

**UNIVERSITY OF EDUCATION, WINNEBA**

**LITERARY ANALYSIS OF SELECTED DANGME WAR SONGS**

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**Thesis in the Department of Ga-Dangme, Faculty of Ghanaian Languages,  
submitted to the School of Graduate Studies, University of Education, Winneba in  
partial fulfillment of the requirements for the award of the Master of Philosophy  
(Ghanaian Language Studies- Dangme) degree.**

**NOVEMBER, 2022**

## DECLARATION

### STUDENT'S DECLARATION

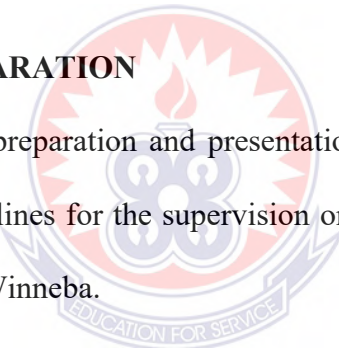
I, MANASSEH DOE KOFI ACCAM, declare that this thesis, except quotations and references contained in published works which have all been identified and duly acknowledged, is entirely my original work, and it has not been submitted, either in part or whole, for another degree elsewhere.

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### SUPERVISOR'S DECLARATION

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



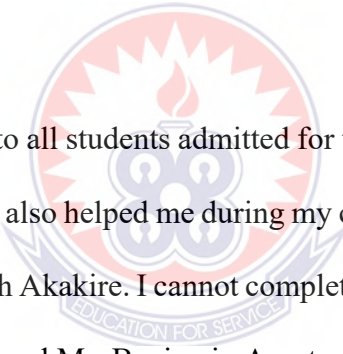
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The logo of the University of Education, Winneba, is a circular emblem. It features a central sunburst or starburst design in white and red. Below the sunburst is a blue shield with a white cross and a white flame-like shape. The shield is set against a red background. The words "UNIVERSITY OF EDUCATION" are written in white around the top inner edge of the circle, and "EDUCATION FOR SERVICE" is written in white around the bottom inner edge.

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## **DEDICATION**

I dedicate this work to my friend Mr. Elike Blepony, my children (John Jerry Buernortey Accam, Jerome Mawujingua Accam, and Joseph Mawusuor Accam) my wife Mrs. Mary Gbagbekuor Agbofu-Accam, and all my family and the descendants of Mad. Janet Korkor Atsu.



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## ABSTRACT

This thesis is a literary study of Dangme war songs. The work discussed the structure, themes, and style in some Dangme war songs. The research discussed the aesthetic values of these war songs among the people of Ada. Both primary and secondary data were sourced for the analysis. The primary data collection was obtained through recording and personal consultations and observations. The secondary data were sourced from documents which have some war songs in print. The study revealed that there are various themes embedded in Dangme war songs that point or at least make reference to the history, religion, and culture as well as the harmonies and tensions within the Dangme society from which these songs were drawn. It also came to light that most Dangme war songs are structurally composed in single stanzas with lines ranging from four to twelve lines. The number of words per line ranges from two to eight. The study revealed also that Dangme war songs are styled in simple and compound sentences and full of repetitions, metaphors, symbolism, parallelisms, repetition among others that help to communicate clear messages and intents of the warriors. It also demonstrated that the war songs of the Dangme people fall into three categories; preparatory, operational, and celebrative songs which are cornerstones in boosting the warriors' morale. It is hoped that this work will add up to the existing literature on the Dangme language and also serve as a great resource material for learners and teachers of language and literature, especially Dangme.



## CHAPTER ONE

### GENERAL OVERVIEW OF THE THESIS

#### 1.0 Introduction

This thesis examines some Dangme war songs. The work discusses the structure, style, and themes in some Dangme war songs. War songs played pivotal roles during the wars and the battles the Dangme people fought in the 17<sup>th</sup> and 18<sup>th</sup> centuries (Amate, 1999). The songs provoke warriors' thoughts, feelings, and moods to fight for the liberation of the Dangme state. The slogans, songs, and music that are performed during the war instill hope in the warriors and encourage them to continue the fight until they attain victory. The war songs that were linked to the hard-fought struggle were the bedrock or cornerstone in boosting the fighters' morale. Matiza and Mutasa (2020) posit that war songs instill hope in the warriors and encourage them to continue the fight until they win. The language embedded in the war songs ooze with power and urge the warriors to fight on despite all odds.

#### 1.1 Background of the study

Nomo (2016) posits that there are so many ways through which suppressed emotions are released. One of these ways is through singing. Songs play a social role similar to that of language. He argues that, in Ghana and among the Dangmes in particular, the song is one of the main connections between man and his creator and serves as his constant companion. He adds that among the Dangmes, there are songs that tell stories, explain mysteries, and express feelings and insights. There are songs to accompany the things one does from birth to death; songs to guide the spirits of the dead to the world beyond this

one. There are songs also that go with the movement of works; sowing, grinding, hunting, and fishing among others.

Sanortey (2012) posits that songs are very important forms of communication. Through songs, one can identify some important people and the legacies they have left behind in society as well as why and how certain things are done among some groups of people. Citing Geraldo (2001:22), he states that art is simply the communication of emotions and that sentiments experienced a thousand years before us could still affect us today because of the way they are evoked. Through the aesthetic values of songs, one can link the past to the present and identify where he or she belongs. This is common with origin of settlements, clans, and traditional occupations. A song serves as a source of entertainment. It also sometimes teaches morals. The song can be used to admonish bad behaviour and make people patriotic. Again, the song is also used to encourage good behaviour. Songs add music, and enjoyment and curb boredom. Songs call for audience participation and bring the performer and the audience together for an interactive performance, Agyekum (2013).

Huber (1963) makes a statement about singing among the Krobos. According to him, the Krobos sing any time of their wakeful life, except at meals. He cited some occasions when the Krobos sing as during marriage ceremonies, naming ceremonies, funerals, and during work. It is therefore not surprising to find the Dangme people singing while at work. Women use songs to advertise their wares to attract customers or defuse boredom. The

men also use songs to drive, coordinate and synchronize the energy of the workforce during the performance of some works involving the exertion of physical energy.

Nketia (1974) adds that songs can be a very important avenue of verbal communication, a medium for creative verbal expression which can reflect both personal and social experiences. Hence, they contain themes that revolve around events and matters of common interest and concern to the members of a community or social groups within it. According to him, a song, not only in Africa but in the entire world has become so complex in the modern world. In Africa, the song contains different aspects of culture and tradition. Besides, it provides some sort of synergy between the old and new generational cultural practices. The advent of technology and industrial activities foster into Africa, a new trend of culture. The experience and creative ways of the African continent that shape and mould their ways of life are still in existence in most African cultural settings. Nketia (1970) cited in Ambasaki (2019) posits that in Ghana, traditional songs may be described as the aggregate of musical pressings in which linguistic, ethnic, tribal or clan groups specialized in the pre-European era and which have continued to be identified with institutions that have survived the impact of recent forces of acculturation. He adds that it is by no means homogenous in form or content, for each ethnic or tribal group to maintain a distinct tradition of its own in respect of the tonal material, the type and range of instruments, forms, and repertoire. He explains further that in the past, these songs were mainly shared by people of a common culture, common social life, and common musical heritage the traditions of the people.

Singing is therefore a social and religious activity that should not be ignored in society. War song, the main focus of this thesis is no exception. It plays a major role in the lives of the warriors who see the need to embrace and preserve them. Dangme war songs are styled and full of themes, making them terse and concise. Due to the terse nature of the songs, there is the need to research into these songs to ease the work of contemporary teachers and students in their study of songs, especially war songs. It is in the light of this background that the study intends to explore the structure, themes, and the style employed in some selected war songs of the Dangme people.

### **1.1.1 The geographical location of the people of Dangme**

Oral tradition has it that, the Dangme people entered Ghana through the east. They traced their origin from Israel, Abyssinia (Ethiopia) through Ile Ife (Samɛ) in Nigeria and Huatsi in Dahomey. Fage (1966) cited in Nomo (2016) argues that the Ga-Adangme and Ewe tradition conforms to an observable cultural and linguistic pattern, namely the Kwa-speaking people. The line of migration of the Ga-Adangme group ran through Huatsi in Dahomey from Samɛ (Ile Ife) in Nigeria. Buah (1967:105-6) posits that ‘The Ga-Dangme, who occupy the Accra and the Ada areas trace their origin to the east. It is believed that they migrated from the country of Ile Ife in modern Nigeria towards the close of the fifteenth century’. The above records of Fage (1966) and Buah (1967) agree with the oral history of the Dangme that they came from Samɛ, a land lying between two rivers, the Kpɔla, (which the Hausa people of Nigeria call Kwora) and Efa. According to oral history, the Dangme left Samɛ because some groups of people were forcing them to accept their

religion against their will. The Dangme presently in Ghana occupies the southeastern part; that is the Greater Accra and part of the Eastern region. The language group has eight main dialects which form their clans. They are the Ada, the Ningo, the Prampram, Kpone, Shai, *Osudoku*, the Manya Klo, and the Yilo *Klo*. The people of Kpone are now forced to be part of the Ga people due to their closeness to Tema and the Ga language (Fiogbor et al., 2019).

Puplampu (1953) posits that, before the Dangme people crossed the Volta River to their present locations, they settled at a place called Huatsi for a very long time and later at Lorlorvor before their dispersion. Apart from the actual Dangme-speaking areas (Coastal: Ada, Ningo, Gbugblaa Kpone, inland: Krobo, Manya and Yilo, Sɛ and Osudoku), other speakers are found in large numbers in other regions in Ghana. Examples include Agotime – Kpetoe, Agortsom, and some towns in the Adaklu Anyigba district of the Volta Region. Though these people speak Dangme, they have shifted to the use of Ewe as their first language and the language of study in the basic schools (Ameka & Dakubu 2008 cited in Caesar (2012:1). According to Dakubu (1987:1-2) some speakers can also be found in the Central, Western and Ashanti Regions as farmers or smaller numbers as salary workers. There are some Dangme-speaking communities found in Essen Zogbedjiin the Circle du Tsevie, Togo. He adds that the Dangme land, as described by Puplampu (1953) indicates that the Volta River forms the eastern boundary, starting from Azizanya, where the Volta River enters the Atlantic Ocean, about eighty kilometers westwards along the coast is Kpone. Between Kpone and Tema lies the Chemu Lagoon. This lagoon and the gullies that lead into it from the boundary along the coast between Dangme and Ga lands.



The boundary goes northwards to the Akuapim Hills. Bawaleshi, some five kilometers southwards of Dodowa is the last Dangme town nearest to both Akuapim and the Ga boundaries. From a point north of Bawaleshi, Dangme land is bounded on the north by a line running along the southernmost ridges and slopes of the Akuapim hills eastwards as far as the Akorle stream. At the stream, the boundary turns northwards and follows the stream into the valleys between the mountains passing a few miles east of Koforidua far into the Akim forest. Then it turns eastwards again along the Akrum and Afram rivers to Aframso at the mouth of the Prampram, where it enters the Afram and southwards to a point a few miles west of the Volta River to Aveyime. There it turns slightly inland along a line of freshwater lagoons to the Angor creek leaving the Ewe speakers of the Tongu Confederation between it and the Volta. From the Angor to the sea, the boundary line again runs along the Volta, so that all the large islands in the Volta Delta are on the Dangme side. As the Volta River enters the sea at Azizanya, it forms the boundary between the Dangme land and the Ewe land.

### **1.1.2 The original name of the Dangme people**

Oral tradition has it that the Ewe and the Dangme people stayed together at a place called Nortsie in Ewe and the Dangmes called it Huatsi. Puplampu (1953) argues that the Ewe people were much impressed by the reckless bravery of the Dangmes, so they called them the Adawɔlawo and called their language Adawɔlawogbe. Adawɔlawo is a plural noun meaning “the recklessly brave” and gbe means language. Adawɔlawogbe, therefore, means “the language of the brave”. The Dangmes were highly pleased with this grand complimentary name, so they adopted it and the name later became Adangme and finally

Dangme (Puplampu 1953:12). According to Puplampu, the original name of the Dangme people was La li or Lɛ li meaning “the La people”. People think that the La people are Ga, that is the people of Labadi, in Accra but they are not. He draws attention to certain things which prove beyond any doubt that the original name of the Dangme people was La li or Lɛ li. In the first place, he posits that the name Adangme or Dangme never occurs in Klama. The people and their land are always referred to in Klama as La. The word Klama is the great repertoire of songs and poems in which Dangme history, proverbs, wise sayings, medicine, tradition, and romance are preserved (Puplampu 1953:24). Example of Klama songs:

1. **“Kabu ke a de Ometse ke yo ngɛ La”** – Kabu, whose wife was being troublesome, asked that Ometse, his wife, should be made to understand that there are women in **La**
2. **“A kpa ngɛ Zago nɛ a nu ngɛ La”** – That is: “Shout it out at Zago and let it be heard in La.” It means that people should proclaim a particular event loud enough in the remotest village of La to bring it to the notice of all the people of La. If La was not their name, then in these songs the Dangmes were singing the praises of, or referring to, other people and never mentioned their name, not even once in all those thousands of verses.

