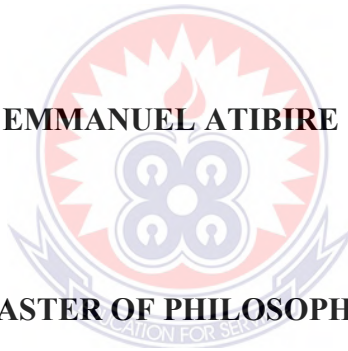**UNIVERSITY OF EDUCATION, WINNEBA**

A SOCIOLINGUISTIC ANALYSIS OF FAREFARI PRAISE POETRY:

THE CASE OF BOONI DIALECT

EMMANUEL ATIBIRE

MASTER OF PHILOSOPHY

2023

UNIVERSITY OF EDUCATION, WINNEBA

A SOCIOLINGUISTIC ANALYSIS OF FAREFARI PRAISE POETRY:

THE CASE OF BOONI DIALECT

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(200009314)

**A thesis in the Department of Ghanaian Languages Education,
Faculty of Languages, submitted to the School of
Graduate Studies**

**in partial fulfillment of the requirements for the award of degree of
Master of Philosophy
(Ghanaian Language Studies-Gurene)
in University of Education, Winneba**

SEPTEMBER, 2023

DECLARATION

STUDENT'S DECLARATION

I, Emmanuel Atibire, declare that this thesis, except quotations and references contained in published works which have all been identified and duly acknowledged, is entirely my own original work, and it has not been submitted, either in part or whole, for another degree elsewhere.

SIGNATURE: ……………………………………………

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We hereby declare that the preparation and presentation of this work were supervised under the guidelines for supervision of thesis/dissertation/project as laid down by the University of Education, Winneba.
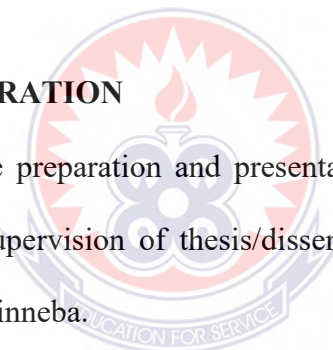
NAME OF SUPERVISORS:

MR. JAMES AZURE ABABILA   DR. HELEN ATIPOKA ADONGO

SIGNATURE: ……………………   SIGNATURE: ……………………

DATE: …………………………….   DATE: ………………………………

DEDICATION

I dedicate this thesis to the Almighty God, the owner of my life; my beloved wife Madam Sarah Atibire, my daughter Success Amiyine Atibire, my son Lord Saviour Asum Atibire, and all family members.

ACKNOWLEDGEMENT

I cannot forget the contributions of my colleagues at the University of Education, Winneba, who never missed a second to ask about the progress of my work.

I thank all my lecturers, past and present who, regrettably, I cannot list all here. I thank them immensely for conscientiously nurturing the sapling in the forest which has sprouted to what is visible now. A lot of academic friends have also been useful during this work. I thank Mr. Mumuni Agenga, Mr. Joel Akonyuure, and many others for their encouragement, comments and observations wherever necessary. I appreciate the swift response of Mr. Edmund Anamboe, the computer guru, who never failed to come to my aid, even at the shortest notice.

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To Deeper Life Christian Ministry and other members who contributed in one way or the other, I say may the Omniscient God who has not forgotten their efforts bless them richly in Jesus' name, Amen. To my dearest and ever-dependable brother, Samuel Atibire and his wife Madam Vida Abugpoka, may God bless you for always being so thoughtfully available. I would not fail to express my gratitude for the assistance and encouragement of Dr. Caesar Regina, Dean, Faculty of Ghanaian Languages Education, Ajumako. In this group too, I owe a pound of debt to my good friends, Mr. Joseph Ayambire and Mr. Thomas Kukula for every assistance rendered. Also, for the prayers of Pastor Charles Mba, Pastor Moses Akurugu and Pastor Zaccheaus Abugdaa, I appreciate your deep concern, God bless you all. Madam Sarah Atibire, my beloved wife, who has always

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TABLE OF CONTENTS

x

LIST OF ABBREVIATIONS USED IN THE STUDY

Abbreviation	Gloss
FPP	*Farefari* Praise Poetry
PP	Praise Poetry
1SGN	1st Person Singular
1SGPron	1st Person Pronoun
2PL	2nd Person Plural
2SGPoss	2nd Person Singular Possessive
2SGPron	2nd Person Singular Pronoun
3PL	3rd Person Plural
3PLPron	3rd Person Plural Pronoun
3SG	3rd Person Singular
3SGN	3rd Person Singular Noun
3SGPoss	3rd Person Singular Possessive
3SGPron	3rd Person Singular Pronoun
Cf	Cross Reference
COMPL	Complementizer
COMPL.PART	Completive particular
COMPN	Compound Noun
COND	Conditional
CONJ	Conjunction
DEF	Definite Article
FOC	Focus

IMPERF	Imperfective
INT	Intensifier
LOC	Locative
NEG	Negative Marker
NP	Noun Phrase
PAST	Past Tense
PROG	Progressive Aspect
V.PART	Verb Particle
VPs	Verb Phrases

ABSTRACT

This thesis largely examines *Farefari* praise poetry (FPP) collected from natural settings in the Bongo communities of Upper East Region. The study attempts to analyze the praise poetry based on a sociolinguistic point of view, using Dell Hymes' (1974) SPEAKING model. The main objectives of the study includes; (i) to discuss social contexts for the use of *Farefari* praise poetry (ii) to examine some figurative languages employed in *Farefari* praise poetry (iii) to discuss some of the functions of the *Farefari* praise poetry. The main sources of data for the work were primary and secondary. It stresses ethnographic contexts for praise poetry; Boadu (1990) outlines certain occasions where praise poetry is performed such as; festivals, ceremonial occasions like puberty rites in the olden days, marriage rites and weddings, outdooring, ascensions to office, i.e. enstoolment/enskinment of chiefs and funeral ceremonies. In *Farefari* society, the occasions portray the kind of praise poetry to recite. It is a taboo to use praise poetry meant for death in the normal domestic working places. Also, I looked at the functions of praise poetry, some of the figurative languages used, and how the composers apply the techniques which govern the genre, emphasizes the widespread nature of the art of praising in *Farefari* society. It is a specialist activity. The composition and the performance of praise poetry are said to be co–temporal. The study considers praise poetry as performance art rather than a one-dimensional verbal art but also explores the form and content of the poetry. Finally, the study unearths some effects praise poetry causes, which includes; physiological, emotional, economical, and spiritual effects.
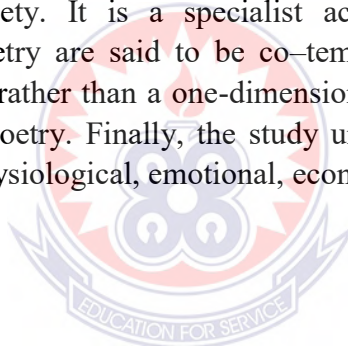
CHAPTER ONE

INTRODUCTION AND BACKGROUND TO THE STUDY

1.0 General Introduction

This thesis mainly focuses on a sociolinguistic analysis of *Farefari* praise poetry as one aspect of the African oral literature. Praise poetry is one of the most essential elements of oral genres in West Africa. According to Kenney (1970), it is an indigenous means for recording and transmitting historical information, because they present events from the past to those in the present. Pretorius and Swart (1982, p. 29) assert that the most important component of traditional African poetry is praise poetry and this can also be referred to as panegyrics.

Therefore, African oral literature comprises many oral genres which include: folktales, proverbs, folksongs, hunters' songs, work songs, war songs, riddles and puzzles (conundrum), dirges (elegiac poetry), praise poetry, drum language, and libation.

Praise poetry is formulated verbally, performed and displayed with gestures and costumes. Its performance and composition are said to be co-temporal and there are major elements that constitute an artistic experience of the verbal arts. A change of any of these automatically triggers the performance events. From these descriptions, it is observed that there cannot be an oral composition without a performer. Therefore, oral composition is a creation of organized verbal formulation by a performer (Parry and Lord, 1935).

Hantrais (1989) puts forth the idea that culture is the beliefs and practices governing the life of a society for which a particular language is the vehicle of expression. He adds that

1

'Language is culture and culture is language; before one will fully appreciate a person's language in a relation to praise poetry, one needs to first obtain in-depth knowledge and understanding of the culture.

1.1 Background of Gurenɛ

Gurenɛ is one of the dominant dialects used among *Farefari* speakers. The language is used as a medium of instruction in the lower primary schools and a subject of study in the upper primary and Junior High Schools. It is also taught in various institutions such as Colleges of Education, Universities and other institutions like; The Non-formal Education Division (NFED) of the Ministry of Education, non-formal educational activities carried out in Ghana. The purpose is to share the ideas, problems and learning that emerged from this experience with those who are concerned with the improvement of rural non-formal education programs. This will go a long way to assist adult learners and dropped-out students to acquire basic skills on how to read and write.

1.2 The Root of the Name *'Farefari'*

It was during the first decade of the twentieth century or earlier that the name *'Farefari'* took the place of the original ethnic names such as; the *Gurensi, Talensi, Boosi* and *Nabdams*. It was the white man who coined the name *'Farefari* speaking people' (Azaare 2016, p. 28). According to archival sources, when the white man first came to Upper East Region of Ghana, he met the people working on their farms and he greeted them, to which they replied *'Farafara'*. During Capt. O'Kineally's (then DC of Navrongo), to the

2

Gurensi, he minted the following in his diary: 'Passed through 25:6:07: People working quietly on their farms, salutation *Farafara*'.

Azaare (2016, ibid) stated that '*Farefari*' was used during the first labour recruitment into the Gold Coast Regiment (GCR) of the West African Frontier Force (WAFF) during the recruitment exercises. The people of the then Northern Territories (which comprise Upper East, Upper West and Northern Regions) preferred to conceal their real names and rather gave names that designated their towns, villages, ethnicity and greetings. Some of the recruits were introduced to the recruiting party by a soldier from a different ethnic group using the recruit's ethnic name rather than the real name because of the belief that one would be bewitched if one's real name was known. It was therefore very common to see among the names of the recruitment lists, such ethnic names as: Tr. Corp. *Atiah Farefari* (Reg.No:6557), L. Corp. *Issaka Dagaati* (Reg.No. 5860), *Pte. Akurugu Moshi* (Reg.No.6689), among others.

From those days up to date one can find in the recruitment lists in the Ghana Army, the Police force, and public institutions (ministries, boards and agencies) such names like *Awuni Farefari, Atinga Farefari* just to mention but a few.

The name *Farefari* was taken from the greetings *fara fara* or *fara* which expresses appreciativeness or a general statement of 'well done'. Today, *Farefari* is used to refer to the language and speakers. The term *Farefari* often anglicised as *Frafra* is often used to refer to the cluster of dialects of which *Taln, Nabt, Booni, Gurenɛ,* and *Nankani* are associates (see Naden and Schaefer 1973; Nsoh 1997, 2011 and Atintono, 2011).

3

1.3 The Language and Its Speakers

Geographically, the speakers of *Farefari (Gurenɛ)* are located in the Upper East Region of Ghana.

The language is spoken in seven districts out of fifteen districts in the region. These include Bolgatanga district, Bolgatanga East district, Bongo district, Talensi district, Nabdam district, Kasena-Nankana East and Kasena-Nankana West districts. According to the 2021 Population and Housing Census (PHC), Upper East Region has a total population of 1, 301, 221 of speakers. Each of these dialects understand each other although the degree of intelligibility varies from dialect to dialect depending on how close or far away, they are from each other. For example, speakers of *Talen* and *Nabt* understand each other very well because they are neighbours. On the other hand, the speakers of *Nankani* and *Booni* share a lesser degree of intelligibility with each other. However, Nankani and Gurenɛ speakers have a higher degree of understanding between them. The *Gurenɛ* language is used mainly because it is the dialect that is used for instruction in schools and for other purposes. In this study, *Farefari* will be used interchangeably with *Gurenɛ*.

Farefari (Gurenɛ) belongs to the *Mabia* (*Gur*) language group. The name "GUR" according to Bendor-Samuel (1971, p.141) occurs in names such as *Gurma, Gurenɛ, Guresha, Gurunsi, Guri Liguri* and *Guruba*. The name "GUR" was the previous term used for the *Mabia* people but currently, stakeholders have agreed to use the term *Mabia* because it is more representative of the people and they are more associated with the term *Mabia* than *Gur*.

4

Figure 1: Genetic linguistic relations of *Farefari* (Gurenɛ) and Her Relationships with Other sister Languages
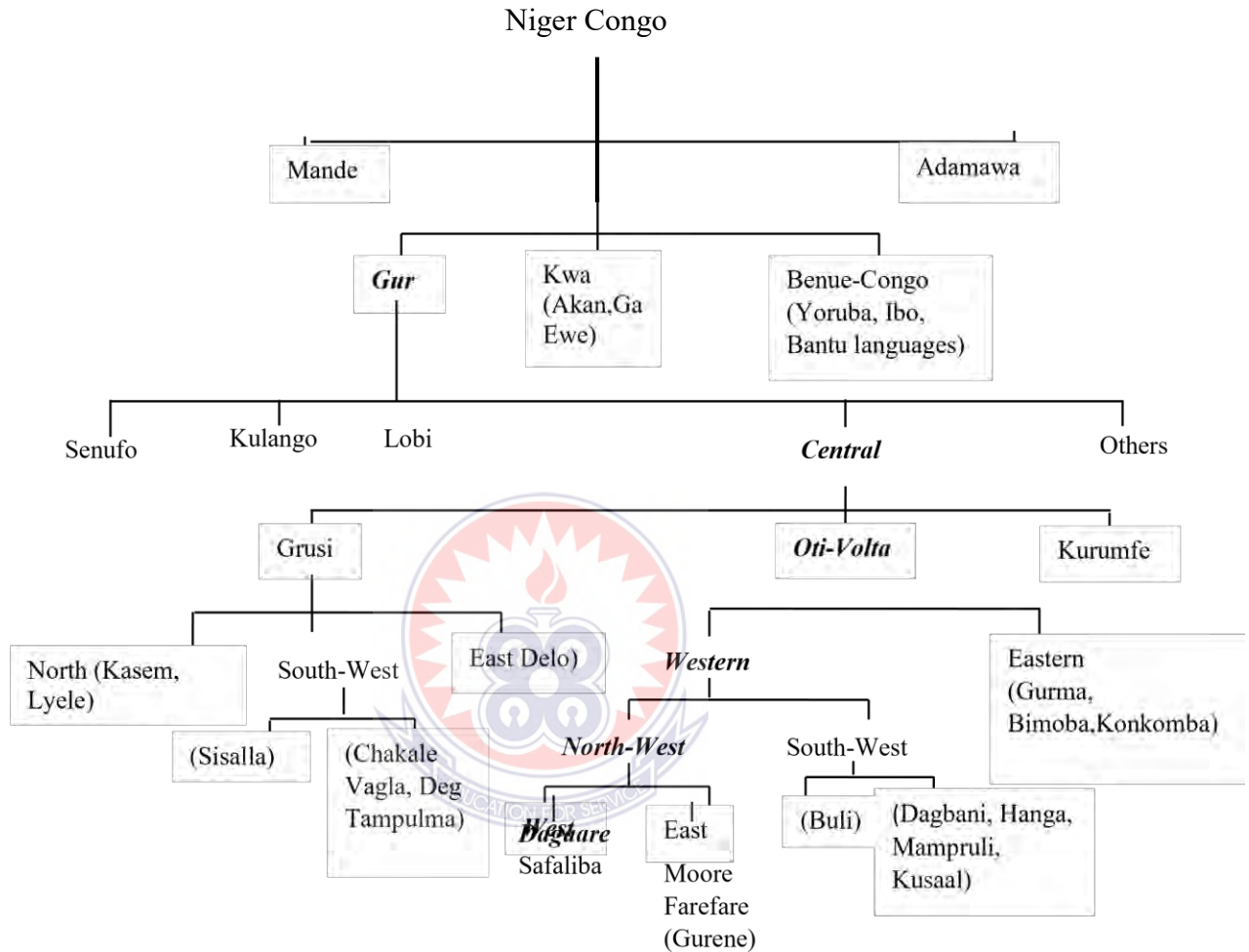
Source: adopted from Atintono (2013, p.38)

1.4 Brief History of *Boosi* and Geographical Location of Bongo

Bongo is located 15 km North of Bolgatanga, the administrative capital of the Upper East Region of Ghana. Bongo was created as the administrative capital of the Bongo district on the 29th of January, 1987(see, Azaare, 2016).

The *Boosi* trace their roots to the Mamprugu Kingdom. They believe they are the descendants of Bawa (Na Gbewa), the historical founder of the Mamprusi in Nalerigu in

5

the Savannah Region of Ghana. The *Boosi* are legatees to the paramountcy and are enskinned by the over-lord of the Mamprugu kingdom.

1.5 Azambene Festival

Dankwa and Eshun (2014) see a festival as any event which is public and concerns any issue interesting to a given group of people. This indicates that festivals are celebrations of important events in every human society which bring together people from all walks of life.

Janiskee (1980) explains that festivals can be understood as 'formal periods or programs of pleasant activities, entertainment, or events having a festive character and publicly celebrating some concept, happening or fact.

Cultural festivals and events are increasingly becoming arenas of discourse enabling people to express their views on wider cultural, social, and political issues. Often the debates polarise into those advocating change and those wishing to preserve 'traditional' or local culture in the face of modernization and globalization.

The Bongo district observes many prominent festivals such as *Azambene, Adaakɔya*, *kua yagelegɔ, kiki'a kibesi, Na'am yɛsega,* etc. *Azambene* is one of the major festivals celebrated by Bɔɔsi, which is also known as *bugum* festival, literally meaning 'Fire Festival'.

The *bugum* 'fire' festival is also celebrated by other ethenic groups that include; Mampurusi, Dagombas, and Moshies. There is usually merry-making as well as drumming and dancing during the festival. More importantly, there are also traditional

6

rituals and pageantry for both the young and old people such as; *ko'om ki'a*, *yabega ŋmaa*, *bayaam sika*, *bayayooro sua*.

The *Boosi* purposely celebrate Azambene to give thanks and ask for favour, guidance, and protection from their ancestors and gods. More importantly, it serves as a remembrance of how the forefathers defeated their greater enemies known as the Busansi who were the first occupants of Bongo. There is no fixed date for the celebrationed though it is an annual festivity. It is usually celebrated in the ninth or tenth months of the Islamic calendar.

The Azambeene involves feasting. Animal sacrifice is significant in the ceremony. Usually, the people meet at the chief's palace in the evening to perform some special rituals. There is often some display of supernatural powers by the Boosi during the celebration. The sub-chiefs in the paramountcy pay homage to the paramount chief of the land (Bonaba). The people from different areas travel to Bongo to observe and participate in the celebration of Azambeene festival.

Traditional festivals are observed to mark important social and cultural events in the lives of the people and these have culminated in a series of performances, entertainments, rites, and rituals. Through festivals, the values and beliefs of the people are demonstrated; they give meaning to the social, political and religious life of the people celebrating them.
The pictures below show the first-day and second-day performances of the Azambeene rituals respectively.

Display of bugum 'fire', 29th August 2020, around 8:00 pm.

Boonaba, Naba Lemi Yaarum, Kandaana and other Elders seated for saberɛ lakerɛ, 30th

August, 2020, Azambeene Day.

1.6 Tourism Sites in Bongo

The District by nature has been blessed with a lot of tourism sites. Tourism is embryonic in the district though a lot of tourist sites are abundant. The following are some of the tourism sites;

1. Beautifully shaped rocks such as Aposarega and Azudoo rocks are located in Bongo town

2. Apasepanga footprint, the footprint of an ancient warrior located in Booŋo town

3. Avea masera crocodile pond

4. Beautiful handicraft products such as baskets, hats, and mats which is District-wide

5. Leather works and smocks weaving at Sambolgo, Namoo, Feo, and other communities in the District.

These natural tourism sites have not been fully patronized as compared to other tourism sites in different areas like National Kakum Park, Paga crocodile pond, etc.

1.7 Traditional Monarchs

The district has a unilateral paramountcy. The traditional authority of the district resides in the paramount chief known as Boonaba. Apart from the Paramount chief, there are also decentralization and entrustment of authority and power to the divisional chiefs, sub-chiefs, and queen mothers who support the Boonaba in the running of affairs of the sub-traditional communities. Also, the *Tindaa duma* 'the land owners/land priests are solely responsible for pacifying the gods in times of adversity, for instance, in times of outbreak

of diseases, drought, etc. They make sacrifices on behalf of the chiefs and entire communities.

The table beneath is the compilation of chiefs who ruled Bongo in the order of legitimate enskinment since the establishment of chieftaincy in the town in the 1700s:

No.	Name of Chief	Appella-tion Name	Clan / kinship	Year of Reign	Period of Reign
1	Boonaba Issah(Asigekulega)	***	Originator	***	
2	Boonaba Atombisigo	***	Anafobiisi	***	
3	Boonaba Abadigerɛ	***	Anafobiisi	***	
4	Boonaba Alangiligo	***	Anafobiisi	***	
5	Boonaba Asinga	***	Bumbaŋesi	***	
6	Boonaba Asoore	***	Bumbaŋesi	***	
7	Boonaba Agia – Gongo	***	Anafobiisi	***	
8	Boonaba Atandigerɛ	***	Asanyabiisi/ Atandigerɛbiisi	***	
9	Boonaba Akurugu (Tunyea)	***	Adaborobiisi	1896 –1898	2 years
10	Boonaba Ayambire (Kebule)	***	Asankayabiisi/ Atandigerɛbiisi	1899 – 20th May, 1914	15years
11	Boonaba Anane / Atia (Saliga)	***	Atandigerɛbiisi	January, 1915 – 5th April, 1955	40years4 month
12	Boonaba Akumolega/Mbobire (Kolinkoka)	Na'am Kolinkoka	Atandigerɛbiisi	1956 - 22nd Feb. 1966	10years
13	Boonaba Aberinga (Sapeliga)	Sapeliga maaletiŋa	Atandigerɛbiisi	March, 1968 - 1990	22years

10

14	Boonaba Atamale (Belekɛɛma)	Tandagerɛ wɔri kuga	Adaborobiisi	18th May,1991-26th June,1991	1month 8days
15	Boonaba Ayamdoo	Mozɛbiga lebege kanɛ	Atandigerɛbiisi	9th Sept.1992-3rd Sept, 2003	11 years
16	Boonaba Baba Salifu	Bilia belum kima lemi yaarum	Adaborobiisi	May, 2006-to-date	

Source: Obtained from the Bonaba, Naba Lemi Yaarum oral narration, dated 23rd August 2020 (Azaare, 2016).

