

**UNIVERSITY OF EDUCATION, WINNEBA**

**SOCIOLINGUISTIC ANALYSIS OF DAGAABA APPELLATIONS**

**COSMAS NOBABOMA**



**MASTER OF PHILOSOPHY**

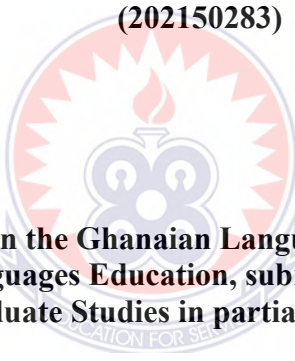
**2022**

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**(202150283)**

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**A Thesis in the Ghanaian Languages Education,  
Faculty of Languages Education, submitted to the School of  
Graduate Studies in partial fulfillment**

**of the requirement for the award of the  
Master of Philosophy  
(Ghanaian Language Studies, Dagaare) degree  
in the University of Education, Winneba.**

**MAY, 2022**

## DECLARATION

### STUDENT'S DECLARATION

I, Cosmas Nobaboma, hereby declare that this dissertation, with the exception of 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** .....

**Date**.....



### SUPERVISOR'S DECLARATION

I hereby declare that the preparation and presentation of this thesis was done in accordance with the guidelines for supervision of thesis laid down by the University of Education, Winneba.

**NAME OF SUPERVISOR: MR. HENRY K. AFARI-TWAKO**

**Signature** .....

**Date**.....

## **DEDICATION**

To my late father Mr. Nyozie Camilos, my late grandfather Nobaboma James, my mother Madam Nyozie Mary Asumptha, my Siblings and my beloved children.



## ACKNOWLEDGEMENTS

I would like to express my deepest gratitude and appreciation to the Almighty God, my supervisor, relatives, colleagues and friends who supported me in diverse ways throughout this Masters program.

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Thirdly, I would like to thank my wife, Augustina Dapilah, my siblings, who supported, encouraged, and cheered me on. Your words of encouragement throughout this journey were valuable.

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## ABSTRACT

This thesis focuses on the sociolinguistics analysis of Dagaaba appellations. The research took place in Eremon traditional area in the Lawra Municipality of the Upper West Region with sixteen (16) participants. The research was conducted qualitatively with data collected from two sources; primary and secondary. The researcher used the descriptive method for the study. The study analyzed the structure of Dagaaba appellations, the roles appellations play in the lives of the people and also the literary devices that are embedded in the appellations. The researcher employed observation, interviews and personal discussion as data collection instruments. In all forty appellations were collected and thirty-two of them were used for the analysis. There researcher came out with the following findings; five structures were identified as freeform, rhyming scheme, repetition, sentence structure and layout of the appellations. Roles of appellations to the people among another things are commendation or praise, inducement to action, vehicle for recording history, identification with clan members or relations, source of entertainment and development of intellect. The findings also brings to light some literary devices that are found in the appellations, some of them are, repetition, parallelism, metaphor, simile, hyperbole, allegory, personification, euphemism, alliteration, assonance, proverb, apostrophe, rhetorical questions, rhyme and onomatopoeia.



## CHAPTER ONE

### GENERAL OVERVIEW OF THE STUDY

#### 1.0 Introduction

This study examines the sociolinguistic analysis of appellations in Dagaare. The study focus on the literary devices that are embedded in appellations. It engages in documenting the various clan appellations and appellations of some prominent titles holders. This chapter also looked briefly at Dagaare and its speakers. It also discusses the geographical area where Dagaare is spoken in Ghana and beyond. Another area discussed is the varieties of Dagaare and where these varieties are spoken. It also highlights the geographical location and genetic affiliation of the Dagaaba. The socio-economic aspect of Dagaaba will not be left out also. The study also presents the statement of the problem, purpose of the study, the objectives of the study, research questions, and significance of the study, limitation and delimitation of the study and organization of the thesis.

#### 1.1 Background to the study

According to Sunkuli and Miruka (1990: vii), “the African has been a creator, performer and a lover of verbal art for centuries. He has created and handed down (orally) to successive generations an organic library of songs, poems, narratives, proverbs, riddles and many other oral literary forms” including appellations.

In our Ghanaian society, every ethnic group has its own appellations. These appellations can be said to be identifying word or words, by which someone or something is called, classified and distinguished from others (Colins 2002).

“They are praise names given to both human and supernatural beings, in order to stress their royalties and their aristocratic powers, as well as their achievements as warriors, kings, chiefs, hunters, leaders and other dignitaries in societies” (Finnegan 1970: 111).

It is literally a praise song or chant performed to celebrate the exploits of an individual in the community.

This study is focused on appellations, *dannoŋ*, situated in the oral literature tradition of the Dagaaba. They occupy almost entirely the Upper West Region of the Republic of Ghana and the south-eastern corner of the Republic of Burkina Faso.

Dagaare is the language of the Dagaaba in the north-western part of Ghana and adjoining Burkina Faso (Bodomo, 1997:1). It is spoken mainly in the north-western part of Ghana and in some communities in the south. (Bodomo 1997) cited in Dansieh (2008:229).

Bodomo (2000) posits that the speech varieties can be classified into four broad dialects of the language, known as Northern Dagaare, Central Dagaare, Southern Dagaare, and Western Dagaare.

Bekye (1991:94) also postulates that “The Dagaaba have a number of dialect groups. Two of the principal ones are the Lobri and the Dagaare dialect speakers”. Bodomo (1997) describes Dagaare as a language that comprises a dialect continuum which includes Dagaare, Waale and Birifor dialects. He attests to the fact that the Dagaare-Waale-Birifor linguistic group presents one of the complex dialect situations in Ghana. From a linguistic

perspective, Dagaare, Waale and Birifor should be seen as variants of the same language though variations of speech forms do occur from one village to another. This is because of the fact that there is some amount of mutual intelligibility amongst the various speech forms of the language.

The focus of this study is on the Central *Dagaare* Dialect which comprises the varieties spoken in and around *Gyerebaa* (Jirapa), *Kaani* (Karni) *Heɲ* (Han), *Ulo* (Ullo), *Dafeema* (Daffiama), *Nadoli* (Nadowli) and their immediate environs. Bodomo (2000) is of the view that, this group is so-called because it occupies approximately the middle of the Upper West Region of Ghana and enjoys a considerable degree of intelligibility from speakers of other dialects.

The 2010 Population and Housing Census came out with a figure of 667,763 inhabitants in the Upper West Region where the language is largely spoken (Ghana's 2010 Population and Housing Census Statistical Service Website). It is important however, to note that Dagaare has spread over all the regions of Ghana and beyond because of the high degree of economic, educational, social and geographical mobility of its native speakers among other reasons. Languages which are genetically related to *Dagaare* include *Gurenɛ* (*Frafra*), *Kusaal* and *Mampruli* in the Upper East Region of Ghana and *Moore*, *Dagbani* and *Mampruli* in the Northern Region. Bodomo (1989) also refers to these languages as the *Mabia* languages. Languages that are called the *Mabia* languages are therefore genetically related to *Dagaare*. This is due to the linguistic similarities that exist among them.

## 1.2 Sociolinguistic Background of the Dagaaba

Bendor –Samuel (1971) classified Dagaare as belonging to the Northern branch of the western Oti-Volta group of the Gur branch of the Niger-Gongo language family. Dagaare shares very close affinity with other languages of the Gur branch of the Niger-Gongo language family like Dagbani, Moore, Gurene, Mampruli, Kusaal and Buli. Bodom (2000:3 cited in Beyogle, 2015), refer to these West Oti-Volta languages as Mabia.

Geographically, Nanbigne (2008:32- 33) situates Dagaaba within latitudes 90 N and 110 N and longitude 20 W and 30 W covering a major part of Upper West Region and some towns in the Northern Region and further stretches beyond the international borders into Burkina Faso and Cote d’Ivoire.

Dagaare is not however confined to the Upper West Region and part of the Northern Region. Economic and Occupational mobility has caused some native speakers to leave their traditional land to other regions in Southern Ghana for their livelihood. This explains why there are several important Dagaare speaking communities in Accra, Kumasi, Obuasi, Sunyani, Kintampo, Bolgatanga and other significant towns and villages throughout the country.

Dagaare is one of the languages recognized by the Ghanaian government as a teaching language from K.G up to the university level. Investigations into the various aspects of Dagaare have been quite phenomenal as many scholars, both natives and non-native linguists, have done some considerable work on the language (see Bendor-Samuel &

Wilson, 1965; Wilson, 1972; Bemile (1983), Bodomo (1997), Dakubu (2005) and Saanchi (2006).

### **1.3 Socio-economic activities**

The major economic activity of the people of the Eremon traditional area is farming. About 75% of the population is engaged in agriculture (2010 Housing and Population Census). Majority of the people are mainly farmers who depend on the land for their living. Some of the crops cultivated are yam, maize, cereals, legumes which are normally cultivated in a smaller scale. During the dry seasons when farming activities have stopped, some of them also go on hunting and others travel to Techiman, Obuasi etc, to look for greener pastures. Among the animals hunted are, antelope, rabbit, grass cutters etc. Some of the people are also traders, carpenters, seamstresses and masons.

In addition, the people also have various indigenous social activities such as drumming and dancing. The most popular musical instruments used by the people are drum, xylophone and gourd used in dancing *Bawaa*, *benne* and *anlee* and *kɔɔre*. All these dances are recreational which are also performed during occasions like funerals, enskinment ceremonies, festivals and others like naming ceremonies, parties, end of apprenticeship ceremonies etc. Both the young and old perform these dances. The various sections have their various drumming and dancing groups, which sometimes perform in the form of competition during certain occasions. Communal activities in the form of communal labour also help to tidy their environments.



#### 1.4 Statement of the Problem

In our Ghanaian society, every ethnic group has its own appellations. These appellations can be said to be identifying word or words, by which someone or something is called, classified and distinguished from others (Colins 2002). “They are praise names given to both human and supernatural beings, in order to stress their royalties and their aristocratic powers, as well as their achievements as warriors, kings, chiefs, hunters, leaders and other dignitaries in societies” (Finnegan 1970: 111).

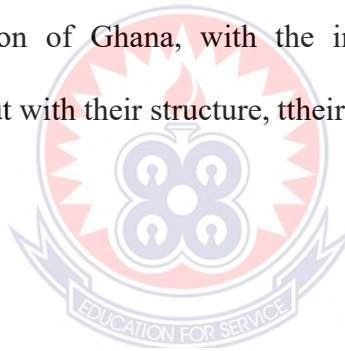
So much scholarly works have been done in the language which have some bearing with the current study. For instance, Yabang (1999) in his Study Notes made an Analysis of the Literary & Artistic Qualities of Proverbs. He analyses the literary devices that are found in the proverbs.

Yabang (1980) gathered some appellations in the language but did not looked at them into details like their meaning and literary devices.

Kyemaalo (2000) Dagaaba Sekpaga (proverbs), kyemaalo only documented some of the proverbs in the language and put them in perspectives. Kyileyang (2009) study on ‘Exposition of Dagara Proverbs of Nandom Traditional Area’. His study only concentrated in Nandom Traditional area and also using the Dagara as a dialect. Bodomo (2007) Documenting Spoken and Sung Texts of the Dagaaba of West Africa. He documented some songs that are used in dancing *Bawaa* a type of dance by the Dagaaba. Dery et al (2020) conducted a study on ‘The Social Structure of the Dagara of the North Western

Ghana, Through the Clan System and Clan Appellations'. However, they did not delve much into appellations but concentrated on the clans and their totems. It is against this background that, this study sought to fill the knowledge gap regarding a sociolinguistics analysis of appellations in Dagaare and to document appellations in respect to the various clans and prominent title holders. There is therefore the need to document these literary forms so that their originality, which seems to be diminishing, would be preserved and maintained.

The work is done in the Central dialect of Dagaare in *Eremon* in the Lawra Municipality of the Upper West Region of Ghana, with the intention of properly documenting appellations and coming out with their structure, their roles in society and literary devices that are embedded in them.



### **1.5 Purpose of the study**

The purpose of this study is to analyze appellations sociolinguistically in Dagaare,

It also looks at the structure of appellations

Role of appellations in the lives of the people and literary devices of appellations have also been examined.

### **1.6 Objectives of the study**

The objectives of the study are to:

- Examine the structure of Dagaaba appellations
- Identify the role of appellations in the lives of the people.

- Unearth the literary devices inherent in the appellations.

### **1.7 Research questions**

- What is the structure of Dagaaba appellations?
- What roles does appellations play in the lives of Dagaaba?
- What literary devices are embedded in the Dagaaba appellations?

### **1.8 Significance of the study**

Even though Dagaaba showcase a lot of literary forms during cultural activities like festivals, enskinments, funerals etc. Some of them still give this genre of oral literature (appellations) such negative labels. Sometimes too, people ignorantly regard appellation messages as being satanic” and therefore, do not associate themselves with such practices. A study of the literature on appellations also revealed that the artistic, imaginative and creative expression of appellations of the Dagaaba have not been given the necessary treatment by authors. Therefore, this study enrich our stock of vocabulary, and improve our knowledge on Dagaaba appellations.

The findings of this research would be significant in the following ways. In the first place, it will examine the structure of Dagaaba appellations, the research also will identify the roles of appellations in the lives of the people.

Then the study will serve as a reference material for others who will want to study into the area.

### **1.9 Limitations**

This research is limited to the people of Eremon in the Lawra traditional area in the upper west region of Ghana. It is also limited to the clan heads, opinion leaders and hunters.

### **1.10 Delimitations**

The study is delimited to the sociolinguistic analysis of Dagaaba appellations in Eremon traditional area of the Lawra municipality of the Upper West Region. The researcher examined the structure of appellations, the role of appellations in the lives of the people and also the literary devices in appellations.

### **1.11 Organization of the thesis**

The work consists of five chapters. Chapter one, which is basically the introductory part, takes care of general introduction, background of the study, statement of the problem, objectives, research questions, significance of the study and the organization of work. Chapter two consists of related literature review and theoretical frame work, chapter three contains the methodology used. In chapter four, I present the data collected from the field and also from Yabang collection of appellations and analyze them. Chapter five presents the summary of the findings, conclusion and recommendations.

## CHAPTER TWO

### REVIEW OF RELATED LITERATURE

#### 2.0 Introduction

This chapter seeks to provide an overview of related literature in the area of the study. This includes the theoretical framework of the study, the structure of Dagaaba appellation, role of appellation in the lives of the Dagaaba, the literary devices that are embedded in the Dagaaba appellations.

#### 2.1 Theoretical framework

This study is situated on the ethnography of communication by Hymes, (1964). Consequently, it draws on the inspiration that any investigation of the problems of language must call to attention the need for fresh kinds of data and also attention to the essence of investigating directly the use of language in contexts of situation so as to discern patterns proper to speech activity. This approach takes into context a community that the researcher is investigating its communicative habits as a whole. That way, any given use of channel and code takes its place as part of the resources upon which members of the community draw (Hymes, 1964: 3).

It is communication that must provide the frame of reference within which the place of language in culture and society is to be described. The same linguistic means can be organized for quite differing communicative ends while it is also true to say that the same communicative ends may be served by significantly varied linguistic forms. Facets of the cultural values and beliefs, social institutions, roles and personalities, history and ecology

of a community must be examined together in relation to communicative events and patterns as focus of study (Hymes 1964: 3). This aspect of the ethnography of communication is particularly relevant to my present task, as the study tries to examine how one category of clans and personal appellations are communicatively organized and used towards different communicative goals. In doing so, I also pay attention to how socio-cultural values, beliefs, norms and practices of speakers are interlaced with the phenomenon of appellation.

Since this study takes a theoretical basis in Hymes' (1974) model of the ethnography of communication in which theoretical framework Hymes proposes that every communicative event has eight crucial factors to consider: Setting (S), participants (P), Ends (E), act sequence (A), key (K), instrumentalities (I), norms of interaction and interpretation (N) and genre (G). The linkage between this study and Hymes' model is to the extent that the present study pays attention to how participant relationships and communicative ends/goals determine language choice and usage in *Dagaaba* communication. This theory is applied in the situation in the Dagaaba appellations where people use appellations to motivate others to work harder, perform difficult tasks with ease and also help to give a befitting mourning to the dead and the bereaved family.

## **2.2 Concept of Appellations**

Appellation is sometimes used as a means of identifying one's clan's mate or used to address people from a particular clan. Identification is a common function that is known of appellations. This role of appellations seems to be more closely related to clans and

personal social life. One of the reasons for appellations in our cultural contexts is to differentiate between clans and individuals (Agyekum, 2006: 207) and a name refers specifically to its bearer. An appellation is an identifying word or words by which someone or something is called and classified or distinguished from others. This claim is true and in line with the Dagaaba appellation in the sense that appellations equally refer to its clan or occupation.

An appellation is a legally defined and protected geographical indication used to identify where the grapes for a wine were grown; other types of food often have appellations as well. Restrictions other than geographical boundaries, such as what grapes may be grown, maximum grape yields, alcohol level, and other quality factors may also apply before an appellation name may legally appear on a wine bottle as label. The rules that govern appellations are dependent on the country in which the wine was produced. Just as the rules of the various clans determine their appellation and where it is recited among the Dagaaba. Rooney (1999) opined that a panegyric is an extravagant praise delivered in formal speech or a piece of writing. Soanes (2009) says that panegyric is a speech or text in praise of someone or something. The researcher cited with Rooney and Soanes because, when appellations about someone or clan is sung or given, it gives the person some extra energy or power to perform beyond expected, so therefore the assertion by Rooney and Soanes are very true among the Dagaaba.

Nketia (1978) provides us with a good number of examples of praise names, which he refers to in Akan as *apaeε*, and which is delivered by the word of mouth. Owusu (2002)


found out that most Akan chiefs obtain their appellations from previously occupied stools by their predecessors who originally obtained their appellations from war. He asserts that, though war has currently reduced, it is still the main source through which Akan chiefs obtain their appellations. According to Owusu, some appellations reveal the historical knowledge of a group of people, and so such appellations help the people to know their past.

Owusu indicates that Akan appellations can be subjected to lexical analysis. For example, *Kyeretwie* is a lexical item which is also an agentive noun depicting „a person who can catch the leopard alive.“ Analysis also reveals that the formation of the appellations brings about a word formation device that enables the speaker of the Akan to form nominal compounds out of phrases and clauses. For example, *ɔko a ɔforo boɔ* becomes *Ɔkoforoboɔ* „he fights to climb a rock“ (simply means a victor). Anyidoho (1991:70, as cited by Owusu) also observes that “the use of appellations is mainly intended to magnify and to elevate the status in society of the person to whom they are addressed.”

Chapman (1999), conducted a study on praise poems with particular reference to the use of appellations in the court of Shaka and a trade union rally in South Africa. Having considered both the traditional and contemporary roles of praise poems, Chapman observed that, whatever the skills of the oratory of the praise poetry, contemporary royal praises would be regarded as politically compromised by the city-based. With reference to Alfred Temba Qabula’s praise poem, addressing FOSATU (Federation of South Africa Trade



Union), Chapman realized that it is difficult to know whether appellation “traditional” is adequate, or even accurate. He also argues that royal praising is not only about the power of chieftaincy, but also, the insecurity and mobility of change. To him, when a praise poem is confined to eulogies of powerful kings, then its manifold social significance is limited. Some of the social significance of praise poems or appellations, Chapman identifies are: encouraging the warrior in battle, medium of communication between the living and the ancestors- performing invocation. He insists that praises of past kings may not be simply commemorative, but invocative. Praise poem can also be seen as a socially acceptable way of giving public expression to anger, grief or joy. Among the Dagaaba, some appellations can be used to invoke the spirit of the ancestors and to also provoke anger especially the war appellations.



Okpewho (1992) contributes immensely to the place of tone instrument in transmitting appellation messages. The poetry of these instruments has a place in various facets of the social life of the communities where they are found. Horns and flutes, for example, are used for hailing personalities on certain occasions. He observes that in trying to recite the appellations, the tone instruments imitate the sounds of what is being said by the mouth. This is because our African languages have two primary tones (low-high), and these instruments also happen to have two primary tones. Reference is made to Asaba Igbo in Nigeria where a chief would salute another chief with the soprano-pitch.

Okpewho comments on styles of expression utilized by tone instruments in their statements. “It is indeed impressive and artistic by the poetic dexterity with which these instruments bend the human resource that they have borrowed” (page 261). These resources include the figurative color of praise names given to objects and actions, the emphatic and rhythmic use of repetition, and the tremendous sense of structural balance thereby achieved.

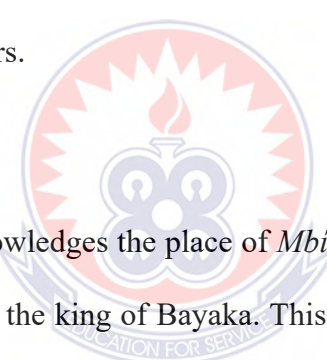
Puotege & Nobaboma (2013 p.37), looked at (*Dannoy*) appellation as words of praise/encouragement that are recited for someone or self that make him/her active which also spice up the person to work harder to finish a task faster.

They identified two main types of appellations among the Dagaaba which are; ancestral/ clan appellation and the general appellations. They posit it that, the ancestral/clan appellations concern themselves with the various clans *kpeeme* ‘ancestors’ who lived a great lives, *tenzenne* ‘their villages settled’, *kolle* their ‘rivers’ *tanne* ‘mountains’, *ηmeme* their ‘lesser gods’, *Doma* their ‘totem’, *bondaanoo* their ‘riches’, *gandaaloy* their ‘bravery’ and *nuuri toma* their ‘occupation’.

The second type is the general appellation which can be recited for anybody just to encourage the person to undertake a task. For example *dabaalakala! ηmaadaa dapaaloy yuori* ‘*Dabaalakala* monkey’s rough name’

Agozie also identifies the appellations of the various ritual objects that are used during the initiation rites and cult festive occasions. For example, about *agbayiza*, "the metal rattle": *agbayiza, efo do menya hohom o* „the metal rattle is thrust into the ground and cannot be pulled out." Agbayiza is believed to give some potent cultic power. A cult male member boasting of being soaked with esoteric power, can command his rattle to get stuck in the ground and expects a challenger to pull it out. It may happen that no challenger may pull it out, thus giving cause to this appellation.

This has confirmed the fact that some appellations have spiritual connotations and are exclusively owned by hunters.

The logo of the University of Education, Winneba, is a circular emblem. It features a central figure that appears to be a stylized person or a symbol, possibly representing a teacher or a student, with a flame or light above it. The emblem is surrounded by a decorative border. The text "UNIVERSITY OF EDUCATION" is visible at the top and "WINNEBA" at the bottom of the emblem.

Swa-Kabamba (1997) acknowledges the place of *Mbímbi*, a panegyric dynastic poem, in the court of the Kyáámbou, the king of Bayaka. This genre is said to have been invested with an important socio-cultural significance, in the heart of the society that practices it. *Mbímbi*, according to Swa-Kabamba, is an exclusive praise poem which the people use to invoke the founding ancestors and their high deeds, the historic events, the places where these events took place, and the persons said to be associated with them. The creators of this type of poem, who reside in the chief's court, are so crafty and impressive that they are considered to be true "poet-creators" who give birth to all kinds of words. The form, style and language use in *Mbímbi* is so unique that no other praise poem can be compared with it. It is, therefore, generally accepted by all that *Mbímbi* distinguishes itself from all other praise poems in the Yaka society.

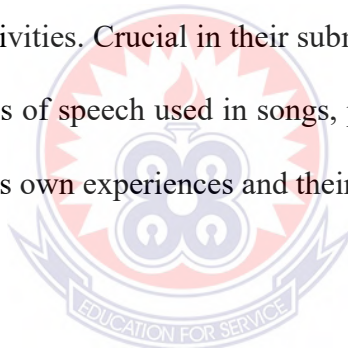
Mulokozi, M.M. (1997), describes the crafty nature with which Selemani Habibu, a young Tanzanian bard, uses the wind instrument (zither) and the mouth to perform the *enanga*, a Tanzanian traditional poetry, with great eloquence and expertise. As praise poetry, *enanga* is used to gratify kings, heroes and traditional spirits in the communities in Tanzania. In present days, presidents and cardinals are also praised with *enanga*. Three modes by which the genre is delivered, according to Mulokozi, are: the speech mode, the recitative mode and the song mode. It has also been identified that the song mode, characterized by intonative and normal solo singing, is the most popular employed by the bards.

Having assessed the performance of Selemani Habibu, Mulokozi concludes that he is a great oral artist who is known for his oratorical skill in his language. “As I look back on his repertoire and listen to his many surviving records, I realize that was a talented master of *enanga* epic performance who was hardly surpassed during his lifetime, and is unlikely to be surpassed later” (page 159).

Sowah (2008) conducted a research on the aesthetic qualities and values of appellations among the Tongu-Ewes of the Volta region of Ghana. He submits that appellations are generally part of naming system among the Ewes. For him, appellations do not only promote self-esteem, self-glorification and social recognition, but also, they serve as a guide to conduct. He also acknowledges the fact that appellations compel the users to

observe all the communicative norms known to the people of Tongu-Ewe, and for that matter, through appellations the worldview of the people is known.

Sowah reports that knowledge of the sources of appellations is very important, because it helps in the understanding of the language and culture that characterize the substance of appellations. “The language and culture of the genre are a reflection of origins or sources.” (p. 27). He also agrees with the submission made by Okpewho (1992: 240), Akivaga and Odaga (1982: 5) that appellations can trace their sources from the environments such as households, the world of animals and plants, the heavens, the landscape of mountains and rivers; human lives and activities. Crucial in their submissions is that the images, similes, metaphors and other figures of speech used in songs, proverbs, narratives or appellations are drawn from the people’s own experiences and their daily activities.



Sowah also agrees with other scholars that appellations reveal the use of aesthetic devices, such as imagery, metaphor, simile, parallelism, idiophones, repetition, interjections, etc. Discussing the aesthetic qualities and values of appellations, he reports that the values are not only seen in the ideas the appellations convey to the people, but also in such areas as functionality, appropriateness, quality of presentation and their impact (p. 87). He adds that all these result from effective delivery, including dramatic gestures, skillful voice modulation and abrupt twists but with breaks and pauses in the delivery of the genre. These are to explain actions and qualities of people and at the same time the beauty and the value of the appellations.

Ansu-Kyeremeh (2000) reports from his study of the Bono Personal Names that personal names support human interaction as a vehicle for communication.

It is submitted that Bono personal names can have certain communicative attributes. That is, a father may select a name with an intention to communicate a message that is embedded in that name. The child thus becomes a medium of communication. Bono personal names for communication may also carry a notion of identification. “Through identity, personal names also become enmeshed in matters such as ideology, ethnicity, religion, sexual differences and social mythology” (Mazrui 1986: 253).

### **2.2.1 The Social History of Appellations**

According to the Dictionary of the English Language, the word “appellation” is derived from Middle English word, “appelacion,” which is also derived from the Latin word “appellātiō.” According to the dictionary, “appellātiō is also derived from “appellate,” which is the past participle of “appellate” meaning “to entreat” or “to appeal.”

According to Bekye (1991), traditionally, the Dagara communities are based on the concept of family (yir) which includes all who are descendants of the same putative ancestor and all who are members of the same lineage (yirdem). First is the Yiilu (Patri-clan).

According to Dery et al (2020), Social relationships in the Dagara society are based on Patri-clans. People are linked by Patrilineal ties and every agnatic lineage trace its descent to a putative male ancestor (*Saakom been*). As such they are seen as one (ancestral seed) “boore-been and they belong to one family (*Yirbeen-dem*). These Patri-clans have a unifying bond of descent and so the members of each clan are seen as “siblings” (*yεbr*). They either enjoy common acquisition and recognition or suffer common prohibitions and castigation. Even though, the Dagara are generally exogamous, there are times they are endogamous.

People of the same Patri-clan share the same totems and praise songs or appellations.

They stay together at times in a given geographical area or village, and cooperate with one another. Immovable property is inherited through the Patri-clan. The “*Yiilu*” or Patri-clan is common to all the Dagara/Dagaaba. Here the oldest man of the Patri-lineage with other elders maintains law and order. How wonderful it would have been if all Dagaaba, all tribes and in fact all humanity could see one another as children of one Father, God (i.e. *Saa-biir*). It is a belief that from a Dagao’s right palm an expert can tell the *Yiilu* of the person.

### **2.2.2 Origin of appellations**

The Clan could be said to be an expanded ‘agnatic lineage’ (*Bale*), known among the Dagara speakers and comprising of the entire father’s children (Tuurey, 1982). Each clan has a clan praise name (*yiri-danno*) which gives an identity to each clan. Modern Dagaaba lineages consist of ten (10) clans; encompassing over two million people (Tuurey, 1982). All the clans also have prohibitions or taboo, (*kyiiru*) in the form of an object, animal, bird

or insect. The taboo object or totem is believed to have played an important part in saving an ancestor of the clan. The tabooed object is believed to have at one time in the distant past, come to the aid of an ancestor in a critical situation. These animals, objects, birds or insects have totemic connections with the descent group. There are prohibitions common to all Dagaaba and failure to comply attracts serious sanctions.

Agbedor (1996), maintains that Ewe libation prayer often begins with invocation. This is said to have been accompanied by adoration, in the form of pronouncement of “praise appellations” to the Supreme Being, the minor deities and the ancestral spirits. According to him, the appellations in the libation prayer do not only depict certain attributes and qualities of these deities and spirits, but also, they mention some of their important feats or wonderful achievements. The logic is to shower praise on spirits and deities in order to get their pleasure and attention. Amekpordi (2012) gave an example, *Kitikata* ‘the greatest’ is an idiophone which is used to praise the Supreme Being. It goes this way:

a. *Mawu kitikata, adaṇuwɔtɔ,*

*Zādo woṅli asi ṅli afɔ.*

(Great God, Master Craftsman,

Who, at night, molds the hands and feet?)

b. *AZADAGLI*

(The great stone that breaks all other stones)



It is also important to know that the libation prayer is normally performed by the followers of traditional religion who are very eloquent, and who are believed to be endowed by the gods themselves. These performers vary their style of language “depending on their intricacies of the language.” The language is mostly full of idiomatic expressions and proverbs. Agbedor also mentions a category of personal names. He reports that some people often refer to this category of personal names as praise appellations. These are names normally taken by a person himself in adulthood, or given to children in memory of a deceased family member who had that name.

Egblewogbe also submits that the taking and using of names exemplify the sociolinguistic identity of cultural sub-groups. For example, praise names are mainly taken and used by men. He said a male person can take a praise name on attainment of adulthood, but a woman, if she takes one at all, must normally have reached her menopause before taking it, a situation which is culturally institutionalized.