Secondly, he adds that the name La has persisted in some names of persons, places, and certain offices in all parts of Dangme land. Some of these names are:

- a. **Late, Lanɔ, Tɛɛla** – the names of a first-born male, a second-born male, and a third-born male of La, respectively. **Laako, Lakuɔ, and Lamle** are the

corresponding names for the first three daughters of La a family. **Lawɛɛ** and **Lawɛɛtɛ** are the names of La male twins and **Deila**, **Kɔɔla** and **Lamle** form another series of ordinal names for daughters of La parents

- b. The supposed head of the kingdom was called **Laanimo** – the king or ruler of La. They worship the goddess **Lalo** – the guardian and avenging spirit of their land, after whom the chief river which waters their land is named.
- c. The name **Lasi** which occurs frequently in Klama means “a matron of La”. In other words, an elderly woman of the La and **Lasiki** means the first daughter of a La matron.

He again, adds that there were several divisions of the La people, some of which were the **Laa-kplɛ**, the **La-wɔ**, the **La-bɔbɔ**, the **La-Sibi**, the **La-sega**, the **La-nugo**, the **La-gbɛse** and the **La-sɛku** (Puplampu 1953:15-16).

All the above-mentioned prove that the Dangmes were originally called Lali (La people) and not Adangme or Dangme people.

Oral history has it that, the Dangme people were led from Huatsi by Laanimo and moved to the Volta River and crossed it somewhere between Kpong and Akuse. After crossing, they settled on the vast grassy plain surrounding the hills of Tagologo, and as they became established, they built towns and villages all over the plain to the sea. A legend has it that the people stayed at Tagologo for a longer period until an issue broke out and they separated. They renamed the place **Lɔlɔvɔ**; an Ewe phrase meaning “love is finished.” Puplampu (1953) posits that a quarrel arose between the ancestors of modern Labadi, who were also Lali or Dangmes and formed a division of the kingdom, and the ancestors of the

modern Se (Shai), known then as the La-seku. The Labadi people were not pleased with the decision given in the dispute and there was a civil war. So, they left and went over to Akwamu and helped the Akwamu to make war on the Dangmes. According to Puplampu, it was a long war, and it brought to the Dangmes all the destruction and misery that all wars bring. That marks the break-up of the Dangme kingdom or the great dispersion and their leader Laanimo made the pronouncement and said “Lɔɔɔvɔ” which means “the love has finished” the love that binds us together is no more, it is finished. The Krobos moved to the mountains with their leader whose name the people bear, namely Aklo. Their descendants are the present-day Klobos or Kloli. Those known as the Adaali (the Ada people) settled first in Okɔhue (Okor forest), then at Okɔngmleku – an island in the Songor lagoon, and finally Big Ada where they are now (Amate 1999:7). The remnant of the Seli moved into the Shai hills nearby. The ancestors of modern Labadi, who were the first to leave, and who caused the trouble, afterward joined the Ga people at Nyanaose before coming to settle later in Labadi. Kpone, Gbugblaa (Prampram), and Ningo seem to have developed out of what must have been fishing villages of the ancient Dangme kingdom. The story of the tragedy is epitomized in the Klama song which says:

**“Laanimo be we he, nɛ mumui ye ngma kɛ tsu.”** This means “Laanimo was not at home, and weevils ate the millet – barn and all” (Puplampu 1953:20-22).

## **1.2 Statement of the problem**

Song, as an element of oral literature, preserves the language of a people. It contains their beliefs and traditions and war songs are not exception. Most of the activities of the Dangme people demand some accompaniment of songs to invigorate them for effective

productivity. Matiza and Mutasa (2020:3) averse that war songs provoke people's thoughts, feelings, and moods to fight for the liberation of one's country and also instill hope in both the liberation fighters and the masses as the songs give the warriors strength to continue fighting until victory is attained. In spite of the importance of war songs, much is not known about it and it is even perceived as songs for idol worshipers, hence the youth of today shun them. These songs are structured and styled with literary devices which appeal to the emotions of the fighters to fight harder.

Though attempts have been made by some scholars on Dangme songs, including the works of Aborchie (2013), who investigates the literary messages of Kpatsa songs as a genre. He explores the philosophical ideas hidden in the messages that these songs convey to the people. He examines the figurative expressions used in these Kpatsa songs and analysed the songs according to themes, which include persuasion, tolerance, love, mockery, assistance, protection, unity, dishonesty, and origin. Nomo (2016) also worked on a qualitative study of Klama songs. He looked at the style (literary devices), and meaning of the Klama songs. Dautey (2016) also examined the pragmatic meanings expressed in different types of speech acts in Klama songs. Ambasaki (2019) examined the structure, style, and themes of Manya Krobo's work songs. He again discussed the aesthetic values of these work songs among the people of Manya Krobo. Alimo (2021) worked on literary appreciation of Dangme play songs. He further explored the significance of the devices used in the play songs. Despite the tremendous effort made in the study of Dangme, specifically songs, not much attention has been devoted to the study of war songs among

the Dangme people. This motivated me to do this study by exploring the structure, themes, and style (literary devices) employed in Dangme war songs.

### **1.3 Purpose of the study**

The purpose of this study is to do a literary analysis of selected war songs of the Dangme people.

### **1.4 Objectives of the study**

The objectives of the study are to:

1. analyze the structure of selected Dangme war songs.
2. discuss the themes in the selected Dangme war songs.
3. examine the style (literary devices) used in the selected Dangme war songs.

### **1.5 Research questions**

This research will be guided by the following questions:

1. What structure is employed in the selected Dangme war songs?
2. What themes are portrayed in these selected Dangme war songs?
3. What style is used in the selected Dangme war songs?

### **1.6 Significance of the study**

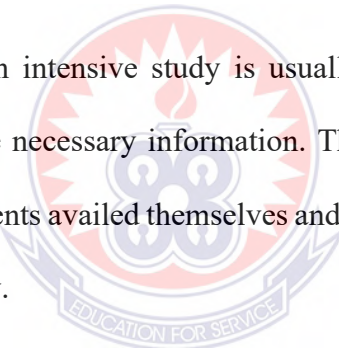
This research when completed will be useful in the following ways:

- The study will reveal the structure of the Dangme war songs and their stylistic features.

- It will also reveal the social values of the war songs among the Dangme speaking people.
- The outcome of the study will serve as a source of information to teachers and students who are into the study of language and culture at all levels of education.
- It will again add to the existing literature on war songs in particular and songs in general.
- Finally, the study will serve as reference material for future researchers in this area.

### **1.7 Limitation**

The attempt to conduct an intensive study is usually limited by the unwillingness of respondents to provide the necessary information. This study however, encountered no such challenge, as respondents availed themselves and provided the necessary information for the success of the study.



### **1.8 Delimitation**

The Dangme ethnic group comprises eight dialects. They include Ada, Ningo, Gbugblaa (Prampram), Kpone, Shai/Se, Osudoku, Yilo Klo, and Manya Klo. Though war songs are used among all the Dangme people, this study is however limited to war songs used by the Ada traditional area which comprises Ada West and Ada East Districts. The entire Dangme community cannot be used because of time constraints hence, only war songs among the Ada traditional area were used for the study. The study discussed the Dangme war songs focusing on the structure, themes, and the style employed in these songs.

## **1.9 Organization of the study**

The work is structured in five chapters. The chapter one presented the background of the study and the geographical location of the Dangme people, their origin, the break-up of their kingdom and the great dispersion. It further discussed the statement of the problem, the purpose of the study, objectives of the study and the research questions which serve as a guide to the success of the thesis. The chapter also explained the significance, the limitations, the delimitation of the study and finally presented the general organization of the study.

Chapter two discussed the literature review. It discussed the literature related to the topic under study. It looked at the following: the Dangme people and their language, definition of song and war song, characteristics of war songs, wars fought by the Ada state, significance of songs and war songs, and the structure, themes and style of war songs. Chapter three focused on the methodology of the study. It dealt with the research design, population, sample, and sampling techniques. It also discussed data collection procedures, instruments for data collection, and data analysis procedures.

Chapter four the discussions and analysis of the data collected. This chapter discussed and analysed the data collected on selected Dangme war songs focusing on the structure, style, theme, and the literary devices used in the songs. In terms of style, the songs were analysed by how the sentences are structured to create meaningful verses, the kind of literary device found in the songs, and the rhyming schemes of the selected Dangme war songs which makes them a unique genre. In the summary of the study and discussion on the findings



were presented in chapter five. It concluded the entire study and made recommendations for further research.



## CHAPTER TWO

### LITERATURE REVIEW

#### 2.0. Introduction

Singing is one of the activities Ghanaians love to do. It forms one of the basic elements in the fabric of Ghanaian society and is performed all the time. This chapter discusses the literature related to the topic under study and reviews them. It is reviewed under the following: the Dangme people and their language, definition of song and war song, characteristics of war songs, wars fought by the Ada state, significance of songs and war songs, and the structure, themes and style of war songs.

#### 2.1 The Dangme people and their language

According to Fiorgbor, et al. (2019), Dangme belongs to the Kwa group of languages. The Dangme speakers are a West African people dwelling in modern Ghana and they are about the third largest ethnic group in southern Ghana aside from Akan and Ewe. Eight tribes form the Dangme State and these are Adaa, Nugo, Gbugblaa, Kpom, Se, Yilo-Klo, Manya-Klo, and Osudoku; anglicized as: Ada, Ningo, Prampram, Kpone, Shai, Yilo Krobo, Manya Krobo, and Osudoku respectively (Fiorgbor, et al 2019). According to them, the first four tribes are situated along the eastern coast of Ghana, sandwiched between the Ewe tribes and the Ga people. The other four are interior mountain dwellers also located between the Akan race: Akyem, Akwapim, and Akwamu. They occupy the Eastern Region and the Greater Accra Region of Ghana. The Dangme tribes predominantly have fishing, farming, weaving, salt mining (wining), goldsmithing, and carving as their occupation and their language is Dangme.

Puplampu (1953) posits that, the people known today as Dangme identified themselves as La li (La people or people of La). However, the Dangme people who live beyond the River Volta, in the Volta Region of Ghana, identify themselves as Lɛ li (Lɛ people or people of Lɛ). These are the people of Agɔtime (Ewe language) or its Dangme translation Agɔ tsom, meaning ‘royal palm’. In supporting the authenticity of the La claim and identity, Terkperley (2004) writes that Dangme people as they are known now, stayed in one community in ancient times. The name they were known and called then was the people of La] (Kuwornu-Adjaottor, et al 2019). The tribes forming the Dangme State have their La names as follows in the table below:

**Table 1: Anglicized and La names of the Dangme tribes**

<b>TRIBE</b>	<b>ANGLICISED</b>	<b>LA NAME</b>
Adaa	Ada	La Okɔ
Nugo	Ningo	La Sibi
Gbugblaa	Prampram	La Kpɛ
Kpomi	Kpone	La Segɔ /Kpɛku
Sɛ	Shai	La Sɛku (Ladoku)
Klo (Yilɔ)	Yilo Krobo	La Aklo
Klo (Manya)	Manya Krobo	La Aklo
Osudoku	Osudoku	La Gbɛse / Lano

These La names were the aboriginal identity of the tribes, Fiorgbor, et al. (2019). Politically, the Dangme land is divided into eight districts namely; Ada West having Sege

as its capital, Ada East for which Ada-Foah is the capital, Ningo-Prampram having Prampram as its capital, Kpone-Katamanso which has Kpone as its capital, Shai Osudoku having Dodowa as its capital Yilo- Manya Klo having Somanya as its capital, Lower Manya Klo having Odumase Krobo as its capital and Upper Manya also has Asesewa as its capital. According to the 2021 population and Housing Census, Dangme people are about 1,194,974.

Language can be described as a means of social communication between human beings, through conventional but arbitrary associations linking meaning with sounds and tone groups to form speech on the one hand, and on the other hand, linking meaning with signs, letters, words, phrases, sentences in writing and eventually printing (Nomo, 2016). According to Fiorgbor, et al. (2019), language is the first index of a people's culture, and the first sign to inform a person that he/she is a stranger when the immediate linguistic environment changes and he/she becomes handicapped. The more a people's language spreads, the more their culture spreads. People learn languages so that they can interact with a culture and be accepted by that culture. This implies that language is a system of words and speech that people of a particular culture use to communicate meaningfully among themselves.

They add that, there are many languages in the world, but out of these, there is only one very important language in the life of a person that is significant to the growth and development of a people. It is noteworthy that language, spoken or written, in conjunction with other means of human communication, is crucial for human development. This all-

important language is the mother tongue and so is the issue of the Dangme language to the development of the Dangme people.

Amonoo (1989:4) opines that “the very first language we master, the mother tongue, is of capital importance; often it is the language we know and love best, the medium of our inmost feelings and thoughts. The mother tongue thus constitutes the deepest and most pervasive linguistic layer.” It may be that due to this reason, people who speak the same dialect and the same accent, have a strong force of kindred linguistic traits. The Dangme language is part of the Kwa group of languages. It is closely related to Ga. Dangme is the aboriginal language spoken by the people called the Dangme or the La li. The Dangme language has three tones; low, mid, and high and the meanings of words are derived from these tones. The Dangme’s thoughts and emotions are best expressed in the Dangme language since it is part of their personality.

Amonoo (1989:4-5) adds that the Dangme orthography was devised in 1952 and the representatives of the Institute of African Studies, Legon, the Bureau of Ghana Languages, and the Dangme Bible Translation Committee met in 1969 and decided on the set rules of spellings. A standardization Committee was appointed by the Bureau of Ghana Languages in 1974 to review the existing orthography, and to prepare an instructional and biblical Dangme that will be understandable to all people from the eight Dangme-speaking areas. The Committee’s work brought uniformity in the teaching of Dangme as an approved Ghanaian language for schools in the Dangme-speaking areas in Ghana.