The *Kandaana* (Kana Atubedaa) 'the chief's spokensperson' reigned in the position of Kadaana from the era of Naba Kolinkoka to the incumbent chief, *Naba Lemi Yaarum.*

1.8 Statement of the Problem

Owu-Ewie (2012) states that a problem well defined is a problem halfway solved. This communicates the need for a clear, concise, and factual representation of the statement of the problem.

Oral literature of Africa is a subject that is attracting increasing attention in recent times. The intellectual, educational, and artistic values of oral literature have been confirmed in the contemporary writing of scholars such as Finnegan (2012), Nketia (1963), Agyekum (2013), etc. the significance of the oral literature and its recognition as an academic discipline. The indigenous oral literature was taught through the various genres (praise poetry, libation, proverbs, dirges, drum language, folktales and folk songs, etc.). However, many people still hold conservative perceptions about praise poetry and label

11

negative names against the cultural practices and performers in such genres of oral literature as *(zinnyaka* 'lazy person'), *(nɛrewɛka / bunkɛgeleŋɔ* 'disabled person').

A study of the literature on praise poetry also revealed that the artistic, imaginative, and creative expression of praises have been given little treatment. The significance of this literary form, which enriches our stock of vocabulary and others, is gradually being lost on the generation of *Farefari* people and Ghanaians as a whole.

Scholars of Farefari language such as; Nsoh (1997), Atintono (2004), Ababila (2006), Adongo (2008) among others have focused much into researching various aspects of the linguistics of the language. But no attention has been given to *Farefari* praise poetry. Therefore, this study finds it an academic gap hence, seeks to bridge it by exploring and preserving it for the future generation. The study therefore is focused on a sociolinguistic analysis of *Farefari* praise poetry.
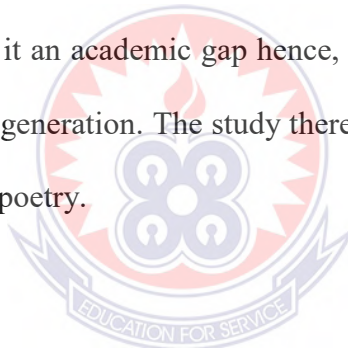
1.9 Purpose of the Study

The purpose of the study is to carry out a sociolinguistic study of *Booni* praise poetry and document it.

1.10 Objectives of the Study

The study has the following objectives:

1. To discuss the social contexts for the use of *Farefari* praise poetry.
2. To examine some literary devices employed in *Farefari* praise poetry.
3. To discuss some of the functions of the *Farefari* praise poetry.

12

1.11 Research Questions

The study has the following research questions as guidelines.

1. What are the social contexts for the use of *Farefari* praise poetry?

2. What are some of the literary devices employed in *Farefari* praise poetry?

3. What are some of the functions of the *Farefari* praise poetry?

1.12 Significance of the Study

The study would be beneficial to both natives and non-natives of *Farefari* because they would appreciate the history, structure, cultural and literal values in the praise poetry of the *Farefari* people. Also, the study would serve as a direction for revitalizing the promotion and appreciation of the age-old oral traditions among the *Farefari* people. Last but not the least is the fact that the study will also add to the existing literature.
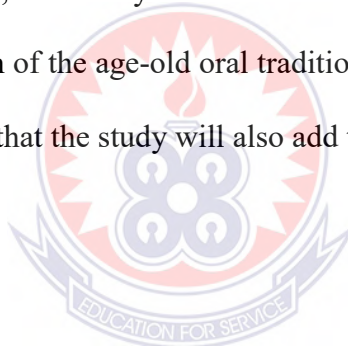
1.13 Delimitation

This research is limited to Bongo speech communities only in Upper East Region but not the entire *Farefari* communities. Thus, the study does not cover all aspects of oral literature, but only centered on the *Farefari* praise poetry.

1.14 Limitation

Generally, every research has its challenges. A study like this could not override the numerous challenges it was confronted with, Owu-Ewie (2017) states that limitation identifies potential weaknesses of the study. These include; anticipated weaknesses in data collection, data analysis, and other weaknesses directly or indirectly associated with

the study. Therefore, I would like to testify to some of the challenges encountered in this study. Some of the challenges I encountered during the study include; Uncooperative nature of some participants, idiomatic equilibrium and vocabulary in terms of translating *Gurɛnɛ* words into English and busy nature of some participants.

1.15 Organization of the Thesis

The study is organized into five chapters;

Chapter one deals with a general introduction and background to the study.

Here, I discuss the root of the name '*Farefari,* the language and its speakers, the history of *Boosi,* the major festival celebrated, tourism sites and traditional monarchs and also, the root and migration of Bolga central *Yua*, tree structure of *Abolga's* descendants and various schools of thought on how the name came about Bolgatanga came about. This section also covered the statement of the problem, purposes, objectives, research questions, and significance of the study.

Chapter two covers the literature review and the theoretical framework. In chapter three, I discuss the research methodology and sources of data gathering. Chapter four focus on data analysis of *Farefari* praise poetry. Here, I look at the social contexts for the use the praise poetry which include; funeral ceremonies, festivals, marriages and wars to mention but a few. Also, I discuss the socio-cultural, economic, religious, and political functions of *Farefari* praise poetry.

14

A sociolinguistic analysis of *Farefari* praise poetry, literary devices used are covered. Chapter five covers summary, findings, recommendations/suggestions and conclusion.

1.16 Summary

In this section, I talk about the general introduction of the study, background to the study, and gave a brief history of *Boosi*, festivals celebrated, tourism sites in Bongo, the traditional monarchs, the root and migration of Bolga central, tree structure of *Abolga's* descendants and various schools of thought on how the name Bolgatanga came about.

Furthermore, the statement of the problem, the purpose of the study, objectives of the study, research questions, significance of the study, limitation and delimitation of the study have been look at.

CHAPTER TWO

LITERATURE REVIEW AND THEORETICAL FRAMEWORK

2.0 Oral Literature

Agyekum (2013) defines oral literature as a literature delivered by the word of mouth before an audience. This word-of mouth medium of presentation implies that oral literature makes its appeal, first, through the sound of the words that reach the ears of the audience and secondly, through the meaning or logic contained in those words.

Agenga (2022) citing Nandwa and Bukenya (1983) define oral literature as those utterances whether spoken, recited or sung, whose composition and performance exhibit to an appreciable degree the artistic character of accurate observation vivid imagination, and ingenious expression.

"For the African people, oral tradition is linked to their way of life. Most African societies place great worth in oral tradition because it is a primary means of conveying culture. It is also a mode of transmitting feelings and attitudes. For centuries, African people depended upon oral tradition to teach the listeners important traditional values and morals about how to live. Oral tradition delivers explanations of the mysteries of the universe and the meaning of life on earth. In African religion, it is the guiding principle in which to make sense of the world" (www.backandchristian.com)

Alhassan (2017) mentions some instrumental music like *pitesi, wiisi, dɔɔrɔ, litesi, nasasi, yɔŋɔ, siyaasi, namɔsi, tintana, fuufuurerɔ, kinka'asi, wamma,* etc. indigenous *Farefari* traditional oral musical instruments, which are accompanied by singing and dancing. She acknowledges that most of the songs that back these performances are praise poetry.

16

2.1 Praise Poetry

Amekpordi (2012, p.42) posits that 'appellation' was being used in old French to mean *d'oringin controlee'* registered vintage, a trading name that was associated with the sale of wine at the time.

In this way, the word' (appellation) was used to mean; a name title or designation, a protected name under which a wine may be sold indicating that the grapes used are of a specific kind from a specific district and the act of naming.

I sharing a similar view, it is believed that praise poetry can also trace its source from a physical environment which includes; *daam nyu'a zi'an* 'drinking environment', *pɛɛmbu'ɔ* 'battle field', *tigesego zi'an* 'meeting ground', *tuuma zi'an* 'working places' (i.e. *kua zi'isi*, 'farming places', *zigi paŋa, boole ŋmi'a zi'isi*) and other places. Therefore, individuals or a group of people can generate their *'zɛbeyu'ura'* 'praise names' from the physical environment they find themselves there off.

Many scholars in the language and culture have suggested different names for this genre 'praise poetry.' Others refer to it as *zɛbeyu'ura* 'praise names' some said they are *tuuma zi'isi yu'ura* 'working place names', *tigere yu'ura* 'peer group /association names.

Nsoh et al (2010) note that praise names *'zɛbeyu'ura'* are mainly associated with individuals holding public offices such as chiefs and other high-ranking personalities. A chief is obliged to adopt an appellation *'na'am zɛbeyu'urɛ'* after he has been installed. He shall never be addressed by his name. Only the recitalist that may use his *na'am zɛbeyu'ura* to revere him. For instance, the following represents the eminent Boonaba

17

Chief's Name:	*Naba Baba Salifu Atamale*
Praise Name:	*Bilia belum kima lemi yaarum, kebule belum saa.*
Literal meaning:	An infant begs the elders to taste salt, millet seedling begs for rain.
Actual meaning:	The youngers should always depend on the elders for survival, support, counseling and guidance.

Amekpordi (2012 citing Abadzivor, 2007) states some functions of the appellation as showing pride in personal achievements, praise, positive living, describing the experience of people, counseling or warning people about dangers, expressing an opinion on issues, and casting in simulations.

In my opinion, *Farefari* praise poetry can be seen as a poem that is characterized by adorations, adulations, exhortations, inspirations, sarcasm, warming, and disparagement that direct supernatural beings and human beings purposely to evoke their spirits into actions.

Ababila and Atintono, (2006) also mention some personalities who are being praised in the society such as:

1. *Naduma* 'chiefs / kings'

2. *Buntata / ligeri daana* 'wealthy person'

3. *Nɛra n de paŋa daana ka tara dabeem* 'brave person'

4. *Birikina bii gilema nɛra* 'respectable person'

5. *Tindaana* 'land priest'

6. *Kaareba n kɔ nyɛ yu'urɛ* 'famous farmers'

7. *Kulekã'aresi* 'spirits'

8. *Nayinɛ* 'God'

18

9. *Yaabeduma* 'Ancestors'

Umar (2014 citing Richardson, 1996) asserts that poetry is defined as a communication consisting of regular phonological feathers (i.e. rhyme, alliteration, etc.) and irregular semantic features (metaphor, simile, personification, and the like). These are the features of oral poetry this study seeks to explore in the data collected.

Peck and Coyle (1984) also define poetry as the spontaneous overflow of feelings. This definition focuses on the beauty of the poem rather than the poet's aim of producing his work.

However, this connotation of the beauty of poetry links the language of poetry to aesthetics.

Poetry is be seen as a form of communication that expresses beauty, imaginary language, and deep feelings as well as consisting of regular phonological features and irregular semantic features which are sung or recited.

Poetry only becomes alive if it is performed. Certainly, oral poetry in its social setting is part of oral literature as various studies have confirmed its literary virtues.

Hastling (1993) discusses that in delivering a message there should be dimensions such as the primary and auxiliary message. In his view, the primary message is the verbal content of the speech, that is, words used by the speaker to express his ideas, views, and opinions that form the substance of the message. This is the meaning the audiences would get if the channels of communication were to be printed rather than spoken. Auxiliary

19

messages are the dimensions that can be added when the message is delivered verbally. This includes what speakers can do deliberately to enhance the reception of the primary message such as the tone of the voice, posture of the speaker, gestures, eye contact, and the diction of words. Indeed, Hastling's point of view is directly in line with the study because, in the performance of *Farefari* praise poetry, the audience passes their judgment on the praise based on these performers' styles used.

According to Atintono and Nsoh (2010), praise names are mainly associated with individuals entrusted with public power such as chiefs and other high-ranking personalities. The traditional chief is mandated to bear a name after he has been enskinned. He is never addressed by his ordinary name. It is only the praise singer that may use his praise names. Traditionally, the chief is usually addressed as *Naa or Naba*.

Ayamga (2017) citing Gbolo (2010, p.79) discusses the use of appellations in his research on the *Sisaal* funeral dirges. He says the structural type of dirges comes with songs and appellation.

Arnold (1974, p.44) points out that "poetry is at the bottom of criticism of life". It is said to be a spontaneous outflow of powerful feelings (Wordsworth, 1976).

Anyidoho (1997, p.128) observes that one of the most significant poetic names is a*hanoŋko*. This kind has been variously referred to as "praise names"

Soane (2007, p. 396) as cited in Abdulai, (2015) also defines praise poetry as a speech or text produced to praise someone or something. "Panegyrics (praise poetry) are the type of court poetry used to praise kings, royals, aristocratic power" (Finnegan 2012).

Kgobe (1994) describes praise poetry as the most familiar form of traditional poetry. It is a communal property whose spiritual qualities are shared and experienced by all. In this case, praise poetry is an art form that everyone in society adores regardless of their race or culture. Alhassan (2017) notes that there are also songs that are sometimes, accompanied by drumming like *gulo, lusi, gutanarisi, abongo, bɛma, kinkã-gulo,* and others. These genres are mainly performed by men in society. It is very rare to see women drumming in the *Farefari* culture. Contrastively, she has not taken into consideration that in the contemporary era, many women now own personal gods and do recite to their gods when performing.

Nketia (1955) outlines broad classes on the mode of delivery;

1. It involves court poetry that sings the praises of rulers. Libation prayers also include panegyrics.
2. Recitative poetry is a type of poetry that has similar musical rhythms. It includes dirges, folksongs, and hunters' songs.
3. Lyric is the type of poetry that is sung. It may sometimes have musical accompaniment. This genre includes heroic songs, initiation songs, lullabies, and songs of insults.

2.2 Ethnographic Contexts for Praise Poetry

Boadu (1990) outlines certain occasions where praise poetry is performed such as; Festivals, ceremonial occasions like puberty rites in the olden days, marriage rites and weddings, outdooring, ascensions to office, which is usually public like enstoolment/enskinment of chiefs, and funeral ceremonies.

21

In the *Farefari* speaking environment, the occasions determine the kinds of praise poetry to be recited. It is a taboo to use a praise poem meant for death in the normal domestic working places. Here, the study discusses occasions where praise poetry is used.

2.3 The Figure of Speech / Figurative Language

This section examines the use of the figures of speech in *Farefari* praise poetry in Bongo traditional areas, per the motives for their emergence as a form of musical expression among *Farefari*, which are seen as a means of maintaining and promoting the culture of people.

A figure of speech is a form of expression used to convey meaning or touch the feelings and emotions of readers or audience often by comparing or identifying one thing with another that has a naming or connotation familiar to the reader or listener. The figures of speech may be used both in written and oral literature. Communications is not possible without artifice and so artists and writers try to decorate their pieces with literary devices to attract the reader's and audience's attention (see Agyekum 2013, p.184). As the praise poetry progressed in the communities, vocalists do employ some literary devices such as; Metaphor, parallelism, hyperbole, allusion, symbolism, etc. to give out core messages.

2.4 Proverbial Praise Poetry

According to Agyekum (2013, p.254), a proverb could be seen as a time tested, brief and witty saying, usually symbolic, that expresses a truth or recognized observation about practical lives which is based on traditional experiences and has been transmitted from generations to generations and withstood the test of time.

2.5 Idioms and Idiomatic Expressions

Kgobe (1994, p.226) observes that a feature that is mostly found in Northern Sotho poetry is the use of idioms. They are the language of poetry and are used broadly in both traditional and modern praise poetry. According to Cuddon (1977, p.321), an idiom is a form of expression, structure, or phrase peculiar to a language and often possessing a meaning other than its grammatical or rational one.

Kgobe (1994, p.227) cited Guma (1967, p.166) Idioms are characteristic indigenous expressions, whose meanings cannot be ordinarily deduced or inferred from knowledge of the individual words that make them. Unlike proverbs, idioms do not have a fixed and regular form to which they adhere at all times. They are changeable and are seldom, if ever, used in their basic form. Idioms, according to the above description, unlike proverbs, do not have a fixed form; however, from proverbs too it is clear that the word order may be reformed.
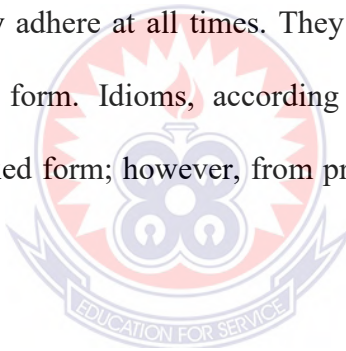
2.6 Sociolinguistics and Speech Community

Trudgill (1974, p.23) defines sociolinguistics as "a part of linguistics that is concerned with language as a social and cultural phenomenon." The way people talk is determined by the social context, in which their speaking takes place, people choose a language that is most suitable for the situation in which they are communicating and how close their relationship with the hearer, regarding this phenomenon, people may convey their messages in different ways or language variety. Varieties of languages with racial, ethnic, and social lines have been too apparent in many countries, including America and Britain (Holmes, 2001).

Sociolinguists attempt to define a group as a collection of individuals who have relations to one another that make them interdependent to some significant degree. Group refers to a class of social entities having in common the property of interdependence among their constituent members.

A group can also be defined as "a collection of individuals who have regular contact and frequent interaction mutual influence common feeling of camaraderie and who work together to achieve a common set of goals." This definition is in line with the purpose of the research.

A speech community is a term that is associated with sociolinguistics and linguistic anthropology. It is used synonymously with the linguistic community. A speech community is a community based on language (Hudson, 1996).

Wardhaugh (2006) posits that a speech community makes use of language; a social language choice used is determined by the group of people. The group of speakers has or uses a common language and shared specific rules for speaking and speech interpretation. Also, when a group of people speak the same variety of languages this group constitutes a speech community. Adding to this, members of a speech community, usually live together in geographic proximity. Members of a speech community must exhibit common norms and characteristics regarding language use (Yule, 1996).

2.7 Code-Switching and Code-Mixing

Code-switching is the process by which the speaker or the initiator of speech, changes or switches from one language or code to another, depending on the situation, audience, and

subject matter (Ugot 2009 citing Essien 1995, p.271). Similar changes in language use may also take place within a sentence. Such a switch is known as code-mixing.

According to Bentahila and Davies (1983), code-switching has sometimes been used to register the bilingual's ability to choose one or the other of these two languages in a particular situation. Code-mixing on the other hand is the random alternation of two languages within a sentence.

Pfaff (1983) says this language behaviour is governed by linguistic and sociolinguistic factors. Banjo (1983) calls it language mixing and that it occurs in a sentence made of elements of language A and B. Code-switching is the result of a speaker's movement from one language or dialect of another language to language.

Amuzu (2005) demonstrates that the distribution of English non-verbal predictive elements in mixed copula constructions in Ewe-English code-switching (CS) is guided by a composite kind of code-switching (CS) mechanism by which the English elements project their respective codeswitch (CS) slots in Ewe-based structures.

Wardhaugh (2006) explains that it will be unusual for a normal speaker to have command of only a single code or variety of languages. This, in plain terms, means that unilingualism or monolinguals are becoming a rarity in society. Wardhaugh observes that human speech communities are endowed with a wide variety of codes or languages. Correspondingly, individuals in these communities, equally come to possess communicative abilities in many varieties of code or language. However, in the process of speech, a speaker may decide to switch from one code to another. The act of changing

25

from one code or language variety to another in the process of speech is what is known as code-switching or code-mixing. He added that code-switching can occur intersentential between sentences or intra-sentential within a single sentence.

Romaine (1992) states that code-switching occurs when there is the use of more than one language variety or style within the same utterance or discourse. He says that it can occur between different speaker turns or within a single speaker turn. This implies the natural phenomenon of bilingualism or multilingualism in a speech community there is code-switching.

Similar to *Farefari* songs, it is common to observe that some of the artist*s* do make good use of code-switching and code-mixing in their song's administration. This style of singing has enhanced their performance at both the local and international levels. It also breaches he communication gap between native and non-native speakers.
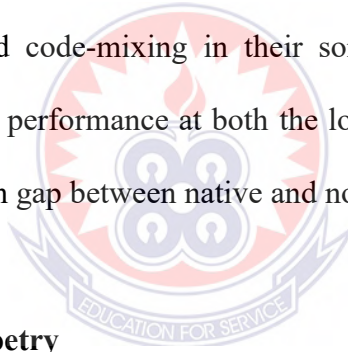
2.8 Functions of Praise Poetry

Lusweti (1984) discusses some praise poetry of Africa and states that some of the occasions for its performance are funerals to praise the dead for their exemplary deeds while alive. They are also used at weddings to praise the bride and bridegroom.

Finnegan (1970) points out that, in a society where status and birth are so important in the praise poetry, they tend to consolidate these values. Concerning this, poetry may metaphorically be used to express a person. The person's image may also be mentioned.

Agbezorlie (2014) citing Egblewogbe (1967) examines the role of games and songs as an aspect of the socialization of children in Ewe land. He observed that children learn a lot

from these games and songs since the songs are used in these games and their contexts reflect much of the Eve worldview; their social ideals and norms, their ideas about religion, and life and death.

Though no specification has been given to the types of religious songs that children are learn about. I am convinced that he is simply referring to the Traditional African songs.

Sowah (2008) discusses that praise may also be used alone for effect. He added that it may be used as part of personal aspirations or encouragement of another persona to live up to the ideal inherent in the namesake. At the time of physical exertion like farm work, war, wrestling, praise songs could be used. Some values of wisdom, honesty, truthfulness, sympathy, perseverance and hard work exist largely in panegyrics (Abdulai, 2015). Poetry teaches individuals about God's divine providence, guidance, protection, and love. Praise poetry promotes morals in the individual. For instance, it may encourage them to help the poor and needy, visit the destitute, and campaign against immorality, corruption, substance abuse, witchcraft, and crime.