According to Egblewogbe (1977), appellations are praise poetry which is recited. He therefore argues that, even though *ahanoykɔ* is appropriate for the definition of the genre (appellation), it is just a trigger or the beginning of the whole text.

### **2.2.3 Nature of Appellations**

The recitative nature of appellation is also again made clear when Abadzivor (2007: 118, as cited by Sowah 2008: 24) asserts that these are names responded to by people like chiefs, elders, paupers and groups. It is normally the case that people respond to appellations by

reciting the full texts. Abadzivor also states that some functions of appellations are “showing pride in personal achievements, praise, positive living, describing experience of people, counseling or warning people about dangers, expressing opinion on issues and the casting of insinuations.”

#### **2.2.4 Sources of appellations**

For us to grasp the full concept surrounding the use of appellations, we need to trace from their source. Once again, I agree with Sowah. (2008), that knowledge that the source or sources of appellations is very important because, it helps in the understanding of language and culture that characterize the genre.

Sowah (2008: 26) confirms that, “appellations are products of the environment. They make references to bravery, for example, as emerging from historical events of war, migration, hunting and virtues and vices such as love, kindness, truthfulness, mercy, theft, adultery, murder and witchcraft.” In the same way, the war saga, the migration saga, hunting and farming, all of which characterized the lives of the people of the Asogli state, can be said to be the major factors that gave rise to most of the appellations in the land of the Asogli state (p. 4-5 and 11-12).

I agree with scholars like Finnegan (1970), Mulokozi (1997) and Sowah (2008) that certain appellations relate to things of nature, such as plants and animals, storms, thunder strike and so on.

### **2.3 Structure of Appellations**

The term structure can be explained as the arrangement of the various sounds and words that come together to form a complete appellation. Appellations are generally marked by terseness of expression and different from an ordinary speech and figurative expressions that are abound in metaphor (Finnegan 2012:388).

She observed that mastery and presentation of appellations with the appropriate structures is very vital because performance is cherished by the society. In this case, certain structures of language must be met if the genre is to stimulate and express aesthetic response.

The structure of a song is generally how the piece has been organised as a literary work. Structure generally refers to the organisation of a literary work in terms of its plot, divisions into stanzas, sections, symbolisms and other patterns (Agyekum, 2013: 222). Again, Agyekum states that structure is the generally planned framework or outline of a piece of literary work that is, the logical divisions of a literary piece of work. This definition about structure is applicable to the Dagaaba appellation since they are organised in terms of lines, verses and stanzas as well.

According to Abdul-Rahaman (2014), the structure is the arrangement and order of the various parts of the text. The composition of any literary piece is made up of linguistic structures that are used to express the aesthetic features of the text to meet the need of audience.

Yankah (1989), also postulates that poets combine proverbs, appellations and satirical allusions, libation performance for effective delivery during performance. From Yankah's submission, one can conclude that the structure of praise poem as an oral art is well grounded with several facets which performers must be acquainted with in order to deliver effectively. Agyekum (2013), states that "every oral literature work has style and structure. The style refers to the imagery, diction, i.e. choice of words. The syntax deals with the structure of the phrases, clauses and sentences. It is the style that really depicts the creativity of the artists. Structure refers to the piece and normally each piece has three major parts, the **initial, middle and final** parts and it is possible for these parts to have sub-parts. The Dagaaba appellations agreed with the above statements of Yanka where the performer must acquaint him/herself with the appellation before making attempt to recite it.



According to Christensen (1998), folk songs of Ghana are generally comprised of a very few phrases that are repeated over and over again. There are basically two structures of singers involved: There are songs that are sung by soloists, either accompanied or unaccompanied, and songs that are sung by a leader singing the song in its entirety and then immediately being repeated by a chorus. Part of this assertion of folk songs are similar to the Dagaaba appellations in that the two structures identified are also applicable to the Dagaaba appellations because some of the appellations are recited/sung by soloist without accompaniment.

Christensen also indicated that, the form of the song initially is A-A-A, because the lyrics

are simply repeated over and over again. However, when the songs are sung, they actually do fall into the A-B-A structure because the songs are A: sung by the leader, B: sung by the chorus, and back to A: sung by the leader. This assertion also falls in line with the topic under research. Appellations are also structured in the form of freeform, rhyming, repetition and also poem, and layout of the appellation and the sentence structure of the appellation.

#### **2.4 Role of Appellations in the live of the people**

Agozie (2000) identifies the appellations associated with the titles of *Yeve* cult among the people of Ueta in the Volta region. According to Agozie, the cult titles of *Yeve* are also used as proper names. He says there are certain appellations associated with these offices and names, and that these appellations indicate certain things that the office holder must do or not do. This claim by Agozie is in line with the Dagaaba appellations especially the hunters' appellation, some of their appellations give instructions to the leader hunter during their performance.

Mulokozi, (1997) describes the crafty nature with which Selemani Habibu, a young Tanzanian bard, uses the wind instrument (zither) and the mouth to perform the *enanga*, a Tanzanian traditional poetry, with great eloquence and expertise. As praise poetry, *enanga* is used to gratify kings, heroes and traditional spirits in the communities in Tanzania. In present days, presidents and cardinals are also praised with *enanga*. The same can also be said by the Dagaaba, because appellations are used to praise our kings and other dignitaries

at different places. I however beg to defer from the point that the Dagaaba, especially the study are does not use wind instrument in their performance of appellations.

According to Poghyar-Kuutiero (1997). One function of appellation in this respect then is to acknowledge the effort and ultimate achievement of the hero, and to project him as an object of admiration worthy of emulation.

The Dagara believe that no notable achievement can be realized without dedication and hard work. Diligence is a virtue to them while sloth is scorned at and never rewarded. The negative attitude towards laziness encourages all to strive hard for themselves and for their community; for the community because they belong to a communalistic society and they all recognize that the actions of each of its members reflect on their entire community. If the action is commendable the whole community stands commended but if on the other hand, the action is disgraceful, the community suffers the indictment too.

He further said, ‘a praise poem may function as a medium of motivating people into profitable activities, but it also has a function of relaxing the mind and body through entertainment. As Okpewho has said

“One major usefulness of any form of literature is that it offers delight and so relieves us of various Pressures and tensions both physically and mentally” (Okpewho 1992, p.106).

One way a *dannoŋ* (appellation) relaxes the body and mind is through the melody of the music. Incidentally, all personal praise poems are sung rather than chanted as is the case is with clan appellations.

According to (Ofori, Asilevi & Quansah, 2013: 27), emotive use of language refers to the use of language to appeal to people's feelings or emotions. In this case, I consider the emotive function of language in a positive sense where kingship Address' terms are used to trigger positive feelings and attitudes that elicit desirable responses. I agreed with Ofori, Asilevi & Quansah because the Dagaaba appellaions also trigger feelings eiber positively or negatively to make people achieve their aim.

The Dagaaba appellations are in line with Mulokozi, models, since appellations can be sung, recited and also sometimes in the form of speech depending on the occasion and the person doing the performance.

According to Finnegan (1970) panegyric (praise poetry) with particular reference to the Bantus of South Africa are not directed to only individuals, but also to clans, animals, inanimate objects and supernatural beings. According to Finnegan, as much as special bards create and perform praise poems, the subject himself can also do so. She cited an example where all men are expected to have some skills in the creation and performance of self-praise in Sotho, and the composition of formalized praise poetry is expected to be within the capacity of noblemen. Reference is also made to the ethnographic context in which these praise poems are normally used. This includes preparation towards war, during festival, during installation ceremonies, recognition and reaffirmation of a man's status, before a formal address is given, etc. Finnegan also observes some of the significance of these poems as: a source for recording history, development of act of public speaking, literary and artistic significance. Finnegan identifies that most of the praise poems use more

or less obscure and allusive style, archaic and lofty language, which often make reference to historical events or people are often used. Frequent in the style and language is the comparison to animals such as lions, rhinoceros, elephant, etc., and to natural phenomena such as storm, rock, downpour of rain etc. The Dagaaba appellations can not depart from the statement because the clan appellation always have the totem which is an animal like leopards, Dwarfs, porcupines, monkeys and also rain storm, lightening etc as natural phenomenon as notice by Finnegan.

Appiah-Bosompem (1994) shares similar views with Finnegan (1970). According to him panegyrics are eulogies meant to eulogised everything on earth, from animates to inanimate objects like human, animals, trees, rivers, birds and even abstract ideas. Poets compose praise poetry, like all other poems of all cultures. They are composed and used at different occasions, for different people and motives in various cultures. In the African society poets perform during funerals, festivals, enskinment, naming ceremonies, hunting, during ritual performances etc, in the society. One can liken the views of Appia-Bosompem and Finnegan to that of the Dagaaba because appellations are used to eulogise noble people, clans, hunters and other deserving people.

Sowah (2008) conducts a research on the aesthetic qualities and values of appellations among the Tongu-Ewes of the Volta region of Ghana. He submits that appellations are generally part of naming system among the Ewes. For him, appellations do not only promote self-esteem, self-glorification and social recognition, but also, they serve as a guide to conduct. He also acknowledges the fact that appellations compel the users to



observe all the communicative norms known to the people of Tongu-Ewe, and for that matter, through appellations the worldview of the people is known.

Sowah reports that knowledge of the sources of appellations is very important, because it helps in the understanding of the language and culture that characterize the substance of appellations. “The language and culture of the genre are a reflection of origins or sources.” (p. 27). He also agrees with the submission made by Okpewho (1992: 240) and Akivaga and Odaga (1982: 5) that appellations can trace their sources from the environments such as household, the world of animals and plants, the heavens, the landscape of mountains and rivers; human lives and activities. Crucial in their submissions is that the images, similes, metaphors and other figures of speech used in songs, proverbs, narratives or appellations are drawn from the people’s own experiences and their daily activities.

Sowah also agrees with other scholars that appellations reveal the use of aesthetic devices, such as imagery, metaphor, simile, parallelism, ideophone, repetition, interjection, etc. Discussing the aesthetic qualities and values of appellations, he reports that the values are not only seen in the ideas the appellations convey to the people, but also in such areas as functionality, appropriateness, quality of presentation and their impact (p. 87).

Ansu-Kyeremeh asserts that Bono personal names conform to Warden’s (1986) classification of the Akan name into two-part format, composed of an ascribed akradin „soul name,” derived from the week-day on which one is born, and Agyadin or din pa „proper name,” which is chosen by the father of the child. It is believed by the Akans that

week-days are ruled by certain deities whose names are ascribed to people born on the days the deities ruled over (Ahinful 1997). Therefore, these deities are referred to as the guardian spirits of the child.

As a result, almost all the Bono *akradin* and *agyadin* carry appellations (Nketia 1969). “Chiefs often adopt image-enhancing titular names that may originate from *nsabrane* (appellations deriving from war exploits)” (Ansu-Kyeremeh 2000: 23). Danquah (1928: 241) acknowledges that, while *agyadin* has its appellation which takes its source from the “guardian spirit,” *akradin* also has *mmane* „ordinary appellation which takes its source from the week-days.“ For example, Kwame (Saturday male-born) has the appellation *Kyeretwie* „one who catches leopards.“

It is submitted that Bono personal names can have certain communicative attributes. That is, a father may select a name with an intention to communicate a message that is embedded in that name. The child thus becomes a medium of communication. Bono personal names for communication may also carry a notion of identification. “Through identity, personal names also become enmeshed in matters such as ideology, ethnicity, religion, sexual differences and social mythology” (Mazrui 1986: 253). The *dagaaba* have names that are used to communicate and for identification, they however do not day name as indicated by Ansu-Kyereme and Danquah

Agyekum (2003) refers to honorifics as “specialized address and deference forms used to show politeness and competence in language and culture” (p. 369). He says that within the

honorific categories are the honorifics associated with God, chiefs and kings, females and males. Discussing the honorific terms, Agyekum points out that, among the Akans, multiple honorifics are mostly found in appellations and dirges. He makes reference to a situation where the king is referred to with a sequence of honorific terms such as Otumfoo „The Powerful,“ Daasebre „The Gracious One,“ and Nana „Grandparent.“ Akan honorifics are also said to be expressed by non-speech signs such as gestures, dress or the bodily comportment of the interlocutors. In this way, the honorifics, just like appellations, would be used to praise the subject to whom they are directed. Appellations are recited at several places including the following;

#### **2.4.1 Festive occasions**

Amekpordi (2012), in his view, festive occasions, such as national celebration, Christmas and Easter celebrations, marriage ceremony, etc, may call for the use of appellations in most Ghanaian communities. For example, praise poetry may be recited in honour of the president of the republic of Ghana, before or after his official address on national days like the Independence Day. Christians and all other religions all over the world, also pour a lot of praise names not only on their spiritual divinities, but also on some of their important personalities on certain festive occasions for one reason or the other. We also see the bride and the groom been praised with different kinds of names during marriage ceremonies.

Likewise, in our traditional societies, a lot of these praise names are showcased when we are celebrating our traditional festivals. Among the Dagaaba for instance, festivals have become the major occasion where most of the appellations, especially those pertaining to

the clans and families and to the chiefs and elders are used. For example, during the durbar of the Eremon *Senkãã* Groundnut festival, the village bard has to recite the appellations of the chief before he comes to give his formal speech.

Praise names are also sung or drummed in honour of the chiefs and elders throughout, especially during the procession to the durbar ground. Also, during rituals in preparations for the festival, praise poems are recited in honour of the Supreme God, and the gods and ancestor spirits of the land.

#### **2.4.2 Enskinment of chiefs**

Praise names are also sung, recited or drummed whenever a new chief is to be installed. At the installation ceremony, the chief is taken through a lot of rituals. Appellations are also to encourage the chief to move into actions and demonstrate that he is up to the task. The praise names in this context include the appellation of the predecessors, stools and the spirits of the land. The chief is also expected to make and take vows from other chiefs during installation. This also goes with the use of praise names being sung and drummed by the bards.

#### **2.4.3 Death of chiefs and elders**

Appellations normally precede the announcement of death of chiefs and other individuals, whose contributions have brought goodwill and laurels to the society. They include warriors, hunters and others, who have ever defended the society in one way or the other. The appellations serve as preambles to the announcement of the death of these categories

of people. Appellations are also used during their funerals, especially when they are laid in state. According to the village bard, the appellations of these people at their funerals are necessary, because it reminds people once again, of their crucial roles they ever played in the society. Example is picked from Puotege & Nobaboma (2013)

Naazumo Nyoore, the name of the chief

*Nakoraa yoe la ka te boɔɔ* old chief names that we are mentioning

We are calling the names of the old chiefs

*Ɔmanetuo maŋ ŋmare la* calabash bitter always breaks

Bitter calabash can break

*Ky'a tuo ba baara* but biter will not finished

But the bitterness will never finished

#### 2.4.4 Preparation towards war

Another important ethnographic context for the use of appellations among the Dagaaba is when people are preparing to go for war. History has it that most of the appellations of the Dagaaba trace their sources to war, and so the same appellations were being used as a sort of encouragement and power to move forward and fight. The words and meanings of these appellations do not only give them a mindset about war, but they also motivate them to move ahead and fight to conquer their enemy.

*Ka te boorɔŋ ba baare gbongboŋ (2x)* if our clan men does not finished (2x)

*yɛ boorɔ ba yooɔɔ yɛŋ yɛŋ kyɛ* your clan men can't roam around here 2

War is no longer associated with the Dagaaba but they still recite a lot of them.

### **2.4.5 Funerals**

Praise names may be used among friends and peers when they meet at funeral. One person normally mentions the stem of his friend's appellation, followed by the recitation of the response from the other person at the time they are shaking hands. Sometimes too, the dead person is referred to with all kinds of praise names. This may be sung as a dirge by a group, as in the *anyokrom* group of the Akans. Dirges are very vital in the Dagaaba funeral performances because they use these dirges to give the history, the clan, family and his/her occupation before his /her demised.

### **2.5 Literary devices in appellations**

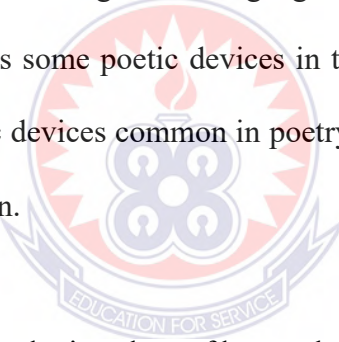
It is important to review literary devices that are used in Dagaaba appellations, because one cannot analyze appellations without looking at the literary devices embedded in them. In addition, a figure of speech occurs in literary work when words, phrases, sentences and expressions are used outside their literary meaning to give a special effect. This type of usage is known as literary device, ornamental style and imagery. This device is used in language beyond its ordinary scope (Azazu & Geraldo, 2005). Figurative language otherwise known as trope, which refers to language used in a figurative way for a rhetorical purpose (see Shaw 1988, Thornborrow and Warreing 1989). This is not different from the Dagaaba appellations. In performing the Dagaaba appellations the performer employs a lot of rhetorical questions to deliver messages to the listeners about their everyday life.

Afful-Boachie (2000) posit that "A close study of the form of Africa poems reveals that they are generally less regular. Lines are of varying lengths", (p.299). Although, there are

no generally fixed procedures among the Dagaaba, they still expect some kind of unity, order, balance, rhythm, depth and equity in the appellation.

Titus and Smith. (1974), explain that the parts or the composition of an oral art must be arranged in aesthetically satisfactory way so that there will be no artistically unwarranted tension or lopsidedness.

Kyileyang (2009:69) confirms that, some poetic devices in the oral performance include rhythm, repetition and other stylistic devices common in poetry. He further confirms that, the Dagara oral literature is rich in figurative language, especially in their dirges, xylophone tunes and folklore. He notes some poetic devices in the performance to include rhythm, repetition and other stylistic devices common in poetry. The Dagaare appellations are not exempted from this assertion.



Sanortey (2012) noted the aesthetic values of *kɔntɔmbɔɔr* songs of the Birifo. He identified some literary devices in the *kɔntɔmbɔɔr* songs which are also similar to appellations.

According to Agyekum (2013:44) in oral literature, priority is given to the sound as a medium; performers are always anxious to say things that will appeal to the ears of the audience. Secondly, performers are aware, and realize that they are under some pressure to be seen as good performers and therefore hang on certain devices that will ensure the steady flow of their presentation and save them from the embarrassment of awkward breaks in the presentation. Some examples of the devices are repetition, tonality, parallelism, metaphor, simile, symbolism, personification, alliteration, assonance and so on.

Okpewho (1992: 36-37) states that, repetition is one of the fundamental characteristic features of oral literature. He added that, it has both an aesthetic and utilitarian value. It makes the work beautiful and it has also a functional value. It is a device that not only gives touch of beauty or attractiveness to a piece of oral expression but also serves certain practical purposes in the overall organization of the oral performance.

Yankah (1989) observes that, “with proverbs, appellations, allusions, libation is a combination of effective delivery and drama. Libation performance involves evoking the spirits and ancestors with the appropriate words and appellation”.

Gray (1984) describes imagery as a portrait or likeness. He says that in its narrow sense, an image is a word picture, a description of some visible scene or object. It is more commonly, referred to as figurative language in a piece of literature. It is carried by words that represent objects and qualities that appeal to the sense and the feelings, while John and Martin (1984) say that imagery covers every concrete object action and feeling in a poem. It can be created through the use of metaphor and simile, (p.37).

### **2.5.1 Figurative language**

Figurative language “is a form of expression used to convey meaning or touch the feelings and emotions of readers often by comparing or identifying one thing with another that has a naming or connotation familiar to the reader or listener” ( Agyekum 2007: 106). It is a language used both in written and oral literature, in order to beautify a piece of literary work with the mind of attracting the attention of the listeners and audience. Some of the



figurative expressions, in other words figures of speech, identified in the appellations of the Dagaaba include simile, parallelism, metaphor, personification, apostrophe, allusion, repetition, alliteration, rhetorical questions etc.

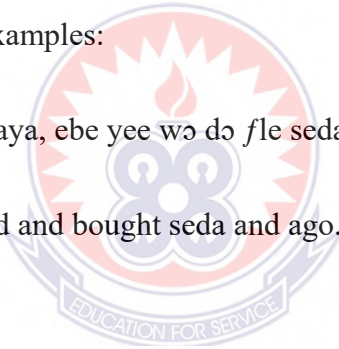
### 2.5.1.1 Metaphor

Metaphor is a statement which compares one thing to another, basically without the use of connectives, such as “like,” “as,” “than,” as in simile. It states that one thing is something else, which in literal terms, it is not. In order to show that one is like or more than certain characteristics, the composers of appellations make use of metaphor. Amekporde, (2012).

Considered the following examples:

vi. Agblegui: Agblegui gokaya, ebe yee wɔ dɔ fle seda kple ago.

Agblegui: he said he worked and bought seda and ago.



The understanding of this appellation is that, the bearer of the name, Agblegui, derived from Agblegodui „farm short,“ considers himself as the object in question. Agblegodui, such a dirty and thorn clothing is usually laughable in the society. In spite of all, it is through the efforts of this so-called useless clothing that the farmer has been able to buy those expensive cloths referred to in Ewe as seda and ago. This gives us an image of people who are not regarded in society, yet the society cannot do without them. People whose jobs are looked down upon, but they managed to acquire wealth and produce great men and women. This is indeed Agblegui/Agblegodui. Such devices are also applicable to the Dagaaba appellations.

### 2.5.1.2 Symbolism

Sanortey (2012) noted the aesthetic values of *kɔntɔmbɔɔr* songs of the Birifo. He identified some literary devices in the *kɔntɔmbɔɔr* songs which are also similar to appellations. He opines that, symbolism is the use of an object, person, situation or word to represent something else, like an idea in literature.

Sanortey identified symbolism as a useful means of conveying certain important truths or lessons about human life and the problems of existence. Some extracts from his song entitled *Nakɔbie* ‘Nakɔ’s child’ on page 47 is shown below.

LS: *Nakɔbie Nakɔ’s child*

LS: *Nakɔ nasaalpɪla Nakɔ’s white man*

LS: *Fvɔ sɪɛ n kũũ ɲɔɔ As you’re celebrating death still hangs around*

LS: *A kũũ lɛ ɲɔɔ bvrɔ It’s death that hangs on family*

Symbolism is seen in the *kɔntɔmbɔɔr* song above which is related to appellation.

### 2.5.1.3 Personification

In this device, the composers of appellations cleverly make the non-humans behave and act like human beings by the use of certain verbs, actions, nouns and sometimes pronouns (Agyekum 2007: 109). This technique does not only portray the aesthetic values and qualities, but also, make situations and ideas expressed by the appellation real.

#### **2.5.1.4 Apostrophe**

Apostrophe which goes hand in hand with personification is a way of addressing someone or something that you cannot see. In apostrophe an inanimate object, dead or absent person, an abstract thing or spirit, may be addressed as if they are ordinary persons. According to Amekporde, (2012). Composition of appellations, particularly those of the Asoglis, reveals that, the use of apostrophe is a unique and essential technique which the composers use to make their audience feel the presence of the person or thing that is being praised. As an aesthetic quality of an appellation, apostrophe shows the beauty of the phenomenon expressed in the appellations. It also helps the composer to easily express his /her thoughts in the appellation. This device is equally common among the Dagaaba.

#### **2.5.1.5 Allusion**

According to Agyekum (2007: 134), allusion is “a figure of speech that makes brief and casual indirect reference to a historical event, a person, object, or action.” Okpewho (1992: 100) asserts that allusion is “a device whereby such an idea or image is used in a tightly compressed form.” According to him, the origin or source of the allusion is hardly apparent from the context in which it occurs, but the user has assumed that the speakers of the language already know the source. Allusion features in both written and oral literature.

#### **2.5.1.6 Repetition**

This is one of the commonest stylistic qualities in oral literature, particularly in praise. Repetition may occur in words, phrase, a line, or even a whole discourse, in order to lay

emphasis on certain points or values in the world of literature. It makes the literary work more aesthetic.

### 2.5.1.7 Hyperbole

Zakaria (2015) identified hyperbole in the Damba praise songs which was illustrated in song 2 lines 12 and 15, song 7 line 8, and song 18 line 7 as the praise singer who in her wisdom tries to rate the king and his authority above all other persons and or creation has to exaggerate in her praises saying that:

Dunia gbulila a nuuni

world hold your hand

The whole world is in your hand

Suzaa lana

everything owner

The possessor of all

Dunia lana

world owner

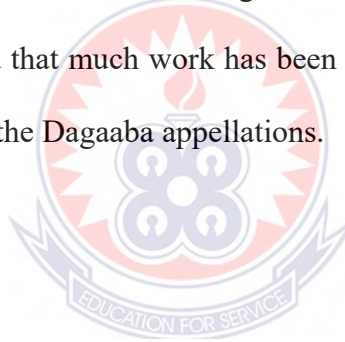
Owner of the world

All these three lines above exaggerated the greatness of the king. These statement put the king and his authority above all things in the world. The king is said to have ‘the whole world in his hands’, owner of everything on earth’ and ‘owner of the world’.

## 2.5 Chapter Summary

This chapter provides the over view of related literature in the area of study. The theory adopted by the researcher and how relevant the theory is to the study was also discussed. The theory demonstrated how people use appellations to motivate others to work harder, perform difficult tasks with ease and also help to give a befitting mourning to the dead and the bereaved family.

The chapter also indicates, the social history of appellations, concept of appellations, origin of appellations, sources and structure of appellations. The literary devices that are found in appellations were also looked at. In assessing the views of the above, intellectuals and scholars, it can be deduced that much work has been done on appellations in general but same cannot be said about the Dagaaba appellations.



## CHAPTER THREE

### RESEARCH METHODOLOGY

#### 3.0 Introduction

This chapter discusses the methodology of the research. This chapter presents the procedures employed by the researcher in collecting data for the study. These procedures include the research design, population, sample and sampling technique, data collection procedure, instrumentation and data analysis setting and ethical considerations. This research combines both field and library research. Data for the study comprised both primary and secondary sources. The primary data were collected through participatory observation and interviews. The secondary data was however collected from library materials, which include published and unpublished works that are related to the study.

The field research was conducted in four sections in the Eremon Traditional Area; they are Eremon-Naburnye, Eremon-Naayiri, Eremon-Dazuuri and Eremon-Danko, these were selected because they represent the four major clans in the Traditional Area.

#### 3.1 Research Design

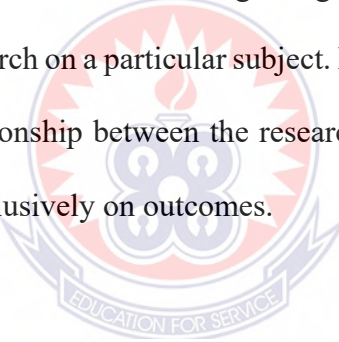
According to Amedahe and Gyimah (2015) research design is the overall plan for obtaining answers to the research questions or for testing the research hypothesis. Amedahe and Gyimah (2015) further argue that the research design spells out the basic strategies that the researcher adopts to develop information that is accurate and interpretable and therefore incorporates the most important methodological decisions that the researcher makes in

conducting a research study. The researcher therefore used the qualitative method in analyzing the work.

Denzin and Lincoln (2005) define qualitative research as a situated activity which locates the observer in the world. They further argue that qualitative research involves an interpretive, naturalistic approach to the world. Qualitative researchers study phenomena in their natural settings, attempting to make sense of, or interpreting phenomena in terms of the meanings people bring to them. Qualitative research implies an emphasis on the qualities of entities and on processes and meanings that are not experimentally examined or measured. In concord with the propositions of Denzin and Lincoln (2005), Patton (2002) defines qualitative research as an approach that uses a naturalistic approach which seeks to understand phenomena in context-specific settings, such as real world settings, where the researcher does not attempt to manipulate the phenomena of interest. It is any kind of research that produces findings not arrived at by means of statistical procedures or other means of quantification, but instead the kind of research that produces findings derived from real-world settings where the phenomena of interest unfold naturally.

Weinreich (2009) indicates that the purpose of qualitative research is to provide the researcher with the perspective of target audience members through immersion in a culture or situation and direct interaction with the people under study. This implies that in the qualitative paradigm the researcher becomes an instrument of data collection, and results may differ greatly depending on who conducts the research. The objective of qualitative research is to promote better self-understanding and increase insight into the human condition.

Qualitative methods include direct observation, document analysis and overview, participant observation, and open-ended unstructured interviewing. These methods are designed to help researchers to understand the meanings people assign to social phenomena and to elucidate the mental processes underlying behaviors. Worthen & Sanders (1987) characterize qualitative inquiry as a research approach that is generally conducted in natural settings, utilizing the researcher as the chief instrument in both data gathering and analysis. The benefits of qualitative inquiry are embedded in its emphasis on thick description, i.e. obtaining real, rich, deep data which illuminates everyday patterns of action and meaning from the perspective of those being studied. This view emphasizes the importance of the voice of the researcher and gaining firsthand information regarding the live experiences of the research on a particular subject. It tends to focus on social processes, where the established relationship between the researcher and the respondents is valued, rather than primarily or exclusively on outcomes.



Qualitative inquiry involves employing multiple data gathering methods, especially participant interviews, and uses an inductive approach to data analysis, extracting its concepts from the mass of particular detail which constitutes the data base. The strength of qualitative approaches, according to Weinreich (2009), is that they generate rich, detailed data that leaves the participants' perspective intact and provide a context for the phenomena being studied." A disadvantage of data collection in the qualitative approach is that it may be labour intensive and time consuming.

Myers (2009) sees quantitative research as a method developed in social science to enable researchers to study social and cultural phenomena.



Fraenkel and Norman (2000) considered qualitative method as describing events or persons scientifically without the use of numerical data. The appellations that were recorded are analyzed, interpreted and presented qualitatively. The audio and video recordings were presented with phonetic transcriptions. The researcher has adopted this method for this research because the analysis is merely descriptive.

### **3.2 Population**

Population is the total number of people living in a particular place within a specific period of time. Some scholars has also defined population in their own ways example

Gall et al (1996) defines Population to include all the members of a real or hypothetical set of people, events, or objects to which researchers wish to generalize the results of their research.

Polit and Hunglar (1996) posit that population is the entire aggregation of cases that meet a designated set of criteria. Polit and Hungler (1999) further define population as the totality of all subjects that conform to a set of specifications, comprising the entire group of persons that is of interest to the researcher and to whom the research results can be generalized.

Eligibility criteria specify the characteristics that people in the population must possess in order to be included in the study, Polit & Hungler (1999).

Population therefore, is a group of individuals that have one or more characteristics in common and form an interest to the researcher (Best & Kahn, 2006). They also identified a type of population which is the accessible population. According to them accessible populations are groups that are convenient for the researcher and representative of the overall target population.