## 2.2 Defining a song

Palmer (1965) defines song as the art of combining sounds or tones for reproduction by voice or by various kinds of musical instruments in the rhythmical, melodic and harmonic form to affect emotions. Judson (1979) posits that music is a sound made by voices or instruments arranged in a way that is pleasant to listen to. Banks (1996) opines that a song is an art of sound that expresses ideas and emotions in significant forms through the elements of rhythms, melody, harmony, and colour. Based on this definition we can say that a song can be provided through voices with instruments or a combination of both. In other words, it takes both human and non-human efforts to produce any musical piece.

According to Nyumuah (1998:19), in most African songs, the singers are divided into groups. The first group is usually made up of one person known as the cantor, while the rest of the singers from the second group is known as the chorus. The cantor leads the singing whilst the chorus sings after him or her. What the cantor sings is referred to as the call whilst the part the chorus sings is known as the response. Call and response structures take various forms. In one form, the chorus repeats exactly what the cantor sings. In another form, the chorus sings a type of refrain to what the cantor sings. That is the solo or the call, by itself usually sounds incomplete and creates some kind of suspense, rather like a question awaiting an answer. Nketiah (1962) posits that song is virtually part and parcel of African life and it is not the preserve of public occasions alone but private individuals make a song for their amusement, for relief from boredom, and as an occupational activity.

The song is music that may be performed with or without accompaniment. Songs are the oldest form of music and have been found in all cultures. Tracing the history of songs, Ambasaki (2019) citing Millbower (2000), says the earliest surviving songs are Latin pieces dating from the 1000s. These songs were traditional folk songs with mono-phonic style – that is a style with only one part. He adds that song might have come due to the need of man to communicate to God or gods; singing for healing, good fortunes of thanksgiving. For instance, the Greeks see the song as having a divine being invented by their gods' miracles and that it penetrates the soul.

### **2.2.1 War songs**

Aborchie (2011) posits that a war song is a song warriors sing when they are ready for war or after a war. It is a piece of music closely connected to war or battle, either sung while at the war front or battle to coordinate timing or linked to a task. These war songs have literary devices such as repetition, symbolism, metaphor, and run-on line among others. The language embedded in these songs oozed with power and urged the warriors or fighters to soldier /fight on despite all odds. These songs give the fighters the morale to continue fighting and give them confidence that they would win the struggle. Matiza & Mutasa (2020) add that, the slogans, songs, and music that are performed during the war instill hope in the warriors and encourage them to continue the fight until they attain victory. The war songs that were linked to the hard-fought struggle were the bedrock or cornerstone in boosting the fighters' morale. They add that these war songs provoke people's thoughts, feelings, and moods to fight for the liberation of a country. War songs catalyze battles or wars. This is because the language embedded in the songs constitutes

an art of persuasion and triggers hope because they perpetually motivate both the masses and the freedom fighters or warriors.

Azuonye (1979) opines that war songs are a universal literary phenomenon that occurs in the oral traditions of all formerly warlike societies as reminders of the poetic spirit with which heroic ancestors confronted danger on the battlefield in the pursuit of honour. Such songs are not only chanted by warriors on their way home from successful expeditions, they are also chanted in the course of actual combat on the battlefield, to sustain the momentum of the attack and to demoralize the enemy. According to Azuonye, war songs can be categorized into three main distinctions namely: (a) Preparatory Battle Songs, (b) Operational Battle Songs, and (c) Celebrating Battle Songs. He explains that preparatory battle song is a variety of battle songs with which warriors traditionally marched to battle. Singing these songs, the performers brandish their guns and machetes with gestures imitating the caution and fear with which the warriors of old made their often-risky journeys through thick rain forests in which potential head hunters generally lurked.

According to him, operational battle songs are the songs chanted by warriors in the course of actual combat. Here again, the tone is urgent and the words are full of allusions to hunting. The warriors seek to demoralize the enemy and sustain their morale by comparing themselves to a team of elephants crashing through a village. Explaining the celebrative battle songs, he points out that, they are the songs of celebration sung by victorious warriors, on their way home from successful expeditions. The singing of these songs



continues until the performers approach another village square, where upon they begin another entry procession in preparation for another arena performance (Azuonye 1979).

### **2.2.2 Characteristics of war songs**

The following are some of the characteristics of war songs among others: ((Azuonye, 1979), (Matiza & Mutasa 2020), (Aborchie 2006)).

1. War songs demonstrate the spirit of togetherness through the language of songs; communalism takes centre stage in the process of fighting for a common goal.
2. They are quite symbolic in the sense that they account for the encouragement that the liberation fighters need for the struggle to be a success.
3. Language used in war songs clearly show that the fighters or warriors are sure of coming back victorious. This strongly shows that the mood in the struggle is positive.
4. Language embedded in war songs constitutes an art of persuasion and triggers hope, encouragement, confidence, and victory
5. The language embedded in war songs oozes with power and urges the warriors or fighters to soldier on despite all odds.

### **2.2.3 Significance of songs and war songs**

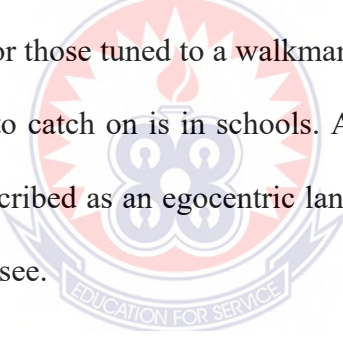
Song or music plays an essential role in the lives of mankind. In Ghanaian societies, no occasion is complete without the use of song or music. Music permeates the cultural life of the individual and community. In Ghana, most of the music that is performed is associated with dance. Owing to the extensive use of music, various musical groups are

formed by people who come together as amateur or professional musicians to perform music to entertain, encourage and educate themselves and others (Nomo 2016). Amuah et al. (2006) outlined various uses or importance of music and dance in Ghana. Firstly, they say song is used during initiation ceremonies. Such ceremonies include the diplo of the Dangme people, the Kple cult of the Ga people, Bragoro of the Akan tradition, and the Yeve cult of the Ewe people. Also, some Christian churches have special music for baptism and confirmation.

Secondly, they state that song/music is used in religious rituals, sacrifices, and worship in general. Music and dance aid in the invocation of the deities in traditional African religion. It is also used to enhance religious worship by making it interesting and as a means of attracting people to worship centers. They again state that, song or music is used in funeral situations and that it is used to announce the death of a member of the community. It is also performed to console the bereaved, entertain sympathizers, and show people that death is not the end of life. Again, song/music is used in work situations. It helps to remove boredom and acts as an aid to cooperative labour. Market women and other traders use music to advertise their wares. Farmers, masons, labourers, and other categories of workers sing or have music performed for them while they work. Political parties also use music to advertise and rally supporters. It can be used as a medium for voicing out personal and community sentiments. People sing and dance as a form of self-expression and through these, they portray how they feel about what is going on in society. It, therefore, helps them to express themselves emotionally. It can also serve as a device for

moral training and social control. Music also serves as a source of historical data for communities. Finally, song/ music serves as a means of recreation after a hard day's work.

Nomo (2016) citing Murphy (1992) also outlines the importance of songs. He said song appears to precede and aid the development of language in young children. He said a growing body of research indicates that the musical babbling produced by infants and returned by their parents is extremely important in the development of language in young children. Another importance of song that he said is that, it is hard to escape music and song as it occupies more of the world around us, in operating theatres (for heart transplanting and childbirth), restaurants and cafes, shopping malls, at sports events, in our cars and everywhere for those tuned to a walkman. It would seem that the only place music and song are slow to catch on is in schools. Again, he said the singing of songs resembles what Piaget described as an egocentric language, in which children talk, with little concern for an addressee.

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 of knowledge, surrounded by a sunburst or starburst pattern. Below the central figure, the motto "EDUCATION FOR SERVICE" is written in a banner. The entire emblem is set against a light background.

Another point of Murphy and perhaps the most important is that songs are relaxing. They provide variety and fun and encourage harmony within oneself and a group. Little wonder, they are important tools in sustaining cultures, religions, patriotism, and even revolutions. Another important use of the song by Murphy is that songs in general also use simple conversational language with a lot of repetition, which is just what many language teachers look for in simple texts. The fact that they are effective makes them many times more motivating than other texts. Finally, he says practically for language teachers, songs are short, self-contained texts, recordings, and films that are easy to handle in a lesson.

Azuonye (1979), Matiza & Mutasa (2020), and Aborchie (2006) outlined the following as the importance or significance of war songs:

1. War songs provoked people's thoughts, feelings, and moods to fight for the liberation of one's country. At their gatherings, they would remind each other and the masses through these slogans of their victory through these songs. Even when the war is coming to an end and they were sure of victory, songs and slogans instilled hope in them. The song reflects the mood of the fighters during a struggle. The way they address the masses is full of enthusiasm that victory will be curtailed.
2. War songs instill hope in both the liberation fighters and the masses as they give them strength to continue fighting until victory is attained. Warriors realize that they had been robbed by their enemies hence they are determined to overcome their enemies from their land. War songs are full of the power of hope that the war is going to be won. Thus, the language used expresses hope and it accounts for the encouragement that the liberation fighters needed for the struggle to be a success.
3. War songs are the bedrock or cornerstone in boosting the fighters' morale. The language embedded in war songs ooze with power and urges warriors/fighters to soldier on despite all odds. This means that language is a key component of a people's way of life. Their way of doing things is reflected in their language and thus language becomes an expression of hope through Dangme war songs.
4. War songs catalyze battles or wars. This is because the language embedded in the songs constitutes an art of persuasion and triggers hope because they perpetually

motivated both the masses and the freedom fighters. Songs are clear testimony that the fighters go to war for the freedom of many. The spirit of togetherness is again manifested through the language of the songs.

5. War songs are sometimes used to perform initiation rites or sacrifices for warriors/fighters before they embark on a battle. They are used to announce victory.

### **2.3 Wars fought by the Ada state**

Legend has it that, between the seventeenth and the nineteenth centuries, the history of the Ada people was troubled and dominated by one war after another. The Ada people first had to fight against the Akwamu people who attacked them at Lorlorvor and during their migration from Lorlorvor to the Okorhuem and from the Okorhuem to Big Ada. Amate (1999) posits that the Adas fought against their adversary, the Anlos (Awunas) who lived at the east of the Volta River. According to him, the Anlos nation includes “all the area roughly east of the Volta to Aflao and extending inland up to the Southern boundary of Adaklu and excluding the majority of the Tongu towns along the Volta.

Amate (1999) opines that the major conflict between the Ada and the Anlo people emanated largely from the quarrels over fishing rights on the Volta River and the access to salt markets in the lower Volta area generally. These were later on aggravated by rivalry over trading rights with the European merchants who brought down manufactured and other goods to the people living along the coast of the Gulf of Guinea. He adds that the Anlos were generally more militaristic than the Adas. More often than not, they were the

aggressors in the wars. The Anlos tried to physically drive the Adas out of the area altogether or, at least to bring the Adas under their hegemony and thereby establish their authority permanently over the whole of the Lower Volta. The Anlos mounted one raid after another, often to kidnap and take away the young women of Ada. They launched their attacks when the Ada people least expected and were, therefore, least prepared. Although the Adas were generally a peace-loving and hospitable people, they were not a people who would run away from fighting either in self-defense or in support of their friends and allies (Amate 1999).

Oral history has it that, the Ada fighters were led into wars by their king (the *matse*) himself as the commander-in-chief assisted by the *makralo*, the deputy *matse*, as the field commander. The contingents of the fighters were organized base on their clans and were personally led by their clan heads who were also their senior war captains, *asafoatsenguahi*. Each clan *asafoatse* had a deputy called *asafoatsewayo* (the junior war captain). The *asafoatsewayo* was also called *asafoatse-hlamtatsɛ*, that is, the captain at the forefront of the troops. Legend has it that, whenever the Ada people found themselves having to fight a war the *matse* would call a war council of the *makralo* and the *asafoatsɛhi* (the war captains) with himself as chairman to decide on the means of offense or defense and the number of fighters and other logistics that each clan was to provide for the war. Until the Whiteman came on the scene with his more deadly muskets and gun powder, the weapons with which the combatants fought were of the most basic types, namely: clubs, stones, and other missiles thrown by the hand or bows, arrows, spears, and swords. Amate (1999) posits that, in almost all the wars that the Adas fought, they were helped and

supported by many friends and allies, in return for which the Adas also went to help and support them in their wars. The main allies of the Adas were: Ga (Accra), Osu, Ningo, Kpone, Krobo (Klo), and Osudoku. Others were the Akan-speaking nations as far away as Akyem (Akim) and Akuapem. There were also the Ewe-speaking Tongu nations of Agave, Mafi, Duffor, and Battor. These nations swore oaths and drank fetish to go to the aid of one another in case of attack by their enemies.

Legends have it that, one of the first recorded major conflicts that took place between the Ada and the Anlo people happened around 1750 at a place called Nonobe (some called it Donobe) on the bank of a small stream between Anlonga and Whuti. The immediate cause of this war was the alleged killing of an Anlo man by a young man from Mafi. The Anlos demanded that the Mafis should surrender the alleged killer to them but they refused. The Anlos destroyed and burnt down several houses of the Mafi people. They also took away young women and children to sell into slavery. The Mafis then sent to the Ada matse, Nene Tetteh Koranteng, for help to avenge themselves on the Anlos. The Ada matse in turn sent to invite his allies to join his fight against the Anlos. According to Amate (1999), the allies that the Ada matse invited into this war were Ga, Krobo, Akyem, Akuapem, Agave, and the Danes. This war lasted for seven years. The Anlos were defeated and in the process, they abandoned their capital town of Anloga. Most of their towns and villages were burnt down by the Ada people and captured and also took away many captives as prisoners of war.