Kinney (1970) points out that praise poetry (panegyrics) is one of the songs of poetry in West Africa that bards perform in public to honour gods, chiefs/kings, and other important figures. He further elucidates that praise songs usually describe their subjects' deeds and qualities in glowing terms. Also, he indicates that the praise may be mixed with criticism whereby the praise singer challenges the leaders to live up to their responsibilities. Nsoh et al (2010, p.72) indicate that "a song is a very loose term for various art forms performed in different social contexts either accompanied or unaccompanied by dancing, clapping, or musical instruments like drums, maracas' etc. A

27

song is a musical phrase uttered by some birds, whales, and insects, typically forming a recognisable and repeated sequence and used chiefly for territorial defense or for attracting mates.

The *Bambaana* 'chief performer' can either acquire it by the heir or be gifted by his / her ancestors, spirit, etc. Praise poetry is usually used occasionally and purposefully. For instance, *kuurɛ baaŋa* 'dirges' are normally used at the funeral grounds, *Yuum yuuna* 'singer' could have it through imitation or learning. *Yuuma* is a series of songs usually musical sounds produced by an animal and especially a bird.

2.9 Effects of Praise Poetry

Having acknowledged the numerous uses of praise poetry in this study, I now discuss the effects on the artists as well as the people the praises are directed to. The effects are classified into four main categories; physiological, emotional, economical, and spiritual effects.

Praise poetry is part of most of our daily routines. It accompanies us in good and bad times, lifting our spirits or inviting us to stop and reflect. However, physiological effects are disadvantages of praise poetry because sometimes the performer may use unpleasant words or reveal secrets against an individual or a group of people which may evoke their spirit in physical war (see Baumeister et al. 1990).

Excerpt

Adaborobiisi woi	'Adaborobiisi woi'
Azinzɔŋɔbiisi woi	'Azinzɔŋɔbiisi woi'
Ba yaaba e saam nyuuni koŋe pi'ɔ	'Their ancestor searched for shear-nut but didn't get some to fill a basket'

28

A ki ba'asɛ nyani zu'a biisi.	'When you die is better than running away children'

From the extract, line 4, *a ki ba'asɛ nyani zu'a biisi'*, the artist encourages the warriors to be courageous and not to run away or accept defeat.

The praise poetry has a lot of benefits, but on the other hand it has some negative effects which are explained as follows; emotional effect, sometimes, certain praise or even specific musical patterns can trigger the memory of negative situations we experienced in the past and that we would rather leave behind forever. Praise poetry can trigger seriously disturbing memories, perhaps connected to an accident or any other scary experience, or bad memories, perhaps connected to feelings of shame or emotional inconvenience.

The economic effect is that no human being wants to be disgraced. Therefore, when the need arises most people overstretch themselves financially to impress others. Some may sell all the available goods; others would opt for loans to pay the performer or performance groups which would in a long way meltdown their resources (Baumeister, 1987)

Finally, because of the competitive nature of the performance groups and the wickedness of humans, artistes can use juju on one another that may cause sickness or strange disease, deformity and even death. The performers usually prays and is prepared to entertain and impress people and get his daily bread but the wicked ones always hope for his total failure and disgrace. Some may even develop the spirit of hatred toward him.

2.9.0 Theoretical Framework

Several theories can apply to the current study; for example, like; Roman Jakobsons's (1997) theory of communication, Todovov's (1990) Theory of Interpretation, Communication and Accommodation Theory (CAT), Parry-Lord's Oral Composition Theory, and Dell Hymes' (1974) SPEAKING Theory. The researcher employed Dell Hymes' SPEAKING model in analyzing the data because the theory is more applicable and appropriate to the study.

2.9.1 Dell Hymes' (1974) SPEAKING Model

Dell Hymes' formative role in the ethnography of communication, ethnopoetics, and educational ethnography alone merits him biographic attention. In addition, though, tracing out Dell Hymes' career is offering a window on the birth and development of sociolinguistics as a whole. The particular cluster of early influences on Hymes-Franz Boaz, Edward Sapir, Roman Jakobson, and Kenneth Burke as well as Hymes' resulting resistance to Chomskyan linguistics, are representative of the sources of the impetus for sociolinguistics in general. Hymes had an abiding personal and scholarly interest in American Indians in all their linguistic and cultural diversity. He argued for a widened scope for linguistics that started with diversity rather than in a search for the universal. In particular, he wanted linguists to pay attention to the poetic, aesthetic, and reflexive aspects of discourse through which cultural knowledge is circulated. His interest in diversity has always been linked with a concern for the sources and consequences of inequality, and much of his work has taken place in the context of educational research. In Hymes' interests, we can see sociolinguistics' recurring concerns. (Barbara. J & Marcellino. W, 2010).

2.9.2 The Ethnography of Communication

Hymes is best recognized for his founding role in the ethnography of communication. Hymes proposed the term 'ethnography of speaking', later edited to 'ethnography of communication', to describe a new method of understanding language in use (Hymes, 1974). In doing this, Hymes intended to move away from considering speech as an abstract model and toward investigating the diversity of speech as it is encountered in ethnographic fieldwork. Essentially, Hymes argues that the study of language must concern itself with describing and analyzing the ability of the native speakers to use language for communication in real situations (communicative competence) rather than limiting itself to describing the potential ability of the ideal speaker/listener to produce grammatically correct sentences (linguistic competence). Speakers of a language in particular communities can communicate with each other in a manner that is not only correct but also appropriate to the socio-cultural context. This ability involves a shared knowledge of the linguistic code as well as of the socio-cultural rules, norms, and values that guide the conduct and interpretation of speech and other channels of communication in a community. The ethnography of communication is concerned with the questions of what a person knows about appropriate patterns of language use in his or her community and how he or she learns about it. (Farah, 1998, p.125) The objective of study Hymes proposes for linguistics is 'ways of speaking' (Hymes 1989). The idea of language as a set of ways of speaking is an alternative to the idea of language as grammar, an abstracted set of rules or norms. Under the rubric of ways of speaking, Hymes offers a bipartite conception of speech that encompasses both the 'means of speech' available to speakers and the 'speech economy' these speakers participate in. Thus, Hymes offers a theoretical basis for language study that accounts for both linguistic variation from

31

individual to individual and relative linguistic coherence across the social realm, while also offering a methodological heuristic for investigating communication, often represented in terms of the SPEAKING mnemonic.

Dell Hymes' SPEAKING Model	**S – setting and scene**
	P – participants
	E – ends
	A – act sequence
	K – key
	I – instrumentalities
	N – norms
	G – genre

The eight components of Dell Hymes' SPEAKING model are explained as;

S - Setting and Scene

This has to do with the physical context of discourse. That is the temporal and spatial situation of the speech event. It covers the physical circumstances of communication in time, place, period, season, and weather. The scene, on the other hand, has to do with the psychological context or the cultural view of the event or setting in discourse (Hymes. p 55-56).

P - Participants

Speaker and audience; Linguists will make distinctions within these categories; for example, the audience can be distinguished as addressees and other hearers (Hymes. P54-56).

E - Ends

Purposes, goals, and outcomes (Hymes. p56-57).

A - Act Sequence

Form and order of the events.

 K - Key

This refers to the tone, manner, or spirit in which a particular message is conveyed: serious light hearted, mocking, and sarcastic among others. Key also refers to the non-verbal aspect of communication (Hymes' p 57)

 I - Instrumentalities

This deals with channels employed in communication. For example, verbal and the style of actual forms of speech used which can either be formal, informal, chosen dialect, code or register, and code-switching (Hymes' p. 58 - 60).

N - Norms

Norms consist of rules/ conventions guiding speech or communication. It has to do with what is acceptable and not acceptable in a speech community. Thus, it varies from one community to the other as it reflects the peculiarity of language use of different groups of people.

 G - Genre

The kind of speech act or event.

2.9.3 Summary

This chapter looks at the literature review and theoretical framework on Dell Hymes' (1974) SPEACKING Model. The next chapter discusses the research methodology.

CHAPTER THREE

RESEARCH METHODOLOGY

3.0 Introduction

This chapter presents the methodology that the researcher employed to collect the data for the successful execution of the study. The chapter discusses the research design, population; setting for the study, sample size and sampling technique, the instruments used in the collection of the data, and the data collection procedure. Finally, the chapter briefly describes how the data is analyzed in the next chapter.

3.1 Research Design

Research design is the plan, structure, and strategy of investigation conceived to obtain an answer to research questions and to control variance. Creswell (2013) adds that research design is mainly a plan, and structure for data collection of the research works. The function of research design is to provide for the collection of relevant evidence with minimal expenditure of effort, time, and money (Kothari 2004, p.14).

Many research designs can be used for gathering data which include: Quantitative research method, qualitative research method, and mixed research method. The quantitative research method is research anchored on quantity (how, much, how, many). It is numerical, indicating that the quantitative research method is testing objective theories by examining, the relationship among variables (Owu-Ewie 2017 citing Creswell 2009).

The mixed-method is also a type of research that integrates the mixing of quantitative and qualitative methods. It empowers a greater pivot to this work than any other approach.

34

The mixed-method research is sometimes called multi-method, convergence, or integrated combined method (Creswell & Clark 2007).

The qualitative research method involves deriving information from observation, interviews, or verbal interactions and focuses on the meanings and interpretations of the participants (Owu-Ewie, 2017, p.3). It is non-numerical. Qualitative research also relies on the meaning, contexts, concepts, and description. Its nature is more dependent upon a researcher's subjective interpretation and requires seeing, hearing, and perhaps experiencing activities from natural environment which the study is concerned. Therefore, qualitative research will be appropriate for this study because it is a non-numerical method of inquiry and analysis of social phenomena. Qualitative research is selected because it also uses detailed descriptions from the perspective of the research participants.

I purposely selected some *Farefari* praise poetry from the performance groups and an individual performer which shall be seen in the data presented later.

3.2 The Research Setting

Kusi (2012) observes that accessibility is a pragmatic consideration in selecting a research site for a study. He posits out that the researcher has to find out whether he/she will be able to gain access to the setting of the study and the target research participants. Creswell (2005 views the selection of the setting as very important and sensitive in the sense that it is important that the setting enables the researcher to gather the relevant data from the relevant individuals to learn or understand the central phenomenon. The research communities for this research were Soe, Yorongo, Apaatanga, Adaboya, Dua,

Borigo, Gowrie, and Beo all in the Bongo district. These communities are considered more appropriate because they are accessible to the researcher.

The researcher's native speaker intuition has had a lot of influence on the study. The researcher was also interested in varying the data for purposes of comparison and validity. Therefore, the inhabitants of these communities mentioned constitute the population for this study. It is not practical, if not impossible to study an entire population (Owu-Ewie, 2017, p.26). Hence, citing Best & Kahn (2006), Owu-Ewie sees a population as a group of individuals that have one or more characteristics in common and they are of interest to the researcher. Therefore, because of cost and other factors such as time, an accessible population that constituted the people from the three communities was identified from the population as a representation for the study. The researcher found this accessible population convenient for the study.

3.3 Sampling Technique

Fraenkel and Norman (2000, p.114), purposive sampling is explained as a method where a researcher uses his or her knowledge of the population to justify whether a particular sample of the population will be representative. They are of the view that researchers normally use their pleasure and decisions to select a sample that they believe based on some prior information; will be able to provide the needed information. Participants were drawn based on convenience to the researcher. Participants from both literate and illiterate backgrounds were considered for the study. Individuals believed to have some knowledge and expertise in praise poetry performance among the *Farefari* were selected and contacted to elicit some information for further analysis in the study.

36

3.4 Population Sample Size

The target population defines those units for which the finishing of the survey is meant to generalize, but the accessible population refers to the population in the researcher adopted to use in this study (Kankam et al, 2010). The target population for the study was in Upper East Region while the accessible population refers to those respondents who had the chance of being selected for the study. The following is the sample size; total consultants (70), consultants were from Bongo community (i.e. males = 40, females = 30) and participants' ages ranging between 31-75 years. These consultants were considered because they are believed to be professional praise poetry performers and who have deeper knowledge and experience in the performance of the *Farefari* praise poetry.

3.5 Sources of Data

In collecting data in any real-life situation, it is often found that the data at hand are inadequate and hence, it becomes necessary to collect appropriate data. There are several ways of collecting appropriate data which differ considerably in the context of money costs, time, and other resources at the disposal of the researcher.

Owusu (2002) holds the view that oral literature is scarce to be found in books, and that, appellations by word of mouth, accompanied by drums and other wind instruments are still being used at traditional levels, which I agree to.

The main sources of data for the study were the primary and secondary data sources. Primary data can be collected either through experiments or surveys. If the researcher experiments, he observes some quantitative measurements or the data with the help of which he examines the truth contained in his hypothesis. But in the case of a survey, data

37

can be collected in any one or more of the following ways: by observation, interview, and questionnaires. Therefore, the primary data are those which are collected afresh and for the first time and thus happen to be original. Secondary data, on the other hand, are those which have already been collected by someone else and which have already been passed through the statistical process. Therefore, secondary data for this study were obtained from the performers'praise songs books.

3.6 Data Collection Instruments

The instruments used for data gathering were a semi-structured questionnaire, observation, and interviews. This study employed the face-to-face interview guide. Kvale & Svened (1996, p.19) states that an interview is a conversation; whose purpose is to gather a description of the interviewee concerning the interpretation of the meaning of the described phenomena. This is in line with the researcher's opinion.

3.6.1 Interview

Interviews were one of the data collections tools that were used in this research work. According to Owu-Ewie (2017) explains that an interview is a purposeful conversation with subjects to obtain information to answer a research question. During the study, the researcher resorted to the use of unstructured interviews as a powerful instrument to gather some of the data. Patton (2002) defines an unstructured interview as a type of interview schedule that has no predetermined questions before the interview. He clarifies that questions emerge from the immediate context and are asked as the interview evolves. These unstructured interviews and open-ended questions were used to gather some of the information. He further probed the informants as and when necessary to elicit more

information. The researcher established a rapport by creating and maintaining a good interpersonal relationship between himself and the participants. This made it so cordial that the participants felt free and shared their views and experiences with the researcher because they saw the researcher as one of their kind instead of a researcher. The open-ended questions also enabled the people interviewed to give a vivid description of their views which also helped the researcher to better understand the participants. The use of interviews as an instrument was more useful for the primary data because the face-to-face interaction with the informants gave the researcher a better insight into the *Farefari* praise poetry and its usage. During the collection of the poetry, it was noted that the consultants were really experienced and very knowledgeable in the praise performance as far as the culture is concerned. The cordiality that existed between the researcher and the informants made the sessions so natural and friendly. Hence, accurate and reliable data was gathered.
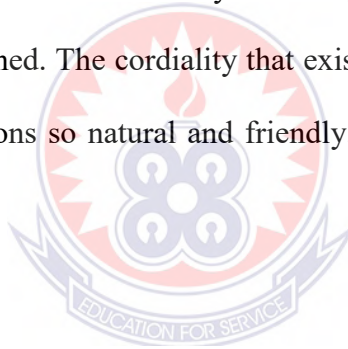
3.6.2 Observation

Another instrument that was used by the researcher to gather the data was observation. Agyekum (2013) observes that apart from verbal artistic work, costume and paralinguistic features play a very significant role in performance. He notes that there can be other nonverbal expressions such as bodily movements and other forms of actions, reactions, and visual aspects like singing and clapping of hands. He holds the view that the verbal content represents only one element in a complete opera. This assertion I consider very true in the case of the *Farefari* praise poetry because its performance involves so such nonverbal elements and if omitted would mean losing a great component of the whole. This is what partially informed my decision to make efficient

use of observation to collect the data for the analysis. Specifically, I resorted to the use of participant observation to enable me to gather appropriate and accurate data for the study. The researcher used the participant observation because the strategy offered him the opportunity to get detailed documentation of events and the true and natural behavior of the participants in a natural setting. The researcher was involved with the audience to take part in the chorus/response aspect of the praise performance any time he attended any gathering to obtain information for the study. The researcher was a participant-observer which made everything appears natural.

3.6.3 Audio Recording

Being in the field to collect data for this study, the researcher used a smartphone recorder to record some of the interactions and responses from the participants. He also made a collection of praise performances by recording live performances on different occasions. Transcription involves listening to an audio file and putting down what was said in writing. The translation is the process of transforming written content in one language like *Gurenɛ* and translating it into a different language such as English (www.daytranslations.com). Therefore, translation is a vital instrument needed in this study. All the recorded praise poetry is in the *Booni* and *Gurenɛ* dialects of the *Farefari* language. The praise poetry was transcribed and then translated into English. During the transcription, the praise poetry was played repeatedly to make sure they are properly transcribed. The *Farefari* culture is also taken into consideration. The researcher also employed communicative and idiomatic translation to achieve the research objectives. The communicative translation is a meaning-for-meaning translation where readers in language B have the opportunity of responding to the translated message in a similar way

to the receiver of the original language A (Agbezorlie, 2014 citing Adzei, 1994). An idiomatic translation is where the meaning of the original form is translated into forms that most accurately and naturally preserve the meaning of the original forms (http://www.slideshare.net / translation-types).

3.7.0 Data Analysis Procedure

The data analysis for the study was in the form of a written description. The recorded praise poems were transcribed in *Farefari* and then translated into English for the analysis. The descriptive nature of the data analysis was fashioned within Dell Hymes' SPEAKING Model, based on the *Farefari* experiences and thoughts on things that happen around them. The sociolinguistic analysis of *Farefari* praise poetry was the focus of the study.

3.7.1 Ethical Confidentiality / Issues

Gathering data for research cannot be collected secretly, i.e., without any identifying information refers to as the 'convention of confidentiality.' The convention of confidentiality is primarily upheld as a means to protect research participants from harm and stigmatization. Researchers should collect, analyze and report data without compromising the identities of their respondents. Therefore, I assured the respondents that their identities would not be disclosed to any other person outside of this group. Again, I made sure that informants participated in the study voluntarily and could withdraw without sanctions.

3.8 Summary

The chapter discussed the research design where the researcher adopted a qualitative design to collect the data. Both primary and secondary sources were considered for the data. The setting for the study, participants, instruments, and procedures employed to collect the data have all been discussed. The rationale for the selection of the qualitative design has also been justified. The participants from both literate and illiterate backgrounds identified to have some expertise and knowledge in the field of praise poetry performance were used to gather data analysis its. Participant observation, unstructured interview questions, and audio recordings were the instruments the researcher employed to collect the data. The instruments were chosen based on their suitability for the research design. By the use of instruments, participants provided the appropriate information the researcher needed. The researcher as well observed for himself some of the non-verbal expressions that the participants wouldn't have provided or would have considered unnecess
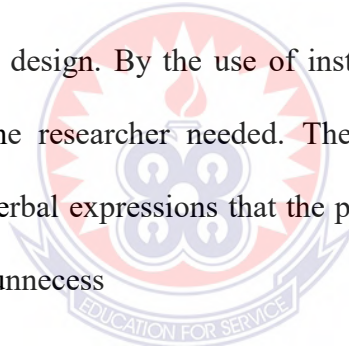
CHAPTER FOUR

DATA ANALYSIS AND DISCUSSION

4.0 Introduction

This chapter discusses the data that were collected from the field. The three research questions are dealt with in this chapter which looked at; (1) social contexts for praise poetry (2) some literary devices employed in *Farefari* praise poetry (3) functions of praise poetry.

4.1 Research question 1: What are the social contexts for *Farefari* praise poetry?

This section discusses the ethnographic contexts for Farefari praise poetry which include: funerals, marriage ceremonies, festivals, farming, royal palaces, libations, and among others.

Boadu (1990) outlines certain occasions where praise poetry is performed as; festivals, ceremonial occasions like puberty rites in the olden days, marriage rites and weddings, outdooring, ascensions to office, which is usually public like enstoolment/enskinment of chiefs, and funeral ceremonies. *Farefari* has similar occasions where praise poetry is performed.

In the *Farefari* speaking environment, the occasions determine the kinds of praise poetry to be recited. It is a taboo to use a praise poetry meant for death in the normal domestic working places. This section discusses occasions where praise poetry is used.

4.1.2 Funerals

Funerals are characterized by deep feelings that are partly expressed through poetry. Thus, poetry performances become useful avenues to let out pent up emotions that could easily be harmful to the health of the bereaved. As soon as a person is pronounced dead, wailing and singing commence. All members of such community; girls, boys, men and women wail and sing to announce that death has occurred. Below is one the praise poetry for dead person.

Praise Poem 2: At Funeral

Hmm! Hmm!!	*'Hmm! Hmm!!'*	1
Abagerɛ ya'am fabeli ŋwana bo?	'Why is Abagena lamenting'	2
Danyuɔ ka eeri wuntɛɛŋa	'Rat does not roam in a day time'	3
Ba ya'am suke la Abagerɛ-Bola nɔɔreŋɔ	'They have disturbed Abagerɛ-Bola's peace'	4
Ti mam kele ka ga'arɛ Dua	'And i cry without sleep at Dua'	5
Atia tu tagelɛ lai la, Atia tu lai!	'Atia we are in a queue, Atia, that's our queue'	6
Asolompiro -Taŋa tu tagelɛ lai la	'Asolompiro-Taŋa we are in queue'	7
Atia tu lai!	'Atia we are in queue'	8
Fum dabeserɛ de la zina yo?	'Is your turn today'?	9
Naayinɛ ma'alɛ tiŋa ti fu ga'arɛ Atia!	'May God soften the land for you'	10
Tu lai, dee gura kum la	'We are in queue, waiting for death'	11
Tu lai, dee gura kum la	'We are in queue, waiting for death'	12
Bundaana ka tari sore n wan buregɛ	'The rich person will surely die'	13
A boi la lai dee gura kum la	'He /she is in a queue, waiting for death'	14
Nɔŋɔ-daana ka tari sore n wan buregɛ	'The poor person will surely die'	15
A boi la lai dee gura kum la	'He /she is in a queue, waiting for death'	16
Da ni ku bala ti sɛba lara me	'When death occur, some are laughing'	17
Sɛba kele kan ga'arɛ	'While others cry and have no sleep'	18

44

Bam la'ari duma ka tari zi'an n wan labelɛ	'Those who are laughing will die too	19
Tu boi la lai la	'We are in queue'	20
Bam kɛla duma mɛ ka tari sore n wan buregɛ	'Those who are crying will also die too	21
Tu boi la lai la.	'We are in a queue'	22

Contextual: Applicaton of Dell Hymes' SPEAKING Theory of the praise poetry.

Setting and Scene (S): 'Setting refers to the time and place of a speech act and in general, to the physical circumstances'. The setting of the above praise poem 2 is a funeral ground at Dua-Bongo. The incident took place on 6th June, 2021.