The target population for this study was made up of people of Eremon traditional area. However the accessible population was the clan heads (*balzuziε*) land lords (*tendeme*) and prominent people (men and women) in the community.

### **3.3 Sample and Sampling Technique**

The researcher adopted the purposive sampling technique in selecting the participants for the study.

The sampling procedure showed the methods and criteria through which the research work was conducted. Sample is a small population of the population that is selected for observation and analysis (Owu-Ewie, 2016).

Tuckman (1999) sees purposive sampling as a method in which elements are chosen based on purpose of the study. The sample is selected because they possess the information the researcher needs. In purposive sampling, we sample with a purpose in mind.

Fraenkel and Norman (2000) also explain purposive sampling as a method where a researcher uses his knowledge of the population to judge whether a particular sample of

data will be representative. They stated that, the researchers “use their judgments to select a sample that they believed based on prior information; will provide the data they need” (p.114). Therefore, the sample population that was used is sixteen (16) participants comprising four (4) women and eight (12) men. This technique was chosen because of the fact that it is those women and men who had knowledge about the clan and other appellations. Malterud, Siersma and Guassora (2016), explain that a study which aims at exploring a phenomenon is best achieved using a sample size of 5-20 participants. Based on this view a sample size of 16 was considered appropriate for this study. Table 1 below shows the sample distribution.

**Table 1: Number of participants and their location**

Sections	Clan heads		Hunters	Chief farmers	
	Men	women	(men)	(men)	
Eremon	1		1	1	4
Naburnye	1				
Eremon Danko	1		1	1	4
		1			
Eremon Buree	1		1	1	4
		1			
Eremon Naayiri	1		1	1	4
		1			
Total	4		4	4	16
		4			

Different categories of people were interviewed, in each section one woman was interviewed for the clan and one man for each section for hunters and chief farmers. These participants were purposefully selected in order to obtain comprehensive and appropriate data.

### **3.4 Data Collection Procedure**

In dealing with any real life situation it is often found that data at hand are inadequate hence it becomes necessary to collect data that is appropriate from other sources. But then, in collecting the appropriate data one needs to consider the available source, time and cost involved as well as other sources at the disposal of the researcher.

Therefore, the major sources of data collection for this work are through observations and interviews. Interviews are arranged with the clan heads (*balzuzeere*), landlords (*tendeme*) and prominent people like hunters, chief farmers and other custodians of the land in all the five sections of the areas. All these sections were visited with the same kind of interviews.

In all the sections except one, the interviewees prefer to be interviewed individually. I was directed to some persons who have knowledge about certain appellations especially the chief hunter, I went to his house for about three times and anytime I went it was one reason or the other but at the end I was able to interview him after buying him a bottle of club beer. Some of the interviews lasted for about one hour.

The questions were unstructured though the interview guide was available; leading questions depended on the response of the respondent were used. A prior notice was given to the people concerned especially the clan heads, hunters and the elders on the day of my visit and my mission was also made known before I got there this was done by my younger brother. I used Saturdays and Sundays because of my work schedule and also these are the days the respondents don't go to farm especially Sundays. The interview was conducted on the general concept of appellations, the structure, the totem of some clans and the benefits one derives when appellations are recited or sang.

### **3.5 Data Collection Instruments**

The instruments that were used to collect data for this study included phone recorder, notebook and pen, personal discussion, interviews and observation. It was necessary to use these types of instruments because; greater part of the information for the study largely depended on the knowledge and experience of the participants. Therefore, through these instruments the researcher was able to collect samples appellations from the leaders during social occasion like funerals and in private performance. This was transcribed and translated into English Language.

#### **3.5.1 Interview**

Gall et al (1996) note that, "interview consists of oral questions by the interviewers and oral responses by the research participants. Interview as a data collection method is used to enquire about the feelings, motivations, attitudes, accomplishments and experiences of

individuals”. During the study, interviews were granted to the participants at various places. Each participant was interviewed based on his/her experiences and knowledge. The kind of interview that was employed was the informal interview approach. The researcher used interview schedule to collect the data. Frankle and Norman (2000) state that “informal interviews are much less formal; they tend to resemble casual conversations, pursuing the interest of both the researcher and the respondent in turn. They do not involve any specific type of sequence of questions or any particular form of questioning”. Based on the above assertion, there were no structured or formal laid down questions to be strictly followed, though questions were prepared. Some of the questions were determined by the situation and aspect the researcher was looking out for. Sometimes, discussions were initiated to encourage participants to speak their minds about the topic. For the fact that the researcher was a native it was easy to meet and discuss issues with participants. However, it was surprising to realize that some of them were not expressing their knowledge very well on the topic. During the interviews, the researcher took an active listening role as he questioned with particular details. Some interviews lasted 20 - 30 minutes and in some cases one hour depending on the type of responses the researcher want to elicit and the availability of time on the respondent’s side. Respondents were approached sometimes without formal notice, and even some of the interviews went on under trees and in pito bars. The participants were assured of the security and confidentiality of the information they were providing. The establishment of this cordial relationship with participants was a major tool which won participants’ interest during the data collection process. Pictures were also taken at some of the places to serve as evidence.

*Fig. 1. The researcher (right) in an interview session with the chief hunter.*



*Fig. 2. The researcher (right) in an interview session with a woman giving appellations*



### **3.5.2 Observation**

The researcher has a keen interest in the totality of the lives of the Dagaaba including their appellations. For that matter he employed observation as another process for data collection in the study. Observation implies collecting information by way of observing a situation or



something. In more practical terms, observation can be a combination of watching, listening and questioning. An observer may seek clarification for a behavior or attitude by asking questions during the process. Therefore, taking into consideration the nature of investigation, scope of enquiry, the objective and time available, the researcher combined the methods in certain situations. This helped to ensure effectiveness and accuracy of information. In collecting data for this study, both participant and non-participant methods of observation were used. Observation was used at various places in the community to collect first-hand information about the performance of certain appellations. Especially those women who grind flour on the grinding stone are seen praising either themselves and their clans or their husband's clan's men.

*Fig.3. A woman reciting an appellation while grinding flour*



*Fig. 4. Picture of a landlord giving clan's appellation*



### **3.6. Data analysis**

The data analysis to this research was purely based on the samples of appellations collected both from the field and from the library.

Good data analysis depends on understanding the data (Taylor- Powell & Renner, 2003). Therefore, the data analysis of this research was purely descriptive with the focus on the structure and stylistic features or literary devices in the various appellations.

Fraenkel and Norman (2000) note that, a person or groups conscious and unconscious beliefs, attitudes, values and ideas are often revealed in their communications. The analysis of the data was based on words, phrases, clauses and the sentences that make up the appellations for easy analysis. In all forty appellations were collected and thirty of them were analyzed. These were made up of ten (10) different clans' appellations and others.



## CHAPTER FOUR

### DATA PRESENTATION AND ANALYSES

#### 4.0 Introduction

This chapter presents the data analysis of the Dagaaba appellations. The analysis focuses on the structure of Dagaaba appellations, the role of appellations in the lives of the people. The study also identifies and analyzes the literary devices inherent in the appellations. These appellations form part of the sources by which the people entertain themselves, remember their dead and shower praises on their chiefs and elders of their communities. The theory of Dell Hymes of ethnography of communication also known as the SPEAKING theory was used in the analysis. In all forty (40) different appellations were collected and thirty-two of them were analyzed.

All the appellations analyzed here are within the confines of Dell Hymes theory of ethnographic of communication with the application of the acronyms SPEAKING. Which is explained as follows.

#### Setting and scene

Setting refers to the time and place of a speech act and, in general, to the physical circumstances

Scene is the psychological setting or cultural definition of a scene, including characteristics such as range of formality and sense of play or seriousness.

## **Participants**

Speaker and audience, linguists will make distinctions within these categories; for example, the audience can be distinguished as addressees and other hearers.

## **Ends**

Purposes, goal and outcomes

## **Act sequence**

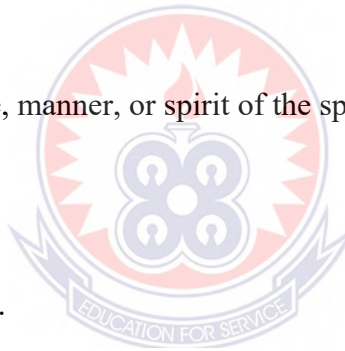
Form and order of the event.

## **Key**

Cues that establish the tone, manner, or spirit of the speech act.

## **Instrumentalities**

Forms and styles of speech.



## **Norms**

Social rules governing the event and the participants' actions and reaction.

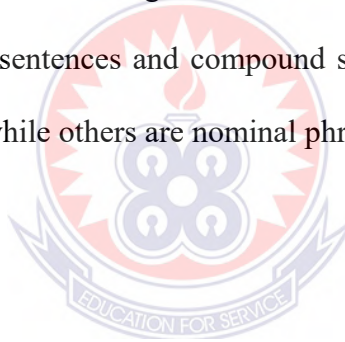
## **Genre**

The kind of speech act or event; for our course, the kind of story.

These terms can be applied to many kinds of discourse. According to the proponent of the theory, sometimes in a written discussion you might emphasize only two or three of the letters of the mnemonic. It provides a structure for you to perceive components.

#### 4.1 Structure of appellation

The structure of any literary piece is generally how the piece has been organised as a literary work. Structure generally refers to the organisation of a literary work in terms of its plot, divisions into stanzas, sections, symbolisms and other patterns (Agyekum, 2013: 222). Again, Agyekum states that structure is the generally planned framework or outline of a piece of literary work that is, the logical divisions of a literary piece of work. Agyekum's definition of structure is applicable to Dagaaba appellations since they are organised in terms of lines and stanzas. Appellations are structured in the form of freeform, rhyming, repetition, and layout of the appellation and the sentence structure of the appellation. From the data it came to light that most Dagaaba appellations are presented in sentences such as; simple sentences and compound sentences. Some of them are in the form of simple sentences while others are nominal phrases.



##### 4.1.1 Appellations with a freeform structure

These types of appellations do not have any specific form of rhyming, they are recited by the poet as to which idea comes to their mind first and so has no regular rhyming scheme.

Freeform appellations do not follow any rules. Their creation is completely in the hands of the author. The author chooses how to use techniques such as rhyming, syllable count, stanzas, line length, etc. Some of these appellations follow natural speech patterns, while others use shortened or extended lines to convey thoughts and emotions. Take for instance the appellation of the **Dante's clan, appellation text 2**

<b>Text (2). <i>Danteɛɛ dannon</i></b>	<b>Danteɛɛ Appellation</b>
1. <i>Tiirun Tanɔparema;</i>	Bitter double bow and arrow
2. <i>Paanaa gbere da kɔɔ</i>	Cricket leg was broken
3. <i>Tunturu bogi kpe zey nyeere</i>	hog hole enter sit dig Enter hog hole sit and scoop
4. <i>Bayong yiri Gyaahoro;</i>	Bayong house hall Bayong house hall is everybody's hall
5. <i>Gyaahoro Dantee</i>	Everybody's Dantee (clan name-shoot first) hall
6. <i>Laabili Laasuglo;</i>	Packed earthenware pots
7. <i>Ze kãã ze laare.</i>	Smear oil, smear bowls Smear bowls and soil yourself
8. <i>Tẽẽ buro ne tẽẽ sɔgla;</i>	medicine powder and medicine black Black powdered medicine
9. <i>Zɔɔ Belnyoore;</i>	<i>Belnyoore;</i> (Name of a community)
10. <i>Vɔle gbulo nye wɛrema;</i>	Swallow whole shit pieces
11. <i>Kon fɔɔ voore temburo;</i>	Soil not mixed is not used to mend a hole
12. <i>Saale sɔre ŋma zuri;</i>	sharpen knife cut heads Sharpens knives to cut heads
13. <i>Wɛre poɔ iri bie, kye nan digre doma.</i>	Cut open stomach remove child, and still chase enemy Bisect and remove a child and still chase the enemy

14. *Teɛ puori teɛ tulimo,* shoot back shoot opposite  
Shooting back in opposite directions
15. *Gaŋ mane te ŋma teŋa,* cross sea to rob community  
Cross sea and size people's things
16. *Yi fãã kpala yɔ boɔra pɔgeba* Go out to look for men but end up looking for  
women
17. *A maŋ fere baala ka o neɛ sɛɛ tene.* Always force the poor to step on raining reason  
sand  
Force the weak to do the unexpected
18. *Ko sonne laŋ ne dɔnne,* kill both good and bad  
Killing indiscriminately
19. *Kpakpalle se woore;* Skinning an animal without a sharp knife
20. *Kyuu pelaa tanteerebe,* moon white bow and arrow shooters  
Moonlight bow and arrow shooters;
21. *Nensaaleba wo-yerebe,* human bag wearers  
Human skin bag wearers
22. *Ko mine ko gyuumo.* Kill some give vultures  
Kill to feed vultures.
23. *Zu maaroŋ ŋmaa tuŋ daa;* head wet cut put stick;  
Behead and pick on a stick;
24. *Deere laga zeŋ kpara tanloe;* cut under sit tie bow  
Cut human skin and use it as strip to tie bow;



25. *Kpeɲkpereɲ ɲmaa yoɔre* cut penis short  
Cut the enemy's manhood short
26. *Ɔmaa yoɔre peɛɛ ɲa gbieli* cut penis blow like whistle  
Cut enemy's manhood and use as whistle
27. *Bayong wiri pelaa:* *Bayong's* horse white  
Bayong's white horse;
28. *Tee puori tee tulimo,* shoot back, shoot opposite  
Shooting back in opposite directions
19. *Wiri no-pelaa koɲ eɲ boɲ.* Horse white-mouth not wear bangle  
White horse that has no bangle
30. *Zendaa laale veɛle koɲ baɲ meerebe;* Beautiful earthenwear bowl without a moulder;
31. *Tenɲkoɲ ten yelɔɲ;* Unmeasurable town

The above appellation is the freeform type that has an unstructured rhyme where none of the lines is rhyming with the other, the author decides how to recite the appellation.

In relating the above appellation to the SPEAKING theory, (S and P) the appellation was recited at *Dantee* chief's palace where an old woman recited before a group of people who paid a visit to the palace. (E) The old woman gave **line 14** which depicts the power of Bayong. (A) The reciter started with some names, some community names and ended with their popularity. (K) At a certain point, the reciter chanted and shouted and later lowered her voice. (I) the appellation was intended to create awareness of the great warrior

(Bayong). (N)The visitors were only quiet and listening to the recitation by the old lady.

(G) The moral part of the appellation was politeness.

Another appellation that has this same structure is shown below;

**TEXT (5). *Kansageɛɛ Dannoŋ***

- |                                  |  |
|----------------------------------|--|
| 1. <i>Kansage libiri</i>         | <i>Kasage</i> money  |
| 2. <i>Kansageɛɛ Wullokye</i>     | <i>Kansageɛɛ Wullokye</i>                                      |
| 3. <i>Salzɛɛ ne o Bagbɛɛ;</i>    | <i>Salzɛɛ</i> and its <i>Bagbɛɛ</i><br>River and its streams;  |
| 4. <i>Ten-yeɔɔŋ gaŋ pɛnɛ;</i>    | Village large than rack<br>A community larger than the world   |
| 5. <i>Zɛŋ teere laabili;</i>     | Sit thinking of bowls<br>Sitting down and thinking of bowls    |
| 6. <i>Duo boora koŋ wele;</i>    | Gather to divine   |
| 7. <i>Zɛmpɛnne ne o Eremoŋ</i>   | <i>Zɛmpɛnne</i> and <i>Eremoŋ</i> (villages)                   |
| 8. <i>Dazugri ne o Buree;</i>    | <i>Dazugri</i> and <i>Buree;</i> (villages)                    |
| 9. <i>Bonyɛ ne o Sansanne;</i>   | <i>Bonyɛ</i> and <i>Sansanne</i> (Names of persons)            |
| 10. <i>Apa ne o Tandaa;</i>      | <i>Apa</i> and <i>Tandaa</i> (mountains)                       |
| 11. <i>Kanwoe ne Banɔna</i>      | <i>Kanwoe</i> ne <i>Banɔna</i> (names)                         |
| 12. <i>Saabulee paale doɔra'</i> | Rain well full flow<br>Well filled with rain water overflowing |
| 13. <i>Taare noɔre Kɔnlaaroŋ</i> | Cover the mouth of <i>Kɔnlaaroŋ</i> (Name of a person)         |
| 14. <i>Kol wogri gaŋ mama;</i>   | River long more sea<br>River longer than the sea               |

- |                                       |  |
|---------------------------------------|--|
| 15. <i>Teterre baa nye kono;</i>      | Thorny fish catch cry<br>Thorny fish, harvest and cry;                         |
| 16. <i>Luṅguruṅ kḏḵ so vele;</i>      | <i>Luṅguruṅ</i> water bath nice<br>Luṅguruṅ (river) water bath and look clean; |
| 17. <i>Ḍmaane baa kraṅkpale;</i>      | monkey and dog hairless<br>Hairless monkey and dog                             |
| 18. <i>Benzoṅ bile sãã kḏḵ;</i>       | Beans flour small spoil water<br>Beans flour spoil water                       |
| 19. <i>Kooreba, kye nḵḵ deene;</i>    | Farmers but like playing<br>Farmers that like's playing;                       |
| 20. <i>Sansantuo gbenne koṅ doge;</i> | <i>Sansantuo</i> (bitter leaves) harvested but not cooked;                     |
| 21. <i>Zuzeere Bḵḵmaaleba;</i>        | Red headed soothsayers   |
| 22. <i>Kpe bogi kpe wele see;</i>     | Break your waist while entering the hole                                       |
| 23. <i>Tuo pee tuo kakyo.</i>         | Carry basket and basket strainer   |

The above appellation shows that, it is a freeform because there is no rhyming in the lines. On the same vaine, the theory can be applied to the above appellation, since it can be recited for a *Kansagebo* (member of the *Kansagebe* clan) at a durber of chiefs or festival, where the setting can be the festival ground, the participants are the people gathered, the ends gives meaning and how powerful the people of this clan are, the act sequence is the way the appellation is being recited by bard, from the great warriors of clan to villages, to land marks. The (k) shows how the appellation was presented, the tone was somewhere soft and

at another time very hard with gestures. The intention of the bard was to portray the people's appellation and give importance. The participants only listen to the bard.

#### 4.1.2 Appellations with rhyming scheme

A rhyming scheme is the pattern of rhyming words that make up the end of each line. Not all poems rhyme, but those that do might follow an ABAB rhyme scheme where lines 1 and 3 rhyme (that is, the A lines) and lines 2 and 4 also rhyme (which are the B lines). The following clan appellation will attest to this fact.

#### TEXT (1). *Manlɔrɛɛ dannon* **Manlɔrɛɛ appellation**

1. <i>Nakaare zabɔge</i>	Chase fighters
2. <i>Kon muuli soɔ-bogi</i>	Will not look into rabbit's hole
3. <i>Konvuu see gonni</i>	Will not drag waist cotton
4. <i>Sandaa wojni</i>	<i>Sandaa</i> the brave one
4. <i>Yeraa salima</i>	Gold trader
5. <i>Duo kanna misiri</i>	Gather to pray in the mosque
7. <i>Biire yocmɔ</i>	Sand toad
8. <i>Wiri peɛle kekaɛ</i>	White horse riders with stocks
9. <i>Kyaane vɛũ da mɔŋ dareba</i>	show light buy refuse buyers
	Show light and buy everything to deny other buyers
10. <i>Da gbulo kon lori</i>	Buy bulk without untying it
11. <i>Pulbaa kontɔma</i>	<i>Pulbaa</i> (river) Dwarf
12. <i>Ɔmɔfɔ ne o Tomiiri</i>	<i>Ɔmɔfɔ</i> and <i>Tomiiri</i> (communities)

13. <i>Kpakɔyage ne o Mɔyiri</i>	<i>Kpakɔyage</i> and <i>Mɔyiri</i> (communities)
14. <i>Gyerebaa ne o Tampoe</i>	<i>Jirapa</i> and <i>Tampoe</i> (communities)
15. <i>Ɔmaale ne o Gɔnne</i>	<i>Ɔmaale</i> and <i>Gɔnne</i> (communities)
16. <i>Nadowli ne ɲmanyare</i>	<i>Nadowli</i> and <i>ɲmaavare</i> (communities)
17. <i>Kɔntɔn zuzeere</i>	Dwarfs redheads
18. <i>Da kpala laɲ ne kɔɔlonɲ</i>	buy naked and hair Buy naked person together with his animal
19. <i>Da zɔɲa laɲ ne o tagra</i>	buy blind man with his dragger Buy blind man together with his leader
20. <i>Da kɔɲa laɲ ne o Laga</i>	buy leper with his private part Buy leper together with his lineage
21. <i>Taɲkanne boɲ-zɔɔnema</i>	<i>Taɲkanne</i> donkey ridders Rough donkey ridders
22. <i>Zɛɛzɛɛ kparebere suuribu</i>	<i>Zɛɛzɛɛ</i> shirt big wearers <i>Zɛɛzɛɛ</i> big shirt wearers
23. <i>Nɔɔte gbɛ-yeni eɲ gaana</i>	sandal one-leg wear walk One legged sandal wear and walk

In the above appellation **line 2, 3 and 4** rhymes with *sɔɔ-bogi*, *gonni* and *wonni* respectively, **line 12 and 13** also rhymes with the following words *tomiiri* and *mɔyiri* respectively and also **lines 19, 20 and 21** also rhyme with these words *tagra*, *laga* and *boɲ-zɔɔnema* with /a/ at the end of each word.

One of the appellations that has the above structure is illustrated below;

**TEXT (20) 3. *Naŋkpaana ko biŋ kyɛ boɔloɔ o saa***

- |   |  |
|---|--|
| 1. <i>Naŋkpaana ko biŋ kyɛ boɔloɔ saa</i> | Hunter kill down and calling for help        |
| 2. <i>Aŋ naa boɔle n meŋ?</i>             | Who will call me too?                        |
| 3. <i>Naŋkpaana ko biŋ kyɛ boɔloɔ saa</i> | Hunter kill down and calling the father      |
| 4. <i>Aŋ naa boɔle n meŋ?</i>             | Who will call me too?                        |
| 5. <i>Naŋkpaana ko biŋ kyɛ boɔloɔ saa</i> | Hunter kills and calling the father for help |
| 6. <i>Aŋ naa boɔle n meŋ?</i>             | Who will call me too?                        |
| 7. <i>Aŋ naa boɔle n meŋ?</i>             | Who will call me too?                        |
| 8. <i>Ka n meŋ wa e boŋ?</i>              | For me also to come and do what              |
| 9. <i>Bombeɛ ko biŋ kyɛ boɔloɔ saa</i>    | Kill bad thing down and called father        |
| 10. <i>Aŋ naa boɔle n meŋ?</i>            | Who will call me too?                        |
| 11. <i>Bombeɛ ko biŋ kyɛ boɔloɔ saa</i>   | Kill bad thing down and called father        |
| 12. <i>Aŋ naa boɔle n meŋ?</i>            | Who will call me too?                        |
| 13. <i>Bombeɛ ko biŋ kyɛ boɔloɔ saa</i>   | Kill bad thing down and called father        |
| 14. <i>Aŋ naa boɔle n meŋ?</i>            | Who will call me too?                        |
| 15. <i>Aŋ naa boɔle n meŋ?</i>            | Who will call me too?                        |
| 16. <i>Ka n meŋ wa e boŋ?</i>             | For me also to come and do what?             |



Relating the above appellation, to the theory, the speaking theory is applied below;

**S-The setting** or scene is either at a hunter's funeral or at a hunting expedition. In various sections the background or time and place of speech greatly influence the choice of song or the variety of languages.

**P-The participants** are the hunters themselves or other under lookers who are either singing the songs or listening to the song.

**E-The Ends** is the results or goals that the hunters want to achieve by communicating with the participants. Ends are the targets to be addressed in a speech. It is called ends because it is the final goal targeted by the hunters.

**A-Act sequence** refers to the various stages the hunters have to act or respond to the song. The content/message of the song must be fundamental to something to be conveyed.

**K-The key** includes the tone, nature or spirit that underlines the mandate to be delivered. The tone of the hunters communicate a lot. The intonation of a song with a slow pattern or quickly or in a hurry high pitch or low pitch determine an action.

**I- The instrumentalist** is a communication tool or channel of communication used by the hunters to communicate to their participants through face to face or verbal communications.

**N-Norms** or rules is closely related to the participant's behavioral norms. In a conversation there are rules that must be obeyed. In the norms of the hunters, some actions are the reserve of the chief hunters.

**G-Genre** is a model or categories of a conversation contents or variety refers to the variety of languages used. The hunters in their appellations normally choose to use chanting to

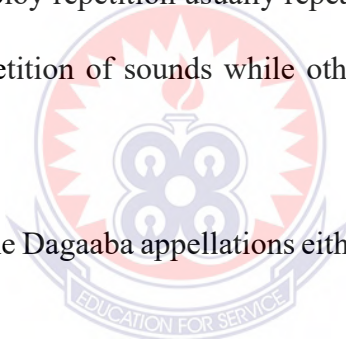
convey their message. This theory is applicable in all the hunters' appellations under this research.

#### 4.1.3 Appellation with repetition as a structure

Repetition is a literary device that involves intentionally using a word or phrase for effect, two or more times in a speech or written work. For repetition to be noticeable, the words or phrases should be repeated within close proximity of each other. Repeating the same words or phrases in a literary work of poetry or prose can bring clarity to audience.

Figures of speech that employ repetition usually repeat single words or short phrases, but some can involve the repetition of sounds while others might involve the repetition of entire sentences.

Repetition is common in the Dagaaba appellations either single words, phrases or an entire sentence.



##### 4.1.3.1 Single word repetition

Below is an example of single word repetition in appellation **text (17) 7**

- |                                      |   |
|--------------------------------------|---|
| 2. <i>Viire viire sagoore biiri</i>  | Round round rumbles children<br>Descendants of the one that rumbles round           |
| 3. <i>Zempoora ne Guri biiri;</i>    | <i>Zempoora and Guri</i> children<br>Descendants of <i>Zempoora</i> and <i>Guri</i> |
| 4. <i>Maŋ miire leε tanna biiri;</i> | Always raining turn thunder children  |



- Descendants of thundering amides rain;
5. *Tanne kyε koη mi biiri;* Thunder but not rain  
Descendants of thunders without rain
6. *Mɔη tēē kyε seη kpeemε biiri;* Descendants of concocted herbs to revives/resurrect the  
dead
7. *Selle ne Gyuumo biiri;* Descendants of hawks and vultures
8. *Pɔntε ne lonne biiri;* Descendants of frogs and toads
9. *Dɔge ba veεle koη manne taa biiri;* Descendants of beauty that cannot be compared
10. *Tanne-ko teε biiri;* Thunder kill tree children  
Descendants of lightning bolt that kills tree;
11. *Tanne ka dɔma zo biiri;* Shout and enemy run away children  
Descendants of the thunder bolt that strike and the  
enemy flee
12. *Sāā koɔbo koη sāā diibu biiri;* Disrupt farming not disrupt food children  
Descendants of disrupt farming and not the  
eating/food
13. *Sapii kpe teηa, ka nuuri kyɔ biiri;* Lightning bolt enter ground, hand hang  
Descendants of the lightning bolt that strikes the  
grounds.
14. *Belle kono koη mi daare biiri;* Deceive crying not rain day children  
Descendants of rumbling but will not rain that day

From the above appellation, the word *biiri* ‘descendants’ is repeated in all the thirteen (13) lines and so it confirms that words are repeated in different lines. Another repetition of words in lines is also exhibited down here in appellation **text (19) 9**;

1. *Ɖmaadaa woɔ yere kono mine pɔge*; Male monkey bag, wear crying;  
Wife of those who hang monkey’s skin bag  
and cry;
2. *Ɖmaadaa zoore lere omeɲa mine pɔge*; Male monkey, lock itself woman  
Wife of a monkey that entangled itself with  
its tail;
3. *Do teɛ leɛ sigre tulimo mine pɔge*; Climb tree turn opposite woman  
Wife of those come’s down from a tree with  
its fore legs;
4. *Golonɔolon ɲmaazee mine pɔge* Zigzag red monkey woman”.  
Wife of the Zigzag red monkey
5. *Tampuori koɲ zagre sagre mine pɔge* Refuse dump not refused rubbish woman  
Wife of a refuse dump who never refused  
rubbish;
6. *Ba so bone kyɛ di gaɲ o soba mine pɔge le*; Own something but eat more than the owner  
Wife of those who reap where they did not  
sow;

In the above appellation, the word *pɔge* ‘wife’ is repeated in all the lines.

The above appellations are for different clans recited by different women at their various grinding stones praising their husbands. The speaking theory is applied as;

The **setting** was at the grinding stone and the **participants** are herself, husband and any other person (s) around. The **End** is to show the husband how great he is and she is privilege to marry in that house. The **act sequence**, the women started with some ancestors of their husbands, some of their great things and ended with some of the animals that are associated with them. The **key**, the husbands listen to their wife and have to reward them by giving items like money groundnuts and guinea fowl. The **instrumentalities** was to praise their husbands by grinding and reciting it. The **norm** is that, the husband listened and commend politely with reward. The **genre**, the husband becomes happy and proud after hearing what ancestors could do.

#### 4.1.3 Appellation with repetition as a structure

Repetition is a literary device that involves intentionally using a word or phrase for effect, two or more times in a speech or written work. For repetition to be noticeable, the words or phrases should be repeated within close proximity of each other. Repeating the same words or phrases in a literary work of poetry or prose can bring clarity to audience.

Figures of speech that employ repetition usually repeat single words or short phrases, but some can involve the repetition of sounds while others might involve the repetition of entire sentences.