Barely ten years after the Nonobe (Donobe) war, the Anlos attacked the Adas in 1767 in an attempt to capture Ada's young women and children to sell into slavery. But the Adas fighting forces effectively repelled the attack. On the 14<sup>th</sup> of February 1769, the Anlos launched another attack and were supported by their allies from Woe and Keta. This time they succeeded in defeating the Adas. They burnt down numerous houses and captured many Ada women and children to sell as slavery to the British. Between 1774 and 1784, the Anlos launched several attacks against the Adas and burnt down their houses, killed many people, and took away many women folk and children whom they sold to the English slave traders. Amate (1999) has it that, the Anlo war (Sagbadre war) took place in 1784 between the Anlos and the Danes. The word "Sagbadre" meant swallow in the Ewe language. The Danes were assisted by their allies from Ada, Kpone, Krobo, Osu, Ga, the Tongu mini-states, Osudoku, and Akuapem. The Anlos were heavily defeated at Srogboe near Atoko on 30<sup>th</sup> March 1784 and were forced to flee to Wheta, Kleveme, Atito, Alakple, Anloga, Woe, and Tegbi, all of which they burnt and razed to the ground, including plantations at these places. According to Amate (1999), the war ended with the signing of a peace treaty between the Anlos and the Danes on 18<sup>th</sup> June 1784. By the terms of the peace treaty, the Danes became the greatest beneficiaries of the war.

Oral tradition has it that, the Adas were also involved in another war called the Katamaso war in 1826. The Adas were invited by king Takyi of Accra, and marched up to Kantamaso village near Dodowa to join the Gas and the Danes fighting the Asantes. The Asantes had earlier on attacked and defeated the combined forces of Fante and English troops on 21 January 1824 at the battle of Nsamankow, where Sir Charles MacCarthy, the commander-



in-chief of the combined forces of the Fante and English troops took his own life rather than allow himself to be caught prisoner and humiliated by the Asantes. In August 1826 the allies of the Gas and the Danes were assisted by the Adas and other ally troops from Osu, Osudoku, Akuapem Akyem Fante, and Denkyira. The Ada troops were led by their *matsɛ*, Nene Adjovu Kitikiri. The Asantes were heavily defeated in this battle and the Asantehene was himself wounded. The war leaders took *away* from the battlefield numerous prisoners of war as well as several trophies in the form of severed heads of the Asante nobility, lots of gold, and various other booties.

Amate (1999) posits that between 1865 and 1866, there was another war between the Ada people and the Anlo people. The name of this war was called Adidome war (Todzie war or Datsutagba war). It is sometimes called the “Akrobetto war”. The Anlos were defeated. Other wars that the Ada people fought include the Bame war in 1829 – 30, the Krepi war in 1868 – 1869, the Duffor war in 1869, and the Glover war at Adidome in 1876. Captain Glover led the allied forces from Ada, Ga, Krobo, Krepi, and Akuapem against Anlos supported by Avenos and Mafi. The Anlos and allies were defeated in the battles of Adidome, Avenor, and Wheta. At the end of each war surviving warriors who returned home were met at the outskirts of the town by joyous townsmen and relatives and carried shoulder high to their respective homes amidst various merry-making activities.

#### **2.4 The structure, themes, and style of war songs**

Songs generally have structure, themes, and style among others that make them appeal to the emotions of the singers and listeners. War songs also have similar components that

help the warriors in the performance of their work. The structure is defined as the arrangement of particles or parts in a substance or body. It is the organization of parts as dominated by the general character of the whole. It may also be defined as how the parts of a system or object are arranged or organized. The structure is the way that the parts of a work of literature or art are organized. An organization or system is made up of many parts that work together (Tamakloe 2016).

Ambasaki, (2019) posits that the structure, refers to the artistic values of the song, the rhythm, the literary devices used, the themes they convey, the rhyming scheme, the nouns, the verbs, the adjectives, and the adverbs used in the song. These artistic natures of the war songs give out the mental picture of the nature of the battle the warriors embark on and it propels them to speed up the fight. Agyekum, (2013:257) defines style as “the arrangement of words in a manner that at once identifies the individual author and the ideas he has in mind, a way and manner in which the author expresses himself or herself”. Style includes literary devices, diction, sentence structure, and the language an author uses; style is a distinguishable characteristic of the author’s writing. Soyinka (1976) opines that the style of war songs is lyrical, narrative, and dramatic. They are lyrical in the sense that they are written in couplets, tercet, quatrains, quintets, or sestets. This means they can be written in two, three, four, five, or six-line stanzas. They could be narratives written in blank verses or continuous verses. He adds that most times war songs can be rhythmic or they are full of styles. The war songs enable the singer or performer to move from one place to the end.

Gyampo (2009) posits that style is the distinctive manner in which the author chooses and arranges words to include imagery, symbolism, diction, and sentence structure and the language the author uses: style is a distinguishable characteristic of the author's writing. Style means the way things are done. From my point of view, in literature, it is the particular way a writer produces his or her work to make it interesting for its readers making use of all necessary literary devices.

Nomo (2016) says that style in everyday use is a particular way of doing, designing, or producing something, especially one that is typical of a particular place, period, or group of people. It is a way of behaviour. That is, a particular way that someone behaves works, or deals with other people. Lutrin and Marcelle (2004) define style as how the work has been written to achieve the writer's or the speaker's purpose. They continue to say that the style is created and developed by vocabulary and language usage. The style may be literal or figurative, formal or informal, detailed or concise, simple or verbose. They say styles differ depending on the use of the first person or third person (narrator's point of view). Finally, they say that style depends on the purpose of work, the setting, and the audience for which the work is intended. Style means the way things are done. In literature, it is the particular way a writer produces his or her work to make it interesting for its reader making use of all necessary literary devices. Thus, style can also be seen in African folksongs like war songs, klama songs, kpatsa songs, and others.

One major style of African music is the call and response structure. This is one main feature of Dangme war songs. In essence, the lead singer sings a part of the song or the

full song and a chorus response. The chorus can also sing a part of the song or the whole song. This call-and-response structure means among other things that the cantor or soloist or lead singer has considerable room for improvisation even though the chorus part may remain relatively fixed.

They are the techniques that singers (performers) use to create a special effect in the performance to convey information or to help listeners understand their language on a deeper level. It is also used for emphasis and clarity (Alimo 2021). The artistic values of war songs portray the message the songster wants to put across; be it an insult, piece of advice, encouragement, or praise which serves as a form of booster or energizer to the warriors. Abrams (1982) opines that, figurative language is a deviation from what speakers of a language apprehend as the ordinary or standard, significance, or sequence of a word to achieve some specific meaning of effect. The above definition implies that a speaker (performer) can make use of a word to mean different thoughts as the word is originally known to mean.

Agyekum (2013) citing Wellek & Warren (1968:15) states that literary study is a species of knowledge of learning. Literary device is seen as having a marked style intended to create a particular emotional effect. Huda (2013) opines that figurative language means a way of saying something other than the literal meaning of the word used. This means that with figurative language, two meanings are exposed in wording thoughts that is the literal meaning and deeper meaning. This brings us to the semantics of a language. War songs

are composed in different styles such as repetition, simile, alliteration, metaphor, personification, and many others.

War songs occur in many forms with various themes. Some of the themes are about the origin of its singers and its related themes of struggles, a demonstration of manliness or bravery, social factors like governance, living in peace and unity, encouragement, and hatred. There is also the theme of appeal or supplication to deities. Also, there are themes of, abuse, satire, taunt, and ridicule. Every song, therefore, has a reason for being composed and for that, they are styled. For example,

<i>Wa miɔ lo</i>	‘We swallow fish’
<i>Kɛ e mi wuhi daa</i>	‘With its bones always’
<i>Godo bimɛ kɛ aklawa bimɛ</i>	‘Offspring of ospreys and herons’
<i>Wa miɔ lo</i>	‘We swallow fish’
<i>Kɛ e mi wuhi daa</i>	‘With its bones always’

The war song above is a Dangme war song that is sung when warriors are ready for war or battle. It does not take only the effort of warriors to win a battle but the song serves as a catalyst. The song instills hope in the warriors and encourages them to continue the fight until they win. The language embedded in the song oozes with power and urges the warriors to fight on despite all odds. When we look at the structure of the war song sample above, it can be observed that the song is structured in one block stanza with five lines. The 1<sup>st</sup> line has three words. The 2<sup>nd</sup> and the 3<sup>rd</sup> lines have five words each. The 4<sup>th</sup> line is made up of three words and then, the 5<sup>th</sup> line also has five words. So, the song is structured in twenty-one words. Looking at the song we can say that, it has a rhyming scheme of **abcab**.

The theme of this song is “bravery” This is evident in the entire song. In the first two lines, the songwriter is trumpeting that they are children born out of war suggesting that they are experts in war and could never be defeated. In line three, the songwriter compares themselves to the ospreys and herons. This suggests that just as ospreys and herons swallow fishes together with their bones and bile and still survive, so could they (warriors) also receive live bullets and still survive. The style of the Dangme war song above is so unique, and full of literary devices. Some literary devices employed in war songs include:

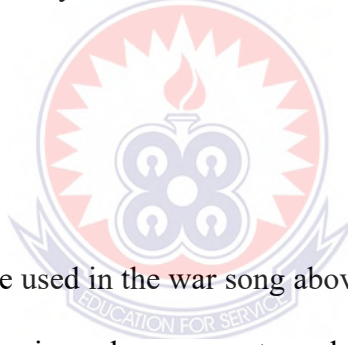
#### **2.4.1 Repetition**

It is a device in which a word, phrase, or idea is expressed more than once in a piece of literary work for emphasis on a particular word or sentence. This could be a repetition of words in the same line or part of it in the stanza. Avorgbedor (1979) considers repetition as an element of ‘redundancy’ that takes on additional meaning and puts the very concept in doubt. He noted that, repetition constitutes in temporal terms, a series of sequential events. The initial appearance of a sentence will carry with it some degree of ‘newness’ but is also subsequently altered when the sentence is repeated. He adds that repetition creates both differentiated and undifferentiated temporal segments that also introduce tension between ‘familiarity’ and ‘newness’. In the song above, “Wa miɔ lo” in line 1 is repeated in line 4, and “Kε e mi wuhi daa” in line 2 is also repeated in line 5. The repetitive nature of the song makes it interesting and enjoyable and also makes it very easy for others to join in the singing.

### 2.4.2 Symbolism

Symbolism is another device used in the war song above. Symbolism is a figure of speech in which something represents another thing by an analogical correspondence. As a literary device, it combines a literal and sensuous quality with an abstract or suggestive aspect. As an image, it evokes an objective concrete reality and goes beyond that to suggest another level of meaning. Again, a symbol has the quality of being either universal where its intended meaning is more or less generally available, or private, where its effectiveness derives not from anything inherent in itself but from the way it is employed in a given work

“Godo bime ke aklawa bime” symbolizes warriors and “lo ke e mi wuhi “also symbolizes live bullets.



### 2.4.3 Metaphor

Metaphor is another device used in the war song above. Metaphors are created when one item is compared to another in such a way as to make the concept of the first item more understandable. Agyekum (2013) opines that metaphor is a figure of speech that implies a direct likeness between two unlike things normally expressed in form X is Y. it is the substitution of a figurative expression for a literal or a proper one based on a resemblance or an analogy. The metaphor tends to reveal unexpected truths. In the song above, the songwriter compares “Godo bime ke aklawa bime” to the warriors. “wa mio lo ke e mi wuhi daa” is used to represent dongo bime ke aklwa bime” thus the offspring of ospreys and herons. Ospreys and herons are noted for swallowing fishes in the lagoon with ease

without any difficulty but the warriors have taken the character of these birds upon themselves that they swallowed living fishes without choking them or any problem.

## **2. 5 Summary**

This chapter reviewed works related to the topic under study. It reviewed the Dangme people and their language, the break-up of the Dangme kingdom or the great dispersion. It looked at the definition of song and war song. Other literature related to the topic under study includes; the characteristics of war songs, the significance of songs and war songs, wars fought by the Ada state, and the structure, themes, and style of war songs. Songs are therefore a way of life and integral to the culture of the Dangme people with various ceremonies being preceded. Various activities determine the songs and themes to be sung. Dangme war songs are used as the bedrock or cornerstone in boosting the fighters' morale to continue fighting and give them confidence that they would win the struggle. They instill hope in the warriors and encourage them to continue the fight until they attain victory. The songs will be analysed in terms of structure, themes and style.



## CHAPTER THREE

### METHODOLOGY

#### 3.0 Introduction

Before undertaking any project work, one has to plan the form and the sequential activities involved so that in the end, a reliable and valid result would be achieved. Such activities are referred to as methodology. Polit and Beck (2004) cited in Alimo (2021), has it that, the methodology has to do with the ways of obtaining, arranging, and analyzing data. Hucker (2002) cited in Sanortey (2012) sees methodology as how a researcher carries his chosen method in terms of whom he chooses to ask to get a good response. The methodology includes all the mechanisms in carrying out the research. This chapter discusses the methodology employed in the research. This includes the research design, population, sample, and sampling techniques. It also discusses data collection procedures, instruments for data collection, and data analysis procedures.