Participants (P): It includes several groupings of speaker-listener, addressor -addressee, or sender-receiver. They usually fill certain socially specified roles. At the funeral ground, conversation involves speakers and hearers whose roles change. Linguists will make distinctions within these categories; for instance, the audience can be distinguished as addressees and other hearers. At a funeral ground, there are always different kinds of mourners and sympathizers present. The participants included the deceased family members, kinship heads, music groups, and other mourners and sympathizers present.

Ends (E): It refers to the conventionally recognized and expected outcome(s) of exchange as well as to the personal goals that participations seek to accomplish on particular occasions.

The Ends is about warming and counseling the living. The praise poem 2, lines 11, and 12, state that *Tu lai, dee gura kum la* 'we are in queue waiting for the day of our death to

45

come'. This tells every human being that there is death after birth. Therefore, death is irresistible.

Act sequence (A): It refers to the actual form and content of what is said: the precise words used, how they are used, and the relationship of what is said to the actual topic at hand.

The performer first accounted for the forefathers who passed a long time ago before the immediate deceased. As said;

> *Asolompiro -Taŋa tu tagelɛ la lai*   'Asolompiro-Taŋa we are in queue'
> *Atia tu lai!*   'Atia we are in queue'

Key (K): It refers to the tone, manner, or spirit in which a particular message is conveyed: lighthearted, serious, precise, pedantic, mocking, sarcastic, pompous, and so on. The key may also be marked nonverbally by certain kinds of behavior, gesture, posture, or even deportment. Here, the tone is serious because the poetry talks about the death of *Atia*. The recitalist asked a rehetorcal question in line, *9* that, *fum dabeserɛ de la zina yoi?* 'Is your turn today? This means that was the end of Atia's life on this earth.

Instrumentalities (I): It refers to the choice of the channel such as oral, written, or telegraphic, and to the actual form of speech employed, such as the language, dialect, code, or register that is chose; formal, informal, etc. The channel of communication is oral using *Farefari* and loaned words.

Norms of interaction (N): Hymes' assumed that speech is rule-governed behaviour. The performers addressed the grandfather first and proceeded.

Genre: It is a message of condolence.

Discussion

Hearing the sad expression *Hmm! Hmm!! Abagerɛ ya'am fabeli ŋwana'* which translates as 'why is *Abagena* lamenting?' as seen in line 1 and 2. He laments because of the bad news that has been announced. Line 3, *Danyuɔ ka eeri wuntɛɛŋa*, 'a rat does not roam in day time' means that it is rare to see a rat moving in daylight, unless something bad happens to it in the hole. When the performer cries out, it signals misfortune. As it is said *Ba ya'am suke la Abagena-bola nɔɔreŋɔ*, 'they have as usual disturbed Abagerɛ-Bola's peace.' This tells us that something terrible has happened. In line 5, *ti mam kele ka ga'arɛ Dua*, 'and I cry without sleep at *Dua*'. Death does create a vacuum that may not easily be filled. Whenever one dies, the incident brings sorrow. This also proves that love is needed in life and it is needed in death as well. When a person dies, his/her soul seeks comfort for some loving friends and relatives. The dead person feels some consolation on seeing tears of sympathy and affection in the eyes of near and dear ones. Even when one is dead, this natural desire for loving memory is keenly felt. And when all is dust and ashes, the keen desire for remembrance that lived in the body still lives on and finds its satisfaction in the legend.

There are denotations that could be observed from the praise poetry. For instance, the expression *'hmm!'* in line 1, denotes bad information. The word *'fabeli'* found in (line 2) denotes sorrow, lament or worry. *Wuntɛɛŋa* (line 3) means time of day when the sun is scorch. In line 6, the word *'tagelɛ'* means follow, be behind. The word *'ma'alɛ'* denotes soak, slightly, soften. The word 'bundaana' in line 13, refers to rich persons. Nɔŋɔ-daana (in line 15) also refers to vulnerable, poor people and the word 'buregɛ' means step aside.

47

In line 19, *bam la'ari duma ka tari zi'an n wan labelɛ*, connotes that those who are laughing because of someone dead, will also encounter death one day. Likewise, *bam kɛla duma me ka tari sore n wan buregɛ*, connotes that those who are wailing too will soon die because death is irresistible.

Praise Poem 3*: At Funeral**

Paɛ yire	'Farewell'	1
Paɛ yire	'Farewell'	2
Pɛgɛ yinɛ suŋa bɔ mam na	'Praise God well for me'	3
N su'ɔ fu paɛ suŋa	'Farewell my brother'	4
Ti n beere me wa'am	'I will soon come'	5
Peter suŋa, fu kule me wa?	'Beloved peter, are you going home'?	6
Fum kule me wa?	'Are you going home'?	7
N daana yinɛ yire	'My Lord God's house'	8
Peter suŋa fu kule me wa	'Beloved Peter, are you going home'?	9
Fum kule me wa?	'Are you going home?'	10
N sɔ Nayinɛ nɛŋa	'To my father God'	11
Peter suŋa, fu kule me wa	'Beloved Peter, are you going home'?	12
Fu kule me wa?	'Are you going home'?	13
N sɔ Nayinɛ yire	'To my father God's house'	14
Peter suŋa, fu kule me wa	'Beloved Peter, are you going home'?	15
Fu kule me wa?	'Are you going home'?	16

48

Ti fu wa tum a tuuma.	'That you should do his work'	17

Background of the praise poem

Setting and scene: The setting of the above praise poetry is at the funeral ground because the message below can only be expressed at funeral grounds in *Yorongo* as seen in the praise poem 3, line 13, *fu kule mɛ wa* 'are you going home?

Participants: Participants were the deceased family and other sympathizers.

Ends: Everybody was crying and wishing farewell messages, whereas they said;

Paɛ yire	'Farewell'	1
Paɛ yire	'Farewell'	2

In line 3, he added that, *'pɛgɛ yinɛ suŋa bo mam na* 'praise God well for me'. This tells us that there is life after death, when one departs from this earth, he/she would join his/her creator in a different new world.

Act sequence: The addressor used euphemism to announce the departure of beloved Peter as he said, '*Peter suŋa, fu kule me wa?'* which means beloved Peter, are you going home?

Key: The tone is mournful.

Norms: Because it is death the recitalist used an indirect language to pass on the message as seen in lines 13, 14, and 15 illustrated below;

Peter suŋa, fu kule me wa?	'Beloved Peter, are you going home'?	12
Fu kule me wa	'Are you going home'?	13
N sɔ Nayinɛ yire	'To my father God's house'	14

Genre: Condolence message.

Analysis of the praise poetry

The opening phrases in (lines 1 and 2) of praise poetry 3 can reveal a lot about the content of the poetry. In this poem, the performer mentions *'n suɔ fu paɛ suŋa',* 'farewell, my beloved brother'.

The performer composed this dirge or tribute in honour of Peter as in (line 6), *'Peter suŋa fu kule mɛ?* which literally means, beloved Peter, are you going home? The phrase *fum kule mɛ wa*, which translates, 'are you going home?' Does not refer to the human inhabitant but rather talks of a home call. Addressing the dead with the second-person narrative, *fum* 'you' in line 7, subtly alludes to the beliefs that the dead still exists somewhere in the land of the living. The dead are not really dead but having senses to hear or see or be involved with those who are still alive. In lines 10 and 11, *Fum kule me wa?* 'Are you going home', *N sɔ Nayinɛ nɛŋa* 'to my father God'. We can understand that there are different experiences beyond death. This revealed that when one lives for the pleasures of the world with disregard for God, God will judge such a person with punishment, but the one who lives a righteous life will have everlasting life in bliss. 'Blessed are those who die in the Lord'. God has set aside a day when all the dead with good deeds shall come from their graves with blissful bodies to glory above. Every one of us must choose where we wish to be hereafter. This suggests that the dead person (Peter) was a member of a godly family as the name depicts. Line 17 says, *ti fu wa tum a tuuma,* 'that you should do his work'. This indicates that as dead is a transition of life, so one's works be. That is to say that death does not put one's works to an end. As long as his soul continual to live with God, his works too shall not be cut short.

50

Structure

The lines are repeated and unpunctuated. The performer uses single or only two-word lines. The performer also employs free style and the ends of the lines do not rhyme.

4.1.3 Praise Poem 4: During Farming

N boti ti wi la Azonakolego buuri	'I want to recount the ancestral background1 of *Azonakolego'*	
Azɔnakolego dayua wooi	'The son of *Azonakolego wooi'*	2
Adukɔ dayua wooi	'The son of *Adukɔ wooi'*	3
Siiɔ paɛ ya	'Rainy season has started'	4
Siiɔ paɛ ya	'Rainy season has started'	5
N wi'iri la Adukɔ baa	'I am calling *Adukɔ's* dog'	6
Azonakolego baa	'*Azɔnakolego's* dog'	7
Atankɔresi baa	'*Atankɔresi's* dog'	8
Aŋwibega baa la nyɛ ya	'*Aŋwibega* dog has seen'	9
Tiim furegɛ la nuurɛ gee ka furegɛ puurɛ bia la bee!	'Herbs erodes mouth but not' stomach child, where are you	10
Siiɔ pɔgesa'arɛ la bee!!	'Where is the lady of rainy season'?	11
Tankɔresi baa wooi	'Rocky dog *wooi'*	12
Zina tu na obe nɛnɔ	'Today we will eat meat'	13
Kua la nyɛri la nyɛga	'The farm is grounded'	14
N wi'iri la Mbii baa	'I am calling *Mbii* dog'	15
A de la tankɔresi baa	'He is a rocky dog'	16
Zɔta wuu gobaa	'Running like leopard'	17
Kusira ka gekira pooren	'Continue farming without looking back'	18

Context

Setting: The actual setting of the praise poetry is in *Adabɔya* community under Bongo district, specifically, *Kunkoe* because the addressee's names mentioned i.e. *Azonakolego* and *Adukɔ* who are permanent settlers in the community.

51

It is a rainy season as seen in the poem below;

Siiɔ paɛ ya	'It is a rainy season'
Siiɔ paɛ ya	'It is rainy season'

Participants: The participants were the people involved in the farming. These are the chief singer who is the principal speaker and the audiences are the workers on the farm.

Ends: The target of the singer here is to motivate, encourage and inject the spirit of hardworking and perseverance into farmworkers to do more.

Act Sequence: The main singer used pure *Farefari* language to address the famous farmer. A compound word is found in the poetry as a linguistic choice used by the vocalist; that is *Azona + Akolego = Azona-Kolego*. Morphologically, in *Farefari* two nominals can be combined to form a compound name.

Key: The singer's voice is more appreciative in tone when gratifying the famous farmer.

Instrumentalities: The performer uses oral mode as a medium of communication with gestures to convey the core message.

 Norms: Social rules governing the event and the participants' actions and reactions.

The peculiarity of the *Farefari* cultural worldview embraces a hardworking spirit and good moral attitudes. It also aims at stirring a reactionary emotion from the listeners. The language used is very friendly, courageous, and full of praises.

Genre: Wardhaugh (1999) states that this term refers to clearly demarcated types of utterances; such things as poems, proverbs, riddles, sermons, prayers, lecture, and editorials. The kind of utterance used here is purely praises.

Analysis of the above praise poem 4

Farming is a source of livelihood to the community. This praise poem is written in free verse, meaning that its meter is inconsistent and it does not rhyme. It is clear that the subject matter of this poetry is farming. As in (line 4) *siiɔ paɛ ya*, 'which means wet season has started'. It is during this time that the farmers normally go into farming activities. During this period the farmers always formed groups to be helping one another in their various farms. To do away with laziness, they pick a *bambaana* (a performer) whose core role is to recite appellation or praise names in order to encourage them to be more active. In line 1, the performer calls his name

Azɔnakolego dayua wooi 'the son of *Azɔnakolego wooi*' to announce to them that *siiɔ paɛ ya* 'it is farming season.' The performer recites to evoke the farmer's spirit into action, as it is said;

Atankɔresi baa	'*Atankɔresi* dog'	8
Aŋwibega baa la nyɛ ya	'*Aŋwibega* dog has seen'	10

We can also consider line 12, *siiɔ pɔgesa'arɛ la bɛɛ?* 'Where is the lady of wet season? Here, the performer addresses the farmer using personification to personify him as *siiɔ pɔgesa'arɛ*. The works and contributions of women to the society during farming are more needed. Hence, the farmer being workaholic, supportive and offering his service to the community is needed too. It further explains that everyone cherishes values and needs a woman or a lady in his life time. Similarly, every human being needs a farmer too.

53

4.1.4 Praise Poem 5: At Battlefield

Battlefield is another useful area of praise poetry. In the olden days, praise poems such as *diia yuuma* 'war songs' were recited for the greater warriors to inspire and empower them with the spirit of braveness to move forward and confront their enemies. At the war front, the *Bambaana* 'the vocalist' played a very significant role. The warriors sometimes would be more aggressive for war or they would call to cease fire depending on the artist. The *Bambaana* uses aggressive, provocative words to instigate and evoke their spirit of war into action. It is a belief that, when the spirits are properly communicated to, by using the proper praise names, they would smite the enemies and reign over them. Let's consider the praise poetry below;

Tarema san bɔta ka'ami a bia	'The weak once should counsel his child'	1
Dee pugum te'ele nyani zua	'Had I known is always at last'	2
Tarema san bɔta a ka'ami a bia	'The weak once should counsel his child'	3
Dee pugum te'ele nyani zua	'Had I known is always at last'	4
Azɔnabiisi, tarema san bɔta a ka'ami a bia	'Azɔnabiisi, the weak should counsel his child'	5
Dee te'ele baŋɛ nyani zua	'Had I known is always at last'	6
Tarema san bɔta a nyɔkɛ a bia	'The weak should counsel his child'	7
Dee pugum te'ele nyani zua	'Had I known is always at last'	8
Asabeeobiisi, tarema san bɔta a nyɔkɛ a bia	'Asabeeobiisi, the weak should counsel his child'	9
Dee pugum te'ele nyani zua	'Had I known is always at last'	10

54

Tarema san bɔta a nyɔkɛ a bia	'The weak should counsel his child'	11
Dee pugum te'ele nyani zua.	'Had I known is always at last'	12

Context of use

In the praise poem 5, line 1, *tarema san bɔta a ka'ami a bia*, the lead vocalist reassures the warriors to jeopardize their lives and not to run away or accept defeat but to courageous to face their enemies. The background for this praise poetry is at the battle field. That is why it is said, *dee pugum te'ele nyani zua*, 'had I known is always at last'. The aim of this poetry is to fright their enemies. However, in this contemporary era, the people are no more going to the battlefield, therefore, the war songs are now used at the funeral grounds as *diia yuuma*, 'war dance' to serve as membrace of the times of war.

4.1.5 Praise Poem 6: Libation

N sɔ Abotisum	'My father, *Abotisum*'	1
Isege to'e ko'om wa	'Wake up and take this water'	2
Fu ki ya	'Even though you are dead'	3
Dee ti ba yeti	'And they said'	4
Fu san ka paɛ baasikɔba	'If your spirit lives'	5
Dee bɔna fu sɔ yaaba zi'an	'But you are with your ancestors'	6
Dee tɔgɛ kunkore wa	'And gave this message'	7
La Winɛ bagebibisi	'Being a sorcerer'	8
Ti n gura pɛɛra wa	'That I should present this fowl'	9

N gura beene wa	'That I should present this animal'	10
Ti fu ta'am mam gu	'So that you will protect me'	11
Fu san yele la sira	'If what you said is true'	12
Fu beene n ŋwana n zɛ	'This is your animal'	13
Fu pɛɛra n ŋwana ti n gura	'This is your fowl'	14
Fu daam la yoore n zɛ la	'This is a pot of pito'	15
Fu wan ta'ɛ bunɔ wa to'e?	'When you will receive these things'?	16
Ba kan ta ŋmɛ nɔke'ene?	'They have no argument'	17
Ba san kan ŋmɛ nɔke'ene	'They have no argument'	18
To'e daam wa	'Take your pito'	19
To'e beene wa	'Take your animal'	20
To'e pɛɛra wa	'Take your fowl'	21
Tari paɛ fu sɔ	'Take it to your father'	22
Ti a me tari paɛ yaaba	'So that he will take it to the ancestors'	23
Yaaba la me bɔna nɛŋa	'The ancestors will lead'	24
Ti ba paɛ tinganɛ la	'They also take to the river god'	25
N biseri buuri la	'Who takes care of the family'	26
Ba san paɛ tinganɛ miŋa	'When they get to the river god'	27
Ba ŋmɛ nu'o bo tinganɛ la yeti	'They should plead that'	28
Bunɔ miŋa n bala	'These are the substances'	29
Ti buuri la tara wa boi e	'That's what the family have for you'	30
A iŋɛ paŋa dee tari bunɔ wa	'Take the substance	31

Zom Winum ta yeti	'To the supreme being (God) and tell Him'	32
A nɛreba la ti a basɛ la	'The people He has created'	33
Ba lɔgerɔ n ŋwana ti ba bo dee yeti	'These are their substances and request'	34
Ba boti la lageŋɔ, imma'asum, bunɔ, guum	'They need unity, good health, wealth, and peace'	35
Bala ti ba ŋmɛ nupu'ɔ fu zi'an	'That is why they are pleading with you'	36
Nɛreba la n yele se'em la n ŋwana	'These are their requests'	37
La fu to'e	'Take'	38
Fu san to'e	'If you receive it'	39
Basɛ be'em, bo nɛreba wa	'Forgive them'	40
Dɔkɛ kum	'Take away death'	41
Dɔkɛ bã'a	'Take away sickness'	42
Dɔkɛ mɔlega	'Take away danger'	43
Dɔkɛ a'aniteem	'Take away pain'	44
Ha ha ha	'Ha ha ha'	45
To'e ko'om la	'Take the water'	46

Background of the praise poetry

Setting: The act is at a family house in Yorongo as seen the line 1 of the poem, *N sɔ Abotisum* 'my father, *Abotisum'*.

Participants: The participants are the priest and the people who are seeking help from the gods.

Ba lɔgerɔ n ŋwana ba bo dee yeti 33 'These are their substances and they request that'

Ba boti la lageŋɔ, imma'asum, bunɔ, guum 34 'They need unity, good health, wealth and peace' The extract from the praise poetry 6 in line 33 and 34 indicate that the main purpose of them pouring libation is to seek unity, good health, wealth, and peace from the Supreme Being.

Act Sequence: The performer addresses in sequence starting from the immediate father, grandfather, and river god to the Supreme Being. The ancestors and river god serve as mediators between the living and Supreme Being.

Key: The performer uses sober and soft language to deliver his core message to God through the ancestors as seen in line 35, *Bala ti ba ŋmɛ nupu'ɔ fu zi'an* 'That is why they are pleading with you.

Instrumentalities: The performer uses verbal language as a medium of communication.

Norms: Observing *Farefari* libation prayer, it is very significant to the performer to possess the spirit of competency when invoking the ancestors in order not to violate the social rules governing the event. Because there are penalties attached to it, therefore, performer addresses the ancestors in ascending order.

Genre: It is proverbial.

Discussion of the praise poetry

Libation is one of the most important religious rituals of the Farefari traditional religion. It is a traditional prayer which is very essential to the traditionalist. Libation prayer is characterized by the use of praise names, especially, those of the gods and ancestral spirits. There are different ways of starting the act. It normally begins with the senior most to the lesser gods and the ancestral spirits. The linguistic choice used to communicate with the ancestal spirits differs from human language.

58

The performer normally invites the ancestral spirit to come into their midst or come closer and listen to their request as it said *isege* which means 'wake up'. They believe that there is life after death as indicated below;

Fu san ka paɛ baasikɔba	'If your spirit lives	5
Dee bɔna fu sɔ yaaba zi'an	'And you are with your ancestors'	6

These are actually interpreted as if the ancestor did not decate but being alive with other senior ancestors in the spirit world then listening to the message. The performer normally does not use plain language to communicate with the ancestors but rather employs proverbial language, idiomatic expressions and other terminologies. Similarly, the performer needs to possess a spirit of competence in order to communicate well to the ancestral spirits and bring effective feedback to the people. For instance, in line 9, *Ti n gura pɛɛra wa* 'That I should present this fowl'. '*Pɛɛra*' used here means any kind of fowl (hen or guineafowl). If the ancestors demand domestic fowl either *nua* 'hen' or *ku'uŋɔ* 'guineafowl', they neither mention *nua* 'hen' nor *ku'uŋɔ* 'guineafowl' but rather refer to the term '*pɛɛra*'. To be certain of the kind of fowl being demanded by the ancestors, they move a step further to seek for clarification, by asking, *ku boi la tia zuo (ku'uŋɔ),* literally meaning, does that fowl perch on top of a tree? Here, the performer is referring to '*ku'uŋɔ*' guineafowl. *Ku boi la uka puan (nua)* 'it is in hen coop? Then they talk of a hen (nua).

Beene (duŋa) 'animal', in the context of pouring of libation, the ancestors can request for fourlegged animal, in this sense, they have to be specific, because there are types of animals, so the performer needs to clarify the kind of animal to use for the sacrifice.

59

Therefore, he uses statements as*; been-yεtiga /pɔgeyabega (bua)* 'goat', *been-sinego bii been-gɔɔŋɔ (pesego)* 'sheep', *been-zuo daana bii been-iila (naafɔ)* 'cow'.

4.1.6 Praise poem 7: Festival

According to Janiskee (1980), festivals can be understood as formal periods or programs of enjoyable activities, entertainment, or events having a festive character and overtly celebrating some concept, fashionable, or circumstance.