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- |  |  |
|--|--|
| 2. <i>Viire viire sagoore biiri</i>          | Round round rumbles children<br>Descendants of the one that rumbles round                |
| 3. <i>Zempoora ne Guri biiri;</i>            | <i>Zempoora and Guri</i> children<br>Descendants of <i>Zempoora</i> and <i>Guri</i>      |
| 4. <i>Maŋ miire leɛ tanna biiri;</i>         | Always raining turn thunder children<br>Descendants of thundering amidst rain;           |
| 5. <i>Tanne kyɛ koŋ mi biiri;</i>            | Thunder but not rain<br>Descendants of thunders without rain                             |
| 6. <i>Mɔŋ tɛɛ kyɛ seŋ kpeeme biiri;</i>      | Descendants of concocted herbs to revive/resurrect<br>the dead                           |
| 7. <i>Selle ne Gyuumo biiri;</i>             | Hawks and vultures children<br>Descendants of hawks and vultures                         |
| 8. <i>Pɔntɛɛ ne lɔnne biiri;</i>             | Frogs and toads children<br>Descendants of frogs and toads                               |
| 9. <i>Dɔge ba veɛle koŋ manne taa biiri;</i> | Born their beauty not compare<br>Descendants of beauty that cannot be compared           |
| 10. <i>Tanne-ko tɛɛ biiri;</i>               | Thunder kill tree children<br>Descendants of lightning bolt that kills tree;             |
| 11. <i>Tanne ka dɔma zo biiri;</i>           | Shout and enemy run<br>Descendants of the thunder bolt that strike and the<br>enemy flee |

12. *Sãã koɔbo koŋ sãã diibu biiri;* Disrupt farming not disrupt food children  
Descendants of disrupt farming and not the eating/food
13. *Sapɔi kpɛ teŋa, ka nuuri kyɔ biiri;* Lightning bolt enter ground, hand hang  
Descendants of the lightning bolt that strikes the grounds.
14. *Belle kono koŋ mi daare biiri;* Deceive crying not rain day children  
Descendants of rumbling but will not rain that day

From the above appellation, the word **biiri** ‘descendants’ is repeated in all the thirteen (13) lines and so it confirms that words are repeated in different lines. Another repetition of words in lines is also exhibited down here in appellation **text (19) 9;**

1. *Ɔmaadaa woɔ yere kono mine pɔge;* Male monkey bag, wear crying;  
Wife of those who hang monkey’s skin bag and cry;
2. *Ɔmaadaa zoore lere omeŋa mine pɔge;* Male monkey, lock itself woman  
Wife of a monkey that entangled itself with its tail;
3. *Do teɛ leɛ sigre tulimo mine pɔge;* Climb tree turn opposite woman  
Wife of those come’s down from a tree with its fore legs;
4. *Golonɔolon ɲmaazeɛ mine pɔge* Zigzag red monkey woman”.  
Wife of the Zigzag red monkey

5. *Tampuori koŋ zagre sagre mine pɔge* Refuse dump not refused rubbish woman  
Wife of a refuse dump who never refused  
rubbish;

6. *Ba so bone kyɛ di gaŋ o soba mine pɔge lɛ*; Own something but eat more than the owner  
Wife of those who reap where they did not  
sow;

In the above appellation, the *pɔge* ‘wife’ is repeated in all the lines.

The above appellations are for different clans recited by different women at their various grinding stones praising their husbands. The speaking theory is applied as;

The **setting** was at the grinding stone and the **participants** are herself, husband and any other person (s) around. The **End** is to show the husband how great he is and she is privileged to marry in that house. The **act sequence**, the women started with some ancestors of their husbands, some of their great things and ended with some of the animals that are associated with them. The **key**, the husbands listen to their wife and have to reward them by giving items like money groundnuts and guinea fowl. The **instrumentalities** was to praise their husbands by grinding and reciting it. The **norm** is that, the husband listened and commend politely with reward. The **genre**, the husband becomes happy and proud after hearing what ancestors could do.

#### 4.1.3.2 Repetition in whole sentence as a structure

A whole sentence can repeat itself in some of the Dagaaba appellations, a very good example is shown below;

- |                                      |                                |
|--------------------------------------|--------------------------------|
| 1. <i>Naŋkpaana o yuori boŋ yaa?</i> | Hunter what is your name yaa?  |
| 2. <i>O yuori bɔ kũũ</i>             | His name is, looking for death |
| 3. <i>Naŋkpaana o yuori boŋ yaa?</i> | Hunter what is your name yaa?  |
| 4. <i>O yuori bɔ kũũ</i>             | His name is, looking for death |
| 5. <i>Naŋkpaana o yuori boŋ yaa?</i> | Hunter what is your name yaa?  |
| 6. <i>O yuori bɔ kũũ</i>             | His name is, looking for death |
| 7. <i>O yuori bɔ kũũ</i>             | His name is, looking for death |
| 8. <i>O yuori bɔ kũũ</i>             | His name is, looking for death |

The appellation above demonstrate that, the whole of **line 1** is repeated severally as well as **line 2**.

Relating the above appellation, to the theory, the speaking theory is applied below;

**The setting** or scene is either at a hunter's funeral or at a hunting expedition. In various sections the background or time and place of speech greatly influence the choice of song or the variety of languages.

The **participants** are the hunters themselves or other under lookers who are either singing the songs or listening to the song.

The **Ends** is the results or goals that the hunters want to achieve by communicating with the participants. Ends are the targets to be addressed in a speech. The hunters demonstrated their unity and power and to give a befitting burial to their colleague in the case of the dead.

**Act sequence** refers to the various stages the hunters have to act or respond to the song.

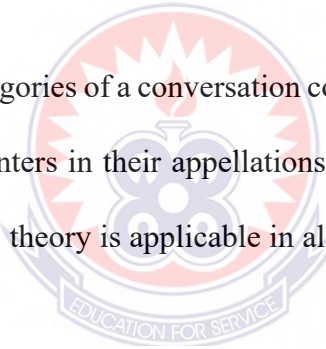
The content/message of the song must be fundamental to something to be conveyed.

**The key** includes the tone, nature or spirit that underlines the mandate to be delivered. The tone of the hunters communicate a lot. The intonation of a song with a slow pattern or quickly or in a hurry high pitch or low pitch determine an action.

**The instrumentalist** is a communication tool or channel of communication used by the hunters to communicate to their participants through face to face or verbal communications. The guns are shot in a fashion to communicate something.

**Norms** or rules is closely related to the participant's behavioral norms. In a conversation there are rules that must be obeyed. In the norms of the hunters, some actions are the reserve of the chief hunters.

**G-Genre** is a model or categories of a conversation contents or variety refers to the variety of languages used. The hunters in their appellations normally choose to use chanting to convey their message. This theory is applicable in all the hunters' appellations under this research.



#### 4.1.4 Simple sentence structure

A simple sentence is a sentence that contains a single independent clause or a sentence consisting of only one clause, with a single subject and predicate.

The appellation text below shows an example of the simple sentence structure type.

**Text (7). *Dakpaalɛɛ dannon***

***Dakpaalɛɛ* appellation**

1. *Sabie sawarema*

Mother of rain droplets



- |                                     |  |
|-------------------------------------|--|
| 2. <i>Viire viire sagoore biiri</i> | Descendants of the one that rumbles rumbles<br>round                       |
| 3. <i>Ko luou gaa laŋ</i>           | Kill north and all   |
| 4. <i>Sazɔɔ na wuli vɔɛ;</i>        | Heavy storms that will shows holes;  |
| 5. <i>Zempoora ne Guri biiri;</i>   | Descendants of Zempoora and Guri   |
| 6. <i>Dakpaa leeme</i>              | Dakpaa soar grapes   |
| 7. <i>Sampɔra walle;</i>            | Drips of sweat   |
| 8. <i>Sabi yena le maali zie.</i>   | Rain one drop make the land<br>A droplet of rain that transforms the land. |
| 9. <i>Gaŋgaa ne o pie;</i>          | Drum and its ten<br>Every drum beat goes with its ten cowries              |
| 10. <i>Maŋ mire leɛ tanna;</i>      | always raining turn thunder<br>Thundering amidst rain;                     |
| 11. <i>Tanne kyɛ koŋ mi;</i>        | thunder but not rain<br>Thunders without rain                              |
| 12. <i>Pɛŋbiyeni ŋmɛ beemɛ;</i>     | borrow one child beat hardened<br>Conquer the hardened using a hired son;  |
| 13. <i>Deele maara wuo kuoni;</i>   | dry wet collect dried<br>Air wet collect dry                               |
| 14. <i>Uri waana foorɔ vɔɛ;</i>     | sudden coming mend holes<br>Mend thatched roofs to avoid sudden rains;     |
| 15. <i>Mɔŋ tɛɛ kyɛ seŋ kpeemɛ;</i>  | Concocted herbs to revives/resurrect the dead                              |
| 16. <i>Selle ne Gyuumo;</i>         | Hawks and vultures   |

17. *Pɔntee ne lonne;* Frogs and toad
18. *Dɔge ba vele koŋ manne taa;* Delivered beauty that cannot be compared
19. *Kye tee ka lare ba kye kyeɛbo;* He who strikes a tree and no axe dares strike again.
20. *Kpagnyaŋaa ne o Tuolun;* The bitter leaf with its bitterness (villages)
21. *Kpagnyaŋaa ne Guri* *Kpagnyaŋaa* and *Guri* (villages)
22. *Gboglo ne Zanoɔ;* *Gboglo* and *Zanoɔ* (names)
23. *Dakpaa ne Sããwee biiri;* Descendants of *Dakpaa* and *Sããwee* (villages)
24. *War war, sabie nyeɛɛ;* War war, descendants of rain (onomatopoeia)
25. *Tanne ka dɔma zo;* shout and enemy run  
Thunder bolt strike and the enemy flee
26. *Sãã koɔbo koŋ sãã diibu;* disrupt farming not disrupt food  
Disrupt farming and not the eating/food
27. *Sapɔi kpɛ teŋa, ka nuuri kyɔ;* lightning bolt enter ground, hand hang  
The lightning bolt strikes the ground and people  
gave up
28. *Belle kono koŋ mi daare;* deceive crying not rain day  
Though rumbling but will not fall that day
29. *Belle kono koŋ nyu daare;* deceive crying not drink day  
Though rumbling but will not rain that day;
30. *Kɔɔ tannɛɛ foŋ waana.* If thunder you coming  
If you thunder then come
31. *Dɔman gbeele,* Enemy is eying
32. *Man saana kye maala;* always spoil and make

	Always make and unmake
33. <i>Kusibie lare bogi;</i>	Pebbles block grave
34. <i>iri nyɔvori koŋ di zẽɛ;</i>	remove life not eat zẽɛ (medicine)
	Eliminate and never chop medicine
36. <i>Pere bare koŋ di zẽɛ.</i>	kill hide not eat medicine
	Hide and kill without medicine

The sentences in the appellation above show that some of the sentences are simple sentences because they contain the subject and predicate. Some of the lines are also nominal phrases such of those nominal phrases are in **lines 1, 4, 5, 6, 7, 8, 9, 16, 17, 20, 21, 22, 23, 27, 31, 33** above.

Let us take a second look at appellation **text (2)**;

**TEXT (2). *Danteɛɛ dannon***

**Danteɛɛ Appellation**

1. <i>Tiiruw Tanɔparema;</i>	Double bitter bow and arrow
2. <i>Paanaa gbere da kɔɔ</i>	Broken cricket leg
3. <i>Tunturu bogi kpɛ zɛŋ nyɛɛɛ</i>	hog hole enter sit dig
	Hog hole enter and scoop
4. <i>Bayong yiri Gyaahoro;</i>	Bayong house hall
	Everybody's hall
5. <i>Gyaahoro Dantɛɛ</i>	hall shot first
	Shoot first
6. <i>Laabili Laasuglo;</i>	packed earthenware pots
	Packed earthenware pots

7. *Zε kãã zε laare.* Smear oil smear bowls  
Smear pomade and bowls
8. *Těě buru ne těě sɔgla;* medicine powder and medicine black  
Powder medicine and black medicine;
9. *Zõɔ Belnyoɔre;*
10. *Vɔle gbulo nyε wεrema;* swallow hold shit pieces  
Swallow hold and shit in pieces;
11. *Koη foɔ voɔre tεmburo;*
12. *Saale sɔre ηma zuri;* sharpen knife cut heads  
Sharpens knives to cut heads
13. *Were poɔ iri bie, kyε naη digre dɔma.* Cut open stomach remove child, and still chase  
enemy  
Bisect and remove a child and still chase the  
enemy
14. *Tεε puori tεε tulimo,* shoot back shoot opposite  
Shooting opposite directions
15. *Gaη mane te ηma teηa,* cross sea to rob community  
Cross sea and ceased people things
16. *Yi fãã kpala yɔ boɔra pɔgeba* go out to look for men but end up looking for  
women  
Fight and ceased ladies instead of men

17. *A maŋ fere baala ka o neε sēε tene.* always force the poor to step on raining reason  
sand  
Force the weak to do the unexpected
18. *Ko sonne laŋ ne dɔnne,* kill good with enemies  
Killing indiscriminately
19. *Kpakpalle se woore;*
20. *Kyuu pelaa tanteεrebe,* moon white bow and arrow shooters  
Moonlight shooters;
21. *Nensaaleba wo-yεrebe,* human bag wearers  
Human skin bag wearers
22. *Ko mine ko gyuumo.* Kill some give vultures  
Kill to feed vultures.
23. *Zu maaroŋ ηmaa tuŋ daa;* head wet cut put stick;  
Behead and pick on a stick;
24. *Deεre laga zeŋ kpara tanloe;* cut under sit tie bow  
Cut human skin and use it as strip to tie bow;
25. *Kpenkpereŋ ηmaa yoore* short cut penis  
Cut the enemy's penis
26. *Ōmaa yoore peεε ηa gbieli* cut penis blow like whistle  
Cut enemy's penis and use as whistle
27. *Bayong wiri pelaa:* Bayong horse white  
Bayong white horse;

28. *Teε puori teε tulimo,* shoot back shoot opposite  
Shooting opposite directions
19. *Wiri nɔ-pelaa koη eη bɔη.* Horse white-mouth not wear bangle  
White horse that has bangle
30. *Zendaā laale veεle koη baη meεrebeε* small bowl beautiful without molder  
Beautiful earthen bowl without molder;
31. *Teηkpoη teη yeηoη;* town big own large  
Unmeasurable town

From the data it came to light that most Dagaaba appellations are presented in sentences such as; simple sentences and compound sentences. Some of them are in the form of simple sentences while others are nominal phrases. The appellation above shows that many of the lines/constructions are phrases. The same can be said about appellations **text 1-10**.

In relating the above appellation to the speaking theory, (S and P) the appellation was recited at *Danteε* chief palace where an old woman recited before a group of people who paid a visit to the palace. (E) The old woman gave **line 14** which depicts the power of Bayong. (A) The reciter started with some names, some community names and ended with their popularity. (K) At certain point, the reciter chanted and shouted and later lowered his voice. (I) the appellation was intended to create awareness of the great warrior (Bayong). (N)The visitors were only quiet and listening to the recitation by the old lady. (G) The moral part of was politeness.

#### **4.1.5 Layout of the appellation**

The general layout of the Dagaaba appellations vary depending on the purpose of the appellation and the one reciting the appellation, the longest appellation is the *kusielee* clan appellation (appellation **text 10**) with about **39 lines** follow by appellation **text 2** which is *Dantelee* clan appellation with about **33 lines**, and *Ganee* clan appellation with **32 lines** and the rest of the appellations are less than 30 lines each. The number of words also counts, the number of words ranges from two (**2**) words in a line to ten (**10**) words in a line. This can be seen in the appendix.

#### **4.2. The role of appellations in the lives of the people.**

From my interviews, it came to the fore that the Dagaaba have several clans which include, Manloree, Danteelee, Banyeenee, Gbedomee, Donaalee, Dakpaalee, Kowaree, Kusielee, Naayiree, Bekoonee, Ganee and so on and all these have clan appellations. All these clans are identified with their various appellations which do not only project the image of the clan, but also, contribute to their general view about certain things in the world.

Among the Dagaaba most of the appellations revolve around the Clans and totems so most of the appellations are within the various clans and totems. One of the informants submitted that the Dagaaba appellations were composed by their ancestors and handed down to the present generation who still use them in their daily discourse. Several traditional leaders who were interviewed, about the origin of appellations, especially those of the clans and families all agreed that they were handed down from generation to generation. It is

therefore a general belief that most of the appellations were conferred unto the original subjects, as a result of the roles they played in their generation such as being warriors, linguists, singers or traditional priests.

These appellations according to the informants are used by these people to give them hope and encouragement to perform certain activities like their ancestors did. The messages that these appellations communicate excite bravery, happiness and pride in the people.

The roles of appellations among the Dagaaba according to my informants are many and some of them are dealt with below.

#### 4.2.1 Inducement to action

First and foremost, the genre acts as an inducement to action and ambition and it encourages one to execute a difficult task which he/she could not have possibly executed.

The lines below in the farmer's appellations **text 5** depict how appellations can incite people to overwork. Here the farmer always wants to prove that he is indeed the "contract's enemy" by finishing it in good time

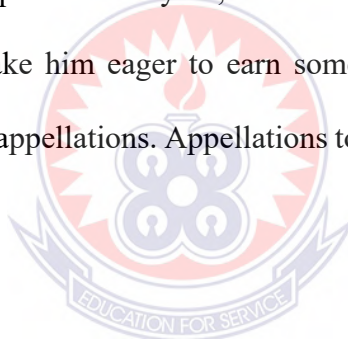
- |                                |   |
|--------------------------------|---|
| 1. <i>Koore koŋ bɔgle eŋa;</i> | Farmer not touch body<br>A farmer that will not touch his body; |
| 2. <i>Koore koŋ zeŋ teŋa</i>   | Famer not sit down<br>A farmer that will not sit down           |
| 3. <i>Kɔnoore dɔndoma;</i>     | Contract enemy<br>Contract's enemy;                             |



The appellation makes a farmer to farm/weed his contract with ease and sometimes he may even hit his head against a standing log or weed into thorny shrubs without realizing because the appellation has given him extra energy. In relating the above appellation to the SPEAKING theory, the appellation was recited at Yɔnyɛ Dery's farm during last raining season by an elderly man when Dery has some farmers. The appellation made Dery to finish his portion (contract) before his colleagues and manner in which the appellation was recited gingered Dery to weed that way.

#### 4.2.2 Commendation or praise

No matter how mild an appellation may be, it has the tendency to please even the most modest of persons and make him eager to earn some more through harder work. That precisely is the function of appellations. Appellations touch on the vanity of man and make him feel proud of himself.



The pride in man further stimulates him to perform similar feasts or more spectacular ones to remain in the lime light. Thus as the individual is motivated to perform tasks that are of communal interest the community benefits from that too. This is demonstrated in one of the appellations of one of the clans. The hero known as Dantɛɛɛ Bayong, according to an informant was appellated by his sister and that gingered him to face the slave raider who had come to attack them, Dantɛɛɛ Bayong faced the leader of the slave warriors and was able to kill him and cut off his head which sent fear and danger to the rest who had to flee. From that day anybody who is related to that clan *Dantɛɛɛ* (literarily meaning 'shoot first') can easily be stirred into action at the recitation of their appellation Dantɛɛɛ

Bayong. People of this clan can be moved to do certain things, or take certain decisions, in order to preserve and defend the dignity embedded in the appellation.

The following lines for instance, in appellation **text 2, lines 14, 15 and 16** of the Dantɛɛɛ appellation are examples that can ginger people of the clan to greater deeds.

14. *Wɛrɛ pɔɔ iri bie, kyɛ naŋ digre dɔma.* Cut open stomach remove child, and still chase enemy

Bisect and remove a child and still chase the enemy

15. *Tɛɛ puori tɛɛ tulimo,*

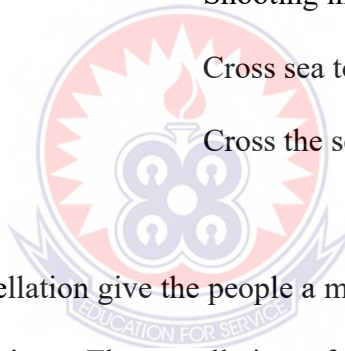
Shoot back shoot opposite

Shooting in all directions

16. *Gaŋ mane te ŋma teŋa,*

Cross sea to rob community

Cross the sea and seized people's things



These sentences in the appellation give the people a mindset that makes them play certain roles by taking certain actions. The appellation of Dantɛɛɛ describes the people as warriors, and so they always have the notion that, should there be any war between them and any ethnic group they will conquer that group. Most elders and traditional leaders when their appellations are recited or played in the form of songs get excited and try to act according to the words of the appellation when they find themselves in similar situations that led to the formulation of the appellation.

Dagaaba women equally use these appellations when grinding flour on the grinding stone and when their husbands hear them, it always means a lot to them. One of my informants

submitted that when women are grinding flour on the grinding stone while reciting the husbands' appellations it can induce their husbands to provide meat for that day's meal even if they didn't have that intention. She said that some people when they hear their appellations recited by their wives can even borrow to redeem themselves of shame.

A woman grinding grain may sing in praise of her husband and if he is satisfied with her performance may reward her with a guinea fowl or present her some other kind of gift. Therefore, to lighten the burden and even make it pleasurable while they are grinding, women who have the gift of singing usually burst into a praise song in honour of their husbands and other respectable members of their households.

#### 4.2.3 Vehicle for recording history

Appellations being an integral part of oral literature is transmitted by word of mouth and helps people to know their various clans, their roles, history and some of their heroes

As noted by Finnegan (1970:143), appellations can also be a vehicle of recording history.

#### TEXT (25) 1. *Nabi solo dannoo*

#### Appellations of wealthy people

1. *Nabiiri yiri la kare gere:*

chief children house we going

We are going to chief's palace:

2. *Taney yiri la kare gere;*

Taney house we are going

We are going to Taney's house;

3. *Wullookye yiri la kare gere;*

Wullookye house we are going

We are going to Wullookye's house;

4. *Bayong yiri la kare gere,*

Bayong house we are going

We are going to Bayong's house,

5. *Lenso kare tuo peε ne ηmane* that is why we are carrying baskets and calabashes  
That is why we are carrying baskets and calabashes
6. *Nabikora yoe la kare pora* old chief's names that we are mentioning  
We are mentioning the names of the old chiefs
7. *Δmantuo maη ηmεre la* bitter calabash always break  
A bitter calabash breaks
8. *Ky'a tuo ba baara* but bitter will not finish  
But the bitterness will never finished

The names mentioned in the excerpt above are great people or heroes in their various clans who during their days poor people could go to them for help.

Most of the Dagaaba appellations show the clans and families, chiefs and elders, and some personal historical background of the people. They also educate people about the occupation of their people. This appellation goes with the theory in that, this appellation was recited at the chief's palace by an old woman at occasion of enskinment of a new chief to enable people know that the family is a rich family . She targeted the new chief to know that his fore fathers were great and he needs to protect that. She recites it with passion of encouragement.

#### 4.2.4 Identification with clan members or relations.

This role of appellations is seen to be more closely related to clan appellations. One of the reasons for clan appellations in our cultural setting is for us to identify our clan members wherever they may be and also to be able to know our playmates. My informants submitted that, when you hear somebody with a name that is associated with your clan, it gives you the opportunity to help or save him/her when he /she is in need.

For instance it came out from my informants that among the Dagaaba every clan has an appellation that is used to identify them and their clan members. For instance, these appellation names are called/mentioned at a durbar ground or at a gathering for people to know who is involve in the action.

*Yeraama, Dagbulokonlori ma* are the appellations for *Manlɔɔrɛɛ* clan

*Taarema, Naayirima* is the appellation for *Naayire* clan.

*Sabie sawarema* is the appellation for the *Dakpaalɛɛ* clan.


*Kansagebɛɛ* Wullokyɛ is an appellation for *Kansagebɛɛ* clan.

*Danteslɛɛ* Bayong is used to identify the people of the *Danteslɛɛ* clan.

*Kusielee gbiɛni* ‘Lion of the *Kusielee*’ when you hear *Kusielee gbiɛni* it means that the person is a *Kusieluu*

As part of identification, appellations help people to identify the villages and communities they can locate their clan mates or playmates. In relating this to the theory, these were appellated to someone who is a *manlɔɔroo* (member of a *manlɔɔrɛɛ*) clan sneezes. Among the Dagaaba when someone sneezes, the person have to appellate himself/herself or by

someone the place can be anywhere, the participants is always the people present. The below extract from appellation **text (1)** shows some settlement of the *Manlɔɔrɛɛ* clan

- |                                  |  |
|----------------------------------|--|
| 12. <i>Ɖmɔɔɔ ne o Tomiiri</i>    | <i>ηmɔɔɔ and Tomiiri</i><br><i>Ɖmɔɔɔ and Tomiiri (communities)</i>       |
| 13. <i>Kpakɔyage ne o Mɔyiri</i> | <i>Kpakɔyage and Mɔyiri</i><br><i>Kpakɔyage and Mɔyiri (communities)</i> |
| 14. <i>Gyerebaa ne o Tampoe</i>  | <i>Gyerebaa and Tampoe</i><br><i>Jirapa and Tampoe (communities)</i>     |
| 15. <i>Ɖmaale ne o Gɔnne</i>     | <i>ηmaale and Gɔnne</i><br><i>Ɖmaale and Gɔnne (communities)</i>         |
| 16. <i>Nadowli ne ηmanyare</i>   | <i>Nadowli and ηmanvare</i><br><i>Nadowli and ηmaavare (communities)</i> |
- 

The above excerpts, from **line 12 to 16** show the communities where these clans can be found. Appellation **text (8)**. *Ganɛɛ Dannoɔ* also indicate some settlement of *Ganɛɛ* as a clan

- |                             |   |
|-----------------------------|---|
| 1. <i>Nambɛg ne Kanzeɔ;</i> | <i>Nambɛg and Kazɛg</i><br><i>Nambɛg and Kazɛg communities;</i>           |
| 2. <i>Buree ne Naala;</i>   | <i>Buree and Naala</i><br><i>Buree and Naala communities;</i>             |
| 3. <i>Kyɛbaa ne Uolo;</i>   | <i>Kyɛbaa and Uolo communities</i><br><i>Kyɛbaa and Uolo communities;</i> |

4. *Zogbo ne Tori*;                      *Zogbo and Tori*  
*Zogbo and Tori* communities;
5. *Napala ne Piiri*;                      *Napala and Piiri*  
*Napala and Piiri* communities;
6. *Garigu ne Tansee*;                      *Garigu and Tansee*  
*Garigu and Tansee* communities;
7. *Buree Baleɛneyɛɛ*;                      *Buree Baleɛneyɛɛ*  
*Buree Baleɛneyɛɛ* (community)

#### **4.2.5 The communal philosophy of the people that encourages hard work and frowns on laziness**

The Dagaaba believe that no notable achievement can be realized without dedication and hard work. Diligence is therefore a virtue to them while sloth is scorned at and never rewarded. The people frown on laziness and encourage hard work and make them to always strive hard for themselves and for their communities because they belong to a communalistic society and they all recognize that the actions of each of its members reflect on their entire community. If the action is commendable the whole community stands commended but if on the other hand, the action is disgraceful, the community suffers the disgrace too.

The communal philosophy of the people encourages praise performance for achievers. Bearing in mind that success is not won for the benefit of the individual hero alone but also

for his people, and so achievements to them are a celebration of a collective success of the whole group. This is manifested in some Dagaaba appellations.

The appellation **text 26** below illustrates this,

**TEXT (26) 2. Nentegroŋ**

**Wealthy person**

1. *Dɔɔbil tegroŋ zarkuri,*

Boy heavy like mallet

A boy as heavy as a mallet,

2. *Fo saa naŋ da be be,*

Your father when there

When your father was alive,

3. *O daŋ ba gbiri di vi;*

He never slept ate shame

He never slept with shame;

4. *O daŋ ba dii leŋ kuri,*

He never compact and go back

He never stored and went back to it,

5. *Ka mineŋ ba leŋ ta,*

If some did not reach

If new ones were not enough

6. *Ka o nyɛ ta.*

For him to see

For him to be sure.

7. *O daŋ ba mele leŋ wele,*

He never built and destroyed

He never gathered and scattered

8. *Ka a mineŋ ba sullo ka o nyɛ ta.*

If others are not burning and he sees

If new ones have not reached for him be sure.

9. *Kɔre korɔ kyɛ eŋ paala bal,*

Take out old and put new ones

Remove old ones and store new ones,



The above appellation is praising the father and admonishing the boy to do more than the father.

While the individual achievements of the immediate hero are lauded, those of past heroes of the community are also celebrated in the same praise poetry. Take for instance these appellations for a wealthy person;

**Text (25) 1. Nabi solo dannon**

**Wealthy person**

1. Nabiiri yiri la kare gere:

Chief children house we are going

Chief's wealthy people's palace we are going to

2. Taneɛ yiri la kare gere;

Tanyɛ house we are going

We are going to Tanyɛ's house;

3. Wullookyɛ yiri la kare gere;

Wullookyɛ house we are going

We are going to Wullookyɛ's house;

4. Bayong yiri la kare gere,

Bayong house we are going

We are going to Bayong's house,

5. Lenso kare tuo peɛ ne nmanɛ

That is why we are carrying baskets and calabashes

That is why we are carrying baskets and calabashes

6. Nabikora yoe la kare pora

Old chiefs names that we are mentioning

We are mentioning the names of the old chiefs

7. Nmantuo man nmanɛ la

Bitter calabash always break

A bitter calabash always breaks

8. Ky'a tuo ba baara

But bitter will not finish

But the bitterness will never finish

After admonishing the father, and praising the boy, they are saying that, they are carrying the baskets and calabashes to go and collect food since they have acknowledged that, it is the wealthy people names that they are mentioning. **Lines 7 and 8** is a proverb that seeks to tell the people that, though the names mentioned in the appellation are no more but once they were wealthy people their richest will not end just like that.

The full texts of both **(26) 2** and **(25) 1** above are captured in the appendix.

One of the roles of appellations in this respect then is to acknowledge the efforts and ultimate achievement of the hero, and to project him as an object of admiration worthy of emulation.

Being such an exciting and pleasing performance, *Dannoŋ* encourages slumbering members of the community to rouse themselves to do things that not only bring them joy but also bring honour to their people. The greater the number of people roused into action, in this manner, the more the community stands to benefit from their achievements. Apparently, the real hero is the community that breeds and grooms those that bring honour to it. This can liken to the appellation below;

- |                                     |   |
|-------------------------------------|---|
| 1. <i>Koore gandaa</i>              | great farmer<br>A great farmer  |
| 2. <i>Fo yideme daŋ ba di naŋ;</i>  | your house people has not eat poverty<br>Your people had never experience poverty |
| 3. <i>Fo maŋ kɔ la yuoni dayeni</i> | you farm year one<br>You farm one year  |

4. *Kpe sɔɔ gori;* enter count dowry  
And you can get a full dowry;
5. *A yiri pɔgeba zaa,* the house women all  
All the women in the house
6. *Kukuri pɔgeba naane be?* Hoe handle women are they not  
Are not from the hoe/farming?
7. *A yiri ŋa pɔɔ la,* It is in this house
8. *Ka bikpeere zaa nyuoro buuluŋ;* that orphans all drink porridge  
That all orphans drink porridge;
9. *Ka pɔgekɔba ɛɛ bie bie;* widows grind every day  
And widows grind day by day;
10. *Ka moɔre meŋ maŋ ŋmɛ logo kyɛ yi.* Moosi also beat logo and out  
And the Mooshis rest before leaving

The appellations themselves can be likened to medals that are kept by their individual winners while the honour goes to the nation that groomed the winners. This assertion is in line with the appellation above because it is the house of the farmer that is being praised. In line 7 and 8 which states that *a yiri ŋa pɔɔ la, ka bikpeere zaa nyuoro buuluŋ* ‘it is in this house that all orphans drinks porridge’ they didn’t mention the name of the farmer but his house.