#### 3.1 Research design

Brannen (2017) and Nardi (2018) posit that a research design is a framework that has been created by a researcher to guide the process of conducting research. A research design according to Baines, Grove, and Burns (2003) cited in Alimo (2021) is a “blueprint for conducting a study with maximum control over factors that may interfere with the validity of the findings”. It is a general plan for carrying out a research strategy. Punch (2005) also defines it as all the issues involved in planning and executing a research project; from identifying the problem through to reporting and publishing the result. Babbie (2002) further added that research design involves developing strategies for executing scientific

inquiry which involves specifying precisely what you want to find out and determining the most efficient and effective strategies for doing so whereas Creswell (2013) simply explains it as the plan for conducting the study. A research design indicates whether the study involves group or individual participants, makes comparisons within a group or between groups, and how many variables are included in the study. Looking at the various definitions, one can therefore define research design as all the activities involved in conducting research. In this work, the researcher used the qualitative descriptive method. The researcher finds this method highly appropriate because he needs a complex, detailed understanding of issues which can be established by talking directly with the people, by going to their homes or places of work.

Qualitative research is based on making observations that are summarized and interpreted in a narrative report (Marlow and Boone (2005). Qualitative research involves careful observation of participants (often including interaction with participants) usually accompanied by intensive note-taking. The observation and notes are then summarized in a narrative report that tries to describe and interpret the activity being studied. Owu-Ewie (2012), states that qualitative research involves the detailed verbal description of characteristic cases and settings by using interviews, observations, and documents as the data collecting procedures. It is non-numerical and is sometimes referred to as an interpretive approach. The study employs a descriptive design of representing data because the data does not involve numbers but rather a description of characters or performance. Interviews, observations, documents, and audio recordings were used in collecting the data needed for the research.

### **3.2 Population**

Best and Kahn (2006) cited in Owu-Ewie (2017) indicate that a population is a group of individuals that have one or more characteristics in common and is of interest to the researcher. A population is seen as a group of individuals with at least one common characteristic which makes them distinct from another group of individuals. The importance of identifying the appropriate population relies on the fact that it determines the validity and reliability of the findings of the study. The study population is the entire people, objects, or institutions that the researcher is working with. Seidu (2006:14), states that population is the sum aggregate or totality of the phenomena of interest to the researcher. A population is an entire group of people, objects, animals, institutions, and establishments in which the researcher intends to study. Population refers to all possible cases of what we are interested in studying. The definition of the population contains four things: specific content, units, extent, and time (Kish, 1965:7).

Content of population refers to the particular characteristics that the member of the population has in common. The unit indicates the unit of analysis (in this research it is the individual). The extent of a population refers to its spatial or geographic coverage. Time factor refers to the period during which a unit must possess the appropriate characteristics to qualify for the sample. The target population is all possible cases of unit analysis. It consists of the specific group to whom one plans to generalize the findings of the study. The population of this research is selected natives of Ada that know war songs both in and outside the Ada traditional area. The research area is Ada.

### **3.3 Sampling**

The sample is a small population of the population that is selected for observation and analysis. Sampling is the act, process, or the technique of selecting a suitable size, or a representative part of a population to determine the parameters or characteristics of the whole population Tuckman (1999) cited in Owu-Ewie (2017). Sampling involves choosing the participants in the study. It is necessary because the researcher cannot include everyone in the study. A sample consists of one or more elements selected from the population. In this research, the purposive sampling technique was chosen due to the nature of the research being done. Purposive sampling is the sampling technique in which the researcher uses his or her judgment and prior knowledge to choose for the sample people who best serve the purpose of the study.

The researcher chose six (6) war captains (Asafoatsɛ), four (4) divisional chiefs, four (4) traditional leaders, four (4) warriors, two (2) chief priests, and three (3) second cycle language teachers from the Ada communities due to their eligibility. The choice for these people stemmed from the fact that the sourced respondents are directly involved in war and war activities. The researcher chose only Ada traditional area for the study.

### **3.4 Data Collection Procedure**

Data collection was done through personal consultation or qualitative interviews and recordings. The researcher collected data from both primary and secondary sources. Allen and Babbie (2002) cited in Nomo (2016) posits that the qualitative interview is an interaction between an interviewer and a respondent in which the interviewer has a general

plan of inquiry but not a specific set of questions that must be asked in particular words and particular order. A qualitative interview is essentially a conversation in which the interviewer establishes a general direction for conversation and pursues specific topics raised by the respondent.

Before that, I visited them and arranged a meeting with them in which I discussed the aim of the research with them and the help I needed from them. Two months were used in the interview and the recording of the songs. During the interview, the conversation were recorded with permission from my respondents. For the first two weeks, the researcher visited the war captains (Asafoatsɛmɛ) and he collected ten (10) war songs through recording and later on transcribed them. In the third and the fourth weeks the selected chiefs and the elders in the community were visited. Twelve (12) war songs were collected through recording. In the fifth and the sixth weeks, the researcher visited the two chief priests in their houses and the warriors/ war soldiers and collected eight (8) war songs through the same means. In the last two weeks, three (3) teachers in the second-cycle schools were also visited, and a few songs were collected from them through recordings. In all the meetings, the researcher only interviewed respondents while doing his recordings without any interruption. In all, thirty-six war songs were collected for the study.

The audio recording is a means of storing data. It was conveniently used in this study alongside the interview. Hopkins (2002) posits that when a video recording is used, more details are captured and a broader base for “diagnosis” is provided. To consolidate data

collected through interviews and provide further reference material for transcription and data analysis, an assistant was engaged to record the war songs that were performed using the android phone in the Ada traditional area.

Secondary data was also collected from documentation both published and unpublished. Documents are information about an event or phenomenon which people have prepared (Tuckman, 1999). Documents provide historical and contextual dimensions to observation and interviews; they sometimes hold the key to hidden information which interviews and observations cannot unlock. The researcher selected a book entitled “Akpanya Masu Hwo Gbaku” (Introduction to the Rudiments of Dangme Literature) a Dangme book written by Aborchie (2006) as a document that contains some of the Dangme war songs.

### **3.5 Data collection instruments**

The main instruments for data collection in this study were semi-structured interviews, observation, and documentation. The interview is a face-to-face interaction between a researcher and the respondent. Interviewing has a wide variety of forms and a multiplicity of uses. The most common type of interviewing is individual face-to-face verbal exchange but can also take the form of face-to-face group interviewing mailed or self-administered questionnaires and telephone surveys (Punch, 2005 cited in Tamakloe, 2016). There are three types of interviews and these are: structured, semi-structured, and unstructured interview. He sees it as the main data collection tool in qualitative research and also a good way of accessing people’s perceptions, meanings, definitions of situations, and constructions of reality. The researcher used the semi-structured interview by using his

mind with a focus on the topic to seek needed information from the respondents in the community. A semi-structured interview contains structured and unstructured sections with standardized open-type questions. A semi-structured interview was helpful to the researcher since it helped him to probe for more explanations based on their feedback.

The researcher also used observation as an instrument. There are two main types of observations which are: complete observation and participant observation. Complete observation is where the researcher does not take part in the process but just observes. In participant observation, the researcher participates in the process. Punch (2005), acknowledges the fact that participant observation is the central ethnographic data collection technique. It differs from direct or non-participant observation in that the role of the researcher changes from detached observer of the situation to both participant in and observer of the situation. The researcher adopted both methods in the data collection. There were cases where the researcher had to participate so he has to watch, listen and ask questions where necessary, and instances where the researcher only observed. Another instrument used by the researcher is documentation. Punch (2005) cited in Tamakloe (2016) ascertains that document both historical and contemporary are where the researcher collects data from books, online, newspapers, and magazines.

### **3.6 Data analysis procedure**

The raw data collected from the respondents were transcribed. Thirty war songs were analysed under the structure, style and themes and their literary devices were also examined. The songs are transcribed into the English language. The tape recorder was the

main gadget used alongside the cell phone. These machines were used because the researcher found their use to be less expensive as compared to others like the video camera. Also, these machines do not only ensure verbatim recording but also free the interviewer to keep attention focused on respondents, to communicate that they are listening to what is being said, and probe into important cues.

### **3.7 Summary**

The chapter discussed the methodology adopted in the data collection. The chapter also gave an insight to the research design used, the population of the study, the sample size as well as the data collection procedure. It also discussed the instruments used in collecting the data, and finally data analysis procedure.





## CHAPTER FOUR

### DATA DISCUSSION AND ANALYSIS

#### 4.0 Introduction

This chapter discusses and analyses the data collected on selected Dangme war songs in terms of structure, theme, and literary devices (style) used in the songs. In terms of style, the songs were analysed per how the sentences are structured to create meaningful verses, the kind of literary devices employed in the song texts to convey the exact information that need to be communicated, and the rhyming schemes of the selected Dangme war songs. The terms, lead singer, and chorus are represented by L.S. and Ch. respectfully in analyzing the songs. The chapter presents various song texts numbering twenty-five (25).

#### 4.1 Song text 1

#### Wa miɔ lo kɛ e mi wuhi daa

L.S *Wa miɔ lo*

*Kɛ e mi wuhi daa*

Ch. *Godɔ bime kɛ aklawa bime*

*Wa miɔ lo*

*Kɛ e mi wuhi daa*

‘We swallow fish’

‘With its bones always’

‘Offspring of ospreys and herons’

‘We swallow fish’

‘With its bones always’

The war song above is sung when warriors are ready for war or battle. It does not take only the effort of warriors to win a battle but the songs serve as a catalyst that instills hope in the warriors and encourage them to fight on until they win the battle. The language embedded in the war songs ooze with power and urge the warriors to fight on despite all odds.

## Structure

The song is structured in one block stanza with five lines. The rhyming scheme of the song is **abcab**. The **abcab** structure can repeat itself severally as long as the song is continuously sang.

<i>Wa miɔ lo</i>	‘We swallow fish’
<i>Kɛ e mi wuhi daa</i>	‘With its bones always’
<i>Godɔ bime kɛ aklawa bime</i>	‘Offspring of ospreys and herons’
<i>Wa miɔ lo</i>	‘We swallow fish’
<i>Kɛ e mi wuhi daa</i>	‘With its bones always’

The first line has three words. The second and the third lines have five words each. The fourth line is made up of three words and then, and the fifth line also has five words. The whole song text is structured in twenty-one words. Lyrically, the end rhyming scheme of the song text is **abcab** which makes the song musical and enjoyable.

## Theme

The theme of this song is “bravery”. This is evident in the entire song. In the first two lines, the songwriter is trumpeting that they are children born out of war suggesting that they are experts in war and could never be defeated. In line three, the singers compared themselves to the ospreys and herons metaphorically. This suggests that just as ospreys and herons swallow fishes together with their bones and bile and still survive, so could they (warriors) also receive live bullets and still survive.

## Style

This song is not in simple and plain language. It contains a figurative expression. The song is formed from a complex sentence. The first part of the clause *Wa miɔ lo* ‘We swallow fish’, is the main clause whilst the second part of the clause, *Kɛ e mi wuhi daa* ‘With its bones always’, is the subordinate clause. This sentence does not violate any grammatical rule in Dangme therefore it is a well-formed sentence. Either the main clause or the subordinate clause could be used to start the sentence but the meaning will mean the same. The song begins with “call and responds” the lead singer starts with the first two lines;

<i>Wa miɔ lo</i>	‘We swallow fish’
<i>Kɛ e mi wuhi daa</i>	‘With its bones always’

and then the chorus comes in by repeating the same thing and continuing with the rest of the lines as follows:

<i>Wa miɔ lo</i>	‘We swallow fish’
<i>Kɛ e mi wuhi daa</i>	‘With its bones always’
<i>Godɔ bime kɛ aklawa bime</i>	‘Offspring of ospreys and herons’
<i>Wa miɔ lo</i>	‘We swallow fish’
<i>Kɛ e mi wuhi daa</i>	‘With its bones always’

The song has its beginning repeating itself at the end. Looking at the sound, the rhyme scheme employed in line 1 and 4 and then line 3 and 5 portrays the artistic nature of the song. This makes the sound rhythmic, which enables easy memorization. The repetition of line 1 and 4 and then line 2 and 5 and the general structure or the form also sound good in one’s ears. Looking at the style of this song we can say that, it employs some literary devices such as repetition and symbolism.

The main literary device used in the song is repetition. It is a device in which a word, phrase, or idea is expressed more than once in a piece of literary work for emphasis on a particular word or sentence. This could be a repetition of words in the same line or part of it in the stanza. In other words, it is the reoccurrence of an item more than once to give special emphasis, contrast, express emotions, or merely give pleasure to the ear.

Avorgbedor (1979) considers repetition as an element of ‘redundancy’ that takes on additional meaning and puts the very concept in doubt. He said repetition constitutes in temporal terms, a series of sequential events. The initial appearance of a sentence will carry with it some degree of ‘newness’ but is also subsequently altered when the sentence is repeated. He said repetition creates both differentiated and undifferentiated temporal segments that also introduce tension between ‘familiarity’ and ‘newness’. In the song, the chorus (Ch) repeats exactly what the lead singer (LS) sings in lines 1 and 2.

L.S	<i>Wa miɔ lo</i>	‘We swallow fish’
	<i>Kɛ e mi wuhi daa</i>	‘With its bones always’
Ch.	<i>Wa miɔ lo</i>	‘We swallow fish’
	<i>Kɛ e mi wuhi daa</i>	‘With its bones always’

The whole stanza or structure also repeats itself as follows;

L.S	<i>Wa miɔ lo</i>	‘We swallow fish’
	<i>Kɛ e mi wuhi daa</i>	‘With its bones always’
Ch.	<i>Wa miɔ lo</i>	‘We swallow fish’
	<i>Kɛ e mi wuhi daa</i>	‘With its bones always’
	<i>Godɔ bime kɛ aklawa bime</i>	‘Offspring of ospreys and herons’
	<i>Wa miɔ lo</i>	‘We swallow fish’
	<i>Kɛ e mi wuhi daa</i>	‘With its bones always’
L.S	<i>Wa miɔ lo</i>	‘We swallow fish’

	<i>Kε e mi wuhi daa</i>	‘With its bones always’
Ch.	<i>Wa miɔ lo</i>	‘We swallow fish’
	<i>Kε e mi wuhi daa</i>	‘With its bones always’
	<i>Godo bime ke aklawa bime</i>	‘Offspring of ospreys and herons’
	<i>Wa miɔ lo</i>	‘We swallow fish’
	<i>Kε e mi wuhi daa</i>	‘With its bones always’

The repetition of the lines of the song is meant to lay emphasis on the power and might of the warriors.