Apεdi !! Yinε paŋa la wan ze'ele 'Apεdi !!	'Apεdi!, by God's power it shall stand'	1
Apεdi !! Yinε paŋa la ze'eti me paa 'Apεdi	'Apεdi!, by God's power it standing paa'	2
Tumam boi la Kumaasi dee biŋe tu tigere wa	'We are in Kumasi and formed this Association'	3
Suŋera taaba ti la nara	'Supporting one another very well'	4
Fu san bisε tiŋa woo	'If you look at the entire world'	5
Tigere dina taaba la nan ka boi.	'There is no association like this'	6
Fu san εεra nɔŋerε, Apεdi !	'If you are seeking love, Apεdi!'	7
Fu san εεra suŋerε, Apεdi !	'If you are seeking support, Apεdi!'	8
Fu san εεra sum, Apεdi !	'If you are seeking well-being, Apεdi!'	9
Fu eeri la yelemiŋerε, Apεdi?	'Are you seeking faithfulness, Apεdi'?	10
Fu εεri la pupeelum Apεdi ?	*Are you seeking peace, Apεdi'?*	11
Sεba n zoti Yinε de la Apεdi !	'Those who have the fear of God is Apεdi'!	12
Sεba n bo'ori girema de la Apεdi!	'Those who show respect is Apεdi'!	13
Sεba n gu'uri taaba de la Apεdi !	'Those who protect one another is Apεdi!'	14
Sεba n zoti nyanε de la Apεdi !	'Those who fear disgrace is Apεdi!'	15
Sεba n boti nεreba sum Apεdi !	'Those who want the welfare of humans is Apεdi!'	16
A tari nεreba gi'ile Apεdi !	'He/she has a compassion for humans, Apεdi'	17
Kumaasi so'olum za'a Apεdi '	'All places in Kumasi, Apεdi!'	18

Ankaara so'olum za'a Apɛdi	'All places in Accra, *Apɛdi!*'	*19*
Fu san paɛ Bolga za'a Apɛdi	'If you get to *Bolga* , *Apɛdi!*	*20*
Farefari so'olum za'a Apɛdi	'All *Farefari* communities, *Apɛdi!*'	*21*
Zu'o la gɔbega za'a Apɛdi	'From right to left, *Apɛdi!*'	*22*
Nɛŋa la pooren za'a Apɛdi.	*'From front to back, Apɛdi!'*	23
Apɛdi yire wa puan tu tari tu nɛtɔɔleba me	'In *Apɛdi's* house, we have our leaders'	24
Apɛdi yire wa puan tu tari kiinduma	'In *Apɛdi's* house, we have our elders'	25
Tu tari kiinduma ti ba zala yire la zulam	'We have elders who handle issues well'	26
Bisɛ yire la bala, ti ba zala yire la zulam	'They take in-charge of the house matters well'	27
Abelekum *David eŋa n de tu 'chairman' zala yire la zulam*	'Abelekum David is our chairman, manging the affairs'	28
The younger general chairman	'The younger general chairman'	29
A yeti, san dɛna bɛ'ɛba la tuum Yinɛ bugum la,	'He said,God send thurder against the enemies'	30
San de la bɛ'ɛba la tuum Yinɛ bugum la na	'For the enemies, God, send fire upon them'	31
Tuum Yinɛ bugum la basɛ ba puan.	'May God sends fire upon them'	32
Tu 'zonal chairman' de la Ayinɛ Akama'ɛ	'Our zonal chairman, Ayinɛ Akama'ɛ'	33
Tu tari tu 'secretary' me Abiire Christopher	'We also have a secretary, *Abiire* Christopher'	34
Ti a gulesera gɔnɔ la woo	'He writes all our minutes'	35
A yeti eŋa zuo tuuni gana 'computer'	'He said, his brain works more than a computer'	36
La tu yɛm la yɔɔra, tu palega la ɛgera	'We shouldn't worry'	37
Tu yɛm la yɔ'ɔra, a tuuni la ma'a ma'a	'We shouldn't be anxious, he works accurately'	38
Tu yire wa za'a sɔ de la William Atambiire	'William Atambiire is the father of the house'	39
Ti ba dita tigera.	'They eat with satisfaction'	40
Tumam 'P.R.O' de la Anyorka Nathaniel	'*Anyorka* Nathaniel is our P.R.O'	41

61

Anyorka Nathaniel ti a tɔ'ɔsa tu yɛla la woo	'Anyorka Nathaniel, he receives all our information'	42
Bɔ'ɔra yire la woo kelum bɔ'ɔra yiŋa woo.	'For the entire house'	43
Tu tari Bɔlega 'secretary', Rosemary	'Rosemary, our Bolga secretary'	44
Rosemary yele ya eŋa gani 'accountant'	'Rosemary said, she is more than an accountant'	45
La tu yɛm da yɔɔra, tu suuri da gita	'We shouldn't scare, our hearts shouldn't be in trouble'	46
Eŋa n diŋɛ bɔna wa dabeem ka boi.	'As she is present, there is no fear'	47
Tu tari tu ligeri biŋera me N-yaaba Samuel	' We also have our treasurer, N-yaaba Samuel'	48
N-yaaba Samuel, a nuusi ka zɔɔri ligeri	'*N-yaaba* Samuel, he is not a mischief'	49
A fu'o me ka yuuli…	'He doesn't waste …'	50
Tu ligeri banki n bala.	'That's our money bank'	51
Abunɔ Cletus 'organizer' n bala	'*Abunɔ* Cletus, the organizer'	52
Eŋa n ka'aseri tu woo, tu tuunɛ woo puan	'He organizes all of us'	53
Ziirego woo puan, eŋa ka'aseri tu waabe.	'In our sitting, he organizes all of us'	54
Tu tari pɔgeba'arɛ me	'We also have a virtuous woman'	55
5Ti a ka'asa pɔgesi la dee suŋera ba tuuma	'She organizes all the women and assists them in their works'	56
Ti ba tana tigesɛ taaba, tana maala taaba	'To be able to associate and assist one another'	57
Tumam yire wa ma de la James Lariba	'The mother of this house is James *Lariba*'	58
Tumam yire wa ma, 'madam' Lariba	'The mother of this house madam *Lariba*'	59
Apedi ma, tuuma yire wa ma, 'madam Lariba	'*Apedi* mother, our house mother, madam *Lariba*'	60
Tumam yire wa ma de la James Lariba	'Our house mother is James *Lariba*'	61

Background of the praise poetry

Setting: The setting is at Kumasi, as seen in praise poem 6, line 3 which confirms '*tumam boi la Kumaasi dee biŋe tu tigere wa* 'We are in Kumasi and formed our Association'

Participants: The participants are; *Ana'ambugerɛ*, the composer, the *Apɛdi* youth Association and other listeners.

Ends: Is a dedication and it talks about unity, peace, support, loyalty, and truthfulness.

Genre: The kind of genre used here is praise poetry.

Analysis of the praise poetry

The name of the group is *Apɛdi* youth Association. It is a hard-working group. Therefore, people who have travelled from the northern part of Ghana to the south to seek greener pastures should not be lazy but labour hard to earn their daily bread. The name Ap*ɛdi* explains as;

A   pɛ   di
1SG   search. V   eat. V
'He/she searches to eat'
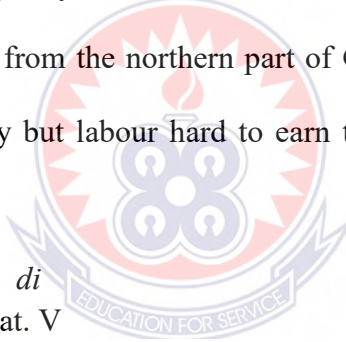
Therefore, the word *Apɛdi* connotes 'search to eat'. This challenges everyone in the association to be hardworking and serious and do away with negative attitudes toward one's work. It also encourages the youth to be self-actualized, self-reliant and independent.

This poem talks about the positive and some moral traits of *Apɛdi* youth association which is discussed below:

Line 7*, Fu san ɛɛra nɔgeri, Apɛdi!* 'If you are seeking love, *Apɛdi*! *Apɛdi* youth Association believes that *nɔgeri* 'love' is paramount to every human development.

63

Therefore, anyone must embrace love. *Apεdi* as an Association also gives love without discrimination.

Line 8. *Fu san εεra suŋerε, Apεdi!* 'If you are seeking support, *Apεdi*!' Line 8 tells us that all humankind needs one form of support or the other to function well.

Line 10, *Fu eeri la yelemiŋerε, Apεdi?* 'Are you seeking for faithfulness, *Apεdi?* This talks about the faithfulness and loyalty one must have.

Line 11, *Fu eeri la pupeelum Apεdi?* 'Are you seeking for peace, *Apεdi*? Peacefulness is what the group stands for. The line entreats everybody to embrace peace at all costs.

Line 12, *Sεba n zoti Yinε de la Apεdi!* 'Those who have the fear of God is *Apεdi!'* Here, advocacy is about the fear of God, 'fear of God brings sanity to the human environment'.

Line 13, *Sεba n bo'ori girema de la Apεdi!* 'Those who show respect are *Apεdi!'* Showing due respect to one another promotes growth and unity among people; therefore, every soul on the earth must be respected.

Line 14, *Sεba n gu'uri taaba de la Apεdi!* 'Those who protect one another is *Apεdi!'* The association is out to protect its members against enemies which are financial pressure, and poverty, among others.

Line 15, *Sεba n zoti nyanε de la Apεdi!* 'Those who fear disgrace is *Apεdi!* Disgrace is a great enemy to mankind. The association also aims at rescuing their members out of shame in times of difficulties and financial meltdowns.

The above structures are parallel and express the same proposition by the virtue of the fact that they share the same semantic feature [+ benedictions]. They also have the same syntactic structure [V + O].

1.   ɛɛra   +   nɔŋerɛ

      V   +   O

2.   *ɛɛra*   +   *suŋerɛ*

      V   +   O

3.   *ɛɛra*   +   *sum*
      V   +   O

4.1.7 Praise Poem 8: Marriage Ceremony

Ɛlega n ŋwana ti tu bɔta, ɛlega n ŋwana	'This is a marriage we cherish, that is marriage'	1
Tumam koŋe la ɛlika wa taaba gee dɔla nyaara	'We are unable to married and wandering about'	2
N nɔŋɛ fu mɛ ti n dita fu zina wa	'Beloved…I love you that's why I'm marrying you today'	3
Pɔgesi daa zoti me dɔla mam poore ti mam zagesɛ ba	'Women were interested in me but I refused them'	4
Gee daa ɛɛra gee bisa la se'em n tari puti'irɛ ti n di	But I was looking for a wise woman to get married	5
N nɔŋɛ fu mɛ, ti n dita fu zina wa.	'I love you that I'm marrying you today'	6
N nɔŋɛ fu mɛ ti n ɛla fu zina wa	'Beloved, I love you that's why I'm marrying you today'	7
Budaasi daa zoti mɛ dɔla mam poore ti mam zagesɛ ba	'Men were interested in me but I refused them'	8
Gee daa keŋe n miŋa biŋe gura fum	'But I patiently waited and kept myself for you'	9
N nɔŋɛ fu mɛ ti n ɛla fu zina wa.	'I love you that I'm marrying you today'	10
Yɔɔma pɔgesi tu nyɔkɛ ya yɛm gee ele ya sireba	'Women of the present generation, let's get wisdom and marry husbands'	11

65

Fu san tara fu miŋa gee ɛɛra sira la de la pupeelum	'It's pleased to keep yourself while looking for a husband'	12
Fu san paɛ a zi'a fu ŋwɛ'ɛri la nyɔ'ɔ ti la dɛna fu yu'urɛ	'If you get married to him you will feel proud before me'	13
Yɔɔma budibeto nyɔkɛ ya yɛm gee dita ya pɔgeba	'Men of the present generation let's get wisdom and marry to wives'	14
Fu san tara fumiŋa gee ɛɛra pɔga la de le pupeelum	'It's good to keep yourself while looking for a wife'	15
Kiŋɛ teke ze'ele gee kelese sɔsega wa ka ani la ŋwani?	'Move, stop and listen to this counseling?	16

Background and discussion of the praise poetry

Setting and scene: The setting and scene for this praise poetry were around the wedding ground because the performer said '*ɛlega n ŋwana ti tu bɔta, ɛlega n ŋwana*' meaning, this is the type of marriage we cherish much, this indicates that marriage ceremony was ongoing.

Participants: The couple, marriage officiators, witnesses, and other congregations.

Pɔgesi daa zɔti me dɔla mam poore ti mam zagesɛ ba sa	'Women were interested in me but declined them'

Ends: The purpose is to inspire, encourage and motivate men and women to go into marriage and also to create awareness among the general public that the couple is legally married.

Act sequence: the recitalist talks about marriage and its significance, he further entreats men and women to be patient, self-controlled, and possesses the spirit of maturity before going into marriage.

Gee daa ɛɛra gee bisa la se'm tari puti'irɛ ti e di	'But was searching and looking for a wiser to get married'
Budaasi daa zɔti me dɔla mam poore ti mam zagesɛ ba sa	'Men were interested in me but I declined them'
Gee daa keŋe n miŋa biŋa gura fum	'But I patiently waited and kept myself for you'
N nɔŋɛ fu me ti n ɛla fu zina wa.	'I love you that I'm marrying you

Key: The tone is praise.

Instrument: The channel of communication is oral language.

Genre: The recitalist uses a plain and direct language.

Yɔɔma pɔgesi tu nyɔkɛ ya yɛm gee eli ya sireba.   'Women of the present generation let's get wisdom and marry husbands.'

The excerpt above in poem 8, informs the bachelors and sprintors that not every man or woman that develops an intere0st in you should be considered for marriage. In marriage, self-control and maturity must be taken into consideration before choosing a life partner. As seen in poetry 8 line (15), *fu san tara fumiŋa gee ɛɛra sira la de la pupeelum* 'it's good to keep yourself while looking for a husband'. This poem admonishes everyone to be sexually disciplined before marriage. 'Marriage is honourable when the bed is undefiled. That is why he said *Fu san paɛ a zi'an fu ŋwɛ'ɛri la nyɔ'ɔ ti la dɛna fu yu'urɛ,* which means 'if you get married to him you will feel proud.'

4.1.8 Praise Poem 9: At Festival

Sɛla ka boi tiŋa zuo	'There is nothing on earth'	1
Sɛla ka boi saazuo sa	'There is nothing above'	2
Sɛla ka boi ko'om puan	'There is nothing in the sea'	3
Zuna la Yinɛ	'Being equal to God'	4
Yinɛ n sɔi sɛla woo	'God owns everything'	5
Tu Daana yinɛ kan bɔkɛ mam	'Our Lord God does not discriminate'	6
Dɛna tia gee dɛna kugerɛ	'Either a tree or a stone'	7
A de la nɛreyinɛ	'He is one person'	8
Sɔna tiŋa la saazuo sa	'Owning the earth and above'	9
Ko'om puan la tiŋa puan sa	'In water and earth'	10
Tu Daana yinɛ ka bɔkɛ me	'Our Lord God does not discriminate'	11
Dɛna dukɔ gee dɛna baŋa	'Either a pot or a ring'	12
A de la nɛrese'em	'He is a kind of person'	13
Sɔna tiŋa………	'Owns earth'	14
Tu Daana yinɛ …	'Our Lord God …'	15
Dɛna zuurɛ gee dɛna taŋa	'Either a tail or a rock'	16
A de la nɛremina	'He is a kind of person'	17
Sɔna tiŋa…	'Owns earth'	18
Tu Daana yinɛ …	'Our Lord God …'	19
Dɛna zuurɛ gee dɛna kulega	'Either a tail, or a river'	20
A de la nɛreyinɛ …	'He is one person'	21

68

Discussion of the praise poetry

The central idea of this praise poem is to acknowledge, appreciate, and adore the sovereignty and supremacy of the almighty God. God is powerful that cannot be compared to any existing thing on earth or above as said, '*sɛla ka boi tiŋa zuo'* which means there is absolutely nothing in this earth neither powers nor authority that could withstand God. *Sɛla ka boi saazuo sa* 'literal means from above there is nothing equal to be associated to the most creative of all the universe. The skies, stars, moon, sun, and all others existing creatures are under the control of God. *'Sɛla ka boi ko'om puan'* means there is nothing in the sea'. This confirms that for all the aquatic things that exist, God has dominion over them. That is why the poet said, '*Yinɛ n sɔi sɛla woo'* 'God owns all things' i.e. things on the earth and above. It is also explained that the living God is not a man who discriminates against other fellow human beings. He adds, *tu Daana Yinɛ kan bɔkɛ mam* 'our Lord God does not discriminate'.

The lead vocalist addresses God as sovereig. The aim is to reverent God's authority and His ownership of the entire universe. The poem is all about praise.

4.1.9 Praise Poem 10: At Festival

N pugum ka tara sɛla n wan pɛgɛ tu Daana	'I have to praise to our Lord'	1
Gee vo'osum wa ti Yinɛ bɔ tu zaŋa la	'God has given to us life'	2
N pugum ka tara sɛla n wan pɛgɛ tu Daana	'I have to praise the Lord'	3
N ga'arɛ isege mɛ, n wan pɛgɛ tu Daana	'I woke up from sleep, I will praise the Lord'	4
N bɔ la tuuma puan, n wan pɛgɛ tu Daana	'At work, I will praise our Lord'	5
Ŋwana ma'a basɛba isege koŋe mɛ	'By this time others couldn't wake up'	6
Gee Yinɛ bɔ mam vom wa, n pugum ka tara sɛla n wan pɛgɛ tu Daana	'but God has given me life, I have to praise to our Lord'	7

Discussion of the above praise poem 10

Praise is indeed a potent restorative tool. It changes us for the better by refocusing our affections, realigning our priorities and restoring our souls.

It is assumed that the Lord does not demand anything from mankind but required only praises. In (line 1), *n pupum ka tara sɛla, n wan pɛgɛ tu Daana*. This means he has to offer praise to the Lord, yes he offers Him with praises. Where we are being blessed with substances or without substances we owe the Lord worship and praises. The preceding verse holds the view of reality that God has given us free life, in (line 2), *'gee vo'osum wa ti Yinɛ bo tu zaŋa la'*. If God Himself has given life to human beings, then it takes us nothing to also revere him with praises. In line 4, indicates that *n ga'arɛ isege, n wan pɛgɛ tu Daana*, 'when I wake up from sleep, I will give thanks to the Lord'. This is because He keeps me from the grave and blesses me with healthy life. (Line 5) said, '*N boi la tuuma puan, n wan pɛgɛ tu Daana', which* means, at work I will praise our Lord'.

In other words, no matter the circumstances or even at work, I would still give praises to my Creator. God's name must be reverenced and honoured. Finally, (line 6), *ŋwana ma'a baseba isege koŋe mɛ*, which could be translated as, 'by this time, others did not wake up from sleep. The words '*isege koŋe'* connotes 'death'. The dead persons could neither talk nor give praise. Therefore, living ones must offer praises to Him because they have breath. The motive for this poetry is to acknowledge and reverence God, the creator for given life to human.

4.1.10 Praise Poem 11: At Prayer Camp

Pɔgevua	Virtuous woman'	1
Tumam ma	'Our mother'	2
Tumam ma, fu yu'urɛ kan borege	'Our mother, your name shall not get lost'	3
Mary suŋa	'Good Mary'	4
Fum sɔi tumam bisera tiŋa wa zuo	'You care for us all in this world'	5
Mary suŋa	'Good Mary'	6
Zusuŋɔ daana, yɛm daana	'Fortune one, wise person'	7
Mary suŋa	'Good Mary'	8
Pupeelum daana, nimbaalega daana	'Peaceful one, sympathy one'	9
Mary suŋa	'Good Mary'	10
Suŋera daana, nimbaalega daana	'Helper, sympathy one'	11
Mary suŋa	'Good Mary'	12
Vom sumum daana, yɛm sumum daana	'Trust-worthy person, sound minded person'	13
Tu yire mɛta n bala	'she is our home builder'	14
Eŋa n de bɔna wa bia puurɛ kan voole	'As she is present no child will feel hungry'	15

71

Background of the praise poetry

Setting and scene: The background is a Catholic Church ground.

Ends: The addresser is revering and exalting the only virtuous woman. As we could notice some diction of words used such as; '*Pɔgevua*' meaning 'virtuous woman', *zusuŋɔ daana, pɔgesuŋa daana,* 'fortunate one', 'beautiful one' respectively' *Pupeelum daana,* 'peaceful one', *nimbaalega daana*, 'sympathetic one', *vom sumɔ daana,* 'trustworthy person', *yεm sumum daana*, 'sound-minded person' to show her personalities.

Key: The tone is reverence and appreciation.

Instrument: The medium of communication is oral.

Norms: They try to acknowledge the good works of the Virtuous woman.

Discussion of the praise poetry

This praise poetry is titled a virtuous woman *'pɔgevɔa'*. Becoming a virtuous woman is about being perfect. It is about living a life with purpose and diligence. A virtuous woman cares for others, as in line 5, *fum sɔi tumam bisera tiŋa wa zuo,* meaning, you care for us all in this world. She takes care of her family. A virtuous woman is wise and does not waste resources. This is indicated in line 7, *yεm daana*. In (line 11), *Suŋera daana, nimbaalega daana* 'Helper, sympathetic done'. This can be appreciated that a virtuous person is industrious. She gets up early in the morning and goes to bed late. She works hard to support her husband and the entire family and shows sympathy to everyone. She promotes peace and unity in her society. That is why the vocalist said '*pupeelum daana'* which means peace marker'. In line 14, *tu yire mεta n bala,* 'which

72

literally means that's she is our home builder'. This could be understood that a virtuous woman uses her talents very well to put the family in the right position. She makes clothes for herself and her family. She is always supportive. She gives her husband support and receives respect from others. Finally, line 15, said, *eŋa n de bɔna wa bia kom ka duni* 'as she is present no child will be hungry'. It explains that she chooses quality goods and better food for her children and family.