#### 4.2.6 Development of intellect

The composition and use of appellations enable the people to develop their intellects in the areas of narration, memorization, analysis, comparison, evaluation, all of which are involved in the use of appellations. Memorizing an appellation requires intelligence most especially the clan appellations which have no straight pattern to follow.

The general practitioners of praise poetry will have the general public as well as selected individuals to minister to. Some types of praise songs have a limited scope and a typical example is the appellation songs that accompany grinding on the stone as it is limited to domestic issues and to only a particular household.

The two appellations below are a grinding appellations.

This one for Manlɔɔrɛɛ clan which is recited by a woman grinding flour on the grinding stone. See full text in the appellation **text 1**.

1. *Kyaane vūũ damɔŋ biiri* Show fire buy refuse children  
Show fire and buy and refuse to give children.
2. *Kyuu pelaa tanteerebe biiri* Moon white bow shooter children  
Children of night bow shooters
3. *Yera salma salveele biiri* Traders gold beautiful gold children  
Beautiful children of gold traders
4. *Nɔɔte-yenaa eŋ gaana biiri* one sandals wear walk children  
Children who wear and walk with one sandal

5. *Dmaa degbulo kpe ko loɔraa biiri* Cut cudgel enter kill lion children  
Cut cudgel and enter and kill a lion
6. *Zεεzεε kpare-bεε suuribo biiri* shirt big wearers' children  
Descendants of people who wear big shirts
7. *Kpenkpereη ηmaa yoore biiri* Short cut penis children  
Descendants of circumcised penis
8. *Nate-pɔglɔ na ko doηaa biiri* Boil that kills animal children  
Descendants of a bad boil that kills animal
9. *Peere bogri da ne yuori biiri* Sweep silo buy name children  
Descendants' of people who use their last penny  
to buy name
10. *Nakaar zabɔge saali biiri* Nakaar Zabɔge children  
Descendants of Nakaar Zabɔge
11. *Koη piri zamma teε kpala biiri* Not wear bangle shoot human children  
Descendants of people who shoot without  
missing
12. *Koη wɔɔ ηmane kyi pɔge* Not give calabash millet woman  
The wife of a man who will not give a calabash  
of millet
13. *Kɔ yuoni yennaa kyε faa dɔɔ pɔge* Farm year one and seize man woman  
Farm a year and seize a man's wife
14. *Kyε da a kuuri pore ka Ayuo* And buy a hoe mention that Ayuo  
And buy a hoe and name it Ayuo

15. *Taṅkpele, Taṅkoɔraa pɔge*

Taṅkpele, Taṅkoɔraa woman

Taṅkpele, Taṅkoɔraa's wife

This one is from Madam Derpɔge Yɔnyɛ from Eremon Naburnye. In her appellation, she praises a woman and her industrious husband.

1. *Gandaare pɔge*

Hero woman

Wife of the hero

2. *Gaa weɛ koŋ wa wiewo pɔge,*

Go farm not come early woman

Wife of the one that will go to farm and comes late,

3. *Zi-kuoŋaa koɔra koŋ kɔ saa maaron pɔge lɛ*

Dry place farmer not farm rain wet woman

is

Wife of the dry land farmer who does not wait for rain

4. *Zie maŋ ko la dalempɔɔ kyɛ ka ba koɔrɔ mine pɔge*

Place dry desert but they farm woman

Wife of the desert farmer

5. *Dɔɔ koɔraa pɔge k'o seɛ kyɛ de kakyeere*

Man farmer woman she dance and take bad millet

Wife of the farmer should dance and collect bad millet

6. *Aŋ serebe la maŋ koɔɔ kyɛ ka dakyeere ŋmaa nyuuro wale;* Whose husband always  
farm and  
Parrot be drinking sweat  
Whose husbands weed and  
birds drink their sweat?

7. *Ka ba maŋ sɔɔ mo-sampire kyɛ ka ba sɔɔ kadoe;* People are counting grass and are  
counting heaps of millet

8. *Ka nuuli wa kono ka ba kyɛ mine pɔge le;* If birds are crying they are walking  
woman

Wife of people who walk to farm before the birds chatter,

9. *Ka kyuulee puri waana ka ba kyɛ mine pɔɔ;* If moonlight coming they are gone  
Wife of the people who go to farm before  
moonlight

10. *Ba laare zie morɔmorɔ ŋa zããdaa dambele;* They are laughing like yesterday's yeast  
Smiling like yesterday's pito yeast;

11. *Gandaare pɔge* Hero woman  
Wife of the hero

12. *Kukurizu dɔndɔmɔ mine pɔge;* Hoe handle's enemy  
Wife of the hoe enemy;

It is undisputable that women who perform the grinding songs, pour their hearts out on domestic issues. The tendency however is to praise individuals who they feel deserve to be honoured with the hope of earning a reward.

#### **4.2.7 Serving as a source of entertainment**

Praise appellations are a tool for entertainment in that they entertain the audience who may be listening to some of the nice things and heroic deeds ascribed to the praised. They are entertained by the seeming gullibility of the praised who manifest the acceptance of the flattery through dancing to the appellation or offering gifts to the one praising them. The entertainment through appellations may be said to favour the community too. Entertainment creates hilarious moments for the people. There is happiness and harmony among them as against animosity and strife. A happy community has peace that fosters growth in various ways. The entertainment function may thus be considered as harmonious and stabilizing the community.

#### **4.3 Literary devices in Dgaaba appellations**

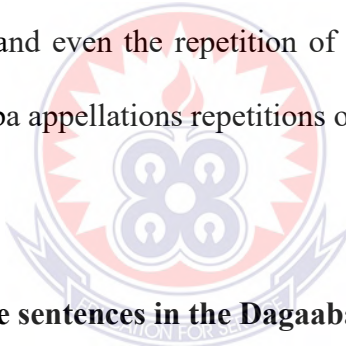
According to Agyekum (2007), in oral literature, priority is given to the sound as a medium; performers are always anxious to say things that will appeal to the ears of their audience. Secondly, performers are aware, and realize that they are under some pressure to be seen as good performers and therefore hang on certain devices that will ensure the steady flow of their presentation, and save them from the embarrassment of awkward breaks in the presentation. Some stylistic features that are employed to save this situation in appellations are repetition, parallelism, metaphor, simile, hyperbole, allegory, personification, euphemism, alliteration, assonance, proverb, apostrophe, rhetorical questions, rhyme and onomatopoeia as discuss below;



### 4.3.1 Repetition in Dagaaba appellations

Okpewho (1992:36-37) states that repetition is one of the fundamental characteristic features of oral literature. He adds that, it has both an aesthetic and utilitarian value. It makes the work beautiful and it has also a functional value. It is a device that not only gives touch of beauty or attractiveness to a piece of oral expression but also serves certain practical purposes in overall organization of the oral performance.

Saanchi (1992:413) also observes that repetition may take the form of repetition of words in the same line, repetition of words in different lines, repetition of an entire line or part thereof within one stanza and even the repetition of whole stanzas in the course of the performance. In the Dagaaba appellations repetitions occur in the following:



#### 4.3.1.1 Repetition of whole sentences in the Dagaaba appellations

Repetition of a whole line or sentence is also one type of repetition that exist in the Dagaaba appellations. An example is shown below;

#### **Appellation texts (20) 2. *Nan̄kpaana o yuori boŋ yaa***

- |                                      |   |
|--------------------------------------|---|
| 1. <i>Nan̄kpaana o yuori boŋ yaa</i> | Hunter his name is what yaa?<br>Hunter what is your name yaa? |
| 2. <i>O yuori bō kūũ</i>            | His name look death<br>His name is, looking for death         |
| 3. <i>Nan̄kpaana o yuori boŋ yaa</i> | Hunter his name is what yaa?<br>Hunter what is your name yaa? |

- |                                      |   |
|--------------------------------------|---|
| 4. <i>O yuori bɔ kūũ</i>             | His name look death<br>His name is, looking for death         |
| 5. <i>Nan̄kpaana o yuori boŋ yaa</i> | Hunter his name is what yaa?<br>Hunter what is your name yaa? |
| 6. <i>O yuori bɔ kūũ</i>             | His name look death<br>His name is, looking for death         |
| 7. <i>O yuori bɔ kūũ</i>             | His name look death<br>His name is, looking for death         |
| 8. <i>O yuori bɔ kūũ</i>             | his name look death<br>His name is, looking for death         |

In the above **lines 1** repeated itself in **line 3 and 5** while **lines 2** repeated itself about five times in the same appellation. The appellation below also expressed whole line repetition where lines 2 repeated itself in line 3.

**TEXT (20) 5. *Nan̄kpaana nimiri la maŋ nyɛ***

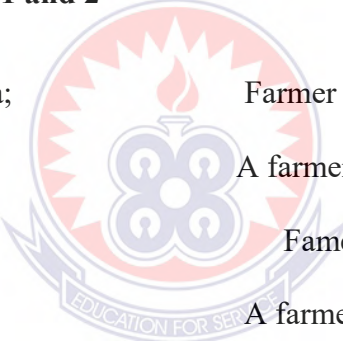
- |  |  |
|--|--|
| 1. <i>Nan̄kpaana nimiri la maŋ nyɛ yee</i> | hunter eye see<br>It is the hunter's eye that sees         |
| 2. <i>O nimiri la maŋ nyɛ</i>              | his eye sees<br>It is his eye that sees                    |
| 3. <i>O nimiri la maŋ nyɛ</i>              | his eye sees<br>It is his eyes that always sees            |
| 4. <i>Kyɛ o nimiri naa maŋ ko</i>          | but his eyes not kill<br>But it is not his eyes that kills |

In the above extract the one appelling repeats **lines 2** in appellation **text (20) 5**, *Nan̄kpaana nimiri la maŋ nyɛ*. ‘It is the hunter’s eye that sees’

This type of repetition is also demonstrated in the hunters’ appellation **text (20) 4 nyaa nyaa nyaa** where the lead hunter repeats **lines 1, 3, 5 and 7** whilst the other hunters repeat the rest of the **lines 2, 4, 6, and 8**. The full text can be seen in the appendix.

#### 4.3.1.2 Repetition of words in different lines

In the below **text (21) 1** the *koore* ‘farmer’ is repeated in **line 1 to 6** while *koore koŋ* ‘farmer not....’ is repeated in **lines 1 and 2**

- 
1. Koore koŋ boŋle eŋa; Farmer not touch body  
A farmer that will not touch his body;
  2. Koore koŋ zeŋ teŋa Famer not sit down  
A farmer that will not sit down
  5. Koore tɔ-koŋ-dan; Farmer will not finish before  
Colleague farmer will never finish before  
him;
  6. Koore nakyige; Farmer nakyige  
Farm warrior

Appellation **text (21) 1** above: *Koore* ‘farmer’ is repeated in lines 1 to 6 while *Koore koŋ-farmer not-* is repeated in lines 1 and 2.

Repetition of whole sentences is demonstrated in appellation **text (20) 2. *Nan̄kpaana o yuori boŋ yaa*** below.

- |                                      |   |
|--------------------------------------|---|
| 1. <i>Nan̄kpaana o yuori boŋ yaa</i> | Hunter his name is what yaa?<br>Hunter what is your name yaa? |
| 2. <i>O yuori bɔ̄ kūũ</i>            | His name look death<br>His name is, looking for death         |
| 3. <i>Nan̄kpaana o yuori boŋ yaa</i> | Hunter his name is what yaa?<br>Hunter what is your name yaa? |
| 4. <i>O yuori bɔ̄ kūũ</i>            | His name look death<br>His name is, looking for death         |
| 5. <i>Nan̄kpaana o yuori boŋ yaa</i> | Hunter his name is what yaa?<br>Hunter what is your name yaa? |
| 6. <i>O yuori bɔ̄ kūũ</i>            | His name look death<br>His name is, looking for death         |
| 7. <i>O yuori bɔ̄ kūũ</i>            | His name look death<br>His name is, looking for death         |
| 8. <i>O yuori bɔ̄ kūũ</i>            | his name look death<br>His name is, looking for death         |

From the above appellation it is realized that the whole appellation is a repetition of two sentences which is done several times.

Repetition of a words is demonstrated in appellation **text (20) 5. *Nan̄kpaana nimiri la maŋ nyɛ***. The word *o nimiri* ‘ his eye’ is seen repeated in all the lines from **line 1 to 4** and *nyɛ* ‘see’ is also repeated in **lines 1 to 3**.

- |                                    |  |
|------------------------------------|--|
| 1. Naŋkpaana nimiri la maŋ nyɛ yee | Hunter eyes see<br>It is the hunter's eyes that see        |
| 2. O nimiri la maŋ nyɛ             | His eyes see<br>It is his eyes that see                    |
| 3. O nimiri la maŋ nyɛ             | His eyes see<br>It is his eyes that always see             |
| 4. Kyɛ o nimiri naa maŋ ko         | But his eyes not kill<br>But it is not his eyes that kill. |

In the above appellation the two words shown above and others have repeated themselves in all the lines.

#### 4.3.2 Parallelism

One other stylistic device that features prominently in Dagaaba appellations is parallelism. Parallelism is a structural arrangement of syntactically similar words, phrases, or clauses so that one element is developed equally with another (Agyekum 1999). Okpewho (1992) also postulate that, parallelism is a device that brings an amount of balance to the artist. According to Poghyaar-kuutiero (1997). This structural device is a type of repetition in which an element is altered while the syntactic structure remains similar. Below are excerpts from appellations to illustrate the use of parallelism in the Dagaaba appellations.

In appellation **text (1)** parallelism is presented in **lines 18 to 20**:

- |                                   |   |
|-----------------------------------|---|
| 18. <i>Da kpala laŋ ne kɔɔloŋ</i> | buy naked and hair<br>Buy naked person together with his animal |
|-----------------------------------|---|

19. *Da zɔŋa laŋ ne o tagra* buy blind man with his dragger  
Buy blind man together with his leader
20. *Da kɔŋa laŋ ne o Laga* buy leper with his private part  
Buy leper together with his lineage

In appellation **text (6)** parallelism is also manifested in the following lines

1. *Ɔmaadaa woɔ yere kono;* male monkey bag, wear crying;  
Monkey skin bag, wear and cry;
2. *Ɔmaadaa lere omeŋa* male monkey, lock itself  
Male monkey entangled itself,

Appellation **text (7)** has been observed to have parallelism in the following pare lines

21. *Kpagnyaŋaa ne o Tuoluŋ;* the bitter shrub and its bitterness  
The bitter leaf with its bitterness (villages)
22. *Kpagnyaŋaa ne Guri* Kpagnyaŋaa ne Guri (villages)
29. *Belle kono koŋ mi daare;* deceive crying not rain day  
Though rumbling but will not fall that day
30. *Belle kono koŋ nyu daare;* deceive crying not drink day  
Though rumbling but will not rain that day;
35. *Ko gbulo koŋ di zɛɛ;* kill full not eat zɛɛ (medicine)  
Kill man and never chop medicine
36. *Ko luri koŋ di zɛɛ.* kill hide not eat medicine  
Hide and kill without medicine

The same parallelism applied in appellation **text (9) for line 9 and 10** as well as **lines 13 and 14**

- |                                      |   |
|--------------------------------------|---|
| 9. <i>Kyɛnkyɛmpelaa nyɛ sãã kɔɔ;</i> | Egret shit spoil water<br>A river overflowing with egret droppings                  |
| 10. <i>Kyɛnkyɛmpelaa nyɛ sãã baa</i> | Egret shit spoil river<br>Egret soiled river with it droppings                      |
| 13. <i>Vurbaala kpɛlaare tɔmm;</i>   | Vurbaa (river) enter occupy Tɔmm (community)<br>Vurbaa conquers the Tɔmm community; |
| 14. <i>Vurbaa ba yɛlon;</i>          | Vurbaa river large<br>Vurbaa's large river;   |

It is also observed that appellation **text (25)1** line 1 and 2, line 3 and 4 shows parallelism as shown below;

- |                                       |                                    |
|---------------------------------------|------------------------------------|
| 1. <i>Nabiiri yiri la kare gɛɛ;</i>   | We are going to chief's palace;    |
| 2. <i>Tanɛ yiri la kare gɛɛ;</i>      | We are going to Tanyɛ's house;     |
| 3. <i>Wullookyɛ yiri la kare gɛɛ;</i> | We are going to Wullookyɛ's house; |
| 4. <i>Bayong yiri la kare gɛɛ,</i>    | We are going to Bayong's house,    |

Obviously, it is noted that the parallelism in the above extracts occurred in-between two lines as they are arranged in pairs. However, parallelism could occur within the same appellation, an example of such is appellation **text (5) line 25** *Tuo pɛ tuo kakyo*. 'Carry basket and basket strainer'

Parallelism as a literary device also occur in multiple lines of the Dagaaba appellations. This is evidenced in the extracts above where in appellation **text (7) lines 21, 22, 29, 30, 35 and 29** and also appellation **text (9) line 9 to 10 and 13 to 14** are three and two different structures that occur parallel to each other respectively. See full text in the appendix.

### 4.3.3 Metaphor

Metaphor is explained as a comparison achieved by direct reference. A metaphor goes further than a comparison between two different things or ideas by fusing them together, thus carrying over its associations (Gray 1984: 121-122). Also, a metaphor is a statement which compares one thing to another, basically without the use of connectives, such as “like,” “as,” “than,” as in simile. It states that one thing is something else, which in literal terms, it is not. In order to show that one is like or more than certain characteristics, the performer of praise poetry makes use of metaphor.

Take for instance the following lines from the *Kusiele dannooŋ* from the appendix appellation **text 10 lines 1, 8, 10 and 22**:

#### TEXT (10). Kusielee Dannooŋ

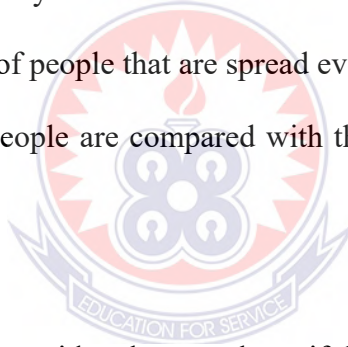
- |                                   |                                    |
|-----------------------------------|------------------------------------|
| 1. <i>Kusielee gbiŋeni</i>        | Kusielee lion                      |
|                                   | Lion of the Kusielee               |
| 8. <i>Losaalɛɛ gaŋ mama;</i>      | Losaalɛɛ more than sea             |
|                                   | The people of Lawra more than sea; |
| 10. <i>Barenyaŋ deme zo-peele</i> | Barenyaŋe people white tail        |
|                                   | People of Barenyaŋe white tail;    |



22. *Dɔge veɛle gaŋ kɔlaa leɛ kuli taa;* Deliver beautiful and remarry cat each other  
Deliver the beautiful ones than cat and marry  
them;

The association with the lion in **line 1** above stems from the so called bravery and physical strength of the members of the *Kusiele* clan. These qualities of the *Kusiele* are synonymous with those qualities that make the lion the 'King of the beasts'.

**Line 8** is comparing the people of Lawra (*Losaalɛɛ*) with the sea. it means that if people were lying on the ground they could cover an area more than the sea, it also means that *kusielee* as a clan has a lot of people that are spread everywhere in the region and beyond. In **line 10**, the *Barenyaŋ* people are compared with the *zo-peɛle* 'white tails' which is a horse.



The children of the clan are said to be very beautiful and they are comparing that with kitten and they further express that they will marry their own children since they are that beautiful. This is expressed in **line 22**.

Similarly, a member of the *Dakpaalɛɛ* clan is saluted as shown below with the full text in appellation **text 7**.

26. *Tanne ka dɔma zo;* Shout and enemy run  
Thunder bolt strike and the enemy flee  
9. *Sabi yena le maali zie.* Rain one drop make the land  
A droplet of rain that transforms the land.

Here, all the attributes of rain are accorded the members of this clan, especially those who distinguish themselves. The Rain Deity, *Saa* looks after them, and they claim they can call the rain or stop it.

11. *Borɔmaao kɔkɔre veɛɛ gaŋ ware baŋ;*     nightingale voice beauty not wear necklace  
Nightingale voice more melodious than the  
beauty of necklace

From the above extract **text (12) 2. Grinding appellation from *Bekonɛɛ* women** they are comparing the voice of the nightingale being melodious with the beauty of a necklace. That means people of this clan are beautiful and their voices are melodious.

The appellation **text (9)** below compares the people of this clan with that of the egret.

12. *Kyɛnkyɛmpelaa nɔnnaao kyɛ koŋ da;*     Egret likes cattle and can't own one  
The egret likes cattle and does not own one

The above appellation **text (9) line 12** expressed how the people of this clan likes good things like the way the egret likes cattle and does not buy one.

In appellation **text (7) *Dakpaalɛ dannɔŋ* line 7 *Dakpaa leɛmɛ*** 'Dakpaa soar grapes' is an expression that show metaphor. Here the people of Dakpaa compared with the soar grapes.

Appellation **text (25) 4, *nentegroŋ dannɔŋ*** 'appellation of a wealthy people' **line 1** also illustrate metaphor, here the





#### 4.3.5 Hyperboles

A hyperbole is an exaggeration. In Dagaaba appellations hyperboles are used to describe the deeds of heroes. In the Kusiele appellations **text 10** as shown in the appendix, **line 12, 23 and 34** are examples of this device.

12. *Dɔkpɪrivaare sɛɛ dɔɔna*; Dawadawa leaves wear disturbed

The beauty exhibited by wearing dawadawa leaves;

23. *Dɔkpɪrivaare sɛɛ vɛɛɛ*; Dawadawa leaves wear beautiful

Dawadawa leaves dress beautifully;

34. *Dankyin miri koŋ kɔ soli* Wall rope not weed road

He who strides majestically on walls in contempt of beaten paths

It is certainly impossible for dawadawa leaves to be anything to go by in terms of clothes to make one gorgeously dressed in them. Leaves are certainly not clothes to wear, let alone to look resplendent in them while it is impossible for one to reach places by walking constantly on walls.

We also observe the use of hyperbole in appellation **text (24) 1**, having the following lines

7. *Gandaa maŋ kyɛŋɛŋ*, Great will walk

Great man walks

8. *Ka uuruŋ daa tɛɛ*; And dust takes over

And dust blows (hyperbole)

9. *A yeli yɛɛ*, And say something

And he speaks,



9. Ka wɔɔ de tuo fãã;                      and elephant take carry not  
And elephant could not carry?
10. Gandaa zɔɔ zɔɔre,                      hero fight fighting  
He fought a fight;
11. Ka pola pie zɔɔ fãã;                      and young men ten fight not  
Which ten men couldn't fight ;( hyperbole)

The pair of lines express hyperbole, **lines 8 and 9** portray how the hero can carry luggage that an elephant cannot carry. The second pair of **lines 10 and 11** where the hero fought a fight that ten men cannot fight.

#### 4.3.6 Allegory

An allegory is a form of extended metaphor in which objects, persons, and actions in a narrative are equated with meanings that lie outside the narrative itself (Agyekum 2013 P. 100)

For instance, the monkey is given a human voice to say as the **Teeree/Somboɔɔɛ** appellations **text 6, lines 6 and 7** have it: See the full text in the appendix.

6. *Ba so bone kyɛ di gaŋ o soba;*                      Did not own something but eat more than the  
owner  
Eat more than the owner, even though it's not  
yours;
7. *Nannyigi baaloŋ see pɛmmo*                      Thief weak better than borrowing  
A weak thief is better than borrowing

This appellation is talking about the monkey which is the totem of these people and is seen destroying people’s farm produce while saying that, “Even though I don’t own the thing I am enjoying it more than the owner”, This is seen in **lines 6** above. The monkey also expressed the philosophy that, when you steal and you are not caught it is better than going to borrow which will be incumbent upon you to pay when you don’t even have it. So the monkey will prefer to steal and steal wisely, that is expressed in **lines 7** above.

#### 4.3.7 Personification

Personification is a useful ingredient in literary work. In this, human features are ascribed to abstract or non-human entities. In analyzing appellations some personification have been identified.

The praise poems are also replete with personifications. For instance, the monkey is given a human voice to say as the **Teeree/Somboɔɛ** appellations **text 6, lines 6 and 7** have it: see the full text in the appendix.

<b>TEXT (6). Teeree/Somboɔɛ Danno</b>	<b>Teeree/Somboɔɛ</b>
1. <i>Dmaadaa woɔ yere kono;</i>	Male monkey bag, wear crying; Monkey skin bag, wear and cry;
2. <i>Dmaadaa lere omeɲa</i>	male monkey, lock itself Male monkey entangled itself,
3. <i>Do teɛ leɛ sigre tulimo;</i>	climb tree turn opposite Come down from tree with its fore legs;
4. <i>Golonɲolon ɲmaazeɛ</i>	Zigzag red monkey”.



5. *Tampuori koŋ zagre sagre* The movements of the monkey  
refuse dump not refused rubbish  
A refuse dump never refused rubbish
6. *Ba so bone kyε di gaŋ o soba;* did not own something but eat more than the  
owner  
Eat more than the owner, even though it's not  
yours;
7. *Nannyigi baaloŋ seε pemmo* thief weak better than borrowing  
A weak thief is better than borrowing
8. *Ba so bone kyε di gaŋ o soba;* Did not own something but eat more than the owner  
He who (eats) takes more than the owner;
9. *Nannyige baalaŋ seε pemmo;* Thief weak better than borrowing  
A weak thief is better than borrowing;

In the above **line 5** the refuse dump is not a human being to refuse rubbish, but in this case we seen the refuse dump been address as if it is a human being and not have to refuse rubbish.

Similarly, rain is spoken of in the Dakpaalεε appellation **text (7)** in human terms. For instance expressions that allude to it such as **line 5, 14, 20 and 32** as shown below:

5. *Sazɔɔ na wuli vɔε;* storms will show holes  
Storms that will shows holes;
14. *Deεle maara wuo kuoni;* dry wet collect dried  
Dry wet collect dry

20. *Saa kye tee ka lare ba kye kyeεbo*; Rain cut tree and the axe didn't enter

Rain cut a tree and no axe dares cut again.

The above expression gives the rain human quality. It is spoken of as though it is a human being to show holes, it is only human beings that show where something happens. Also, it is human beings that dry things in the sun and collect them when they are dried, so when this quality is given to the rain then it means it is personified. The rain is not a human being to cut a tree with an axe, but that is what is being portrayed here in **line 20**.

In **line 32** below of the same appellation, personification is also identified

32. *Saa dɔman gbeεle*, Rain Enemy is eyeing

It is also been personified, here the rain is not human to have enemies and eyes to be eyeing things, but here the rain is given a human quality, where it is being portrayed as having eyes and enemy and eyeing its enemy.

**TEXT (8).** *Ganεε Dannoŋ* 'Ganεε appellation' is one of the appellations with personification in **line (24)**

24. *Kunkunee yaa yele*; hill again talking

The hill is talking again

The expression of personification is illustrated in the above line, where the hill is given a human quality to be talking. The people used to hide behind a hill and wait for their enemies, so when their enemies are coming they will hear the footsteps and finished them at a distance. For that matter they will say the hill is talking to them, when we all know that the hill is not a human being with mouth to be talking.

Another instance where personification is expressed is where the egret perceives as a human being in the *Βεκοῦνεε dannon* 'Βεκοῦνεε appellation' **text (9) line 12** as follows;

12. *Κυενκυεμπελαα νῶννααο κye κοη da;* egret likes cattle and can't own one

The egret likes cattle and does not own it;

Here the egret is addressed as though it is a human being who likes cattle but refuses to buy.

It is only human beings that buy something so when an animal is described as buying something then it is personified.

#### 4.3.8 Euphemism

According to the Oxford English Dictionary, euphemism is: "a figure of speech in which an offensive, harsh or blunt word or expression is avoided and replaced with one that is milder but less precise instead." In a more liberal view, euphemism is a gateway for the speaker to refer to a taboo subject in a playful and personal way. If the listener is, for example, an avid fan of sports, the explanation would then appear even more comprehensible with a sports metaphor or sports-related term.

Speakers of many languages try as much as possible to avoid the mentioning of taboo words and to talk about them; they use euphemisms as the major taboo avoidance technique.

#### **TEXT (25) 3. Gandaa dannon (Warrior/murderer's appellation) gives some examples of euphemism**

1. *Κπε yi ton dῶ toma;*

Enter out, do man work

- Armed in a warrior's gear
2. Ka tambaa koŋ kpell;  
The bow stick cried 'kpell' (sound)  
The bow gives the sound
3. Ka dɔndɔmɔ vɔgle teŋa;  
The enemy burn ground  
And the enemy died.
4. Kɔɔ vuo dendenɛŋ  
You remove the sword  
You pull out the sword
5. A piri baa poɔ  
Remove dog stomach  
And cut open the stomach of the dog
6. Ka zɛɛ vere vere  
And blood spill  
And blood spills
7. Kɔɔ dara ana poɔ  
You swim in it  
And he swims in it
8. Iri dɔma sɔɔre;  
Remove enemy's liver  
Remove the enemy's liver
9. Maale ne zɛɛ kana  
Cook a concoction  
To fry the concoction for the initiation
10. Kyɛ de dɔɔ kobilaayi,  
But take man two bottles  
And take the man's scrotum
11. Toore ne zɛɛ kpore;  
Cover murderer  
To cover the murderer
12. A vuo dɔɔ dɔɔloŋ,  
Remove man's procreation;  
And remove man's procreation





Also in appellation **text 2 line 7 and 29** '*Laabili Laasuglo* 'packed earthen ware pots' and 29. *Tee puori tee tulimo*, 'Shooting opposite directions' respectively are alliteration because the /l/ and /t/ sounds are repeated.

Furthermore, in appellation **text (14) 4 line 2 and 3** *Gaa wee koη wa wieo poge*, 'Wife of the one that goes to farm and come late' and 3 *Zi-kuoηaa koora koη kɔ saa maaroη poge* /e 'Wife of the dry land farmer who does not wait for rain' respectively have /w/ and /k/ repeating themselves to mark alliteration.