Symbolism is another style used in the war song above. Symbolism is a figure of speech in which something represents another thing by an analogical correspondence. As a literary device, it combines a literal and sensuous quality with an abstract or suggestive aspect. As an image, it evokes an objective concrete reality and goes beyond that to suggest another level of meaning. Agyekum (2013:82) explains that a symbol is a concrete or a familiar object that is used about, or as an explanation of an abstract idea, or event. Again, a symbol has the quality of being either universal where its intended meaning is more or less generally available, or private, where its effectiveness derives not from anything inherent in itself but from the way it is employed in a given work.

	<i>Wa miɔ lo</i>	‘we swallow fish’
	<i>Kε e mi wuhi daa</i>	‘with its bones always’
	<i>Godo bime ke aklawa bime</i>	‘offspring of ospreys and herons’
	<i>Wa miɔ lo</i>	‘we swallow fish’
	<i>Kε e mi wuhi daa</i>	‘with its bones always’

The song “Godo bime ke aklawa bime” symbolize **warriors** and “lo ke e mi wuhi” also symbolize **live bullets**. This suggests that just as ospreys and herons swallow fishes

together with their bones and bile and still survive, so could they (warriors) also receive live bullets and still survive.

#### 4.2 Song text 2 - **Ohue tahi ka, wa neme kuɔ me do**

L.S.	<i>Ohue tahi ka</i>	‘The palm trees of Ohue are tall’
Ch.	<i>Wa tseme kuɔ me do</i>	‘Our ancestors climb and harvest them’
L.S.	<i>Hlua ke Ayigbe tahi ka</i>	‘The palm trees of Hlua and Ayigbe are tall’
Ch.	<i>Se wa tseme kuɔ me do</i>	‘But our ancestors climb and harvest them’
L.S.	<i>Asante tahi ka</i>	‘Asante palm trees are tall’
Ch.	<i>Wa tseme kuɔ me do</i>	‘Our ancestors climb and harvest them’

The war song above is a celebrative battle song. This song is mostly sung when warriors return from a battlefield. Azuonye (1979) explains that celebrative battle songs are songs of celebration sung by victorious warriors, on their way home from successful expeditions. The singing of these songs continues until the performers approach another village square. The use of the word celebrative does not connote the compulsory winning of the battle fought. Sometimes the warriors sing on their return from unsuccessful expeditions to inform the masses that they were unfortunate or defeated at the battle. Thus, all songs sung on return from the battlefield are considered celebrative whether won or lost.

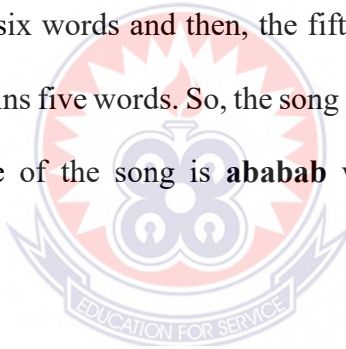
The song above announces victory over enemies. In lines, one, three, and five the songster or the warriors were trumpeting that “Ohue, Hlua ke Ayigbe ke Asante tahi ka” palm trees are tall but their ancestors climbed and harvested them. That means that despite the giant nature of Ohue, Hlua, Ayigbe, and Asante warriors the Ada warriors were able to defeat them.

## Structure

The war song above is structured in one block stanza with six lines. The general form of the song is **abcdbb**. The **abcdbb** structure or form can repeat itself severally once the song is continuously repeated.

<i>Ohue tahi ka</i>	‘The palm trees of Ohue are tall’
<i>Wa tsemε kuɔ mε do</i>	‘Our ancestors climbed and harvested their fruits’
<i>Hlua kε Ayigbe tahi ka</i>	‘The palm trees of Hlua and Ayigbe are tall’
<i>Wa tsemε kuɔ mε do</i>	‘Our ancestors climbed and harvested their fruits’
<i>Asante tahi ka</i>	‘Asante palm trees are tall’
<i>Wa tsemε kuɔ mε do</i>	‘Our ancestors climbed and harvested their fruits’

The first line has three words. The second and the third lines have five words each. The fourth line is made up of six words and then, the fifth line also has three words and the last or sixth line also contains five words. So, the song is structured in twenty-seven words. The end rhyming scheme of the song is **ababab** which makes the song easy to be memorized.



## Theme

The theme of this song is “victory over enemies”. This is evident in the chorus. In the second, fourth, and sixth lines, the songwriter is trumpeting that though the palm trees of Ohue, Hlua, Ayigbe and, Asante are tall their ancestors were able to climb and harvest them suggesting that they were able to overcome the Ohue, Hlua, Ayigbe, and Asante warriors even though they were giants (thick and tall). In lines, one, three and five, the songwriter compares Ohue, Hlua, Ayigbe, and Asante warriors to the palm trees metaphorically. This suggests that just as the palm wine tappers climb the palm tree and

harvest the palm kannels their warriors overpowered their enemies (Ohue, Hlua, Ayigbe, and Asante people)

### Style

This song is not in simple and plain language. Meanwhile, it is short and brief. It contains a figurative expression. The song begins with “call and responds” This call-and-response structure means among other things that the lead singer or soloist has considerable room for improvisation even though the chorus part may remain relatively fixed. In repeating, the lead singer starts with the first, third, and fifth lines as follows;

<i>Ohue tahi ka</i>	‘The palm trees of Ohue are tall’
<i>Hlua ke Ayigbe tahi ka</i>	‘The palm trees of Hlua and Ayigbe are tall’
<i>Asante tahi ka</i>	‘Asante palm trees are tall,’

and the chorus is brought in by singing the second, fourth, and sixth lines and it continues in that order as follows:

<i>Wa tsemε kuɔ mε do</i>	‘Our ancestors climbed and harvested their fruits’
<i>Se wa tsemε kuɔ mε do</i>	‘But our ancestors climb and harvest them’
<i>Wa tsemε kuɔ mε do</i>	‘Our ancestors climbed and harvested their fruits’

The main style (literary devices) used in the song are repetition, parallelism, and symbolism. Repetition is one of the prominent devices used in this song. The chorus always repeats its part in lines two, four, and six as follows:

<i>Wa tsemε kuɔ mε do</i>	‘Our ancestors climbed and harvested their fruits’
<i>Se wa tsemε kuɔ mε do</i>	‘But our ancestors climb and harvest them’
<i>Wa tsemε kuɔ mε do</i>	‘Our ancestors climbed and harvested their fruits’



Again, another form of repetition known as parallelism has been employed in the song as well. Agyekum (2013:85) posits that parallelism is a device by which the oral artist brings together in balanced relationship of ideas and images that may seem independent of one another. It is a “sameness” between two sections of a text and it can be categorized into two: structural and semantic. This is the use of a series of words or phrases or sentences that have a similar grammatical form or a similar structural form. This is seen in lines one, three, and five as follows:

<i>Ohue tahi ka</i>	‘The palm trees of Ohue are tall’
<i>Hlua ke Ayigbe tahi ka</i>	‘The palm trees of Hlua and Ayigbe are tall’
<i>Asante tahi ka</i>	‘Asante palm trees are tall’

Symbolism is another device used in the song. As explained earlier, symbolism is a figure of speech in which something represents another thing by an analogical correspondence. As a literary device, the symbol combines a literal and sensuous quality with an abstract or suggestive aspect. As an image, it evokes an objective concrete reality and usually goes beyond that to suggest another level of meaning. Again, a symbol has the quality of being either universal where its intended meaning is more or less generally available, or private, where its effectiveness derives not from anything inherent in itself but from the way it is employed in a given work.

<i>Ohue tahi ka</i>	‘The palm trees of Ohue are tall’
<i>Wa tseme kuɔ me do</i>	‘Our ancestors climbed and harvested their fruits’
<i>Hlua ke Ayigbe tahi ka</i>	‘The palm trees of Hlua and Ayigbe are tall’
<i>Se wa tseme kuɔ me do</i>	‘But our ancestors climb and harvest them’
<i>Asante tahi ka</i>	‘Asante palm trees are tall’
<i>Wa tseme kuɔ me do</i>	‘Our ancestors climbed and harvested their fruits’

In the song “Ohue tahi ka, Hlua ke Ayigbe tahi ka and Asante tahi ka” lines one, three, and five symbolize *Ohue, Hlua, Ayigbe, and Asante warriors*. This suggested that they (the Ada warriors) defeated the *Ohue, Hlua, Ayigbe and Asante warriors* during the battles or wars.

#### 4.3 Song text 3 - Jije wa maa gu ke je?

L.S.	<i>Jije wa maa gu ke je oo?</i>	‘Where shall be our point of escape oo?’
	<i>Jije wa maa gu ke je?</i>	‘Where shall be our point of escape?’
Ch.	<i>Lohue ko nge ya foe</i>	‘A certain animal is weeping’
	<i>Jata hu nge ya foe</i>	‘The lion is also weeping’
	<i>Lohue nguanguahi nge ya foe</i>	‘Wild and big animals are weeping’
	<i>Ee jije wa maa gu ke je?</i>	‘Ee! Where shall we escape?’

The song above is an operational war song. According to Azuonye (1979), operational battle songs are the songs chanted by warriors in the course of actual combat. The tone is urgent and the words are full of allusions to hunting. The warriors seek to demoralize the enemy or their opponents and sustain their morale through the word of the song. When we look at the above song carefully, it reveals clearly that the warriors were in serious trouble and they were looking for a means of escape or a way out. This brought about the rhetorical question of the first two and the last lines of the song which read:

<i>Jije wa maa gu ke je oo?</i>	‘Where shall be our point of escape oo?’
<i>Jije wa maa gu ke je?</i>	‘Where shall be our point of escape?’
<i>Ee jije wa maa gu ke je?</i>	‘Yes! Where shall we escape?’

In the third to fifth lines, it could be observed that the warriors were lamenting that the lion, wild and big animals which symbolize war captains, and great and skillful warriors were all weeping in the battle. This means that the warriors were woefully defeated in the combat.

### **Structure**

The structure of the above war song text 3 is in one block stanza with six lines. Lines one, two, and six are rhetorical questions. The lines with rhetorical questions have six words and lines three, four, and five also have five words each. In all the songster used 33 words to compose the song. The end rhyming scheme of this song is therefore **aabbba** thus, *Je? je? foe, foe, foe, je?* This is so lyrical and it is aesthetically structured and make the song very interesting and easy for other singers to join in the singing.

### **Theme**

The **theme** of this song is “**defeat**” the warriors were defeated in the war or on battlefield, and were looking for a chance to escape or find their way out. This is evident in the entire song. In the first and second lines, the songwriter was asking for a way out from the battlefield. It means that the warriors were defeated and were in a difficult situation. The songwriter explains that even lions and other wild and strong animals were weeping and lamenting and wanted to escape.

### **Style**

This song is written in simple and plain language. It is short and brief. It contains a figurative expression. The song begins with rhetorical questions by the lead singer to the chorus. The chorus responded by singing lines three to five which tell what happened to the war captain, great and skillful warriors in the battle. In this song, the chorus always repeats what the lead singer sings in the last lines. The song keeps on repeating itself to elongated music as follows:

L.S.	<i>Jije wa maa gu kɛ je oo?</i>	‘Where shall be our point of escape oo?’
	<i>Jije wa maa gu kɛ je?</i>	‘Where shall be our point of escape?’
Ch.	<i>Lohue ko nge ya foe</i>	‘A certain animal is weeping’
	<i>Jata hu nge ya foe</i>	‘The lion is also lamenting’
	<i>Lohue nguanguahi nge ya foe</i>	‘Wild and big animals are weeping’
	<i>Ee jije wa maa gu kɛ je?</i>	‘Ee! Where shall we escape?’
L.S.	<i>Jije wa maa gu kɛ je oo?</i>	‘Where shall be our point of escape oo?’
	<i>Jije wa maa gu kɛ je?</i>	‘Where shall be our point of escape?’
Ch.	<i>Lohue ko nge ya foe</i>	‘A certain animal is weeping’
	<i>Jata hu nge ya foe</i>	‘The lion is also lamenting’
	<i>Lohue nguanguahi nge ya foe</i>	‘Wild and big animals are weeping’
	<i>Ee jije wa maa gu kɛ je?</i>	‘Ee! Where shall we escape?’

The style (literary devices) used in song text 3 are rhetorical question, personification, and symbolism. The literary device found in this war song is a rhetorical question. A rhetorical question is one of which the questioner does not expect a direct answer: in many cases it may be intended to start a discourse, or as a means of displaying or emphasizing the speaker’s or author’s opinion on a topic. Alimo (2021) posits that a rhetorical question is a question that does not need or require an answer or reply. Lamenting and asking “where shall be our point of escape?” When in fact you know that no one will ever tell you how you will escape. This was exactly what the soloist did by asking his colleague warriors where shall be our point of escape.

<i>Jije wa maa gu kɛ je oo?</i>	‘Where shall be our point of escape oo?’
<i>Jije wa maa gu kɛ je?</i>	‘Where shall be our point of escape?’