4.1.11 Praise Poem 12: At the Chief's Palace

Adua, Mam n wi'iri, Abenka, Mam n wi'iri	'Adua, I'm calling, Abenka'	1
Azinzongo n wi'iri	'Azinzongo is calling'	2
Bamam yaaba n bobe duurɔ koŋe tu'a	'Their ancestor tie woods and couldn't carried'	3
Toŋe biŋe balum bobe pasɛ	'Put it down, and add more to it'	4
Naba Alem yaarum n wi'iri	'Naba Alem yaarum is calling'	5
A yeti eŋa de la bilia belum ke'ema lemi yaarum, Bongo	'he said, he is child that begs elders to taste salts'	6
Dee yaabeduma n dikɛ muŋa wa vugeli eŋa	'The ancestors have put the fez on him'	7
Tingama muŋa n de ka	'The fez belongs to shrines'	8
Dugema Nayinɛ n dikɛ muŋa wa tũ eŋa	'God has given him the fez'	9
Beere san yilegɛ, eŋa zi la zagenuurɛ fabelɛ bɔ'ɔra Ndugema	'When day break, he sits at his palace laments to God'	10
Ti Aposaarika lagum gura	'That Aposaarika should take control'	11
Yaabeduma laguam gura	'That Ancestors takes control'	12
Ka de la Yinzuo muŋa	'The fez is from above'	13
A yeti n tuba san wuna yele	'If his ears will perceive'	14
A dɛna yelesuma ma'a zulam	'It should be good news'	15
Nɛrewoo dikɛ putisunɛ fuo yɛ	'Everyone should have good thought'	16

Nɛrewoo zagesɛ sutaani puti'irɛ	'Everyone should denounce evil thought'	17
Dee dikɛ bɔrɛ and timma'alegɔ fuo yɛ	'But put on the spirit of wealth and development'	18
A yeti, eŋa de la na'ambilia belum kɛ'ɛma lem yaarum	He said, 'he is smaller chief that beg elders to taste salts'	19
Asaala woo biŋe amiŋa tiŋa	'Every human must be humble'	20
Ti Nayinɛ zɛkɛ aduma zom guŋa	'And God will lift him higher'	21
Zaberɛ tari la timmaalegɔ lebera pooren, Alem yaarum uka a kɔa	'War retrogress development, said by Alemi yaarum'	22
Dee pupeelum, suma'asum, timmaalegɔ, bidɔgerɛ, lɔgerɔ, la imma'asum	'Peace, happiness, development, child bearing, wealth and health'	23
Ti eŋa bɔta Bongo so'olum.	'He seeks for in Bongo community'	24

Appreciating the above praise poem 12

The performer started by first recognising the ancestors and shrines by referencing their names, in (line 1) *Adua man n wi'iri,* 'Adua, I'm calling', *Abeka mam n wi'iri,* 'Abeka, I'm calling'. He believed that the ancestors are in charge of his business. He also proceeds to acknowledge the addressee's ancestor. As said, '*Azinzoŋo n wi'iri,* 'Azinzoŋo is calling' in (line 2). We can perceive that the ancestor did not easily give up when things overweighed him. This is because, line 3, indicates that *bamam yaaba n bobe dɔɔrɔ koŋe tu'a, tukɛ biŋe balum bobe pa'asɛ*, which literally means, 'their ancestor tied woods but couldn't carry it, and put it down and added more to it and retied'. This shows that their forefather was capable of handling most difficult matters. *Bilia belum kiima lemi yaarum* is an appellation name given to the paramount chief of Bongo traditional area. This appellation name was chosen based on the background that there were many contestants who went for the chieftaincy. Fortunately, he was enskinned among the elder contenders as the younger and inexperienced chief. Being a naivet chief, he depends on the elders for their advice, support, guidance and counselling, and protection.

74

He considers himself as salt (*yaarum*). As we use salt to heal wounds, he will also heal the broken hearts. The community expects every chief to possess and demonstrate the characteristics of salt. He expects to be pure and white; he must be pure in his intentions, motives, and actions. He must be separated from the corruption, darkness, commotion and crises in the society. Every good traditional leader seeks the welfare of his people, he always prays to God for good things as indicated in line 10, *Beere san yilegɛ, eŋa zi la a zagenɔren fabelɛ bɔʾɔra Ndugema* 'when day breaks, he sits at his palace and laments to God'. He humbly admits that the human-being is powerless and is not capable of caring for other persons, so protection and proper care belong to the *yaabeduma* (ancestors), *tingama* (shrines), and Almighty God as seen in (line 11, 12 and 13).

This praise poetry also talks about the benefit of comportment, honourableness, humility and submission, as said below;

Asaala woo biŋe amiŋa tiŋa	'Every human must humble themselves'	20
Ti Nayinɛ zɛkɛ aduma zom guŋa zuo,	'That God will lift him higher'	21

The poet educates people about the negative impact of confrontation among community members as it is said in line 22; *Zaberɛ tari la timmaalegɔ lɛbera pooren, Alemi yaarum uka a kɔa* 'war retrogresses development, said by Alem yaarum'.

Finally, he said;

Dee pupeelum, suma'asum, timmaalegɔ, bidɔgerɛ, lɔgerɔ, la imma'asum	'Peace, happiness, development, child bearing, wealth and health'	23
Ti eŋa bɔta Bongo so'olum.	'He seeks for in Bongo community'	24

These signposts the good qualities of the chief.

4.1.12 Praise Poem 13: At Political

Platform

Fabɛ yaaba ma waa!	'Play the grandma'	1
Eŋa de la King Ayisoba	'He is King Ayisoba'	2
Assembly-man *yeti ya, tuunsi'a ti eŋa tum wa la Eŋa nan ka ba'asɛ a tuuma*	'Thus said the Assembly-man, the works he had done' 'He has not completed his work'	3
Eŋa mi ti tuunkatɛ kelum ween pooren	'He is aware that there is greater work ahead'	5
Ya san mina ti ya boti iŋa	'If they know they want him'	6
Ya da basɛ iŋa kalam, ya doose eŋa pooren	'They should retain him to power'	7
Ti iŋa ba'asɛ a tuuma la	'So that he will complete his tasks'	8
Kai kai!! this man *de* work	*'Kai! Kai!!* This man is performing'	9

Background

Setting and scene: The setting of this poetry is at Bongo – Soe, the Assembly – members' platform, **Participants**: The participants were the addresser, King Ayisoba, the addressee is the Assemblyman, the contestants, and other followers.

Ends: The performer informs the audience about the good works of the Assemblyman.

Act Sequence: The performer introduces himself first and proceeds to praise the Assemblyman.

Key: The tone is very polite and appeals.
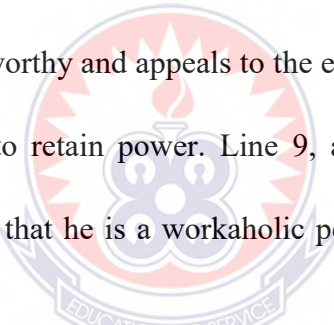
Instrument: The channel is oral and the register is completely informal.

Norms of interaction: He tries to credit his good deeds and demands to retain power.

Genre: The kinds of genres used are; praise and request.

Analysis of the praise poem

The musician begins the action by invocation, *yaaba ma* 'grandma'. There is a belief that every musician could have gotten through a spirit or experience from the environment. The name *yaaba ma* 'grandma' mentioned indicates that the performer has talent through the ancestor, who is a grandma. He introduced himself by way of mentioning his name in line 2, *eŋa de la King Ayisoba*. The next verse presents the intention of the Assembly-man, (line 3), Assembly-man *yeti, 'tuunsi'a ti eŋa tuum wa la, eŋa nan ka ba'asɛ a tuuma'*, which means that the works he has done, he has not completed his tasks. This proposes that he is seeking to be re-elected into the office to fully complete his tasks. He projects himself to be trustworthy and appeals to the electorates not to disappoint him but give their support to him to retain power. Line 9, also talks about the quality of the Assembly-man, it indicates that he is a workaholic person. As the performer voiced *kai kai* this man de work.

4.2.6.1 Other Linguistic Features

Some linguistic or stylistic features reflect the characteristics of praise poetry. Here, I considered a few of these features to be discussed, which include; compounding, loaning word adaptation, code-switching and code-mixing.

4.2.6.2 Compound Words in Praise Poetry

McGregor (2009: 93) a compound word is where two separate words are joined together to form a single word, a new word with a new meaning of its own, a meaning that is not entirely predictable from the component words. Mcgregor (ibid) used *loanwords* as an example to explain his point. This is a single word made up of two independent words. Some compound words in praise poem 2 include the following;

a. *Abagerɛ –bola*   'person's name'

   N   N

This is noun + noun compound

b. *Asolompiro –Taŋa*   'person's name'

   N   N

Here, this type of compound word is noun + noun compound

Some compound words are also found in the praise poem 7, for instance;

c. A +   Pɛ   +   di   = *Apɛdi* 'a name of an association'

    Pro.   V   V

Here, this is pronoun + verb + Verb compound *words*

Saazuo, nɛrese'em, nɛreyinɛ, nɛremina are compound words found in the praise poetm 9 illustrated below;

d. *Saa*   +   *zuo*   = *Saazuo*

    rain.N   head.N

This is a noun + noun compound word.

e.   nɛra   +   se'em = Nɛrese'em

person.N   dem.Pro.

Noun + demonstrative pronoun compound. It is in line with Nsoh (1997) who mentioned that all types of pronouns including demonstrative pronoun, uses the suffix /-*na*/ for this, that, these, and those. In the following compound, the noun loses its class suffix to allow the lexical item to attach to the noun root as illustrated below;

 Noun   +   demonstrative   compound

f.   *budaa* + *sɛka*   =   *budasɛka*

man   who = man who

In example (f), *budaa* (man), when the noun, *budaa* (man) takes a demonstrative pronoun, *sɛka* (who) to form a compound word, it loses the suffix /-a/.

g.   *pɔka*   +   *kana*   =   *pɔgekana*

woman   this   this woman

In example (g), when the noun, *pɔka* (woman) takes a demonstrative pronoun, *kana* (this), it changes its suffix /-ka/ to /-ge/ to form a compound word *pɔgekana*.

h.   Nɛra   +   Yinɛ   =   Nɛreyinɛ

person.N   God.N

 Noun   +   noun

I.   Nɛra   +   mina =   Nɛremina

person.N   +   aware.V

79

This type of compounding illustrated in (h) and (i) above in praise poetry 9 is a

N +V compound word.

4.2.6.4 Code-Switching and Code-Mixing

Code-switching is the process by which the speaker or the initiator of speech, changes or switches from one language or code to another, depending on the situation, audience, and subject matter (Ugot 2009 citing Essien 1995, p. 271). Similar changes in language use may also take place within a sentence. Such a switch is known as code-mixing.

According to Bentahila and Davies (1983), code-switching has sometimes been used to register the bilingual's ability to choose one or the other of these two languages in a particular situation.

Code-mixing on the other hand is the random alternation of two languages within a sentence.

For example, in praise poem 7, line/verse 32, 33 and 35 as presented below shows that within the sentences the performer mixes from *Farefari* to English with words like; zonal chairman, secretary, computer, and accountant.

Tu 'zonal chairman' *de la Ayinɛ Akama'ɛ*	'*Ayinɛ Akama'ɛ* is our zonal chairman'	32
Tu tari tu 'secretary' *me n de Abiire Christopher*	'We have a secretary, *Abiire Christopher* '	33
A yeti eŋa zuo tuuni gana 'computer'	'He said, his brain works more than a computer'	34
Rosemary yele ya eŋa gani 'accountant'	'Rosemary said, she is more than an accountant'	47

Here is an example in praise poem 13;

Kai kai this man *de* work

Kai kai this man *de* work

The performer mixes from *Farefari* into pidgin English to draw the interest of the audience.

4.2.6.5 Borrowed or Loaned Words

In any society, every speech community studies from its neighbours. In the process, borrowing emerges and this also stimuli the language of praise poets. Within the scope of borrowing, dialectical borrowing can also be eminent, where borrowed features come from within the same speech area. For example, the praise poetry of the *Nkuna* praise poets in *Ritavi* is influenced by the language of the *Sothos* living in the same or *neighbouring* area. The people of *Mhala* are influenced by the language of the Swazis from *kaNgwane*, who live near *Hazyview* (Malungana, 1994). In such a case, if the praise poet has a good command of the foreign language, he may add the foreign form in his praise poems even if the poetic expressions are not relevant to his language. Borrowed features are prevalent in all forms of praise poetry. In *Farefari* praise poetry, the poet could borrow words from the same dialect or different language. For instance, in praise poetry 2, '*Atia tu lai!'* the performer has borrowed the word '*lai'* from the English word 'line' which actual mean to be in queue.

81

4.2.6.6 The Vocative in Praise Poetry

According to Malungana (1994, p. 309), vocative is defined as any form of the address where the person or an object which is praised is addressed using absolute pronoun and/or noun with evocative force.

Ntuli (1984, p.164) says:

In these cases, the pronoun is followed by the vehicle which is in the vocative. The vocative is invariably followed by a qualificative. The description tallies with the nature of the noun appearing with a vocative.

In *Fareferi* praise poetry, the performer employed pronouns to attract the attention of the audience. A few examples are illustrated below;

A de la nεreyinε   He is one person

A de la nεrese'em   He is someone

A de la nεremina   He is the kind of person

'A' is a pronoun in *Farefari* which is used in place of the noun (God) from the excerpt above.

Praise poem 2

Fum dabeserε de la zina yoi?   'Is your turn today?'

In praise poetry 2 the recitalist used '*fum*' as a pronoun to replace the name *Atia.*

The *fum* 'you' has been used as a pronoun to substitute the noun (God) in praise poem

4.3 Research question 2: What are some of the literary devices employed in *Farefari* praise poetry?

This section examines the use of literary features with poetic effects on *Farefari* praise poetry in Bongo traditional areas. A figure of speech is a form of expression used to convey meaning or touch the feelings and emotions of readers or audience often by comparing or identifying one thing with another that has a naming or connotation familiar to the reader or listener. The figure of speech may be used both in written and oral literature. Communication is not possible without artifice and so artists and writers try to decorate their pieces with literary devices to attract the reader's and audience's attention (see Agyekum 2013, P. 184).

4.3.1 Repetition

This is a literary device in which a line, sentence, phrase, or word is repeated mostly for emphasis. It is used to make an idea clearer. Agyekum (2013) explains that repetition is one of the most fundamental characteristic features of oral literature. He adds that it has both anesthetic (beauty) and a utilitarian (functional) value. It makes the work beautiful for people to enjoy and it has also a functional value. For instance, the praise poem 1, in lines 11 and 12 are repeated as seen below;

Tu lai, dee gura kum la	'We are in queue, waiting for death'
Tu lai, dee gura kum la	'We are in queue, waiting for death'

4.3.2 Euphemism

Euphemisms are expressions that seek to avoid being offensive. Euphemism, therefore, serves as a shield against the offensive nature of taboo expressions and thus affords the speakers an escape from the strict rules and sanctions on verbal taboos (Agyekum 2013 citing Allan and Burridge 1991, p. 13). In his book, he further mentioned that in Akan, euphemism is termed *'kasambrani,'* literally 'covered up terms or polish up language.' For example, sex, death, and menstruation have a lot of euphemisms among the Akan. This seems to share the common idea with *Farefari* culture in which euphemisms are mostly used to express unpleasant situations by avoiding the use of dirty language. For instance, in poetry 1, the vocalist used an expression such as '*Fu kule me wa'* which means are you dead. The performer uses this expression in praise poem 2, *13. Bundaana ka tari sore n wan buregɛ*

'The rich cannot escape from death.

The actual meaning is that the rich people cannot escape death.

People do not always call a spade a spade; therefore it is not normal to say that someone will surely die. The performer uses this expression to send a warning to the bad wishes that there is no escape place for death. Therefore, there is no need for someone to rejoice over one-person misfortune or death.

4.3.3 Imagery

One way by which oral and written literatures are united is in how they employ words to paint mental pictures that appeal to our feeling and our understanding. These mental pictures are what we know as images. Images may be expressed directly or indirectly. A

poet, narrator, or a singer may describe a scene or an event with little reference to anything else but with such a powerful choice of words that are admiration. E.g. praise poem 5, lines 8 & 9

"*Tankɔresi baa, Zageza'a baa la paɛ na"* (rocky dog, the unbeatable dog has arrived)

Here, the praise singer adored the famous farmer by using indirect language.

4.3.4 Metaphor

A metaphor is an image whereby a comparison is made by a direct reference. For instance, in praise poem 3, line 17. *A de la tankɔresi baa* 'He is a rocky dog'. The vocalist directly compares famous farmers to heaps of stones.

Metaphor is carefully used in *Farefari* praise poetry. However, in the few instances that they are used, they strongly reinforce the themes of the various poems. As seen in praise poem 7; *Atambire* as a human is compared to *nuya'atuuleka* 'which means an old aged hen that has to stopped laying eggs' but a caring old hen that shows concern to the younger ones and always scratching for them to feed on.

Figures of speech and other literary devices are used in poetry to inform the reader to deeply understand the poetry. A figure of speech used may have a different meaning from the commonly known meaning. Or it may give emphasis or style to the meaning of the text.

4.3.5 Simile

The image can be a simile; an image is whereby one thing is compared to another, very often with the expression such as, *like, as, more than, less than*, etc. A simile is a

comparison achieved by indirect reference (Agyekum, 2013, p.185). This can be seen in praise poem 4, line 18, *zɔta wuu goobaa* 'running like leopard'. The singer equated him to the leopard, meaning the farmer runs as fast as the animal (leopard) runs.

4.3.6 Personification

This is when we ascribe human qualities to inanimate things and animals or it is a special comparison in which inanimate things and abstract ideas are talked of as though they were people (Agyekum, 2013, p.187). Praise poem 4 (line 19), *kua la nyɛ'ɛri la nyɛga,* 'the farm is graned', is an example of personification. This is because normally, it is humans and animals that defecate but not farms.

4.3.7 Parallelism

According Agyekum (2013, P. 85), parallelism is simply, a rhetorical device in which a formula or structural pattern is repeated. It consists basically of a type of repetition in which one element is changed, while the other usually remains constant in its syntactic frame. It is a literal style in which coordinated ideas are arranged in phrases, sentences, and paragraphs that balance one element with another of equal importance and similar wording. Considering his view, we could have a lot of parallelism in *Farefari* praise poem 6 as follow;

Dɔkɛ kum	' Do away with death'
Dɔkɛ bã'a	'Do away with sickness'
Dɔkɛ mɔlega	'Do away with danger'
Dɔkɛ a'aniteem	*'Do away with pain'*

86

Parallelism occurs in *Farefari* praise poetry. It has varied effects depending on how it is used. It creates artistic beauty as a result of the resemblance of structures and assists in uniting different aspects of the poetry. In most of the parallel structures found in *Farefari* praise poem, the same structure is repeated with a change in a nominal. Mostly, the nominals that are altered in these structures are in the same paradigm because they have the same general semantic feature(s); let's consider the example from praise poem 7.

Fu san ɛɛra nɔŋerɛ, Apɛdi!	'If you are seeking love, *Apɛdi!*'
Fu san ɛɛra suŋerɛ, Apɛdi!	'If you are seeking support, *Apɛdi!*'
Fu san ɛɛra sum, Apɛdi!	'If you are seeking well-being, *Apɛdi!*'

4.3.8 Allusions

Agbezorlie (2014, p.105) indicates that allusions are of diverse types which include; biblical, historical, contemporary, literary, mythological, political, religious, etc. Out of these forms of allusion, biblical and religious allusions are most extensively used. See examples in poem 7, lines 1 and 2 below:

Apɛdi! Yinɛ paŋa la wan ze'ele 'Apɛdi	*Apɛdi!* God's power it shall stand	1
Apɛdi! Yinɛ paŋa la ze'eti me paa 'Apɛdi	*Apɛdi!* God's power it is standing *paa'*	2

They first line acknowledges God's power and believes that He is omnipotent God;

He is all-powerful and can sustain the association. There are many types of allusions, but biblical and religious allusions are most extensively used in the *Farefari* praise poetry 11, lines 1 and 6 *n Daana Yinɛ,* meaning 'my Lord God' and *'tu Faara Yesu Kiresta'* which means 'our Saviour Jesus Christ.

87

4.3.9 Oxymoron

A figure of speech that joins two words with contradictory meanings; a rhetorical combination of contradictory terms for special emphasis: as in 'sadness/joy', 'wise/foolish', 'living/dead' (see Agyekum, 2013, p. 249). This is also applicable in *Farefari* as the two words used in the praise poem 8 in line 16 i.e. *kiŋɛ/teke* 'walk/stop'

4.3.10 Assonance

According to Agyekum (2013, p.195) Assonance is the resemblance of sound in words or syllable. It is the relatively close juxtaposition of similar vowels sounds.

Let's consider this illustration in praise poem 4, the performer consistently repeated the sound /**a**/ in lines 7, 8, 8 and 10 to put more emphasis about the farmer.

Azonakolego baa	'*Azɔnakolego's* dog'	7
Atankɔresi baa	'*Atankɔresi's* dog'	8
Aŋwibega baa la nyɛ ya	'*Aŋwibega* dog has seen'	10

Ɛlika n ŋwana ti tu bɔta, ɛlika n ŋwana 'this is a marriage we cherish, that is marriage'

The sounds /a/ and /i/ are similar or the same vowels repeated in the first of praise poem 8.

Ti n dɛna fu nɛra   'I will be your person'

Tu faara la wana yo la wuni mam me   'Our Saviour come *yo* I'm in pain'

In lines 3 and 4 of poetry 8 excerpt above, /ɛ/ and /**a**/ are repetitive vowels.

In poem 3, as seen in line 18, *ti fu wa tum a tuuma* 'that you should do his work'. /u/ is the vowel repeated.

88

4.3.11 Alliteration

Alliteration is the repetition of consonants at the beginning of words or syllables. In poetry and rhyme, it is the repetition of certain sounds thereby emphasizing them and helping to unify the poem (Agyekum, 2013, p. 195).

In the praise poetry 10, line 2 showed below;

Fum yeem maali mam so, so, so, 'you only bless me please' /**m**/ and /**s**/ are consonants recurrent.

As poem 12, says, *Noah, yo'e ti tu tole* 'open for us to enter, Noah'.

In poem 12, /t/ is the consonant repeated.

4.3.12 Rhetorical Questions

A question is asked in order to create a dramatic effect or to make a point rather than to get an answer. A rhetorical question is one for which the questioner does not expect a direct answer; in many cases it may be intended to start a discourse, or as a means of displaying or emphasise the speaker's or author's opinion on a topic (https://www.yourdictionary.com).

Here, the performer uses a rhetorical question to initiate his actions, as illustrated in praise poem 2 below;

Abagerɛ ya'am fabeli ŋwana bo?	'Why is *Abagerɛ* lamenting'	2
Fum dabeserɛ de la zina yo?	'Is your turn today?	9

In poem 3, the rhetorical question is one of the literal devices employed by the artist as mentioned

| *Peter suŋa, fu kule me wa?* | 'Beloved Peter, are you going home'? | 6 |
| *Fum kule me wa?* | 'Are you going home'? | 7 |

4.3.13 Ideophone

Ideophone is a method that tallies sounds for the meaning of a word or utterance. In the world of ideophones, one can get an idea of the nature of the event or infer from the sound of the word (see Amekpordi 2012, P. 96 citing Agyekum 2007, P. 51). He adds some appellations in the *Asogli* state and relied on this technique to create a vivid impression.