#### **4.3.10 Assonance in appellations**

Resemblance of sound between syllables of nearby words, arising particularly from the rhyming of two or more stressed vowels but not consonants or "vowel rhyme" is the repetition of vowel sounds across a line of a text or poetry. Assonance is the resemblance of sound in words or syllable (Agyekum 2013 p.195). The stressed vowels correspond as for example "cloud" and "shout" in an imperfect rhyme. It is the repetition of similar or same vowel. One can therefore suggest that assonance takes place when two or more words close to one another repeat the same or similar vowel sounds but starts with different consonants sounds. For example, 'the men selling the wedding bells'. From the statement, the same vowel sounds of the short vowel /e/ repeats itself in almost all the words.

In examining the words, phrases and statements in the Dagaaba appellations assonance is seen in some of the appellations, similar vowel sounds reoccur in different words in one

phrase. Example, in **text (16) 6 lines 1, 2 and 3**, the same vowel sound /e/ is repeated when the appeller said:

<i>Ɖmonaŋmona gane yere veɛɛ biiri;</i>	<i>Ɖmonaŋmona</i> skin wear beautiful woman Descendants of beautiful skin wearer;
<i>Sonne bie dɔge ko ba mine pɔge;</i>	good child deliver for them wife Wife of safe delivery;
<i>Mɛ bare kyɛ koŋ kpɛ mine pɔge;</i>	build leave but not enter woman Wife of those who will build and deserted;

Another assonance is seen in **text (17) 7 lines 2, 4, 5, 12, 13 and 14** where the sound /i/ is recurring. The appellation is shown below;

2. <i>Viire viire sagoore biiri</i>	Round round rumbles children Descendants of the one that rumbles
4. <i>Maŋ miire lee taana biiri;</i>	Always raining turn thunder children Descendants of thundering amides rain;
5. <i>Tanne kyɛ koŋ mi biiri;</i>	Thunder but not rain Descendants of thunders without rain
12. <i>Sãã koɔbo koŋ sãã diibu biiri;</i>	Disrupt farming not disrupt food children Descendants of disrupt farming and not the eating/food
13. <i>Sapii kpɛ teŋa, ka nuuri kyɔ biiri;</i>	lightning bolt enter ground, hand hang Descendants of the lightning bolt that strikes the grounds.



14. *Belle kono koy mi daare biiri;* deceive crying not rain day children  
Descendants of rumbling but will not rain that day

Assonance therefore is used to create quality in Dagaaba appellations.

Assonance is also seen in appellation **text (20) 4** hunter appellation *nyaa nyaa* where the ‘aa’ sound is repeated in all the lines.

In **text (25) 3 lines 1, 9 and 13** also expressed assonance when the /ɔ/ sound is recurring in the lines below.

1. *Te waana kɔ kɔla:* we coming and you calling  
We are coming and you are becoming;

9. *Kɔ pɔ bɔ pele ne te,* if your stomach is not white with us  
If you are not happy with us,

13. *Pɔgekɔ-wɔra;* widow feeder  
The one who share for widows;

The above excerpts shows assonance in the *Nentegeron dannon* ‘appellation of the wealthy person’ with the lines as indicated above.

#### 4.3.11 Proverb

Proverbs are simple and insightful, traditional sayings that express a perceived truth based on common sense or experience. Proverbs are full of wisdom, truth, and style meant to enrich utterances and language. They are also short simple sayings of our elders and ancestors full of concepts and ideas about life. (Sowah 2008 as cited in Christopher 2012).

Proverbs are wise sayings that when given deep thinking will have to be employed before

a meaning is deduced. Some appellations have some features as proverbs. They show the same characteristics of wisdom, aesthetic creativity and describe, explain and comment on the activities of men, as well as plants, animals and objects. The difference between appellations and proverbs may be seen in the recitation. Appellations are recited or chanted. This is not common with proverbs and so the prefix at the beginning of a proverb *nember�e maŋ yeli* ..... ‘the elders say...’ is not head in appellations but it is said in proverbs.

Below are some examples of proverbs that are expressed in appellations **text (6)**.

*Teeree/Somboɔɔɛɛ* **appellation lines 5-7**

*Tampuori koŋ zagre sagre* ‘A refuse dump never refuses rubbish’

*Ba so bone kye di gaŋ o soba*; ‘Eat more than the owner, even though it’s not yours’;

*Nannyigi baaloŋ see pɛmmo* ‘A weak thief is better than borrowing’.

These proverb are taken from appellation **text (6) below**. It explains the fact that, thieves eat more than the owner and people from this clan are ‘very good thieves’ as inherited from their ancestors so people who are their play mates use it to insult/tease them.

**TEXT (6). Teeree/Somboɔɔɛɛ Dannoo      Teeree/Somboɔɔɛɛ appellation**

- |                                     |   |
|-------------------------------------|---|
| 1. <i>Dmaadaa woɔ yere kono</i> ;   | male monkey bag, wear crying;<br>Monkey skin bag, wear and cry;     |
| 2. <i>Dmaadaa lere omeŋa</i>        | male monkey, lock itself<br>Male monkey entangled itself,           |
| 3. <i>Do tee lee sigre tulimo</i> ; | climb tree turn opposite<br>Come down from tree with its fore legs; |
| 4. <i>Golonɔolon ŋmaazeɛ</i>        | Zigzag red monkey”<br>The movements of the monkey                   |

5. *Tampuori koŋ zagre sagre*

refuse dump not refused rubbish

A refuse dump never refused rubbish

6. *Ba so bone kyε di gaŋ o soba;*

did not own something but eat more than the owner

Eat more than the owner, even though it's not yours;

7. *Nannyigi baaloŋ see pemmo*

thief weak better than borrowing

A weak thief is better than borrowing

The above appellation also expresses a natural phenomenon/philosophy in the sense that a refuse dump cannot refuse to accept rubbish which means as an elder/leader you are like a refuse dump, who must accept the behavior of all your subjects whether good or bad.

Appellation **text (9) line 12**. *Kyεnkεmpelaa nɔnnaao kyε koŋ da;* 'The egret likes cattle and does not own one' the people of this clan is seen to be people who like good things but does not do well.

#### 4.3.12 Appostrophe

"Apostrophe is a way of addressing someone or something invisible or not ordinarily spoken to. In an apostrophe a poet may address an inanimate object, some dead or absent person, an abstract thing or a spirit", (Agyekum 2013: 188). It is not uncommon for Dagaaba to address the dead in a dirge appellation **text (23)** *Pɔge soli dannoy* 'Great woman's appellation' as if it was present, alive or existing. Find below an excerpt of a dirge addressing the dead of a great woman that has passed on.

1. *Yikpoŋ kɔɔŋ-ɔnna;*

Big house water fetcher

- |                                      |                                       |
|--------------------------------------|---------------------------------------|
|                                      | One who fetches water for a big house |
| 2. <i>ɔŋ dɔɔna ka te nyu;</i>        | fetch stir give us to drink           |
|                                      | Fetch and stir for us to drink;       |
| 3. <i>ɔŋ ŋmaa te ka te nyu;</i>      | fetch cross us to drink               |
|                                      | Fetch for us to drink;                |
| 4. <i>Tɔre velaa k'o ta direbe;</i>  | share good to reach eaters            |
|                                      | Share it well to get to everybody;    |
| 5. <i>Pɔge koŋ-doge dāã nɔnyemaa</i> | woman no brew pito bad                |
|                                      | Woman that will not brew bad pito     |
| 6. <i>Pɔge na-lenne-o-tɔ-bile;</i>   | woman that will lick her colleague's  |
|                                      | child                                 |
|                                      | Woman that will never discriminate;   |
| 7. <i>Daŋ koŋ dɔɔ marwara;</i>       | will never cook food no well-cooked;  |
|                                      | Will not cook uncooked food           |
| 8. <i>Kpɛ ka yiri mɛ-mele.</i>       | Enter and house build round           |
|                                      | Enter and build round                 |



The entire appellation is a dirge sung during the funeral of a woman who was respected by society, so though dead but she is been address as if she was still alive.

#### 4.3.13 Rhetorical questions

Agyekum (2013: 256) posits that rhetorical question is a type of question that does not require an answer or a reply. The question is usually asked for an effect or to make a point.

Composers of appellations make use of rhetorical questions in their appellations in order to capture the minds of the audience for an effect or to make a point. There are pieces of appellations that give evidence of rhetorical questions. Rhetorical questions are usually identified by their question mark endings in the literary piece. Examples of these rhetorical question are:

**Text (20) 2. *Nan̄kpaana o yuori boŋ yaa***

- |                                       |   |
|---------------------------------------|---|
| 1. <i>Nan̄kpaana o yuori boŋ yaa?</i> | Hunter his name is what yaa?<br>Hunter what is your name yaa? |
| 3. <i>Nan̄kpaana o yuori boŋ yaa?</i> | Hunter his name is what yaa?<br>Hunter what is your name yaa? |
| 5. <i>Nan̄kpaana o yuori boŋ yaa?</i> | Hunter his name is what yaa?<br>Hunter what is your name yaa? |

The appellation above have rhetorical question in **line 1, 3 and 5**.

A careful examination of Dagaaba appellations shows that, some rhetorical questions have been used

In appellation **text (20) 3** rhetorical question is used in **line 2**, and the same question is ask in **lines 4, 6 to 8 and 15**, but a different question is asked in **line 16** . As shown below;

- |                                |   |
|--------------------------------|---|
| 15. <i>Aŋ naa boole n meŋ?</i> | Who will call me too?<br>Who will call me too?                |
| 16. <i>Ka n meŋ wa e boŋ?</i>  | for me also to come and do what?<br>To come and also do what? |

The extract above illustrates rhetorical question where the hunter is asking questions and knowing very well that he will not get an answer.

**Line 3** below where the dead woman is address as

3. *ny nmaa te ka te nyu* ‘fetch for us to drink’ by the dirge singer in appellation text **(23)**

great woman’s appellation.

#### 4.3.14 Rhyme

Rhyme is a repetition of similar sound in the final stressed syllables and any following syllables of two or more words. Most often, this kind of perfect rhyming is consciously used for a musical or aesthetic effect in the final position of lines within poems or songs

In text **(25)1** there is rhyming in the finals of the following lines

1. *Nabiiri yiri la kare gere:* chief children house we going  
We are going to chief’s palace:
2. *Tanye yiri la kare gere;* Tanye house we are going  
We are going to Tanye’s house;
3. *Wullookye yiri la kare gere;* Wullookye house we are going  
We are going to Wullookye’s house;
4. *Bayong yiri la kare gere,* Bayong house we are going  
We are going to Bayong’s house,

The final word *gere* ‘going’ in the four lines from **line 1 to 4** rhymes in the appellation text **(25) 1** of the *nabi solo dannon* ‘appellation of wealthy people.

Rhyming is also seen in appellation text **(25) 3** where **lines 5, 6 and 7** final words rhyme.

Below is the excerpts;

5. *Salma nyeene!* Salma relative  
Relation of gold!

6. *Su gaana nyeene!* wear walk relative  
Wear and walk majestically relation!
7. *Eɲ gaana nyeene!* Wear and walk relative  
Put on and walk majestically relation!

The final words *nyeene* ‘relation’ in each of the lines rhymes together to give it a perfect rhyming in the appellation.

#### 4.3.15 Onomatopoeia

Agyekum (2013: 198) proposed that onomatopoeia as “naming of a thing of action by vocal imitation of the sound associated with it. It is simply the use of words whose sound suggest the sense and meaning.” In Dagaaba appellations the composers, use sounds of action to express the quality of aesthetics in the performance. Here are some extracts from appellation. Onomatopoeia is observed from appellation **text (6) line 4** of the *Teeree/Somboolee Danno* ‘Teeree/Somboolee appellation’. *The Golongoloh ymaazee Zigzag red monkey*”.

The movements of the monkey

The *Golongoloh* ‘zigzag’ sound is used to describe the movement of their totem in the forest.

The sound *Dmonaymona* is used to describe the colour of leopard which is the totem of the *Ganee* people as illustrated in the below **line 16** of appellation **text (8)**

16. *Dmonaymona gane yere veele;* *Dmonaymona* skin wear beautiful  
*Dmonaymona* beautiful skin;

Another onomatopoeia is seen in appellation **text (11) 1 line 6** where the sound *zεεzεε* is used to describe how big the shirt is

6. *Zεεzεε kpare-bεre suuribo biiri*

*Zεεzεε* shirt big wearers' children

Descendants of people who wear big smocks

The sound *Zεεzεε* 'very big/heavy' if you want to describe it, is used for the effect of onomatopoeia.

In appellation **text (20) 4, line 1, 3 and 5** have the words, *nyaa nyaa nyaa* that is a sound made by a big animal pushing through the forest/grasses *nyaa nyaa nyaa*. The sound of the word is used to express onomatopoeia.

Onomatopoeia is also seen in the appellation below;

2. *Tandere ziziziz,*

bow *ziziziz*

His heavy bow

This is from appellation **text (24) 2 line 2** where the word *ziziziz* 'heavy'. The word, *ziziziz* tells how heavy the bow in question is.

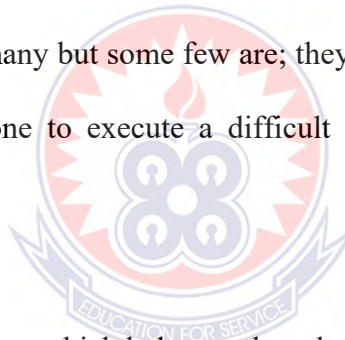
#### 4.4 Summary

The analysis in this chapter were dealt with in relation to the research questions and the application of the theoretical framework of the research. It started with the structure of Dagaaba appellations. Five different structures have been identified as structures in the Dagaaba appellations; they are freeform, where the appellations does not have any specific form of rhyming, they are recited by the poet in the order in which he/she wants it. They



recite them as to which idea comes to their mind first and so has no regular rhyming scheme. The second structure is the rhyming scheme, where the appellations have specific rhyming scheme and pattern that is followed by the poet. Repetition was also noticed as one of the structures in the Dagaaba appellations where the poet employed repetition. Two different types of repetitions were realized from the data; single words repetition and a repetition of an entire sentence. The fourth structure is the sentence structure type. From the data it came to light that most Dagaaba appellations are presented in sentences such as; simple sentences while others are nominal phrases.

Roles of appellations are many but some few are; they act as an inducement to action and ambition and encourage one to execute a difficult task which he/she could not have possibly executed.



Vehicle for recording history, which help people to know their various clans, their history and some of their heroes and their major occupations.

Commendation or praise, people frown on laziness and encourage hard work which makes them to always strive hard for themselves and for their communities

Development of intellect, people use their intellect to compose appellations for themselves and people and be able to memorize it.

Appellations as a source of entertainment cannot also be over emphasized since they entertain the audience who may be listening to some of the nice things and heroic deeds ascribed to the praised.

In this chapter some of the figurative expressions have been identified to include metaphor, personification, euphemism, simile, parallelism, repetition and others.



## CHAPTER FIVE

### SUMMARY OF FINDINGS, CONCLUSIONS AND RECOMMENDATIONS

#### 5.1 Introduction

This chapter presents a summary of the findings. It draws some conclusions from the findings and gives some recommendations both for action by the relevant authorities and for further studies by other researchers who will be interested in carrying out a study in relation to the topic.

#### 5.2 Summary of Findings

The study revolves around three main objectives, which were sought to discuss the structure of Dagaaba appellations, to identify the place of appellations in the lives of the Dagaaba, and to unearth the literary features and devices of the appellations. For these objectives to be achieved, a total of forty appellations was collected and thirty two of them were analysed. In terms of these by making a collection of appellations from the study area and other sources, and analyzing them.

#### 5.3 Findings

The findings of the study on the Dagaaba appellations revealed that,

- Appellations have five structures. The structures differ from one appellation to the other. The first type of structures is in the form of freeform structure where the appellation has no specific form of rhyming. Such an appellation is recited by the

performer as to which idea comes to his/her which makes it difficult for the piece to be so coherent as to have any regular rhyming scheme. Under this structure it is only one 'knowledgeable' person. That does the recitation from the beginning to the end.

The second structure is the rhyming type as stated above some poems do not rhyme but those that do might follow an ABAB rhyme scheme where lines 1 and 3 rhyme and lines 2 and 4 also rhyme. Here there is always a leader who leads with part of the appellation then the other participants will follow suit with the response. The third structure realized, was repetition where some words or phrases repeat themselves in close proximity. The repetition brings clarity to audience and also shows emphasis. The fourth structure has to do with sentence structure which shows that some of the sentences are simple sentences in these appellations and most of the sentences have a subject and a predicate. The last is the layout of the appellations that relates to the number of stanzas and the number of lines that make up a stanza and also the number of words in a line. The longest appellation has 36 lines and the shortest is an appellation with three lines.

- The findings confirmed that appellations play several roles in the lives of the Dagaaba and some of the roles are;
  - Inducement to action where members are encouraged by the genre to execute difficult tasks with ease. A weak farmer when appellated is engineered to finish his contract/portion of weeding before the others.
  - Commendation or praise. This stimulates people to perform spectacular jobs or activities to remain in the lime light,

- The research also revealed that the interest of the community counts a lot and therefore the individual works towards that though appellations especially when one is appellated and one performs creditably and gains a reward, it goes to the individual as well as the community as a whole.. One of the roles of appellations is to acknowledge the efforts and ultimate achievement of the hero, and to project him as an object of admiration worthy of emulation. Being such an exciting and pleasing performance, appellations encourages slumbering members of the community to rouse themselves to do things that not only bring them joy but also bring fame to their people.
- Vehicle for recording history was one of the functions of appellations that came to the fore in the study. Through these appellations people get to know their various clans, their history and some people who were the heroes in their clans, and therefore will continue to tell generations yet to be born.
- Clan appellations play an identification role, as these appellations within our cultural settings help us to identify our clan members wherever they may be and to also be able to know our playmates. They also help the youth to get acquainted with the totems (savior/soul mate) of the clans and the chiefs.
- Communal philosophy of the people that encourages hard work and frowns on laziness. The people frown on laziness and encourage hard work and make them to always strive hard for themselves and for their communities; because they all know that they belong to a community and their actions and inactions will either project the name of the community or bring it down.

- The genre helps the people to develop their intellects. The composition and use of appellations enable the people to develop intellects in the areas of narration, memorization, analysis, comparison, evaluation, all of which are involved in the use of appellations. Memorizing an appellation requires intelligence most especially the clan appellations which has no straight pattern to follow.
- Another role of appellations is serving as a source of entertainment. Praise poems are a tool for entertainment in that they entertain the audience who may not believe some of the nice things and heroic deeds ascribed to the praised. They are entertained by the one being praised through dancing to the appellation or offering gifts to the one praising them.
- Finally, the study revealed that that Dagaaba appellations are replete with many literary devices which include repetition, parallelism, metaphor, simile, hyperbole, allegory, personification, euphemism, alliteration, assonance, proverb, apostrophe, rhetorical questions, rhymes and onomatopoeia.

#### **5.4 Conclusions**

The study of oral literature is endless in as far as the human race is concern. People should conduct more research in the language especially on appellations. The study answered all the research questions and realized that the five structures identified were all in line with the appellations collected. Some appellations fit well into some of the structures while others can run through all the structures. The study concluded that, appellations play various roles in the lives of the people and therefore very important to the peoples, how people use appellations to induce others and to also entertain etc.

Various literary devices were also drawn from the findings as one of the research objectives, these devices make the appellations to stand the test of time. Some of the devices found include; repetition, parallelism, metaphor, simile, hyperbole, personification etc.

### **5.5 Recommendations**

Based on the findings and conclusions, the following are recommended for action.

- i. The public, particularly the youth, should be encouraged by the educated and their elders to venture into the world of appellations, they should learn especially their own clan appellations.
- ii. Scholars should conduct further studies into Dagaare oral literature, particularly Dagaaba appellations so as to ascertain their aesthetic and utilitarian value.
- iii. The teachers in schools should teach and encourage the young ones to recite these appellations to avoid extinction.
- iv. Educational authorities should take cultural competitions seriously in both basic and senior high school levels with emphasis on appellations.

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## APPENDIX 1

### Clan appellation

#### TEXT (1). Manbɔrɛɛ dannonɔ

#### Manbɔrɛɛ appellation

1. *Nakaare zabɔge*

Chase fighters

Chase fighters

2. *Konɔ muuli soɔ-bogi*

will not look rabbit hole

Will not look into rabbit's dent

3. *Konvuu seɛ gonni*

will not dragged waist cotton

Will not dragged waist cotton

4. *Sandaa woɔni*

Sandaa woɔni

Bravery

4. *Yeraa salima*

trader gold

Traders' gold

5. *Duo kanna misiri*

gather read mosque

Gather to pray in the mosque

7. *Biire yooɔɔ*

sand yooɔɔ

Sand toad

8. *Wiri peɛle kekɛɛ*

horse white stock

White horse riders with stocks

9. *Kyaane vūū da mɔɔ dareba*

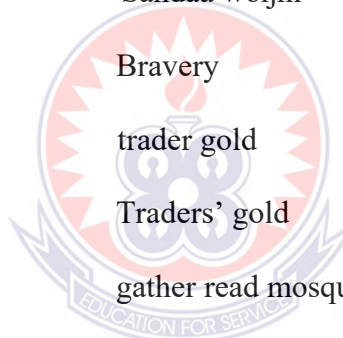
show light buy refuse buyers

Show light and bought everything

10. *Da gbulo koɔ lori*

buy bulk without untired

Buy in bulk without untiring it



- |                                   |  |
|-----------------------------------|--|
| 11. <i>Pulbaa kɔntɔma</i>         | Pulbaa (river) Dwarf<br>Pulbaa (River) Dwarf                             |
| 12. <i>Ɔmɔfɔ ne o Tomiiri</i>     | ηmɔfɔ and Tomiiri<br>Ɔmɔfɔ and Tomiiri (communities)                     |
| 13. <i>Kpakɔyage ne o Mɔyiri</i>  | Kpakɔyage and Mɔyiri<br>Kpakɔyage and Mɔyiri (communities)               |
| 14. <i>Gyerebaa ne o Tampoe</i>   | Gyerebaa and Tampoe<br>Jirapa and Tampoe (communities)                   |
| 15. <i>Ɔmaale ne o Gɔnne</i>      | ηmaale and Gɔnne<br>Ɔmaale and Gɔnne (communities)                       |
| 16. <i>Nadowli ne ηmanyare</i>    | Nadowli and ηmanvare<br>Nadowli and ηmaavare (communities)               |
| 17. <i>Kɔntɔn zuzeere</i>         | Dwarfs redheads<br>Albino Dwarfs   |
| 18. <i>Da kpala laη ne kɔɔloη</i> | buy naked and hair<br>Buy naked person together with his animal          |
| 19. <i>Da zɔηa laη ne o tagra</i> | buy blind man with his dragger<br>Buy blind man together with his leader |
| 20. <i>Da kɔηa laη ne o Laga</i>  | buy leper with his private part<br>Buy leper together with his lineage   |
| 21. <i>Taηkanne boη-zɔɔnema</i>   | Taηkanne donkey ridders<br>Rough donkey ridders                          |

22. *Zεεζεε kparebere suuribu*

Zεεζεε shirt big wearers

Zεεζεε big shirt wearers

23. *Nɔɔte gbε-yeni eη gaana*

sandal one-leg wear walk

One legged sandal wear and walk

**TEXT (2). Danteεε dannon**

**Danteεε Appellation**

1. *Tiirun Tanjparema;*

bitter bow and arrow

Double bow and arrow

2. *Paanaa gbere da kɔɔ*

cricket leg was broken

Broken cricket leg

3. *Tunturu bogi kpe zεη nyeεε*

hog hole enter sit dig

Hog hole enter and scoop

4. *Bayong yiri Gyaahoro;*

Bayong house hall

Everybody's hall

5. *Gyaahoro Danteε*

hall shot first

Shoot first

6. *Laabili Laasuglo;*

packed earthen pots

Parcked earthen pots

7. *Zε kãã zε laare.*

Smear oil smear bowls

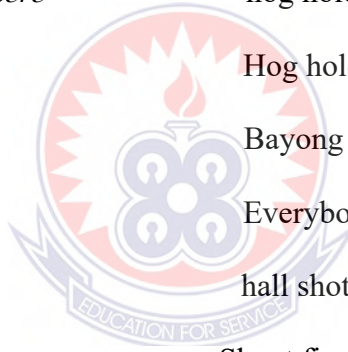
Smear pomade and bowls

8. *Tēē buro ne tēē sɔgla;*

medicine powder and medicine black

Powder medicine and black medicine;

9. *Zōɔ Belnyoɔre;*



10. *Vɔle gbulo nyɛ wɛrɛma;* swallow hold shit pieces  
Swallow hold and shit in pieces;
11. *Koŋ foɔ voɔre tɛmburo;*
12. *Saale sɔre ŋma zuri;* sharpen knife cut heads  
Sharpens knives to cut heads
13. *Wɛre poɔ iri bie, kyɛ naŋ digre dɔma.* Cut open stomach remove child, and still chase enemy  
Bisect and remove a child and still chase the enemy
14. *Tɛɛ puori tɛɛ tulimo,* shoot back shoot opposite  
Shooting opposite directions
15. *Gaŋ mane te ŋma teŋa,* cross sea to rob community  
Cross sea and ceased people things
16. *Yi fãã kpala yɔ boɔra pɔgeba* go out to look for men but end up looking for women  
Fight and ceased ladies instead of men
17. *A maŋ fere baala ka o neɛ sɛɛ tɛne.* always force the poor to step on raining reason  
sand  
Force the weak to do the unexpected
18. *Ko sonne laŋ ne dɔnne,* kill good with enemies  
Killing indiscriminately
19. *Kpakpalle se woore;*

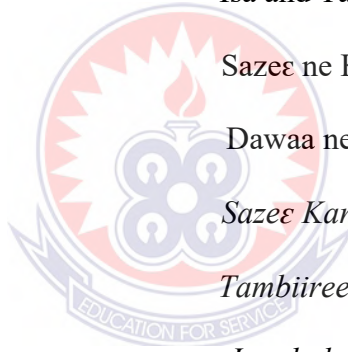


20. *Kyuu pelaa tanteerebe,* moon white bow and arrow shooters  
Moonlight shooters;
21. *Nensaaleba wo-yerebe,* human bag wearers  
Human skin bag wearers
22. *Ko mine ko gyuumo.* Kill some give vultures  
Kill to feed vultures.
23. *Zu maaronj ηmaa tuj daa;* head wet cut put stick;  
Behead and pick on a stick;
24. *Deere laga zej kpara tanloe;* cut under sit tie bow  
Cut human skin and use it as strip to tie bow;
25. *Kpenkperenj ηmaa yoore* short cut penis  
Cut the enemy's penis
26. *ηmaa yoore peele ηa gbieli* cut penis blow like whistle  
Cut enemy's penis and use as whistle
27. *Bayong wiri pelaa:* Bayong horse white  
Bayong white horse;
28. *Tee puori tee tulimo,* shoot back shoot opposite  
Shooting opposite directions
19. *Wiri nɔ-pelaa koj ej bɔj.* Horse white-mouth not wear bangle  
White horse that has bangle
30. *Zendaa laale vele koj bay meerebe* small bowl beautiful without molder  
Beautiful earthen bowl without molder;

31. *Teḡkponḡ teḡ yelonḡ;* town big own large  
Unmeasurable town

**TEXT (3). Bimbiilee dannonḡ**

- |                                      |  |
|--------------------------------------|--|
| 1. <i>Gbeedomεε Naayiri</i>          | Gbeedomεε Naayiri  |
| 2. <i>Teza Bakyeḡpulo</i>            | Teza Bakyeḡpulo (community)                                  |
| 3. <i>Te gaa Tezaa kyε gaa Duori</i> | go Tezaa and go Duori<br>Go to Tezaa and Duori (community)   |
| 4. <i>Isa ne o Tabeere</i>           | Isa and Tabeere<br>Isa and Tabeere (community)               |
| 5. <i>Sazeε ne kaḡgyaḡa</i>          | Sazeε ne Kaḡgyaḡa  |
| 6. <i>Dawaa ne kpotori</i>           | Dawaa ne Kpotori   |
| 7. <i>Sazeε kanakyei</i>             | <i>Sazeε Kanakyei</i>  |
| 8. <i>Tambiiree aḡe Zeε</i>          | <i>Tambiiree aḡe Zeε</i>                                     |
| 9. <i>Issa bolere kubo</i>           | <i>Issa bolere kubo</i>                                      |
| 10. <i>Kaara baa bayere</i>          |  |
| 11. <i>Vuugo vuugo kpare kponni</i>  | <i>Vuugo Vuugo</i> shirt big<br><i>Vuugo Vuugo</i> big shirt |
| 12. <i>Di naalonḡ koḡ kyere</i>      | eat chieftaincy not all<br>A whole chief                     |
| 13. <i>Kaara seḡ ma nii</i>          |  |
| 14. <i>Pezage naḡ buge</i>           | sheep pen  |



- |                                     |  |
|-------------------------------------|--|
| 15. <i>Sabɔɔ baa ba la sigre</i>    | Sabɔɔ river not going<br>Sabɔɔ river                 |
| 16. <i>Kolpela kurigyeba</i>        | <i>Kolpela</i> (river)                               |
| 17. <i>Gennɔɔre kogri kogi bale</i> |  |
| 18. <i>Marwara sãã peɛmɛ;</i>       | marwara (sound) spoil dress<br>Fall and soil dress   |
| 19. <i>Zagre kɔɔ so dãã</i>         | refuse water bath pito<br>Refuse water and bath pito |
| 20. <i>Pilli seɲ ɲmɛ koɔre</i>      | roll mat play gourd<br>Roll mat and play gourd       |
| 21. <i>Pore veɛle leɛ de;</i>       | mention good turn take<br>Mention good and take      |
| 22. <i>Zeɲ boora koɲ wele;</i>      | sit divining not stop<br>Never stop divining         |



**TEXT (4). Kowɛɛɛ dannoo**

- |  |   |
|--|---|
| 1. <i>Faaloɲ ne Tampeɛ;</i>            | Faaloɲ and Tampeɛ (villages)  |
| 2. <i>Zempɛnne ne Deɛ;</i>             | Zempɛnne and Deɛ; (villages)  |
| 3. <i>Koɲ lanne dɔma kaɲkaɲ pelaa;</i> | not lean enemy white fig<br>Will not lean your enemy white-fig tree;                        |
| 4. <i>Koɲ bɔ yɛle deme nɔɲ zɔɔre;</i>  | will not look for trouble like fight<br>People does not look for trouble but like fighting; |