Personification is another prominent device used in the song. Agyekum (2013:187) posits that Personification is when we have the characteristics of a human subject passed on to an inhuman subject. Personification endows animals, ideas, abstractions, and inanimate

objects with human attributes, forms, and characters. These are presented as having human personalities, emotions, or sensibilities. The songster makes use of human emotions for animate objects as follows:

<i>Lohue ko nge ya foe</i>	‘A certain animal is weeping’
<i>Jata hu nge ya foe</i>	‘The lion is also weeping’
<i>Lohue nguanguahi nge ya foe</i>	‘Wild and big animals are weeping’

In real-life situations, it is human beings who lament, cry or weep when they are in difficult situations but in this song, we see animals like lions and other wild and big animals lamenting and weeping on the battlefield.

Symbolism is also used in the war song text 3 above as a device. *Lohue ko*, *Jata* and *Lohue nguanguahi* used in the song all symbolize the great and mighty warriors who were weeping and lamenting on the battlefield or at the war front as a result of defeat.

#### 4.4 Song text 4 - **Ta mi bimε ji wɔ**

L.S.	<i>Ta mi bimε ji wɔ</i>	‘We are children of war’
	<i>Ta mi bimε ji wɔ</i>	‘We are children of war’
Ch.	<i>Tso gbi wɔ</i>	‘We are not killed by a goad’
	<i>Nε Tu tε hu gbi wɔ</i>	‘And we are not killed by a bullet’
	<i>Kunim’ ji nɔ nε wa yeɔ</i>	‘Victory is always ours’

The war song text 4 above is a preparatory battle song. According to Azuonye (1979), preparatory battle song is a variety of battle songs with which warriors traditionally marched to battle. Singing these songs, the performers brandish their guns and machetes with gestures imitating the courage with which the warriors of old made their often-risky journeys through thick rain forests in which potential head hunters generally lurked.

Looking at the song above it could be observed that the warriors were proclaiming that they are children of war and for that matter, they are not killed by goad or bullet but victory is always theirs.

### Structure

Looking at the structure of the war song text 4 above, it can be observed that, the song is structured in one block stanza with five lines. The general form of the song is Ternary which means that the song has three parts thus, ABC. The ABC structure or form repeats itself as follows:

<i>Ta mi bimε ji wɔ</i>	‘We are children of war’
<i>Ta mi bimε ji wɔ</i>	‘We are children of war’
<i>Tso gbi wɔ</i>	‘We are not killed by a goad’
<i>Nε Tu tε hu gbi wɔ</i>	‘Neither by a bullet’
<i>Kunim’ ji nɔ nε wa yeɔ</i>	‘Victory is always ours’
<i>Ta mi bimε ji wɔ</i>	‘We are children of war’
<i>Ta mi bimε ji wɔ</i>	‘We are children of war’
<i>Tso gbi wɔ</i>	‘We are not killed by a goad’
<i>Nε Tu tε hu gbi wɔ</i>	‘Neither by a bullet’
<i>Kunim’ ji nɔ nε wa yeɔ</i>	‘Victory is always ours’

The first two lines are made up of five words each. The third line is made of three words and the fourth line is also composed of five words. The last line which is the fifth line is also made up of six words. So, in all the song is structured in twenty-four words. Lyrically, the end rhyming scheme of the song is **aaaab** which makes the song musical and easy to be memorized.

### Theme

The theme of this song is confidence. The warriors are trumpeting that they are not killed by goad or bullet. Therefore, they have confidence in them that their enemies would be annihilated and they would come back with a victory. This can be found in the last line *Kunim' ji nɔ nɛ wa yeɔ* 'which means victory is always ours'.

### Style/literary devices

The language used in this song is simple and plain. It is short and brief that any ordinary person can understand. This song contains literary devices such as repetition and symbolism. The song begins with a *call and response*. The lead singer sings the first two lines and the chorus responded by singing the rest of the lines. This call and response nature of the song keeps repeating itself to have elongated music as follows:

LS.	<i>Ta mi bimɛ ji wɔ</i>	'We are children of war'
	<i>Ta mi bimɛ ji wɔ</i>	'We are children of war'
Ch.	<i>Tso gbi wɔ</i>	'We are not killed by goad'
	<i>Nɛ tu tɛ hu gbi wɔ</i>	'And we are not killed by a bullet'
	<i>Kunim' ji nɔ nɛ wa yeɔ</i>	'Victory is always ours'
L.S.	<i>Ta mi bimɛ ji wɔ</i>	'We are children of war'
	<i>Ta mi bimɛ ji wɔ</i>	'We are children of war'
Ch.	<i>Tso gbi wɔ</i>	'We are not killed by goad'
	<i>Nɛ tu tɛ hu gbi wɔ</i>	'And we are not killed by a bullet'
	<i>Kunim' ji nɔ nɛ wa yeɔ</i>	'Victory is always ours'

**Repetition:** The lead singer repeats the first line in line two before the chorus also repeats what the lead singer sings. The repetitive nature of the song makes it beautiful for the warriors to enjoy.

**Symbolism:** The *Goad and the Bullet* symbolize their enemies on the battlefield.

#### 4.5 Songtext 5 - Wa je Klo

L.S.	<i>Wa je Klo ee</i>	‘We are from Klo!!’
	<i>Wa je Klo</i>	‘We are from Klo’
Ch.	<i>Blɔ ɔ kɛ oo</i>	‘The journey is far!!’
	<i>Blɔ ɔ kɛ</i>	‘The journey is far’
	<i>Niine blɔ ɔ kɛ oo</i>	‘Indeed the journey is far!!’
	<i>Blɔ ɔ kɛ</i>	‘The journey is far’

This song is mostly sung when warriors return from the battlefield. Therefore, the war song above is a celebrative battle song. The songster is announcing that they are from Klo and the journey they embarked on was very far. The warriors never knew that the journey they embarked on was such a far distance. Because they were victorious, they were anxious to get home on time but they walked such a long distance without getting home that was how comes the songster came out with this song.

#### Structure

The war song text 5 above, is structured in one block stanza with six lines. The general form of the song or structure repeats itself as many as the warriors can sing as follows:

<i>Wa je Klo ee</i>	‘We are from Klo!!’
<i>Wa je Klo</i>	‘We are from Klo’
<i>Blɔ ɔ kɛ oo</i>	‘The journey is far !!’
<i>Blɔ ɔ kɛ</i>	‘The journey is far’
<i>Niine blɔ ɔ kɛ oo</i>	‘Indeed the journey is far!!’
<i>Blɔ ɔ kɛ.</i>	‘The journey is far’

The first four lines have three words each, the fifth line has four words and the sixth line is also made up of three words. Therefore, the song is structured in nineteen (19) words.



### Theme

The theme of this song is **such a long distance**. The songster is anxious to get back home after the victory over their enemies and they get tired on the way hence the lamentation of a far journey.

### Style/literary devices

This song is written in simple and plain language. It is short and self-explanatory that every individual could hear and understand. It contains one literary device, thus, repetition. The song is formed from simple sentences as follows:

L.S.	<i>Wa je Klo ee</i>	‘We are from Klo!!’
	<i>Wa je Klo</i>	‘We are from Klo’
Ch.	<i>Blɔ ɔ kɛ oo</i>	‘The journey is far!!’
	<i>Blɔ ɔ kɛ</i>	‘The journey is far’
	<i>Niine blɔ ɔ kɛ oo</i>	‘Indeed the journey is far!!’
	<i>Blɔ ɔ kɛ.</i>	‘The journey is far’

Repetition runs through the song. Line one is repeated in line two and line three is also repeated in lines four, five, and six. The repetitive nature of the song makes it elongated, interesting and enjoyable

### 4.6 Song text 6 - Ja e hi

L.S.	<i>Ja e hi!</i>	‘It is better that way!’
	<i>Ja e hi</i>	‘It is better that way’
	<i>Ke i ko le hi</i>	‘If I try and fail’
	<i>Lɛɛ ja i gbo</i>	‘Then I better die’

This is one of the operational war songs which is mostly sung when warriors are on the battlefield or war front. This song instills hope in the warriors and encourages them to

continue the fight until they attain victory. The language embedded in this song oozes with power and urges the warriors never to give up despite all odds. According to the songster, it is better for him to die rather than to give up on his opponents or enemies. The statement *ja e hi ee, ja e hi, ke i ko le hi, lee ja i gbo* attest to that fact. The warriors vowed never to surrender, but they would use their last drop of blood to fight their enemies. This means that the warriors were ready to sacrifice their lives for the state and die for their land and this shows how patriotic they were.

### Structure

The war song text 6 above is structured in one stanza with four lines. The first two lines are made up of three words each. The third line is also containing five words and the fourth line has four words. In all, the song is structured in fifteen words. The first letter that begins the first word in every line is artistically structured as follows *J, J, K, L*. Lyrically, the song has a rhyming scheme of **aabc** which makes it easy to memorize and enjoyable.

### Theme

The theme of this war song is **valor** which means fearlessness or boldness. The warriors are trumpeting that they should die in the war rather than give up. This is clearly shown in the entire song as follows:

<i>Ja e hi</i>		‘It is better that way!!’
<i>Ja e hi</i>		‘It is better that way’
<i>Ke I ko le hi</i>		‘If I try and fail’
<i>Lee ja I gbo</i>	-	‘Then I better die’

### Style/literary devices

This war song is in simple and plain language. The song contains some literary devices such as repetition, and Enjambment or run-on line. The lead singer sings the whole stanza and the chorus responds by singing what the lead singer sings and the song repeats itself in that order as follows:

L.S.	<i>Ja e hi</i>	‘It is better that way!!’
	<i>Ja e hi</i>	‘It is better that way’’
	<i>Ke i ko le hi</i>	‘If I try and fail’
	<i>Lɛɛ ja I gbo</i>	‘Then I better die’
Ch.	<i>Ja e hi ee</i>	‘It is better that way!!’
	<i>Ja e hi</i>	‘It is better that way’
	<i>Ee! Ke I ko le hi</i>	‘Yes! ‘If I try and fail’
	<i>Lɛɛ ja i gbo</i>	‘Then I better die’
L.S	<i>Ja e hi</i>	‘It is better that way!!’
	<i>Ja e hi</i>	‘It is better that way’
	<i>Ke i ko le hi</i>	‘If I try and fail’
	<i>Lɛɛ ja i gbo</i>	‘Then I better die’
Ch.	<i>Ja e hi</i>	‘It is better that way!!’
	<i>Ja e hi</i>	‘It is better that way’
	<i>Ee! Ke i ko le hi</i>	‘Yes! If I try and fail’
	<i>Lɛɛ ja i gbo</i>	‘Then I better die’



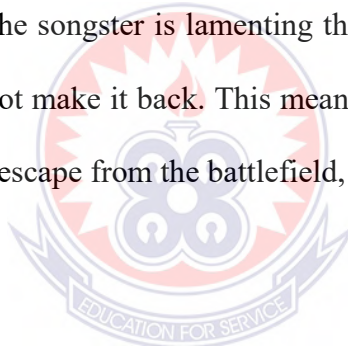
Enjambment is another literary device used in the war song. The word enjambment is a French word meaning “a striding over” is a poetic term for the continuation of a sentence or phrase from one line of poetry to the next. It is also known as run online. This is another artistic device used in the Dangme war song above as follows:

<i>Ke i ko le hi</i>	‘If I try and fail’
<i>Lɛɛ ja i gbo</i>	‘Then I better die’

**4.7 Song text 7 - Tsapi wɔ kulaa i nɔ**

L.S.	<i>Tsapi wɔ kulaa i oo</i>	‘Our number is not complete’
	<i>Tsapi wɔ kulaa i nɔ</i>	‘Our number is not complete’
Ch.	<i>Wɔ kulaa nɛ wa ho ɔ,</i>	‘Those of us who went,’
	<i>Ni komɛ ya tlɔm’</i>	‘Others were not fortunate’
	<i>Ni komɛ ma</i>	‘Some are coming’
	<i>Ee! Tsapi wɔ kulaa i nɔ</i>	‘Yes! Our number is not complete’

This is another celebrative war song because warriors sing this type of song when they are returning from the battlefield. As explained earlier, not every celebrative battle song connote victory, some are used to announce defeats or miseries though some are for victory. Looking at the wording of the song text 7 above, it could be observed that the warriors were defeated. The songster is lamenting that those of them who embarked on the journey, some could not make it back. This means that they were defeated and those of them who were able to escape from the battlefield, some were on the way coming.

**Structure**

The war song text 7 is structured in one block stanza with six lines. This stanza repeats itself in stanza two. The general form of the song is ABA. The structure ABA or form repeats itself severally.

<i>Tsapi wɔ kulaa i oo</i>	‘Our number is not complete!!’
<i>Tsapi wɔ kulaa i nɔ</i>	‘Our number is not complete’
<i>Wɔ kulaa nɛ wa ho ɔ,</i>	‘Those of us who went’
<i>Ni komɛ ya tlɔm’</i>	‘Some were not fortunate’
<i>Ni komɛ ma</i>	‘Some are coming’
<i>Ee! Tsapi wɔ kulaa i nɔ</i>	‘Yes! Our number is not complete’

Lines one and four are made up of four words each, lines two and six are also composed of five words each and the third line is also made up of six words and finally, the fifth line has three words. In all, the song is structured in twenty-seven words.

Artistically, every first letter of the first word that begins each line goes like this T, T, W, N, N, T. Lyrically, the end rhyming scheme of the song is **abcdeb** which makes the song musical and easy memorization.