Here is an example he illustrated:

ii. *Hmm!: Hmm meɖe na hia dzi kpɔtɔ na o.* '*Hmm* does never alleviate poverty.'

Similarly, in *Farefari* oral performance including praise poetry, every performer has a unique way of drawing the attention of his/ her audience when on stage which could be noticed as ideophones as seen in the lines below;

Praise poem 2:	***Hmm! Hmm!!***	
Praise poem 4:	*Azonakolego dayua **wooi***	The son of *Azonakolego wooi*
	*Adukɔ dayua **wooi***	The son of *Adukɔ wooi*
Praise poem 13:	***Kai kai!!*** this man *de* work	*kai! Kai!!* This man is performing
Praise poem 15:	***Baalam, baalam, baalam***	Softly, softly, softly

Most performers even gained unique popularity based on these ideophones such as; King Ayisoba, Stevo and among others.

4.3.14 Proverb

According to Agyekum (2013, p. 254), a proverb could be seen as a time tested, brief and witty saying, usually symbolic, that expresses a truth or recognized observation about practical lives which is based on traditional experiences and has been transmitted from generations to generations and withstood the test of time. As seen in praise poem 2, line (3), the performer employed a proverb i.e. *danyuo ka eeri wuntɛɛŋa* 'a rat does not roam in a day time'.

4.3.15 Idioms and Idiomatic Expressions

Kgobe (1994, p. 226) observes that a feature that is mostly found in Northern Sotho poetry is the use of idioms. They are the language of poetry and are used broadly in both traditional and modern praise poetry. According to Cuddon (1977, p.321), an idiom is a form of expression, structure, or phrase peculiar to a language and often possessing a meaning other than its grammatical or rational one.

Kgobe (1994, p. 227) cited Guma (1967, p. 166)

> *Idioms are characteristic indigenous expressions, whose*
>
> *meanings cannot be ordinarily deduced or inferred from*
>
> *knowledge of the individual words that make them. Unlike*
>
> *proverbs, idioms do not have a fixed and regular form to*

which they adhere at all times. They are changeable and

are seldom if ever, used in their basic form.

In line with the above statements, it is noticed that series of idioms are found in *Farefari* praises.

In poem 2, line 19*, bam la'ari duma ka tari zi'an n wan labelε* 'those who are laughing will also experience die. The performer uses the idiomatic expression *'bam lari dum ka tari zi'an n wan labelε.* The performer uses this expression to send a warning to the bad wishers that there is no escape place for death. Therefore, there is no need for someone to rejoice over one-person's misfortune or death.

4.4.1 Research question 3: What are some of the functions of the *Farefari* praise poetry?

This section deliberates on the functions of praise poetry. Praise poetry plays numerous roles in our lives and societies at large. A praise poem may have multi-functions depending on the context in which is used. Some of the significant functions of praise poetry undertaken include; entertainment purpose, historical purpose, religious function, socio-economic purpose, identification of kinship relation, ushering in leaders, educational function, political function, and source of employment.

Amekpordi (2012 citing Abadzivor, 2007) states some functions of the appellation as showing pride in personal achievements, praise, positive living, describing the experience of people, counseling or warning people about dangers, and expressing an opinion on issues.

In my opinion, *Farefari's* praise poetry can be seen as recitative poetry which is characterized by adorations, adulations, exhortations, inspirations, sarcasm, warming, and disparagement which purposely evoke the spirits of performers into actions.

4.4.1.1 Entertainment Purpose

One of the functions of praise poetry is to offer aesthetic pleasure and a source of entertainment for the listeners and viewers. The significance of praise poetry is to provide relief and give joy and pleasure by amusing people at gatherings. Humour is an aspect of entertainment in which praise poetry delivered to the people. Many people do burst into laughter because praise poetry does create room for humour in some of the lines. Even though every performed praise poem has a specific memorandum to the person who is being praised, the praise reciter also adds hilarious lines to his poetry.
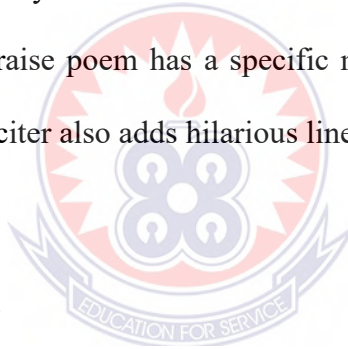
4.4.1.2 Historical Purpose

Praise poems are founded on the physical environment and are about renowned historical tribal leaders, especially warriors and chiefs. Sometimes, praise poetry serves as a historical source of information.

4.4.1.3 Religious Function

Praise poetry is performed at religious ceremonies, during sacrifices, and at funerals. For example, on sacrificial occasions, the sacrificing priest may shout out the praises of the ancestors.

According to Krige (1977, p. 293), among the *Zulus*, when the officiator has called upon all his ancestors and sang the praises of each one that he recollects, he *giya's* (dances) while those who are present and watching the proceedings may also praise him aloud. This general procedure in sacrifices is also applicable to *Farefari.* In the religious domain, they are frequently used for communication between the people and the ancestral spirit. Reciting praises is one of the approaches which the performer can use to connect to his ancestors.

4.4.1.4 Socio-economic Purpose

Jama (1988, p.38) says that praise poetry performed at social gatherings undoubtedly give the poet social recognition because of his ability to describe certain things. Members of the society are overwhelmed and this is why bards enjoyed many privileges. For instance, a performer who has done something good may be thanked with recital of his clan praise poetry or by any kind of praise poetry appropriate to the occasion.

The economic function could not be left out when talking about what praise poetry does to promote our economic growth. Society cherishes good working habits. Praise poetry stands to motivate, encourage and inspire those who are hard-working to do more.

From the praise poetry, one could observe that the singer indeed praises the hard-working farmers, at the same time mocking those who are weak and lazy in farming by describing them as '*nɛnɔ*' meaning meat. This informs the people that society discourages laziness.

94

4.4.1.5 Identification of Kinship Relations

The relationship between diverse kin may be recognized through praise poetry. Beattie (1977) mentioned that the purpose of the identification of kinship relations is that:

i.   It affords a way of transmitting status and property from one generation to the next generations.

ii. In some societies, it serves to establish and preserve effective social groups.

4.4.1.6 Usher in Leader(s)

Praise poetry is an operative vehicle that is sometimes used as a channel for the official introduction of a leader to his people at a gathering. The person (s) to be presented could be chiefs, kings, political leaders, and religious figures.

According to Msimang (1981, p.21) the praise poetry pleads to the king's subjects for loyalty and faithfulness. The praise poetry encourages the spirit of harmony among the king's subjects.

This is also applicable in *Farefari* culture; let's considered the excerpt below in praise poetry 15. At social gatherings the chief is accompanied by performers and other people. The performers recite slow action poetry to escort the chief to rally ground as shown below;

Baalam, baalam, baalam	'Softly, softly, softly.
Kina baalam, baalam, ti tiŋa ana zoram	'Walk softly and calm the earth'
Da giti ya	'Do not be in a hurry'
Yaaba Awɔbegɔ -biisi,	'The descendants of *Awɔbegɔ* '

|	
Yaaba Azinzɔŋɔ-biisi	'The descendants of Azinzɔŋɔ'
Bama yaaba n saam nyuni koge pi'ɔ	'Their ancestor searched for shea -nut but found no any'.

Bilia belum kima lemi yaarum, kebule belum saa 'An infant begs the elders to taste salt, millet seedling begs for rain'.

It is important to notice that upon the arrival of the chief to the scene, the drummer ushers in the chief to his seat as all stand and continue standing until he (the chief) sits down. They do so because to them, the chief is almighty and if he sits when you are already seated, it is assumed he is sitting on you and you will not survive.

4.4.1.7 Educational Function

Similar to other literature, praise poetry is of educational value, since being exposed to them which develops the listeners' and viewers' vocal skills, enhances their vocabulary, and enlarges their knowledge of their own culture and its oral history at large.
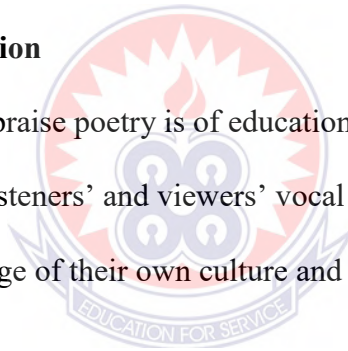
4.4.1.8 Political Function

Praise poetry is typically performed in political domains and where they arise there is a high degree of cluster solidarity. Their determination may be that of amalgamating political followers. Political parties have their praise composers who compose and recite praise poetry based on their political ideologies. This praise poetry is performed in public at political gatherings and its messages are very influential. This shall, in turn, empower the political authority of the party since the vocalist recites this poetry with high spirit and enthusiasm. This praise poetry also serves to avert the abuse of one's power by those in power and authority.

4.4.1.8 Source of Employment

Praise melodies could be a source of livelihood for the talented performers since praises have a lot of influence on people's lives and the society at large. Nowadays, it is rare to have a social gathering without performers, especially during festivals, weddings, graduation and passing out ceremonies, launching, etc. The performers intend to relieve the tension of people by entertaining them. But they also return home with huge amounts of money. Others even composed them and sell them out for money.

4.5 Summary

In this chapter, we looked at the origin and concept of praise poetry, the meaning of praise poetry, structure, forms and sources of praise poetry (human experience, events, and physical environment). We also discussed the ethnographic context for praise poetry such as; during farming, on the battlefield, during the pouring of libation, during festivals, during marriage ceremony, and on prayer grounds. Figurative language: Repetition, euphemism, imagery, metaphor, simile, personification, parallelism, allusion, paradox, oxymoron, assonance, alliteration, rhetorical question, and ideophone, idioms and idiomatic expressions, proverbs, code-switching, and code-mixing, borrowed and loaned words are not left out in this work. Some of the significant functions of praise poetry undertaken include; entertainment purpose, historical purpose, religious function, socio-economic purpose, identification of kinship relation, ushering in leaders, educational function, political function, and source of employment.

CHAPTER FIVE

SUMMARY, FINDINGS, RECOMMENDATIONS AND SUGGESTIONS AND

CONCLUSION

5.0 Introduction

This chapter presents the summary of the various chapters of this study, findings, conclusion and recommendation.

5.1 Summary of the Thesis

This thesis mainly focused on a sociolinguistic analysis of *Farefari* praise poetry using Dell Hymes' (1974) SPEAKING model.

In Chapter One, I discussed the root of the name '*Farafara*'. *Farafara* took the place of the original ethnic names which include; *Gurensi, Talensi, Boosi* and *Nabdam*. It was the white man who coined the name '*Farafara*' to designate, the language and its speakers. In the history of *Boosi*, the *Boosi* traced their root to the *Mamprugu* kingdom. They believe to be the descendants of *Bawa (Na Gbewa),* the historical Founder of the *Mamprusi* in *Nalerigu* in the North East Region of Ghana. The Festival they celebrate is *Azambeene.* The main purpose of the study is to document *Farefari* praise poetry. The objectives of the study are as follows; to discuss where *Farefari* praise poetry is mostly used; to examine some figurative languages used and to discuss some of the functions of praise poetry.

The chapter also outlines the significance of the study: The research unearths the history, sources, significance, interpretation and meaning of the praise poetry for native and non-native speakers to recognize the cultural and literacy value of the *Farefari* people.

Also, the study serves as a way of reviving the younger generations to promote and appreciate the age-old oral tradition among the *Farefari* people. The research is limited to Bongo speech communities.

Chapter two of the study is devoted to the literature review and theoretical Framework. The first section reviewed related literature under the headings: oral literature, praise poetry, where the linguistic features are, literary devices associated with praise poetry are discussioned, the figure of speech / figurative languages, code-switching and code-mixing, functions of praise poetry and effects of praise poetry. The second section deals with Dell Hymes' (1974) SPEAKING model.

Chapter three deal with the research methodology. I found a qualitative approach appropriate and very useful to analyze the primary data. In collecting the primary data, I interviewed some participants and elicited some information. To obtain firsthand information I made use of participatory observation during annual festivals, launchings, funerals grounds, etc. and some of the performances were recorded which were later transcribed, translated into English and then analyzed based on how the *Farefari* view and perceived the world.

Chapter four focuses on data discussion and sociolinguistic analysis of *Farefari* praise poetry.

Also, I examined some literary devices used in praise poetry and the functions of praise poetry.

5.2 Findings

The findings of the study include;

i. The study discovers that all praise poetries have a lot of meanings depending on the context in which they are used. Also, The *Farefari* praise poetry makes the people aware that they have a vital role to play in society.

ii. The praise poetry again reveals the values that are embedded in the genre, making people appreciate and use it. We have been able to deliberate on socio-cultural, religious, educational, political and economic functions of praise poetry. The meaning of some terminologies, idiomatic expressions, and figurative languages has been explained. Proverbs and praise poetry as a discourse have also been brought to light through the study of this genre.

iii. The findings also show that personal and social praise names, as well as those of plants and animals, are normally drawn from the environment, either to teach values or to reveal certain phenomena or philosophies in life.

iv. Also, I have found that some praise poetry has beliefs and spiritual connotations associated with them. Some praise names are even juju words, as observed by the general public, the praise that invokes the spirits, both the divine and ancestor spirits are all backed by beliefs and spiritual connotations and as such, they are only used on special occasions. This applies to most of the praise poetry of the different traditional areas, as well as the praise poetry of clans and *Farefari* communities and even some personal and social praise names. As a result, some rituals had to be performed. However, not all praise poetry has spiritual connotations. Most of them are just praise names that move people into action and

100

also influence people to live up to expectations. They affect people's morality and values.

v. Finally, the study also discovers that women are also being praised because society has created room for them to occupy and play significant roles in society. It is now common to see women having their gods and even being diviners. Others too occupy political positions as Assembly Members, Metropolitan Municipal District Chief Executives (MMDCEs) and members of parliament.

5.3 Recommendations and Suggestions

i. This study cannot claim to have extensively covered all the areas in the performance of the *Farefari* praise poetry. To maintain the communicative role of the praise poetry in the *Farefari* society, the following recommendations have been suggested.

ii. Future scholars could research into royal praise poetry in *Farefari.*

iii. Researchers could also conduct cross-linguistic comparisons of other aspects of the oral literature of the Mabia/Gur languages (Atintono, 2013).

iv. It can be deduced from the findings that *Farefari* praise poetry is characterized by values and moral education to the society. Therefore, more efforts should be made to properly document the praise poetry. These would serve as reference sources for past, present and future generations.

v. It has also been observed that sometimes, praise poets get into physical and spiritual troubles because of their sincerity. Society should cultivate the spirit of good character and adhere to moral values.

vi.   Oral genres, precisely praise poetry, contain our worldview, history, cherished values, fears, hopes and aspirations. It is useful to suggest that the genre should form part of other oral genres such as folksongs and storytelling that are integrated into the new curricula and common core programmmes in our schools. Policy makers should ensure the effective teaching and learning of the genre as well as all oral art forms.

vii.   The language and culture coordinators should make provisions for the exhibition of the genre. Facilitators and all stakeholders should encourage learners to appreciate the genre. The facilitators, parents and guardians should make the young generations understand that the parts of praise poetry that have spiritual connotations and the drums used to play them are not evil. In fact, 'if we desire a purposeful education for Ghanaian children, then, praise poetry that supports the entire life of the society should be used to prepare them to play meaningful roles in society through the oral literature' (Abarry, 1994).

viii.   The youth should be encouraged to venture into the world of praise poetry and learn to use them to derive both the linguistic and socio-cultural benefits that are inherent in the genre. People should be educated on the need to study oral art forms. The derogatory perceptions that oral literature is barbaric should be disabused through enough education, use of social media, social gatherings and other available institutions.

5.4 Conclusion

The negative impression about oral literature could only emanate from a lack of understanding of the real nature of oral literature and the meaningful role it can play in

society. In this study, made people understand that the praise poetry does not deserve to be labelled negative names against the cultural practices and performers such as oral literature as *'zinnyaka'* (lazy person), 'nɛrewɛka / *bunkɛleŋɔ'* (disabled person) and it is heart disturbing to comprehend that those who have been indoctrinated with western culture refer to them as *dunia yuuma* 'worldly songs' and juju. Sometimes too, people derogatively describe such cultural practices as barbaric, primitive and uncivilized. Oral literature contains our worldview, history, cherished values, fears, hopes and aspirations. This literature teaches life at the traditional level and provides the foundation for a sense of cultural identity, affection and harmony.

This study adds that the language used in the transmission of praise poetry can be viewed as a powerful tool for communicating and understanding the worldview and philosophy of a particular society. The beliefs, ideology, religion, culture, philosophy, and thoughts of the *Farefari* people are reflected in their oral art forms, especially, praise poetry.
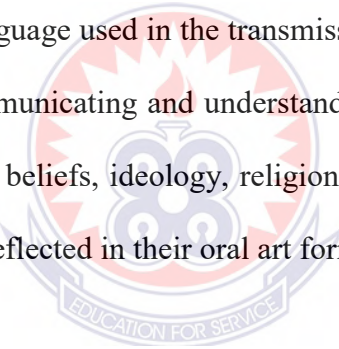
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APPENDICES

APPENDIX-A: Verbal Interview Questions

These questions administer to find out about the sociolinguistics of *Farefari* praise poetry in the Upper East Region of Ghana. Be assured that the responses provided would meet the purposes and objectives of the study. These include the following;

1. Please, do we have praise poetry in our society? Yes/no

2. What is the origin of praise poetry?

3. What are their sources?

4. Do we have kinds/forms of praise poetry? If yes

5. What are they?

6. Which kinds of people compose praise poetry in our societies?

7. Who does praise poetry directed to?

8. Where do they perform them?

9. During what time of the occasions do they recite them?

10. Praise poetry messages are sometimes very cumbersome to comprehend, why?

11. Apart from the mouth, which instruments do they use to transmit praise poetry?

12. Could you mention some of the instruments used to transmit praise poetry in the olden days?

13. What are some of the modern instruments used?

14. Could you give some reactions from people when they are being praised? What do they mean by their reactions?

15. Is there a difference between ancient praise poetry and modern praise poetry? If yes, why?

16. What are some of the ancient praise poetry?

17. What are some of the new ones?

18. Could you please tell me about the spiritual connotations of the use of praise poetry?

19. What are some of the beliefs people have about praise poetry in our land?

20. What are some of the societal roles praise poetry play in our society?

21. What are some of the religious functions of praise poetry?

22. What role does praise poetry play to promote our economy?

23. What are some of the functions of praise poetry?

APPENDIX-B

Primary Data at Fieldwork.

The sample praise poetry was recorded in a natural setting in *Farefari* and later translated into English at Bongo communities in the Upper East Region of Ghana.

Praise Poem 1: At Prayer Camp

Daana paŋa nyaŋɛ ya	Lord's power conquers	1
Saaleba faara paŋa nyaŋɛ ya	Saviour of mankind power conquers	2
Sitaana walum koŋe me	Satan prevail in vain	3
Saaleba za'a nyɛ'ɛni ya zi'an woo	All humans rejoice all over	4
E hee hɛ sitaana kula bobere	E hee hɛ satan goes in pressure	5

Praise Poem 2: At Funeral

Hmm! Hmm!!	*'Hmm! Hmm!!'*	1
Abagerɛ ya'am fabeli ŋwana bo?	'Why is Abagena lamenting'	2
Danyuɔ ka eeri wuntɛɛŋa	' Rat does not roam in a day time'	3
Ba ya'am suke la Abagerɛ-Bola nɔɔreŋɔ	'They have disturbed Abagerɛ-Bola's peace'	4
Ti mam kele ka ga'arɛ Dua	'And i cry without sleep at Dua'	5
Atia tu tagelɛ lai la, Atia tu lai!	'Atia we are in a queue, Atia, that's our queue'	6
Asolompiro -Taŋa tu tagelɛ lai la	'Asolompiro-Taŋa we are in queue'	7
Atia tu lai!	'Atia we are in queue'	8
Fum dabeserɛ de la zina yo?	'Is your turn today'?	9
Naayinɛ ma'alɛ tiŋa ti fu ga'arɛ Atia!	'May God soften the land for you'	10
Tu lai, dee gura kum la	'We are in queue, waiting for death'	11
Tu lai, dee gura kum la	'We are in queue, waiting for death'	12

115

Bundaana ka tari sore n wan buregɛ	'The rich person will surely die'	13
A boi la lai dee gura kum la	'He /she is in a queue, waiting for death'	14
Nɔŋɔ-daana ka tari sore n wan buregɛ	'The poor person will surely die'	15
A boi la lai dee gura kum la	'He /she is in a queue, waiting for death'	16
Da ni ku bala ti sɛba lara me	'When death occur, some are laughing'	17
Sɛba kele kan ga'arɛ	'While others cry and have no sleep'	18
Bam la'ari duma ka tari zi'an n wan labelɛ	'Those who are laughing will die too	19
Tu boi la lai la	'We are in queue'	20
Bam kɛla duma mɛ ka tari sore n wan buregɛ	'Those who are crying will also die too	21
Tu boi la lai la.	'We are in a queue'	22

Praise Poem 3: At Funeral

Paɛ yire	'Farewell'	1
Paɛ yire	'Farewell'	2
Pɛgɛ yinɛ suŋa bɔ mam na	'Praise God well for me'	3
N su'ɔ fu paɛ suŋa	'Farewell my brother'	4
Ti n beere me wa'am	'I will soon come'	5
Peter suŋa, fu kule me wa?	'Beloved peter, are you going home'?	6
Fum kule me wa?	'Are you going home'?	7
N daana yinɛ yire	'My Lord God's house'	8
Peter suŋa fu kule me wa	'Beloved Peter, are you going home'?	9

116

Fum kule me wa?	'Are you going home?'	10
N sɔ Nayinɛ nɛŋa	'To my father God'	11
Peter suŋa, fu kule me wa	'Beloved Peter, are you going home'?	12
Fu kule me wa?	'Are you going home'?	13
N sɔ Nayinɛ yire	'To my father God's house'	14
Peter suŋa, fu kule me wa	'Beloved Peter, are you going home'?	15
Fu kule me wa?	'Are you going home'?	16
Ti fu wa tum a tuuma.	'That you should do his work'	17