5. *Kpenkperen yooɔre ɲmaa peɛɛ* Kpenkperen penis cut blow  
Kpenkperen cut penis and blow air on it
6. *Pɔgebile ɔɔ wɛre baɲna;* girl stomach open know  
Pregnant woman cut open and see;
7. *Dakoɔre saana goɔ bare yeɲe* bachelor stranger stop leave sense  
Bachelor's stranger stop without fear;
8. *Kɔmpiiri zoma nambɔglɔɲ* flooded water fish searching  
Searching for fish in a flooded water;
9. *Maɲ ɲma nuuri sele gonni;* always cut hands transplant cotton  
Cut hands to transplant cotton;
10. *Maɲ dɛlle golɛɛ kyɛ nyɛ gyɛɛ* always stage and see eggs  
Stage corpse and see eggs
11. *Dabeg bɛɛ zɛle pɛnɛ;* pellet big lift shout  
Big pellet, lift and shout;

**TEXT (5). Kansagebɛɛ Dannoɲ**

1. *Kansage libiri* *Kasage* money  
Kansage money
2. *Kansagebɛɛ Wullokyɛ* Kansagebɛɛ Wullokyɛ  
Kansagebɛɛ no adviser
3. *Salzɛɛ ne o Bagbɛɛ;* Salzɛɛ and its Bagbɛɛ  
River and its streams;

4. *Ten-yeɔɔŋ gaŋ pɛnɛ;* village large than rack  
A community larger than the world
5. *Zɛŋ teere laabili;*
6. *Duo boora koŋ wɛle;* gather divine not stop  
Gather to divine
7. *Zɛmpɛnne ne o Eremoŋ* Zɛmpɛnne and Eremoŋ (villages)
8. *Dazugri ne o Buree;* Dazugri and Buree; (villages)
9. *Bonyɛ ne o Sansanne;*
10. *Apa ne o Tandaa;* Apa and its Tandaa  
Apa and Tandaa (mountains)
11. *Kanwoe ne Banɔna* Kanwoe ne Banɔna (names)
12. *Saabulee paale doɔra'* rain well full flow  
Well fill with water and overflow
13. *Taare noɔre Kɔnlaaroŋ*
14. *Kol wogri gaŋ mama;* river long more sea  
River longer than the sea
15. *Teterre baa nyɛ kono;* thorny fish catch cry  
Thorny fish harvest and cry;
16. *Luŋguruŋ kɔɔ so veɛɛ;* Luŋguruŋ water bath nice  
Luŋguruŋ (river) water bath and look clean;
17. *ɔmaane baa kraŋkpale;* monkey dog hairless  
Monkey's dog

18. *Benzɔŋ bile sãã kɔɔ;* beans flour small spoil water  
Beans flour spoil water
19. *Koɔreba, kyɛ nɔŋ deene;* farmers but like playing  
Farmers that like's playing;
20. *Kakaltuo gaŋ kono;*
21. *Sansantuo gbɛnne koŋ doge;* Sansantuo (bitter leaves) harvest not cook  
Sansantuo (bitter leaves) harvest but will not cook;
22. *Bilembileŋ kuuri zele pɛnɛ;*
23. *Zuzeere Bɔɔmaaleba;* red heads soothsayers;  
Red head's soothsayers
24. *Kpɛ bogi kpɛ wɛle sɛ;* enter hole enter break waist  
Break your waist while in the hole
25. *Tuo pɛɛ tuo kakyo.* Carry basket carry basket strainer  
Carry basket and basket strainer

**TEXT (6). Teeree/Somboɔɔɛ Dannoo**

**Teeree/Somboɔɔɛ**

1. *Ɖmaadaa woɔ yɛre kono;* male monkey bag, wear crying;  
Monkey skin bag, wear and cry;
2. *Ɖmaadaa lere omeŋa* male monkey, lock itself  
Male monkey entangled itself,
3. *Do tɛ lɛɛ sigre tulimo;* climb tree turn opposite  
Come down from tree with its fore legs;
4. *Golonɔolon ŋmaazɛɛ* Zigzag red monkey".  
The movements of the monkey

5. *Tampuori koŋ zagre sagre* refuse dump not refused rubbish  
A refuse dump never refused rubbish
6. *Ba so bone kyɛ di gaŋ o soba;* did not own something but eat more than the  
owner  
Eat more than the owner, even though it's not  
yours;
7. *Nannyigi baaloŋ seɛ pɛmmo* thief weak better than borrowing  
A weak thief is better than borrowing

**TEXT (7). Dakpaalɛɛ dannonɔ**

1. *Sabie sawarema* Mother of rain droplets
2. *Viire viire sagoɔre biiri* Descendants of the one that rumbles rumbles  
round
3. *Ko luou gaa laŋ* Kill north and all
4. *Sazɔɔ na wuli vɔɛ;* Heavy storms that will shows holes;
5. *Zempoora ne Guri biiri;* Descendants of Zempoora and Guri
6. *Dakpaa leɛme* Dakpaa soar grapes
7. *Sampɔra walle;* Drips of sweat
8. *Sabi yena le maali zie.* Rain one drop make the land  
A droplet of rain that transforms the land.
9. *Gaŋgaa ne o pie;* Drum and its ten  
Every drum beat goes with its ten cowries
10. *Maŋ mire leɛ tanna;* always raining turn thunder  
Thundering amides rain;

- |   |   |
|---|---|
| 11. Tanne kye koŋ mi;                     | thunder but not rain<br>Thunders without rain                               |
| 12. Peŋbiyeni ŋme beeme;                  | borrow one child beat hardened<br>Conquer the hardened using a hired son;   |
| 13. Deele maara wuo kuoni;                | dry wet collect dried<br>Air wet collect dry                                |
| 14. Uri waana foorɔ vɔɛ;                  | sudden coming mend holes<br>Mend thatched roofs to avoid sudden rains;      |
| 15. Mɔŋ tēē kye seŋ kpeeme;               | Concocted herbs to revives/resurrect the dead                               |
| 16. <i>Selle ne Gyuumo;</i>               | Hawks and vultures  |
| 17. <i>Pɔntee ne lɔnne;</i>               | Frogs and toad  |
| 18. <i>Dɔge ba vesle koŋ manne taa;</i>   | Delivered beauty that cannot be compared                                    |
| 19. <i>Kye tee ka lare ba kye kyeɛbo;</i> | He who strikes a tree and no axe dares strike again.                        |
| 20. <i>Kpagnyaŋaa ne o Tuoluŋ;</i>        | The bitter leaf with its bitterness (villages)                              |
| 21. <i>Kpagnyaŋaa ne Guri</i>             | <i>Kpagnyaŋaa</i> and <i>Guri</i> (villages)                                |
| 22. <i>Gboglo ne Zanoɔ;</i>               | <i>Gboglo</i> and <i>Zanoɔ</i> (names)                                      |
| 23. <i>Dakpaa ne Sããwee biiri;</i>        | Descendants of <i>Dakpaa</i> and <i>Sããwee</i> (villages)                   |
| 24. <i>War war, sabie nyeɛɛ;</i>          | War war, descendants of rain (onomatopoeia)                                 |
| 25. <i>Tanne ka dɔma zo;</i>              | shout and enemy run<br>Thunder bolt strike and the enemy flee               |
| 26. <i>Sãã koɔbo koŋ sãã diibu;</i>       | disrupt farming not disrupt food<br>Disrupt farming and not the eating/food |



27. *Sapɔi kpɛ tɛŋa, ka nuuri kyɔ;* lightning bolt enter ground, hand hang  
The lightning bolt strikes the ground and people  
gave up
28. *Belle kono koŋ mi daare;* deceive crying not rain day  
Though rumbling but will not fall that day
29. *Belle kono koŋ nyu daare;* deceive crying not drink day  
Though rumbling but will not rain that day;
30. *Kɔɔ tannɛɛ foŋ waana.* If thunder you coming  
If you thunder then come
31. *Dɔmaŋ gbeele,* Enemy is eying
32. *Maŋ saana kyɛ maala;* always spoil and make  
Always make and unmake
33. *Kusibie lare bogi;* Pebbles block grave
34. *iri nyɔvori koŋ di zɛɛ;* remove life not eat zɛɛ (medicine)  
Eliminate and never chop medicine
36. *Pere bare koŋ di zɛɛ.* kill hide not eat medicine  
Hide and kill without medicine

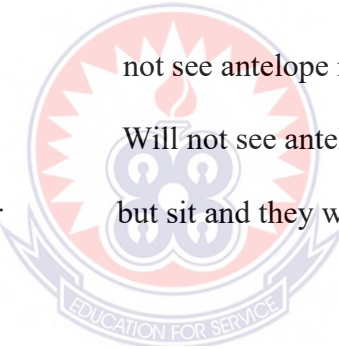
**TEXT (8). Ganɛɛ Dannoŋ**

1. *Nambɛg ne Kanzɛŋ;* *Nambɛg* and *kazɛg*  
*Nambɛg* and *kazɛg* communities;
2. *Buree ne Naala;* *Buree* and *Naala*  
*Buree* and *Naala* communities;

3. *Kyɛbaa ne Uolo*; Kyɛbaa and Uolo communities  
Kyɛbaa and Uolo communities;
4. *Zogbo ne Tori*; Zogbo and Tori  
Zogbo and Tori communities;
5. *Napala ne piiri*; Napala and Piiri  
Napala and Piiri communities;
6. *Garigu ne Tansee*; Garigu and Tansee  
Garigu and Tansee communities;
7. *Buree Balesneyɛɛɛ*; Buree Balesneyɛɛɛ  
Buree Balesneyɛɛɛ community
8. *Uoli Naazo-kpore*; Uolo humped back cattle  
Uolo famous cattle humped back;
9. *Vaa iri ne Dare*; get up with ladder  
Rise up like ladder;
10. *Noore da dona*; fowls was biting  
Fowls could bite;
11. *Pɛɛnguri baa*; Pɛɛnguri river  
River of Pɛɛnguri;
12. *Zey-gu baa tuo*; sit watch river biter  
To sit river is difficult;
12. *Kyare ne kazeɛ*; kyare and guinea corn  
Kyare communities and its guinea corn;
14. *Neɛɛɛ yiri sa-uri*;

15. *Pegeli kye sɔɔ;* handle and count  
Handle and be counting;
16. *Ɖmonaŋmona gane yere veɛɛ;* Ɖmonaŋmona skin wear beautiful  
Ɖmonaŋmona beautiful skin;
17. *Kombaapɔɔ yelgbuli;* never divulged secret  
Secret keeper;
18. *Nasããyel be tɔɔre;* spoiling matters is far  
Far from destruction;
19. *Sonne bie dɔge ko ba;* good child deliver for them  
Deliver for them;
20. *Mɛ bare kye koŋ kpe;* build leave but not enter  
Build and deserted;
21. *Kanɛɛ kubo leɛ daare;* fire stones turn firewood  
Stones burns like firewood;
22. *Sumaabie baa malma;* masquerade child grow to punished  
Masquerade grows to punished;
23. *Naa bidɔɔ ŋmaa bɔɔre;* chief son cut fetish  
The chief's son brought fetish;
24. *Kunkunee yaa yele;* hill again talking  
The hill is talking again
25. *Nye mii lɔɔ taa;* see shaver fall  
Shaver and fall;

26. *Loɔraa tuu kpɛ legre;* leopard shrub enter slowly  
Leopard's den walks with care;
27. *Dɔndɔma yɛɛ won poona;* enemy case hear aggressive  
Aggressive when the voice of the enemy is heard;
28. *Dasere nyegebe;* wood burners
29. *Koŋ nyege moɔ;* not burn grass  
Will not burn grass
30. *Koŋ kpɛ naŋa yiri zulumbogi;* not enter scorpion house  
Scorpion house not enterable
31. *Koŋ nye walaa ma;* not see antelope mother  
Will not see antelope's mother
32. *A maŋ zeŋ ka a yi bɔɔre;* but sit and they will come



**TEXT (9). Bɛkoɔnɛɛ Dannoŋ**

1. *Gbuli ne o daana;* club and its owner  
Club owner
2. *Zage yeloŋ nyɔ-mɛɛ;* krall large nose running  
Large krall
3. *Zukpoli tuo belle;* empty head
4. *Sukyɛne ne o ba yeloŋ;* Sukyɛne and river large  
Sukyɛne and its large river;

5. *Teteraa baa nye koŋ gbaale;* thorny fish river scooped  
Thorny fish's river harvest without scooping
6. *Zoma ne o kolaa;* fish and river  
Fish and its river;
7. *Bul zage zombol koŋ taa kɔɔre;* well foolish fish not have bone  
Well fish without bone;
8. *Derebe ne o Bul zage;* Derebe and well  
Derebe (river) and its well's fish
9. *Kyɛnkyɛmpelaa nye sãã kɔɔ;* egret shit spoil water  
A river overflowing with egret droppings
10. *Kyɛnkyɛmpelaa nye sãã baa* egret shit spoil river  
Egret soiled river with its droppings
11. *Borɔŋmaao kɔkɔre veɛɛ koŋ eŋ baŋ;* nightingale voice beauty not wear necklace  
Nightingale voice melodious than necklace
12. *Kyɛnkyɛmpelaa nɔnnaao kyɛ koŋ da;* egret likes cattle and can't buy one  
The egret likes cattle and does not own one
13. *Vurbaala kpɛlaare tɔmm;* Vurbaa (river) enter occupy Tɔmm (community)  
Vurbaa conquers the Tɔmm community;
14. *Vurbaa ba yeloŋ;* Vurbaa river large  
Vurbaa's large river;
15. *Tambɔɔ tuo gaŋ kono;* pond bitter cross crying  
Dangerous pond cross and die;

16. *Bayeloŋ baa koŋ ŋmaa tɔge;* Bayeloŋ river not cross with fish net  
Large river that taboos crossing with  
fishing net;
17. *Dɔge veɛle leɛ de;* deliver beauty turn take  
Give birth to beautiful ones and remarry  
them;
18. *Disiinee tuo laara;* fetish priest carry laughing  
The fetish priest of the Disi people;
19. *Bulbeɛ zoma koŋ ɔɔ;* well fish taboo chopping  
Taboo to chop secrete well fish;
20. *Borŋmaao baa;* Nightingale river  
River of the nightingale;
21. *Ŋmaaguo saabo kyeene kono;* unprepared calabash t z lick carry  
Crying when using unprepared calabash;
22. *Baalŋ wore yãã zeŋ teɛɛ;* disease sit and be thinking  
Sit and be thinking about a strange  
disease;
23. *Lesaalɛɛ ŋmaa kono.* Lesaalɛɛ cut cry  
The people of Lesa start to cry

**TEXT (10). Kusielee Dannoŋ**

- |                                     |  |
|-------------------------------------|--|
| 1. <i>Kusielee gbiŋeni</i>          | Kusielee lion<br>Lion of the Kusielee  |
| 1. <i>Danko ne o Yɔgyaare;</i>      | Danko and its pumkin leaves<br>Danko and its abundance pumkin leaves;          |
| 2. <i>Baabili ne o kusɔgla;</i>     | Baabili and its stones<br>Baabili and its black granite;                       |
| 3. <i>Sawale ne o Tampaala;</i>     | sawale and Tampaala<br>Sawale and Tampaala communities                         |
| 4. <i>Kuree ne o Kanzɔŋ;</i>        | Kuree and its Kanzɔŋ<br>Kuree and Kanzɔŋ communities;                          |
| 5. <i>Sawale Kunkyene;</i>          | Sawale Kunkyene<br>Sawale-Kunkyene community;                                  |
| 6. <i>Nadoli Gonni;</i>             | Nadoli Gonni<br>Nadoli-Gonni community;  |
| 7. <i>Vɔɔlonŋ ne o te-gyirme;</i>   | slimmy plant and others<br>Slimmy creeping plant and its vomit (idiomatically) |
| 8. <i>Losaalɛɛ gaŋ mama;</i>        | Losaalɛɛ more than seas<br>The people of Lawra more than seas;                 |
| 9. <i>Kusipeele lare bogi;</i>      | white stone filled hole<br>White pebble filled hole;                           |
| 10. <i>Bare nyaŋ deme zo-peele;</i> | Barenyaŋe people white tail<br>People of Barenyaŋe white tail;                 |

11. *Bakyɔɔ deme kɔndɛnnɔɔ;* Bakyɔɔ people not appellation  
People of Bakyɔɔ and their appellation;
12. *Dɔkpirivaare sɛɛ dɔɔna;* dawadawa leaves wear disturbed  
The beauty exhibited by wearing dawdaw;
13. *A maŋ ko taŋaa kyɛ ka dɔre ŋmaa suori;* kill sheatree and dawdaw tree had to shed it  
leaves  
Always kill shea tree and dawdaw had to shed it  
leaves;
14. *Kyɛ maŋ gaa dapare ba gyeere;* and always go heaven without turning  
And goes to heaven without turning;
15. *Muuli nyɛ kono ka sɛɛ yi;* burn see crying and soul out  
The fetish once peeped you will weep;
15. *Kora ka nɔɛ ŋmɛlle boma;* old growing and mouth turn  
Mouth twist at old age
16. *Tuuri ba veɛle mɛ wee;* select they good build wee  
Select the good ones to build with
17. *Kyɛ maŋ gaŋ mane te faa;* and always crossed sea to rob  
Yet a crossed the sea;
18. *Zagre tɛmmɛ kyɛ kpɛ bulee nyɛ;* refuse tobacco and enter well see  
Reject tobacco and explore under the well;
19. *Bilsaa ne o Dɔɔzɛɛ;* Bilsaa and Dɔɔzɛɛ  
Bilsaa and Dɔɔzɛɛ (names);



20. *Dampoɔ poɔ koŋ ũũ dɔma;* desert stomach not burry enemy  
Will never burry the enemy in the arid land;
21. *Dɔɔzɛɛ koŋ maale boɔ;* Dɔɔzɛɛ not prepare goat  
Dɔɔzɛɛ taboo's to sacrifice a goat;
22. *Dɔge veɛle leɛ kuli taa;* deliver beautiful and remarry each other  
Deliver the beautiful ones and marry them;
23. *Dɔkpirivaare seɛ veɛle;* dawadawa leaves wear beautiful  
Dawadawa leaves dress beautifully;
24. *Koware mɔnaa,* kowareɛ bush chief  
Kowareɛ king of the forest;
25. *Kpe die leɛ yi tulimo;* enter room come out opposite  
Enter and exit backwards/ oppositely;
26. *Kye teɛ ka kye kyebo;* cut tree and not cutting  
Cut tree and cutlass did not enter
27. *Kaewola ne o kantoori;* Kaewola and Kantoori  
Kaewola and Kantoori
28. *Nadolee bondage dɔnne;* Nadoli carefree animals  
Nadowli free range animals
29. *Peɛ poɔ saabo ŋmaa kono;* basket T.Z cut crying  
He who eats "T.Z" from a basket to his regret
30. *Puriyiilee Dɔɔzɛɛ;* Puriyiilee Dɔɔzɛɛ fetish  
Puriyiilee-Dɔɔzɛɛ

31. *Saatoloŋ dire koŋ di saamaaroŋ;* T.Z hot eater not eat cold T.Z  
He who eats hot T.Z and not cold T.Z;
32. *Taakpɛɛ bilweɛ;* Taakpɛɛ wonderful children  
The great shea tree that overshadows the forest.
33. *Mansuur-zee na sãã pɔgeba* fungus red will soil women  
The red fungus, scare of women".
34. *Dankyin miri koŋ kɔ soli* wallrope not weed road  
He who strides majestically on walls from place to place
35. *Yipaalaa kpɛ veɛɛ.* new house enter beautiful  
Beautiful new house
36. *Kokolguulee Kandeme;* Kandeme of Kokoligu  
Kandeme the great of the Kokoligu community
37. *Ba nye tɔgle na tɔgle kũũ;* they see imitate and imitate death  
Imitation brings death
38. *Kukuri gandaa;* hoe blade hero  
Hero of the hoe
39. *Kyɛ gare pee.* And cross basket  
But crossed basket

**Ɔɔgeba naŋ ɛɛ zɔŋ dannon**

**Appellation recited by women grinding flour**

**TEXT (11) 1. Manlɔɔɛɛ Ɔɔgeba dannon**

**Appellations by Manlɔɔɛɛ**

**women**

- |   |  |
|---|--|
| 1. <i>Kyaane vũũ damɔŋ biiri</i>            | show fire buy refuse children<br>Show light and buy everything                             |
| 2. <i>Kyuu pelaa tanteerebe biiri</i>       | moon white bow shooter children<br>Decendants of night bow shooters                        |
| 3. <i>Yera salma salveele biiri</i>         | traders gold beautiful gold children<br>Decendants of beautiful gold traders               |
| 4. <i>Nɔɔte-yenaa eŋ gaana biiri</i>        | one sandals wear walk children<br>Decendants of one who will never wear one sandal         |
| 5. <i>Ɔmaaa degbulo kpɛ ko loɔraa biiri</i> | cut cudgel enter kill lion children<br>Cut cudgel and kill lion                            |
| 6. <i>Zɛɛzɛɛ kpare-beɛ suuribo biiri</i>    | Zɛɛzɛɛ shirt big wearers' children<br>Decendants of people who wear big smocks             |
| 7. <i>Kpenkperɛŋ ŋmaa yoɔre biiri</i>       | short cut penis children<br>Decendants of circumcise penis                                 |
| 8. <i>Nate-pɔglɔ na ko doŋaa biiri</i>      | boil that kills animal children<br>Decendants of a bad boil that kills animal              |
| 9. <i>Peere bogri da ne yuori biiri</i>     | sweep silo buy name children<br>Decendants of people who used their last penny to buy name |

- |   |  |
|---|--|
| 10. <i>Nakaar zabɔge saali biiri</i>        | Nakaar Zabɔge children<br>Decendants of Nakaar Zabɔge                                      |
| 11. <i>Koŋ piri zamma tee kpala biiri</i>   | not wear bangle shoot human children<br>Decendants of people who shoot without missing     |
| 12. <i>Koŋ wɔɔ ηmane kyi pɔge</i>           | not give calabash millet woman<br>The wife of a man who will not give a calabash of millet |
| 13. <i>Kɔ yuoni yennaa kye faa dɔɔ pɔge</i> | farm year one and seize man woman<br>Farm a year and seize a man's wife                    |
| 14. <i>Kye da a kuuri pore ka Ayuo</i>      | and buy a hoe mention that Ayuo<br>And buy a hoe and named it Ayuo                         |
| 15. <i>Taŋkpele, Taŋkoɔraa pɔge</i>         | Taŋkpele, Taŋkoɔraa woman<br>Taŋkpele, Taŋkoɔraa's wife                                    |

**TEXT (12) 2. Grinding appellation from Bɛkonɛ**

- |                                      |  |
|--------------------------------------|--|
| 1. <i>Gbuli ne o daana;</i>          | club and its owner<br>Clubs children                     |
| 2. <i>Konyuu ne o Zeemaale pɔge;</i> | Konyuu and Zeemaale woman<br>Wife of Konyuu and Zeemaale |
| 3. <i>Laseg ne o kɔmbal pɔge;</i>    | Laseg and kɔmbal woman<br>Wife of Laseg and Kɔmbal       |
| 4. <i>Wulmɛ ne o Danyɛ pɔge;</i>     | Wulmɛ and Danyɛ woman<br>Wife of Wulmɛ and Danyɛ         |

5. *Dɛkpulu ne o Kal pɔge;* Dɛkpulu and Kal woman  
Wife of Dɛkpulu and Kal
6. *Zage yelɔŋ nyɔ-mɛɛ biiri;* krall large nose running children  
Children of a large kraal
7. *Zukpoli tuo belle biiri;* children of empty head
8. *Sukyɛne ne o ba yelɔŋ biiri;* Sukyɛne and river large  
Children of Sukyɛne and its large river;
9. *Teteraa baa nyɛ koŋ gbaale biiri;* thorny fish river scooped  
Children of thorny fish river
10. *Borɔmaao kɔkɔre veɛɛ gaŋ warebaŋ;* nightingale voice beauty not wear necklace  
Nightingale voice melodious than necklace
11. *Kyɛnkyɛmpelaa nɔnnaao kyɛ koŋ da biiri;* children egret likes cattle and can't buy one  
Children of the egret that likes cattle  
without buying one.
12. *Vurbaala kpɛlaare tɔmm biiri;* children of Vurbaa (river) and Tɔmm (community)  
children of Vurbaa conquers the Tɔmm  
community;

**TEXT (13) 3. Dantɛɛɛ pɔge naŋ do neɛre dannɔŋ**

1. *Vɔle gbulo nyɛ wɛrema pɔge;* swallow hold shit pieces woman  
Wife of swallow hold and shit in pieces;
2. *Tɛɛ puori tɛɛ tulimo pɔge,* shoot back shoot opposite  
Wife of shooting opposite directions

3. *Gaŋ mane te ŋma teŋa pɔge,* cross sea to rob community  
Wife of cross sea and seize people things
4. *Yi fãã kpala yɔ boɔra pɔgeba pɔge;* go out to look for men but end up looking for  
women  
Fight and ceased ladies instead of men
5. *Ko sonne laŋ ne dɔnne,* kill good with enemies  
Killing indiscriminately
6. *Kyuu pelaa tanteerebe,* moon white bow and arrow shooters  
Moonlight shooters;
7. *Teŋkpoŋ teŋ yeloŋ;* town big own large  
Unmeasurable town
8. *Zu maaroŋ ŋmaa tuŋ daa;* head wet cut put stick;  
Behead and pick on a stick;

**TEXT (14) 4. Kansageɛɛ pɔgeba danoŋ**

1. *Gandaare pɔge* hero woman  
Wife of the hero
2. *Gaa weɛ koŋ wa wiewo pɔge,* go farm not come early woman  
Wife of the one that will go to farm and come  
late,

3. *Zi-kuoŋaa koɔra koŋ kɔ saa maaron pɔge le* dry place farmer not farm rain wet woman  
is

Wife of the dry land farmer who does not wait  
for rain

4. *Zie maŋ ko la dalempɔɔ kyɛ ka ba koɔrɔ mine pɔge* place dry desert but they farm  
woman

Wife of the desert farmer

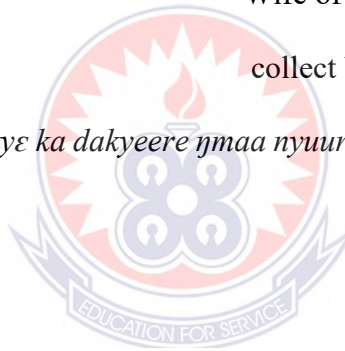
5. *Dɔɔ koɔraa pɔge k'o seɛ kyɛ de kakyeere* man farmer woman she dance and take bad  
millet

Wife of the farmer should dance and  
collect bad millet

6. *Aŋ serebe la maŋ koɔrɔ kyɛ ka dakyeere ŋmaa nyuuro wale;* who husband always farm  
and parrot be drinking sweat  
Who's husbands' weeds  
and birds drinks their  
sweat?

7. *Ka ba maŋ sɔrɔ mo-sampire kyɛ ka ba sɔrɔ kadoe;* people will counting crass but they  
are counting heaps of millet

People are counting crass and are  
counting heaps of millet



8. *Ka nuuli wa kono ka ba kyene mine poge le;* if birds are crying they are walking  
woman

Wife of people who walks to farm before  
the birds chatter,

9. *Ka kyulee puri waana ka ba kyene mine pɔɔ;* if moonlight coming they are gone

Wife of the people who go to farm before  
moonlight

10. *Ba laare zie morɔmorɔ ɲa zããdaa dambele;* they are laughing like yesterday's yeast  
Smiling like yesterday's pito yeast;

11. *Gandaare poge* hero woman

Wife of the hero

12. *Kukurizu dɔndɔmɔ mine poge;* hoe handle's enemy

Wife of the hoe enemy;

**TEXT (15) 5. Kusielee pɔgeba Dannoŋ**

1. *Losaalɛ gaŋ mama biiri;* Losaalɛ crossed seas

The people of Lawra crossed seas;

2. *Kusipeele lare bogi biiri;* white stone filled hole

Children of white pebble filled hole;

3. *Bare nyaŋ deme zo-peele biiri;* Barenyaŋe people white tail

People of Barenyaŋe and their white tail;

4. *Bakyɔɔ deme kɔndennoŋ biiri;* Bakyɔɔ people not appellation

People of Bakyɔɔ and their appellation;



5. *Dɔkpɪrɪvɑɑrɛ sɛɛ dɔɔnɑ mɑmɛnnɛ;* dawadawa leaves wear disturbed  
Mothers of the beauty exhibited by wearing  
dawdaw;
6. *A mɑŋ kɔ tɑŋɑɑ;* kill sheatree  
Always kill shea tree
7. *Kyɛ kɑ dɔrɛ ŋmɑɑ suɔrɪ mɪnɛ* and dawdawa tree had to shed it leaves  
And dawdawa tree shed it leaves;
8. *Kyɛ mɑŋ gɑɑ dɑpɑrɛ bɑ gyɛɛrɛ biiri;* and always go heaven without turning  
And goes to heaven without turning;
9. *Muuli nyɛ kono kɑ sɛɛ yi biiri;* burn see crying and soul out  
Children of the fetish once peeped you will  
weep;
10. *Tuuri bɑ vɛɛlɛ mɛ wɛɛ;* select they good build wee  
Select the good ones to build with

**TEXT (16) 6. Ganɛɛ pɔɔgɛbɑ dɑnnɔŋ**

1. *Ŋmɔnɑŋmɔnɑ gɑnɛ yɛrɛ vɛɛlɛ biiri;* Ŋmɔnɑŋmɔnɑ skin wear beautiful woman  
Wife of beautiful skin wearer;
2. *Sonnɛ biɛ dɔɔgɛ kɔ bɑ mɪnɛ pɔɔgɛ;* good child deliver for them wife  
Wife of safe delivery;
3. *Mɛ bɑrɛ kyɛ kɔŋ kpɛ mɪnɛ pɔɔgɛ;* build leave but not enter woman  
Wife of those who will build and deserted;
4. *Kɑnɛɛ kubo lɛɛ dɑɑrɛ biiri;* fire stones turn firewood children  
Children of stones that burns like firewood;

5. *Loɔraa tuu kpɛ legre mine pɔge;* leopard shrub enter slowly woman  
Wife of the leopard;
6. *Buree Baleɛneyeɛ biiri;* Buree Baleɛneyeɛ  
Children of Buree Baleɛneyeɛ;
7. *Dɔndɔma yeɛ woŋ poona biiri;* enemy case hear aggressive  
Wife of people who celebrates sad news of their  
enemy;
8. *Dasere nyegebe biiri;* wood burners children  
Children of those who burns wood
9. *Koŋ nyege moɔ biiri;* not burn grass  
And not children of those who burns grass
10. *Koŋ kpɛ naŋa yiri zulumbogi biiri;* not enter scorpion house children  
Children of scorpion
11. *Koŋ nye walaa ma mine pɔge;* not see antelope mother  
Wife of those who will not see antelope

**TEXT (17) 7. Dakpaaleɛ pɔgeba dannon**

1. *Sabie sawarema mine* rain drop mothers  
Mothers the of rain droplets
2. *Viire viire sagoore biiri* Round round rumbles children  
Descendants of the one that rumbles round
3. *Zempoora ne Guri biiri;* *Zempoora and Guri* children  
Descendants of *Zempoora* and *Guri*

4. *Maŋ miire lee tanna biiri;* Always raining turn thunder children  
Descendants of thundering amides rain;
5. *Tanne kyɛ koŋ mi biiri;* Thunder but not rain  
Descendants of thunders without rain
6. *Mɔŋ tɛɛ kyɛ seŋ kpeemɛ biiri;* Descendants of concocted herbs to revives/resurrect the  
dead
7. *Selle ne Gyuumo biiri;* Descendants of hawks and vultures
8. *Pɔntɛ ne lonne biiri;* Descendants of frogs and toads
9. *Dɔŋ ba vesle koŋ manne taa biiri;* Descendants of beauty that cannot be compared
10. *Tanne-ko tee biiri;* Thunder kill tree children  
Descendants of lightning bolt that kills tree;
11. *Tanne ka doma zo biiri;* Shout and enemy run away children  
Descendants of the thunder bolt that strike and the  
enemy flee
12. *Sãã koɔbo koŋ sãã diibu biiri;* Disrupt farming not disrupt food children  
Descendants of disrupt farming and not the  
eating/food
13. *Sapii kpɛ teŋa, ka nuuri kyɔ biiri;* Lightning bolt enter ground, hand hang  
Descendants of the lightning bolt that strikes the  
grounds.
14. *Belle kono koŋ mi daare biiri;* Deceive crying not rain day children  
Descendants of rumbling but will not rain that day

**TEXT (18) 8. Kowereɛ pɔgeba dannoo**

1. *Pɔgebile pɔɔ were baɲna biiri;* Descendants of those who bisected a pregnant woman
2. *Pɔgebile pɔɔ were baɲna;* Pregnant woman cut open and see;
3. *Dakoore saana goɔ bare yeɲe* bachelor stranger stop leave sense  
Bachelor's stranger stop without fear;
4. *Kɔmpiiri zoma nambɔgloɲ biiri* Descendants of those who fish in a flooded river;
5. *Maɲ ɲma nuuri sɛle gonni biiri;* Descendants of those who cut hands to transplant  
cotton;
6. *Maɲ dɛlle goɛɛ kye nyɛ gyɛɛ* Stage corpse and see eggs
7. *Dabeg bɛrɛ zɛle pɛnɛ;* Descendants n of those who lift big pellet and shout;

**TEXT (19) 9. Teeree/Somboɔɛɛ pɔgeba Dannoo Teeree/Somboɔɛɛ**

1. *ɔmaadaa woɔ yɛrɛ kono mine pɔge;* Male monkey bag, wear crying;  
Wife of those who hang monkey's skin bag  
and cry;
2. *ɔmaadaa zoore lere omeɲa mine pɔge;* Male monkey, lock itself woman  
Wife of a monkey that entangled itself with  
its tail;
3. *Do tee lee sigre tulimo mine pɔge;* Wife of those come's down from a tree with its  
fore legs;
4. *Golonɲolon ɲmaazɛɛ mine pɔge* Wife of the Zigzag red monkey

5. *Tampuori koŋ zagre sagre mine pɔge* Refuse dump not refused rubbish woman  
Wife of a refuse dump who never refused rubbish;
6. *Ba so bone kyɛ di gaŋ o soba mine pɔge lɛ;* Own something but eat more than the owner  
Wife of those who reap where they did not sow;
7. *Nannyigi baalaŋ sɛɛ pɛmmo ma* Thief weak better than borrow  
Wife of a weak thief is better than borrowing
8. *Kombaŋ dɔgrɔ ma pɔge;* Not know relation pɔge  
Wife of those who doesn't know relation

**Nan̄kpaana dannaŋ**

**Hunter's appellation**

**TEXT (20) 1. Nan̄kpaana meɛloŋ lee**

1. *Nan̄kpaana meɛloŋ lee,* Hunter's dew has fallen,  
1. *Nan̄kpaana baala koŋ yɔ;* And the weak hunter can't hunt  
2. *Nan̄kpaana meɛloŋ lee,* Hunter's dew has fallen,  
3. *Nan̄kpaana baala koŋ yɔ;* And the weak hunter can't hunt  
4. *Nan̄kpaana meɛloŋ lee,* Hunter's dew has fallen,  
5. *Nan̄kpaana baala koŋ yɔ;* And the weak hunter can't hunt  
6. *Nan̄kpaana meɛloŋ lee,* Hunter's dew has fallen,  
7. *Nan̄kpaana baala koŋ yɔ;* And the weak hunter can't hunt;

**TEXT (20) 2. Naŋkpaana o yuori boŋ yaa**

- |                                      |                                |
|--------------------------------------|--------------------------------|
| 1. Naŋkpaana o yuori boŋ yaa?        | Hunter what is your name yaa?  |
| 2. O yuori bɔ kũũ                    | His name is, looking for death |
| 3. <i>Naŋkpaana o yuori boŋ yaa?</i> | Hunter what is your name yaa?  |
| 4. <i>O yuori bɔ kũũ</i>             | His name is, looking for death |
| 5. <i>Naŋkpaana o yuori boŋ yaa?</i> | Hunter what is your name yaa?  |
| 6. <i>O yuori bɔ kũũ</i>             | His name is, looking for death |
| 7. <i>O yuori bɔ kũũ</i>             | His name is, looking for death |
| 8. <i>O yuori bɔ kũũ</i>             | His name is, looking for death |

**TEXT (20) 3. Naŋkpaana ko biŋ kyɛ boɔloɔ o saa**

- |   |  |
|---|--|
| 1. <i>Naŋkpaana ko biŋ kyɛ boɔloɔ saa</i> | Hunter kill down and calling for help        |
| 2. <i>Aŋ naa boɔle n meŋ?</i>             | Who will call me too?                        |
| 3. <i>Naŋkpaana ko biŋ kyɛ boɔloɔ saa</i> | Hunter kill down and calling the father      |
| 4. <i>Aŋ naa boɔle n meŋ?</i>             | Who will call me too?                        |
| 5. <i>Naŋkpaana ko biŋ kyɛ boɔloɔ saa</i> | Hunter kills and calling the father for help |
| 6. <i>Aŋ naa boɔle n meŋ?</i>             | Who will call me too?                        |
| 7. <i>Aŋ naa boɔle n meŋ?</i>             | Who will call me too?                        |
| 8. <i>Ka n meŋ wa e boŋ?</i>              | For me also to come and do what              |
| 9. <i>Bombeɛ ko biŋ kyɛ boɔloɔ saa</i>    | Kill bad thing down and called father        |
| 10. <i>Aŋ naa boɔle n meŋ?</i>            | Who will call me too?                        |
| 11. <i>Bombeɛ ko biŋ kyɛ boɔloɔ saa</i>   | Kill bad thing down and called father        |

- |   |                                       |
|---|---------------------------------------|
| 12. <i>Aɲ naa boɔle n meɲ?</i>          | Who will call me too?                 |
| 13. <i>Bombeɛ ko biɲ kyɛ boɔloo saa</i> | Kill bad thing down and called father |
| 14. <i>Aɲ naa boɔle n meɲ?</i>          | Who will call me too?                 |
| 15. <i>Aɲ naa boɔle n meɲ?</i>          | Who will call me too?                 |
| 16. <i>Ka n meɲ wa e boɲ?</i>           | For me also to come and do what?      |

**TEXT (20) 4. Nyaa nyaa nyaa**

- |                          |                               |
|--------------------------|-------------------------------|
| 1. <i>Nyaa nyaa nyaa</i> | <i>Nyaa nyaa nyaa (sound)</i> |
| 2. <i>Kpanaaɲ ko</i>     | Hunter's kill                 |
| 3. <i>Nyaa nyaa nyaa</i> | <i>Nyaa nyaa nyaa (sound)</i> |
| 4. <i>Kpanaaɲ ko</i>     | Hunter's kill                 |
| 5. <i>Nyaa nyaa nyaa</i> | <i>Nyaa nyaa nyaa (sound)</i> |
| 6. <i>Kpanaaɲ ko</i>     | Hunter's kill                 |
| 7. <i>Nyaa nyaa nyaa</i> | <i>Nyaa nyaa nyaa (sound)</i> |
| 8. <i>Kpanaaɲ ko</i>     | Hunter's kill                 |



**TEXT (20) 5. Naɲkpaana nimiri la maɲ nyɛ**

- |   |  |
|---|--|
| 1. <i>Naɲkpaana nimiri la maɲ nyɛ yee</i> | hunter eye see<br>It is the hunter's eye that sees |
| 2. <i>O nimiri la maɲ nyɛ</i>             | his eye sees<br>It is his eye that sees            |
| 3. <i>O nimiri la maɲ nyɛ</i>             | his eye sees<br>It is his eyes that always sees    |

4. *Kye o nimiri naa maŋ ko*

but his eyes not kill

But it is not his eyes that kills

**Koore solo dannon**

**Appellations of great farmers**

**TEXT (21) 1. Koore Soli Dannon**

**Great Farmer's Appellation**

1. *Koore koŋ boŋle eŋa;*

farmer not touch body

A farmer that will not touch his body;

2. *Koore koŋ zey teŋa*

farmer not sit down

A farmer that will not sit down

3. *Konoore dɔndoma;*

contract enemy

Contract's enemy;

4. *Kuuri naa;*

hoe chief

Commander/chief of hoe;

5. *Koore to-koŋ-dan;*

farmer will not finish before

Colleague farmer will never finish before

him;

6. *Koore nakyige;*

farmer nakyige

Farm worrier

7. *Vɔglaa naa;*

8. *Tage ka teŋa lan;*

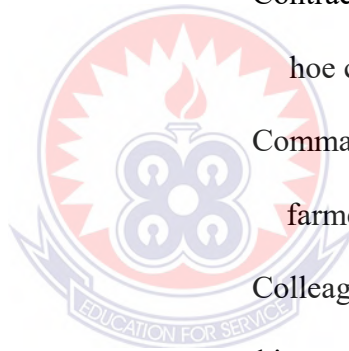
pull and ground shake

Shake the ground when farming;

9. *Tage ka kuuri ŋmaa noore!*

pull and hoe cut mouth

Pull and the hoe blade sharpened;





10. *Zikuonaa kooɔraa;* dry place farmer  
The one who farms when the ground is dried;
11. *Koŋ kyelle saa maaron;* will never wait for rain  
The one who will not wait for rain;
12. *Puo koŋ buli moɔ;* farm not grow weeds  
He whose farm will never grow weeds;
13. *Gaa weɛ ka zie ba kyele;* go to farm before day break  
He goes to farm before day breaks;
14. *We yeloŋ wekoɔraa;* farm large farmer  
The large farm owner;
15. *Bore kyɛ yaare bare;* sow and spread away  
Sow and pour some away;
16. *Kɔrema koŋ teere k'o pere;* patreach not think remove  
But patriarch will not think of removing;
17. *Kɔrema kyiiɛɛ we-yeloŋ poɔ kpe yooɔbo* patriarch taboo large farm stomach roaming  
Patriarch hate roaming in a large farm
18. *K'o na yɔ la,* that it will roam,  
That it will roam
19. *A koŋ baŋ o yiri zie kuli,* cannot know its house side go home  
And cannot locate its house
20. *Kɔrema dan koŋ tu o puo poɔ.* Partridge will not pass it farm  
Partridge will never passed through his farm

**TEXT (21) 2. Koore soli dannon**

1. *Koore kon bogle ehe woi!* Farmer not scratches body woi  
'A farmer that is not lazy'!
2. *Koore kon kpe sigi woi!* Farmer not enters hut woi  
'A farmer who does not sit in shade'!
3. *Koore kon kyelle saa maaron* Farmer not wait rain drops  
'A farmer who does not wait for the rain to farm'

**TEXT (21) 3. Koore soli dannoo**

1. *Gandaa to nyaa,* hero touch his chest  
Hero, knock his chest,  
and no man come out  
And no man appear
2. *Ka doo ba yi;*
3. *Gandaa gaa koobo,* hero went farm  
Hero went to weed,
4. *Te zoro na baa;* and run like dog  
And runs like a dog; (simile)
5. *A kpe kyaara doo,* enter face men  
He faces men,
6. *Ka tɛmpɛɛ nyɛ taa,* tɛmpɛɛ see themselves  
And tɛmpɛɛ see themselves
7. *A nyegrɛ salema,* shines like gold  
And shines as gold, (simile)
8. *K'o kyiere bamban.* And shout bamban  
And he shouted bamban. (Onomatopoeia)

**TEXT (21) 4. Koore soli dannoo**

1. *Koore gandaa*                      great farmer  
A great farmer
2. *Fo yideme dan ba di nan;*      your house people has not eat poverty  
Your people had never experience poverty
3. *Fo man ko la yuoni dayeni*      you farm year one  
You farm one year
4. *Kpe soro gori;*                      enter count dowry  
And you can get a full dowry;
5. *A yiri pogebe zaa,*                      the house women all  
All the women in the house
6. *Kukuri pogebe naane be?*          Hoe handle women are they not  
Are not from the hoe/farming?
7. *A yiri na po la,*                      it is house this  
It is in this house
8. *Ka bikpeere zaa nyuoro buulu;*      that orphans all drink porridge  
That all orphans drink porridge;
9. *Ka pgekoba ere bie bie;*              widows grind every day  
And widows grind day by day;
10. *Ka moore meḡ man ḡme logo kyε yi.*      Moosi also beat logo and out  
And the Mooshis rest before leaving

**TEXT (22) Zɔɔre dannoo**

1. *Gaa la ba zɔɔre zie* go to their fighting place  
Went to fight/war
2. *Gandaa biiri gaa la ba zɔɔre zie* warrior children for fighting  
Warriors went to war
3. *Gandaa biiri gaa la ba zɔɔre zie yaa* warrior children for fighting  
Warriors went to war
4. *Gaa zɔɔ kye lee wa kuloo.* Go and fight and going back  
And conquer and now going back home

**TEXT (23) Pɔge soli dannoo**

**Great woman's appellation**

1. *Yikpon kɔɔn-ɔnna;* big house water fetcher  
One who fetches water for a big house
2. *ɔn dɔɔna ka te nyu;* fetch stir give us to drink  
Fetch and stir for us to drink;
3. *ɔn ηmaa te ka te nyu;* fetch cross us to drink  
Fetch for us to drink;
4. *Tɔre velaa k'o ta direbe;* share good to reach eaters  
Share it well to get to everybody;
5. *Pɔge koŋ-doge dāã nɔnyemaa* woman no brew pito nɔnyemaa  
Woman that will not brew bad pito



6. *Pɔge na-lenne-o-to-bile;* woman that will lick her colleague's child  
 Woman that will never discriminate;
7. *Daŋ koŋ dɔɔ marwara;* will never cook marwara;  
 Will not cook uncooked food
8. *Kpɛ ka yiri mɛ-mele.* Enter and house build round  
 Enter and build the round

**TEXT (24) 1. Gandaa meeroŋ dannaŋ warrior/Hero's appellation**

1. *Gandaa pɔloo yuoni,* hero growth year  
 The year of the hero
2. *K'o veŋloŋ gaŋ* his gentleness lie  
 See his gentility
3. *Ka nyaa wuo pane,* and chest build like door  
 And the chest like a door
4. *Te manne gbengni;* like lion  
 Like a lion
5. *Ka noore buli kɔɔloŋ,* and mouth grow hair  
 And the mouth with hair
6. *Te manne zoɔla,* to measure zoɔla  
 Like bears
7. *Gandaa maŋ kyɛŋɛŋ,* great will walk  
 Great man walks

8. *Ka uuruŋ daa teɛ;* and dust takes over  
And dust blow (hyperbole)
9. *A yeli yeɛ,* and say something  
And say something,
10. *Ka moɔ ba buli;* and grass not grow  
And grass never grows; (hyperbole)
11. *A tanne dɔɔ,* and shout man  
And shout at a man,
12. *K'o sɔɔre lage,* his liver remove  
And his liver removed, (hyperbole)
13. *K'o yoɔre zo-kpe;* his penis run inside  
And his penis run inside; (hyperbole)
14. *A kaa neɛ dɔɔ kaabo,* and look person man looked  
Look at a man in a manly way,
15. *K'o mii yi le.* And will shake out fall  
And he shivers and fall.

**TEXT (24) 2. Gandaa dannon                      Warrior/Hero's appellation**

1. *Gandaa pɔloo yuoni,* hero growth year  
The year of the warrior (repetition)
2. *Tandere zinjzinj,* bow zinjzinj  
His heavy bow,

3. *Ka piime zele bɔre;* arrows poison Patton  
And the arrows poison like patton.
4. *Tee nyere kyɛ ko dɔɔ;* shoot missed but kill man  
He Shot and missed but kill a man
5. *Tee wɔɔ kyoli,* shoot elephant pierce  
Shot pierce elephant,
6. *Te nyɔge gbɛɲni,* catch lion  
And catch lion,
7. *Gandaa pɔloo yuoni,* hero growth year  
The year of the warrior
8. *Gandaa tuo tuobu,* hero carry luggage  
And he carry luggage,  
and elephant take carry not  
And elephant could not carry?
9. *Ka wɔɔ de tuo fãã;*
10. *Gandaa zɔɔ zɔɔre,* hero fight fighting  
He fought a fight;
11. *Ka pɔla pie zɔɔ fãã;* and young men ten fight not  
Which ten men couldn't fight ;( hyperbole)

**TEXT (24) 3. Gandaa dannɔŋ**

**Warrior/murderer's appellation**

1. *Kpɛ yi toŋ dɔɔ toma;* enter out do man work  
Armed in a warrior's gear

2. *Ka tambaa koŋ kpell;* the bow stick cried kpell  
The bow bell gives the shrills sound
3. *Ka dɔndɔmɔ vɔgle teŋa;* the enemy burn ground  
And the enemy go crashing down.
4. *Kɔɔ vuo dendeŋeŋ* you remove the sword  
And pulls out the sword
5. *A piri baa poɔ* remove dog stomach  
And cut open the stomach of the dog
6. *Ka zɛɛ vere vere* and blood spill spread  
And blood spills
7. *Kɔɔ dara ana poɔ* you swim in it  
And he swims in it
8. *Iri dɔma sɔɔre;* remove enemy's liver  
Remove the enemy's liver
9. *Maale ne zɛɛ kana* cook and concoction  
To fry the concoction for the initiation
10. *Kye de dɔɔ lama,* but take man scrotum  
And take the man's balls
11. *Toore ne zɛɛ kpore;* cover murderer  
To sheath the concoctions pouch
12. *A vuo dɔɔ dɔɔlon,* remove man's penis;  
And remove man's procreation



13. *Maale nan̄kpãã wulee*                      make hunter's whistle  
and turn it into hunter's whistle
14. *Kyε de zuɲmane;*                      but take skull  
And take the skull;
15. *K'o manne z̄εε ɲmane;*                      its equal z̄εε calabash  
As a drinking calabash for the concoction.
16. *Z̄εε dirbe dãã ɲmane.*

**Nabi solo dannoo**

**Appellations of wealthy people**

**TEXT (25) 1. Nabi solo dannoo**

**Appellations of wealthy people**

1. *Nabiiri yiri la kare gεε:*                      chief children house we going  
We are going to chief's palace:
2. *Tanyε yiri la kare gεε;*                      Tanyε house we are going  
We are going to Tanyε's house;
3. *Wullookyε yiri la kare gεε;*                      Wullookyε house we are going  
We are going to Wullookyε's house;
4. *Bayong yiri la kare gεε,*                      Bayong house we are going  
We are going to Bayong's house,
5. *Lenso kare tuo peε ne ɲmane*                      that is why we are carrying basket and calabash  
That is why we are carrying basket and  
calabash
6. *Nabikora yoe la kare pora*                      old chief's names that we are mentioning  
We are mentioning the names of the old chiefs

7. *Dmantuo maŋ ɲɛre la* bitter calabash always break  
A bitter calabash breaks
8. *Ky'a tuo ba baara* but bitter will not finish  
But the bitterness will never finished
9. *Pampana ɲa,* nowadays  
Nowadays
10. *Sompoore naaloŋ la yi;* pesewas chiefs come out  
Pesewas chieftaincy is what we  
experiencing;
11. *Zegrepaala la ana:* shaking new is that one  
A kind of new show-off
12. *Ka zagla maŋ yeli k'o waa la naa* and this person say he is a chief  
And people claim they are chiefs
13. *Kaa waa naa;* they are chiefs  
Claiming to be chiefs
14. *Belaa naaloŋ mɔɔ?* What chief that  
What sort of chief?
15. *Pɔge yeni naaloŋ na be?* Woman one chief  
Is it the one wife chief?
16. *Suli dire naaloŋ ba yinaa* burn eating chief  
Is it the eating alone type of chief
17. *Aŋ na waa naa mɔɔ,* who will be a chief  
Who will even a chief,

18. *Kye gana pɔge yeni sɛnɛn*

and sleep woman one mat

And be sleeping in one woman's mat.

**TEXT (25) 2**

**appellation of wealthy people**

1. *Yenti, yii, ta!*

One, two, three!

One, two, three!

2. *Nabi kora la ka te sɔre baare;*

old chiefs we are counting

We are counting the old chiefs

3. *Danteɛɛ Bayong,*

Danteɛɛ Bayong,

4. *Ɔmɔfɔbɛɛ Taneɛ,*

Ɔmɔfɔbɛɛ Taneɛ,

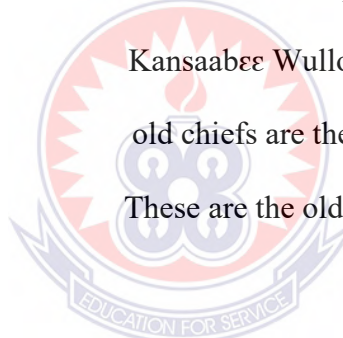
5. *Kansaabɛɛ Wullookye*

Kansaabɛɛ Wullookye

6. *Nabi kora aɲ la le.*

old chiefs are these

These are the old chiefs.



**TEXT (25) 3. Nentegroɲ dannoo**

**Appellation of wealthy people**

1. *Te waana kɔɔ kɔɔla:*

we coming and you calling

We are coming and you are becoming;

2. *Kare ta kyɛɲ le;*

that we walk like that

That we shouldn't pass like that;

3. *Kare woɲ a korɔ naɲ nyuoro;*

that we hear the smell of the old

That we should smell the old things

4. *Ka a lori poore kye gu gboga* we untie our stomachs but our bags  
And empty our stomachs and get ready with our  
bags
5. *Salma nyeene!* Salma relative  
Relation of gold!
6. *Su gaana nyeene!* wear walk relative  
Wear and walk majestically relation!
7. *En gaana nyeene!* Wear and walk relative  
Put on and walk majestically relation!
8. *Do pee kaa nye te* climb roof look see us  
Climb roof top and see us
9. *Kɔɔ poɔ bɔɔ pele ne te,* if your stomach is not white with us  
If you are not happy with us,
10. *Te nmaara teɲ leɛ kulo.* We half go back home  
Then, halve of us will go back home.
11. *Te wonee fo yuori;* we hearing your name  
We have head your name;
12. *Dɔɔbil yeni kye gaɲ pie;* boy one but more than ten  
One but more than ten;
13. *Pɔgeko-wɔɔra;* widow feeder  
The one who share for widows;
14. *Bikpee-guolo;* orphans feeder  
The one who care for the orphans;

15. *Dendɔre yelmaala;* house problem solver  
Problem solver;
16. *Haane kããtoɔra;* blackberry oil extractor  
The one who extract oil from blackberry;
17. *Kyoomaŋ weere teŋa.* Sheanut wasting ground  
Shear knot are wasting on the ground.

**TEXT (25) 4. Nentegroŋ                      appellation of wealthy people**

1. *Dɔɔbil tegroŋ zarkuri,* boy heavy like mallet  
Heavy like mallet,
2. *Fo saa naŋ da be be,* your father when there  
When father was alive,
3. *O daŋ ba gbiri di vi;* he never sleep eat shame  
He has never been shamed;
4. *O daŋ ba dii leɛ kuri,* he never compact and go back  
He never stored and went back to it,
5. *Ka mineŋ ba leɛ ta,* if some turn reach  
If new one have not reach,
6. *Ka o nyɛ ta.* For him to see  
For him to be sure.
7. *O daŋ ba mele leɛ wele,* he has never build and destroyed  
He has never gathered and scatter
8. *Ka a mineŋ ba sullo ka o nyɛ ta.* If others are not burning and he sees

- If new ones has no reach for him o sure.
9. *Kɔre korɔ kyɛ eɲ paala bal,* take out old and put new clan  
Remove old ones and store new ones,
10. *Pɔgekɔba k'o da wɔɔɔ,* widows you were feeding  
You were sharing for the widows,
11. *Bikpeere k'o da guolo,* orphans you were feeding hem  
You were feeding orphans,
13. *Kɔre bare kyɛ eɲ paala nyeɛɛ;* take away and put new relative  
Take away and restock relative;
14. *Pɔgeyaare zokpebo zie;* daughters run inside place  
A refuge for your daughters;
15. *Salma yi wa yɔɔ te.* Gold come and pay us.  
Gold come and pay us.



**TEXT (27) 1. Dannoɲ yɛɛ mine**

**General appellations**

1. *Tanne ka ɔɔre yi dɔma* shout and cold out enemy  
Shout and enemy feel cold
2. *Tanne ka dɔma nuuri kyɔ* shout and enemy hands hang  
Shout and enemy hands up
3. *Tanne ka dɔma zo sɔgle* shout and enemy run hide  
Shout and the enemy run into hiding
4. *Gbeɲime poɔ gbeɲine* lions in lion  
Lion among lions

**TEXT (27) 2**

- |   |   |
|---|---|
| 1. <i>Baŋ puori koŋ baŋ poɔ</i>             | know back not know stomach<br>Something deceptive                 |
| 2. <i>Bombes gyɛɛ</i>                       | mysterious eggs<br>Mysterious eggs                                |
| 3. <i>Maŋ kpoli kyɛ wɛge</i>                | always rotten but hatch<br>Rotten yet hatch                       |
| 4. <i>Kɔɔ poɔ daŋmaa daŋ koŋ baŋ kyilli</i> | water inside root never change<br>Root in water will never change |

**TEXT (28) Dirge appellation**

- |   |   |
|---|---|
| 1. <i>Maa daŋ ba nyɛ kũũ k'o ko lɛ,</i>       | me never see death kill like this<br>I have never seen death like this before |
| 2. <i>Yee yeee yee yee</i>                    | yee yeee yee  |
| 3. <i>A tuuro neŋkpeene yoŋ koorɔ bana</i>    | selecting strong people only killing them<br>Killing only strong people       |
| 4. <i>Yee yeee yee</i>                        |   |
| 5. <i>N daŋ ba nyɛ kũũ k'o ko lɛ</i>          | I never see death kill like this<br>I have never seen death like this before  |
| 6. <i>Yee yeee yee yee</i>                    | yee yeee yee  |
| 7. <i>Ka kũũ maŋ gaŋ mane ka yɛ beere kũũ</i> | death cross sea and you trace death<br>A death that you trace to over seas    |
| 8. <i>Yee yeee yee yee</i>                    | yee yeee yee  |
| 9. <i>Nɔŋkũũyiree ba yãã ka yɛ tere nolee</i> | Nɔŋkũũyiree they that you bring chicken                                       |

- Nɔŋkũyiree they said you should bring a chicken
10. *Yee yeee yee yee* yee yeee yee
11. *Ka a tere nɔlee ka ba wuli ye bogi* that a chicken they show you hole  
A chicken for them to show you your grave
12. *Yee yeee yee yee* yee yeee yee
13. *Zagesaanaa nii; anaŋ noma gbeŋni noɔreŋ* spoil kraal cattle; that sweet lion mouth  
The beef of a destroyed kraal is sweeter in the mouth  
of lion
14. *Yee yeee yee yee* yee yeee yee
15. *Zagesaanaa nii gbeŋkorɔŋ baaraa* spoil kraal cattle; old lions finished  
Destroyed kraal cattle is been finished by an old  
lion
16. *Yee yeee yee yee* yee yeee yee
17. *Banaŋ nɔŋ tewɔmɔ kyɛ kperɛ tewɔmɔ,* they like fruits but destroy fruits  
They like fruits and they are destroying them
18. *Yee yeee yee yee* yee yeee yee
19. *Banaŋ nɔŋ ba ba-kãã kyɛ zeɛɛ kããtoɔɔ* they like dog oil and smearing pounded one  
Hey like dog oil, yet they smear sheabutter
20. *Yee yeee yee yee* yee yeee yee
21. *Ka nɔŋ kũũ naa, kũũ boŋ maŋ ko ŋaa.* If not like death, what death kill like this  
What kind of death is this if you claim you don't  
like it?
22. *Yee yeee yee yee* yee yeee yee



23. *Aɲ daɲ nyɛ kũũ k'o ko lɛ?*

Who has ever see death kill this way?

Who has ever seen death this way?

24. *Yee yeee yee yee*

*yee yeee yee*

25. *Nembuo daɲ nyɛ kũũ k'o ko lɛ?*

Whoever see death kill this way?

Have you ever seen death this way?

26. *Yee yeee yee yee*

*yee yeee yee*



## APPENDIX 2

### Interview schedule questions

These questions are to serve as a guide to the researcher to enable him seek answers to his research questions. The researcher assured respondents that, the information that will be provided will be treated confidentially and strictly for academic purposes.

**These questions are to be answered by elders, hunters, clan heads, land lords of the various sections of the research area that constitute the Eremon traditional area.**

1. Who are you please? (your name)
2. Which clan do you belong please?
3. Does your clan has an appellations?
4. Could you please recite your clan appellations?
5. Does you and your husband /wife have the same appellations?
6. Could you please tell me why people recite /sing praises to people?
7. What are some of the things/ activities that requires appellations?
8. Do ordinary people recite war/ hunters appellations for fun?
9. What are the nature of some of the appellations?
10. Could you please share with me how people react when they are being praised?
11. Could you please give me examples of caliber of people that we sing praises to?
12. In which context do people composed appellations?
13. What are some of the occasions that necessitate the use of appellations?
14. What are some of the roles appellations play in the live of the people?

### APPENDIX 3

*The researcher (right) in an interview session with the chief hunter.*



*The researcher (right) in an interview session with a woman giving appellations*



*A woman reciting an appellation while grinding flour*



*Picture of a landlord giving clan's appellation*