Praise Poem 4: At Farm

N boti ti wi la Azonakolego buuri	'I want to recount the ancestral background of	
	Azonakolego'	*1*
Azɔnakolego dayua wooi	'The son of *Azonakolego wooi*'	*2*
Adukɔ dayu'a wooi	'The son of *Adukɔ wooi*'	*3*
Siiɔ paɛ ya	'Rainy season has started'	*4*
Siiɔ paɛ ya	'Rainy season has started'	*5*
N wi'iri la Adukɔ baa	'I am calling *Adukɔ's* dog'	*6*
Azonakolego baa	'*Azɔnakolego's* dog'	*7*
Atankɔresi baa	'*Atankɔresi's* dog'	*8*
Aŋwibega baa la nyɛ ya	'*Aŋwibega* dog has seen'	*9*
Tiim furegɛ la nuurɛ gee ka furegɛ	'Herbs erodes mouth but not'	
puurɛ bia la bee!	stomach child, where are you?'	10
Siiɔ pɔgesa'arɛ la bee!!	'Where is the lady of rainy season'?	11

117

Tankɔresi baa wooi	'Rocky dog *wooi'*	12
Zina tu na obe nɛnɔ	'Today we will eat meat'	13
Kua la nyɛri la nyɛga	'The farm is grounded'	14
N wi'iri la Mbii baa	'I am calling *Mbii* dog'	15
A de la tankɔresi baa	'He is a rocky dog'	16
Zɔta wuu gobaa	'Running like leopard'	17
Kusira ka gekira pooren	'Continue farming without looking back'	18

Praise Poem 5: At Battle Field

Tarema san bɔta ka'ami a bia	'The weak once should counsel his child'	1
Dee pugum te'ele nyani zua	'Had I known is always at last'	2
Tarema san bɔta a ka'ami a bia	'The weak once should counsel his child'	3
Dee pugum te'ele nyani zua	'Had I known is always at last'	4
Azɔnabiisi, tarema san bɔta a ka'ami a bia	'Azɔnabiisi, the weak should counsel his child'	5
Dee te'ele baŋɛ nyani zua	'Had I known is always at last'	6
Tarema san bɔta a nyɔkɛ a bia	'The weak should counsel his child'	7
Dee pugum te'ele nyani zua	'Had I known is always at last'	8
Asabeeobiisi, tarema san bɔta a nyɔkɛ a bia	'Asabeeobiisi, the weak should counsel his child'	9
Dee pugum te'ele nyani zua	'Had I known is always at last'	10
Tarema san bɔta a nyɔkɛ a bia	'The weak should counsel his child'	11
Dee pugum te'ele nyani zua.	'Had I known is always at last'	12

118

Praise Poem 6: Libation Prayer

N sɔ Abotisum	'My father, *Abotisum'*	1
Isege to'e ko'om wa	'Wake up and take this water'	2
Fu ki ya	'Even though you are dead'	3
Dee ti ba yeti	'And they said'	4
Fu san ka paɛ baasikɔba	'If your spirit lives'	5
Dee bɔna fu sɔ yaaba zi'an	'But you are with your ancestors'	6
Dee tɔgɛ kunkore wa	'And gave this message'	7
La Winɛ bagebibisi	'Being a sorcerer'	8
Ti n gura pɛɛra wa	'That I should present this fowl'	9
N gura beene wa	'That I should present this animal'	10
Ti fu ta'am mam gu	'So that you will protect me'	11
Fu san yele la sira	'If what you said is true'	12
Fu beene n ŋwana n zɛ	'This is your animal'	13
Fu pɛɛra n ŋwana ti n gura	'This is your fowl'	14
Fu daam la yoore n zɛ la	'This is a pot of pito'	15
Fu wan ta'ɛ bunɔ wa to'e?	'When you will receive these things'?	16
Ba kan ta ŋmɛ nɔke'ene?	'They have no argument'	17
Ba san kan ŋmɛ nɔke'ene	'They have no argument'	18
To'e daam wa	'Take your pito'	19
To'e beene wa	'Take your animal'	20
To'e pɛɛra wa	'Take your fowl'	21
Tari paɛ fu sɔ	'Take it to your father'	22

Ti a me tari paɛ yaaba	'So that he will take it to the ancestors'	23
Yaaba la me bɔna nɛŋa	'The ancestors will lead'	24
Ti ba paɛ tinganɛ la	'They also take to the river god'	25
N biseri buuri la	'Who takes care of the family'	26
Ba san paɛ tinganɛ miŋa	'When they get to the river god'	27
Ba ŋmɛ nu'o bo tinganɛ la yeti	'They should plead that'	28
Bunɔ miŋa n bala	'These are the substances'	29
Ti buuri la tara wa boi e	'That's what the family have for you'	30
A iŋɛ paŋa dee tari bunɔ wa	'Take the substance	31
Zom Winum ta yeti	'To the supreme being (God) and tell Him'	31
A nɛreba la ti a basɛ la	'The people He has created'	32
Ba lɔgerɔ n ŋwana ti ba bo dee yeti	'These are their substances and request'	33
Ba boti la lageŋɔ, imma'asum, bunɔ, gum	'They need unity, good health, wealth, and peace'	34
Bala ti ba ŋmɛ nupu'ɔ fu zi'an	'That is why they are pleading with you'	35
Nɛreba la n yele se'em la n ŋwana	'These are their requests'	36
La fu to'e	'Take'	37
Fu san to'e	'If you receive it'	38
Basɛ be'em, bo nɛreba wa	'Forgive them'	39
Dɔkɛ kum	'Take away death'	40
Dɔkɛ bã'a	'Take away sickness'	41
Dɔkɛ mɔlega	'Take away danger'	42
Dɔkɛ a'aniteem	'Take away pain'	*43*

120

| *Ha ha ha* | 'Ha ha ha' | 44 |
| *To'e ko'om la* | 'Take the water' | 45 |

Praise Poem 7: Festival

Apɛdi !! Yinɛ paŋa la wan ze'ele	'*Apɛdi!*, by God's power it shall stand'	1
'Apɛdi !!		
Apɛdi !! Yinɛ paŋa la ze'eti me paa	'*Apɛdi!*, by God's power it standing paa'	2
'Apɛdi		
Tumam boi la Kumaasi dee biŋe tu	'We are in Kumasi and formed this Association'	3
tigere wa		
Suŋera taaba ti la nara	'Supporting one another very well'	4
Fu san bisɛ tiŋa woo	'If you look at the entire world'	5
Tigere dina taaba la nan ka boi.	'There is no association like this'	6
Fu san ɛɛra nɔŋerɛ, Apɛdi !	'If you are seeking love, *Apɛdi!*'	7
Fu san ɛɛra suŋerɛ, Apɛdi !	'If you are seeking support, *Apɛdi!*'	8
Fu san ɛɛra sum, Apɛdi !	'If you are seeking well-being, *Apɛdi!*'	9
Fu eeri la yelemiŋerɛ, Apɛdi?	'Are you seeking faithfulness, *Apɛdi*'?	10
Fu ɛɛri la pupeelum Apɛdi ?	'Are you seeking peace, Apɛdi'?	11
Sɛba n zoti Yinɛ de la Apɛdi !	'Those who have the fear of God is *Apɛdi*'!	12
Sɛba n bo'ori girema de la Apɛdi!	'Those who show respect is *Apɛdi*'!	13
Sɛba n gu'uri taaba de la Apɛdi !	'Those who protect one another is *Apɛdi!*'	14
Sɛba n zoti nyanɛ de la Apɛdi !	'Those who fear disgrace is *Apɛdi!*'	15

121

Sɛba n boti nɛreba sum Apɛdi !	'Those who want the welfare of humans is *Apɛdi*!'	16
A tari nɛreba gi'ile Apɛdi !	'He/she has a compassion for humans, *Apɛdi'*	17
Kumaasi so'olum za'a Apɛdi '	'All places in Kumasi, *Apɛdi!'*	18
Ankaara so'olum za'a Apɛdi	'All places in Accra, *Apɛdi!'*	19
Fu san paɛ Bolga za'a Apɛdi	'If you get to *Bolga, Apɛdi!*	20
Farefari so'olum za'a Apɛdi	'All *Farefari* communities, *Apɛdi!'*	21
Zu'o la gɔbega za'a Apɛdi	'From right to left, *Apɛdi!'*	22
Nɛŋa la pooren za'a Apɛdi.	*'From front to back, Apɛdi!'*	23
Apɛdi yire wa puan tu tari tu nɛtɔɔleba me	'In *Apɛdi's* house, we have our leaders'	24
Apɛdi yire wa puan tu tari kiinduma	'In *Apɛdi's* house, we have our elders'	25
Tu tari kiinduma ti ba zala yire la zulam	'We have elders who handle issues well'	26
Bisɛ yire la bala, ti ba zala yire la zulam	'They take in-charge of the house matters well'	27
Abelekum *David eŋa n de tu* 'chairman' *zala yire la zulam*	'Abelekum David is our chairman, manging the affairs'	28
The younger general chairman	'The younger general chairman'	29
A yeti, san dɛna bɛ'ɛba la tuum Yinɛ bugum la,	'He said,God send thurder against the enemies'	30
San de la bɛ'ɛba la tuum Yinɛ	'For the enemies, God, send fire upon them'	31

122

bugum la na

Tuum Yinɛ bugum la basɛ ba puan.	'May God sends fire upon them'	32
Tu 'zonal chairman' de la Ayinɛ Akama'ɛ	'Our zonal chairman, Ayinɛ Akama'ɛ'	33
Tu tari tu 'secretary' me Abiire Christopher	'We also have a secretary, *Abiire* Christopher'	34
Ti a gulesera gɔnɔ la woo	'He writes all our minutes'	35
A yeti eŋa zuo tuuni gana 'computer'	'He said, his brain works more than a computer'	36
La tu yɛm la yɔɔra, tu palega la ɛgera	'We shouldn't worry'	37
Tu yɛm la yɔ'ɔra, a tuuni la ma'a ma'a	'We shouldn't be anxious, he works accurately'	38
Tu yire wa za'a sɔ de la William Atambiire	'William Atambiire is the father of the house'	39
Ti ba dita tigera.	'They eat with satisfaction'	40
Tumam 'P.R.O' de la Anyorka Nathaniel	'*Anyorka* Nathaniel is our P.R.O'	41
Anyorka Nathaniel ti a tɔ'ɔsa tu yɛla la woo	'Anyorka Nathaniel, he receives all our information'	42
Bɔ'ɔra yire la woo kelum bɔ'ɔra yiŋa woo.	'For the entire house'	43
Tu tari Bɔlega 'secretary',	'Rosemary, our Bolga secretary'	44

Rosemary

Rosemary yele ya eŋa gani 'accountant'	'Rosemary said, she is more than an accountant'	45
La tu yɛm da yɔɔra, tu suuri da gita	'We shouldn't scare, our hearts shouldn't be in trouble'	46
Eŋa n diŋɛ bɔna wa dabeem ka boi.	'As she is present, there is no fear'	47
Tu tari tu ligeri biŋera me N-yaaba Samuel	'We also have our treasurer, N-yaaba Samuel'	48
N-yaaba Samuel, a nuusi ka zɔɔri ligeri	'*N-yaaba* Samuel, he is not a mischief'	49
A fu'o me ka yuuli…	'He doesn't waste …'	50
Tu ligeri banki n bala.	'That's our money bank'	51
Abunɔ Cletus 'organizer' n bala	'*Abunɔ* Cletus, the organizer'	52
Eŋa n ka'aseri tu woo, tu tuunɛ woo puan	'He organizes all of us'	53
Ziirego woo puan, eŋa ka'aseri tu waabe.	'In our sitting, he organizes all of us'	54
Tu tari pɔgeba'arɛ me	'We also have a virtuous woman'	55
5Ti a ka'asa pɔgesi la dee suŋera ba tuuma	'She organizes all the women and assists them in their works'	56
Ti ba tana tigesɛ taaba, tana maala taaba	'To be able to associate and assist one another'	57
Tumam yire wa ma de la James	'The mother of this house is James *Lariba'*	58

124

Lariba

Tumam yire wa ma, 'madam'	'The mother of this house madam *Lariba'*	59
Lariba		
Apedi ma, tuuma yire wa ma,	'*Apedi* mother, our house mother, madam	60
'madam Lariba	*Lariba'*	
Tumam yire wa ma de la James	'Our house mother is James *Lariba'*	61
Lariba		

Praise Poem 8: Marriage Ceremony

Ɛlega n ŋwana ti tu bɔta, ɛlega n ŋwana	'This is a marriage we cherish, that is marriage'	1
Tumam koŋe la ɛlika wa taaba gee dɔla nyaara	'We are unable to married and wandering about'	2
N nɔŋɛ fu mɛ ti n dita fu zina wa	'Beloved…I love you that's why I'm marrying you today'	3
Pɔgesi daa zoti me dɔla mam poore ti mam zagesɛ ba	'Women were interested in me but I refused them'	4
Gee daa ɛɛra gee bisa la se'em n tari puti'irɛ ti n di	But I was looking for a wise woman to get married	5
N nɔŋɛ fu mɛ, ti n dita fu zina wa.	'I love you that I'm marrying you today'	6
N nɔŋɛ fu mɛ ti n ɛla fu zina wa	'Beloved, I love you that's why I'm marrying you today'	7

125

Budaasi daa zoti mɛ dɔla mam poore ti mam zagesɛ ba	'Men were interested in me but I refused them'	8
Gee daa keŋe n miŋa biŋe gura fum	'But I patiently waited and kept myself for you'	9
N nɔŋɛ fu mɛ ti n ɛla fu zina wa.	'I love you that I'm marrying you today'	10
Yɔɔma pɔgesi tu nyɔkɛ ya yɛm gee ele ya sireba	'Women of the present generation, let's get wisdom and marry husbands'	11
Fu san tara fu miŋa gee ɛɛra sira la de la pupeelum	'*It's* pleased to keep yourself while looking for a husband'	12
Fu san paɛ a zi'a fu ŋwɛ'ɛri la nyɔ'ɔ ti la dɛna fu yu'urɛ	'If you get married to him you will feel proud before me'	13
Yɔɔma budibeto nyɔkɛ ya yɛm gee dita ya pɔgeba	'*Men* of the present generation let's get wisdom and marry to wives'	14
Fu san tara fumiŋa gee ɛɛra pɔga la de le pupeelum	'*It's* good to keep yourself while looking for a wife'	15
Kiŋɛ teke ze'ele gee kelese sɔsega wa ka ani la ŋwani?	'Move, stop and listen to this counseling?	16

Praise Poem 9: At Festival

Sɛla ka boi tiŋa zuo	'There is nothing on earth'	1
Sɛla ka boi saazuo sa	'There is nothing above'	2
Sɛla ka boi ko'om puan	'There is nothing in the sea'	3

126

Zuna la Yinɛ	'Being equal to God'	4
Yinɛ n sɔi sɛla woo	'God owns everything'	5
Tu Daana yinɛ kan bɔkɛ mam	'Our Lord God does not discriminate'	6
Dɛna tia gee dɛna kugerɛ	'Either a tree or a stone'	7
A de la nɛreyinɛ	'He is one person'	8
Sɔna tiŋa la saazuo sa	'Owning the earth and above'	9
Ko'om puan la tiŋa puan sa	'In water and earth'	10
Tu Daana yinɛ ka bɔkɛ me	'Our Lord God does not discriminate'	11
Dɛna dukɔ gee dɛna baŋa	'Either a pot or a ring'	12
A de la nɛrese'em	'He is a kind of person'	13
Sɔna tiŋa………	'Owns earth'	14
Tu Daana yinɛ …	'Our Lord God …'	15
Dɛna zuurɛ gee dɛna taŋa	'Either a tail or a rock'	16
A de la nɛremina	'He is a kind of person'	17
Sɔna tiŋa…	'Owns earth'	18
Tu Daana yinɛ …	'Our Lord God …'	19
Dɛna zuurɛ gee dɛna kulega	'Either a tail, or a river'	20
A de la nɛreyinɛ …	'He is one person'	21

Praise Poem 10: At Festival

N pugum ka tara sɛla n wan pɛgɛ tu Daana	'I have to praise to our Lord'	1
Gee vo'osum wa ti Yinɛ bɔ tu zaŋa la	'God has given to us life'	2

127

N pugum ka tara sɛla n wan pɛgɛ tu Daana	'I have to praise the Lord'	3
N ga'arɛ isege mɛ, n wan pɛgɛ tu Daana	'I woke up from sleep, I will praise the Lord'	4
N bɔ la tuuma puan, n wan pɛgɛ tu Daana	'At work, I will praise our Lord'	5
Ŋwana ma'a basɛba isege koŋe mɛ	'By this time others couldn't wake up'	6
Gee Yinɛ bɔ mam vom wa, n pugum ka tara sɛla n wan pɛgɛ tu Daana	'But God has given me life, I have to praise to our Lord'	7

Praise Poem 11: At Prayer Camp

Pɔgevua	Virtuous woman'	1
Tumam ma	'Our mother'	2
Tumam ma, fu yu'urɛ kan borege	'Our mother, your name shall not get lost'	3
Mary suŋa	'Good Mary'	4
Fum sɔi tumam bisera tiŋa wa zuo	'You care for us all in this world'	5
Mary suŋa	'Good Mary'	6
Zusuŋɔ daana, yɛm daana	'Fortune one, wise person'	7
Mary suŋa	'Good Mary'	8
Pupeelum daana, nimbaalega daana	'Peaceful one, sympathy one'	9
Mary suŋa	'Good Mary'	10
Suŋera daana, nimbaalega daana	'Helper, sympathy one'	11
Mary suŋa	'Good Mary'	12

Vom sumum daana, yɛm sumum daana	'Trust-worthy person, sound minded person'	13
Tu yire mɛta n bala	'she is our home builder'	14
Eŋa n de bɔna wa bia puurɛ kan voole	'As she is present no child will feel hungry'	15

Praise Poem 12: At the Chief's Palace

Adua, Mam n wi'iri, Abenka, Mam n wi'iri	'Adua, I'm calling, Abenka'	1
Azinzongo n wi'iri	'Azinzongo is calling'	2
Bamam yaaba n bobe duurɔ koŋe tu'a	'Their ancestor tie woods and couldn't carried'	3
Toŋe biŋe balum bobe pasɛ	'Put it down, and add more to it'	4
Naba Alem yaarum n wi'iri	'Naba Alem yaarum is calling'	5
A yeti eŋa de la bilia belum ke'ema lemi yaarum, Bongo	'he said, he is child that begs elders to taste salts'	6
Dee yaabeduma n dikɛ muŋa wa vugeli eŋa	'The ancestors have put the fez on him'	7
Tingama muŋa n de ka	'The fez belongs to shrines'	8
Dugema Nayinɛ n dikɛ muŋa wa tũ eŋa	'God has given him the fez'	9
Beere san yilegɛ, eŋa zi la zagenuurɛ fabelɛ bɔ'ɔra Ndugema	'When day break, he sits at his palace laments to God'	10
Ti Aposaarika lagum gura	'That Aposaarika should take control'	11
Yaabeduma laguam gura	'That Ancestors takes control'	12
Ka de la Yinzuo muŋa	'The fez is from above'	13

129

A yeti n tuba san wuna yele	'If his ears will perceive'	14
A dɛna yelesuma ma'a zulam	'It should be good news'	15
Nɛrewoo dikɛ putisunɛ fuo yɛ	'Everyone should have good thought'	16
Nɛrewoo zagesɛ sutaani puti'irɛ	'Everyone should denounce evil thought'	17
Dee dikɛ bɔrɛ and timma'alegɔ fuo yɛ	'But put on the spirit of wealth and development'	18
A yeti, eŋa de la na'ambilia belum kɛ'ɛma lem yaarum	He said, 'he is smaller chief that beg elders to taste salts'	19
Asaala woo biŋe amiŋa tiŋa	'Every human must be humble'	20
Ti Nayinɛ zɛkɛ aduma zom guŋa	'And God will lift him higher'	21
Zaberɛ tari la timmaalegɔ lebera pooren, Alem yaarum uka a kɔa	'War retrogress development, said by Alemi yaarum'	22
Dee pupeelum, suma'asum, timmaalegɔ, bidɔgerɛ, lɔgerɔ, la imma'asum	'Peace, happiness, development, child bearing, wealth and health'	23
Ti eŋa bɔta Bongo so'olum.	'He seeks for in Bongo community'	24

Praise Poem 13: At a Political Platform

Fabɛ yaaba ma waa!	'Play the grandma'	1
Eŋa de la King Ayisoba	'He is King Ayisoba'	2
Assembly-man *yeti ya, tuunsi'a ti eŋa tum wa la Eŋa nan ka ba'asɛ a tuuma*	'Thus said the Assembly-man, the works he had done' 'He has not completed his work'	3
Eŋa mi ti tuunkatɛ kelum ween pooren	'He is aware that there is greater work ahead'	5

130

Ya san mina ti ya boti iŋa	'If they know they want him'	6
Ya da basɛ iŋa kalam, ya doose eŋa pooren	'They should retain him to power'	7
Ti iŋa ba'asɛ a tuuma la	'So that he will complete his tasks'	8
Kai kai!! this man *de* work	*'Kai! Kai!!* This man is performing'	9

Praise Poem 14: At Festival

Adaborobiisi woi	*'Adaborobiisi woi'*
Azinzɔŋɔbiisi woi	*'Azinzɔŋɔbiisi woi'*
Ba yaaba e saam nyuuni koŋe pi'ɔ	'Their ancestor searched for shear-nut but didn't any
A ki ba'asɛ nyani zu'a biisi	'Death is better than running children'

Praise Poetry 15: Royal Palace

Baalam, baalam, baalam	'Softly, softly, softly'
Kina baalam, baalam,ti tiŋa ana zoram	'Walk softly'
Da giti ya	'Do not be in hurry'
Yaaba Awɔbegɔ -biisi,	'The descendants of *Awɔbegɔ*'
Yaaba Azinzoŋɔ-biisi	'The descendants of bats'
Bama yaaba n saam nyuni koge pi'ɔ	'Their ancestor searched for shea -nut but did not find some'.
Bilia belum kima lemi yaarum, kebule belum saa	'An infant begs the elders to taste salt, millet seedling begs for rain'.

131