### Style/literary devices

This song is simple but not in plain language. It is short but not self-explanatory and that not any ordinary person can read and understand because some of the words are proverbially used. The song contains literary devices such as repetition, euphemism, and enjambment (run online). The lead singer calls the chorus by singing the first two lines and the chorus responds by repeating what the lead singer sings which is termed structure A. The lead singer continues with the song by singing structure B and the chorus repeats after the lead singer and end it with the last line (line six) as follows:

L.S.	<i>Tsapi wɔ kulaa i oo</i>	‘Our number is not complete’
	<i>Tsapi wɔ kulaa i nɔ</i>	‘Our number is not complete’
Ch.	<i>Tsapi wɔ kulaa i oo</i>	‘Our number is not complete’
	<i>Tsapi wɔ kulaa i nɔ</i>	‘Our number is not complete’
L.S.	<i>Wɔ kulaa nɛ wa ho ɔ,</i>	‘Those of us who went,’
	<i>Ni kome ya tlɔm’</i>	‘Some were unfortunate’
	<i>Ni kome ma</i>	‘Some are coming’
Ch.	<i>Wɔ kulaa nɛ wa ho ɔ,</i>	‘Those of us who went’
	<i>Ni kome ya tlɔm’</i>	‘Some were unfortunate’
	<i>Ni kome ma</i>	‘Some are coming’
	<i>Ee! Tsapi wɔ kulaa i no</i>	‘Yes! Our number is not complete’

Repetition is one of the dominant devices used in the war song text<sup>7</sup> above. The chorus always repeats what the lead singer sings. Lines one and two are repeated and lines three, four, and five are also repeated by the chorus in that order as seen in the song above.

Enjambment is another literary device that can be identified in the song. Line three run on line four and five respectively.

<i>Wɔ̃ kulaa ne wa ho ɔ,</i>	‘Those of us who went’
<i>Ni kome ya tlɔm’</i>	‘Some were unfortunate’
<i>Ni kome ma</i>	‘Some are coming’

Another device identified in the song is a euphemism. Euphemisms are polished ways of expressing verbal taboos. Wardhaugh (1992:237) cited in Agyekum (2013) considered euphemism as “the result of dressing up certain areas in life to make them more presentable. Euphemistic words and expressions allow us to talk about unpleasant things and ‘neutralize’ their unpleasantness”. According to Agyekum (2013:190), euphemisms are verbal art forms that the speaker uses to embellish his speech in an attempt to show his communicative competency and linguistic politeness within the sociocultural norms of communication. The statement “Ni kome ya tlɔm” has been used euphemistically which is not in plain language for an ordinary person to understand. To avoid putting fear into the masses the songster decides to euphemistical statement “Ni kome ya tlɔm” to mean some were killed in the battle.

#### 4.8 Song text 8 - E nge wa de

L.S.	<i>E nge oo</i>	‘It exists!!’
	<i>E nge wa de</i>	‘It is with us’
Ch.	<i>Mamu weemi te ɔ</i>	‘The grinding stone’,
	<i>E nge wa de.</i>	‘It is with us’

L.S.	<i>Wa neme a Mamu weemi te ɔ</i>	‘The grinding stone of our ancestors’
Ch.	<i>E nge wa de.</i>	‘It is with us’
	<i>Neneme le a si ha wɔ</i>	‘Our ancestors handed it over’
	<i>E nge wa de</i>	‘It is with us’

The song text 8 above can be used as a preparatory war song or operational war song. Warriors can sing this song when they are ready for battle or on the battlefield (war front). The song inspires the warriors and gives them more hope for victory because the weapon that they would use to fight their enemies is still with them which is the grinding stone. This grinding stone has been handed over to them by their ancestors and with this weapon, they would overcome their enemies no matter what.

### Structure

The war song text 8 above is structured in one block stanza with eight lines. The first line has two words. The second, third, and fourth lines have four words each and the fifth line also has seven words, and the sixth and eighth lines also have four words each and finally the seventh line also has six words. So, in all the song is structured in thirty-five (35) words. The artistic nature of the song is such that from line one to line eight, we have two, four, four, four, seven, four, six, and four of words that are used to compose the song.

Lyrical, the rhyming scheme of the song is **abc bcbdb**, thus,

*nge, de, ɔ, de, ɔ, de, wɔ, de.* The artistic and lyrical nature of the song makes it so interesting and easy for the warriors to sing.

### Theme

The theme for this song is “**It is with us**” the warriors were trumpeting that the grinding stone that their ancestors used in the battle some years back is still with them which gives

them the hope that they would surely win the battle. This grinding stone that they have is their spiritual and physical weapons. The warriors were telling their enemies that weapons that their ancestors used in their wars still exist and those weapons are still with them.

### Style/literary devices

The song is written in simple and plain language. It is short and brief. This song contains literary devices) such as repetition, symbolism, and enjambment. The song begins with a *call and response*. The lead singer sings the first two lines and the chorus responded by repeating what the lead singer sings and it continues in the same manner as follows:

L.S.	<i>E nge oo</i>	‘It exists!!’
	<i>E nge wa de</i>	‘It is with us’
Ch.	<i>E nge wa de oo</i>	‘It is with us!!’
	<i>E nge wa de</i>	‘It is with us’
L.S.	<i>Mamu weemi te ɔ</i>	‘The grinding stone,’
	<i>E nge wa de.</i>	‘It is with us’
Ch.	<i>Wa neme a Mamu weemi te ɔ</i>	‘The grinding stone of our ancestors’
	<i>E nge wa de.</i>	‘It is with us’
L.S.	<i>Neneme le a si ha wɔ</i>	‘Our ancestors handed it over’
	<i>E nge wa de</i>	‘It is with us’
Ch.	<i>Wa neme le a si ha wɔ</i>	‘Our ancestors had handed it over to us’
	<i>E nge wa de</i>	‘It is with us’

Repetition is one of the dominant devices that run through the song. The chorus always repeats what the lead singer sings. This repetitive nature of the song makes it beautiful for the warriors to enjoy. Symbolism is also used in the war song text 8 above as a device. *mamu weemi te ɔ* used in the song symbolizes weapons which could be physical or spiritual that their ancestors used in the battlefield and those weapons are still in existence.

Another literary device that can be identified in the song is enjambment which is also known as run-on line. Line three runs on line four as follows:



*Mamu wɛɛmi tɛ ɔ,  
E nge wa dɛ.*

‘The grinding stone,’  
‘It is with us.’

#### 4.9 Song text 9      **Maa nɛ hi a dɛ**

L.S.	<i>Maa e hi a dɛ</i>	‘Let the ‘Maa’ be with them’
	<i>Maa nɛ hi a dɛ</i>	‘The <i>Maa</i> should be with them’
Ch.	<i>Nyɛ ha Maa nɛ hi a dɛ</i>	‘Let the <i>Maa</i> be with them’
	<i>Nɛ a ngɔ gbe a he oo-oo</i>	‘They should use it to slay themselves’
	<i>Maa nɛ hi a dɛ</i>	‘The <i>Maa</i> should be with them’
	<i>Mɛ nitsemɛ a Maa e hi a dɛ</i>	‘Let their own <i>Maa</i> be with them’
	<i>Nɛ a kɛ gbe a he</i>	‘They should use it to kill themselves’

The war song text 9 above can be used as a preparatory war song or operational war song. Warriors sing this song when they are preparing themselves for war or when they are at the war front (battlefield). The tone of this song is urgent and the words are full of allusions to hunting. The warriors seek to demoralize their enemies and sustain their own morale. The warriors are commanding their enemies to keep their weapons to slay or kill themselves. The word *maa* is a special type of weapon used to fight a war. This special weapon has a spiritual power that the warriors can only speak to it and it will work. The statement “*Mɛ nitsemɛ a Maa e hi a dɛ, Nɛ a kɛ gbe a he*” implies that the enemies would keep their weapons and use them to assassinate themselves without touching them.

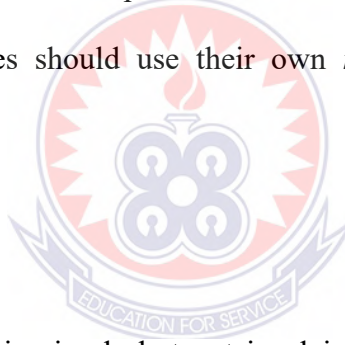
#### **Structure**

The song is structured in one block stanza with seven lines. The first two lines are made up of five words each. The third line is composed of seven words and the fourth line is also made up of six lines. The fifth line has five words and the sixth line is also made up of eight words and then the last or the seventh line is also composed of six words. So, in

all the song is structured in forty-two words. The artistic nature of the song is such that from line one to line seven, we have five, five, seven, six, five, eight, and six of words that are used to compose the song. Lyrically, the rhyming scheme of the song is **aaabaab** which makes the song musical and easy to sing.

### **Theme**

The theme for this war song is “self-destruction”. The warriors were chanting and commanding their enemies to use their weapons to kill themselves without touching them. In the first and second lines, the songster commands that their enemies should keep their own *Maa* which refers to their weapons while in the third and fourth lines the songster demands that the enemies should use their own *maa* (weapons) to kill or destroy themselves.



### **Style/literary devices**

This war song is written in simple but not in plain language. It is short but not self-explanatory and that not any ordinary person can hear and understand because some of the words are proverbially used. The song contains some literary devices such as repetition, symbolism, and enjambment (run online). The lead singer calls the chorus by singing the whole stanza and the chorus responds by repeating what the lead singer sings after him.

The repetitive nature of the song makes it interesting and enjoyable and also makes it very easy for others warriors and masses to join in the singing. Line one is repeated in lines two and five and line four is also repeated in line seven as follows:

<i>Maa e hi a de</i>	‘Let the <i>Maa</i> be with them’
<i>Maa ne hi a de</i>	‘The <i>Maa</i> should be with them’
<i>Nε a ngɔ gbe a he oo-oo</i>	‘They should use it to kill themselves’
<i>Nε a ngɔ gbe a he</i>	‘They should use it to kill themselves’

Symbolism is another device used in the war song above. The “maa” used in the song symbolizes guns or powerful weapons. This weapon should be used to destroy themselves. Enjambment is another device that can be identified in the war song above.

Line three runs on line four and line six also run-on line seven as follows:

<i>Nye ha Maa ne hi a de</i>	‘Let allow the “Maa” to be with them’
<i>Nε a ngɔ gbe a he oo-oo</i>	‘They should use it to slay themselves’
<i>Mε nitsemε a Maa e hi a de</i>	‘Let their own Maa be with them’
<i>Nε a ke gbe a he</i>	‘They should use it to kill themselves’

#### 4.10 Song text 10

#### Ke wa hla nyumu ɔ, Opeme nge

L.S.	<i>Ke wa hla nyumu oo</i>	‘Let us select a man’
Ch.	<i>Nε Opeme nge</i>	‘There is a Mighty one’
L.S.	<i>Wa hla nyumu</i>	‘Let us select a man’
	<i>Nye ha wa hla nyumu oo</i>	‘Let us select a man’
Ch.	<i>Wa hla nyumu</i>	‘Let us select a man’
	<i>Se Opeme nge oo</i>	‘But there is a Mighty one’
	<i>Nε Opeme nge</i>	‘There is a Mighty one’

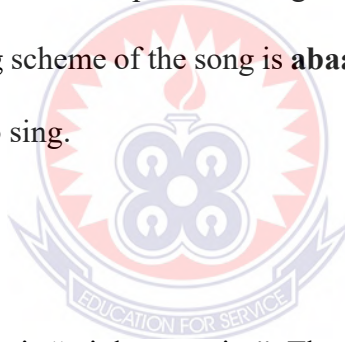
The war song text 10 above is a preparatory war song. Warriors or fighters sing this song as a warm-up exercise to get themselves prepared for the battle. This song inspires the warriors and gives them more hope for victory. The songster is announcing that when they searched for a man, they could find a mighty one. It could also mean that

when the opponents think they are powerful, they also have somebody on their side who is mightier than them.

### Structure

The war song above is structured in one stanza with seven lines. The first three lines have three words each. The fourth line has five words and the fifth and the sixth lines are also made up of three words each and the last line which is the seventh line also consists of three words. In all, the song is composed of twenty-two words. The artistic nature of the song is such that from line one to line seven, we have three, three, three, five, three, three, and three words that are used to compose the song.

Lyricaly, the end rhyming scheme of the song is **abaaabb** which makes the song musical and easy for the warrior to sing.



### Theme

The theme of this war song is “mighty warrior”. The songster is proclaiming that when they searched warriors for war, they could find one, there is a mighty one. As the songster put it:

L.S.	<i>Wa hla nyumu oo</i>	‘Let us select a man’
Ch.	<i>Nε Opeme nge</i>	‘There is a Mighty one’
L.S.	<i>Wa hla nyumu</i>	‘Let us select a man’
	<i>Nye ha wa hla nyumu oo</i>	‘Let us select a man’
Ch.	<i>Wa hla nyumu</i>	‘Let us select a man’
	<i>Se Opeme nge oo</i>	‘But there is a Mighty one’
	<i>Opeme nge</i>	‘There is a Mighty one’

**Style/literary devices**

The war song text 10 above is written in simple and plain language. It is short and self-explanatory and that everybody can hear and understand. The song contains some literary devices such as repetition and enjambment. The song is full of calls and responses. The lead singer sings the first line and the chorus responded with the second line. The lead singer comes in again and sings the third and the fourth lines and the chorus also comes in with the fifth, sixth, and the seventh lines as follows:

L.S.	<i>Wa hla nyumu oo</i>	‘‘Let us select a man’
Ch.	<i>Nε Opeme nge</i>	‘There is a Mighty one’
L.S.	<i>Wa hla nyumu</i>	‘Let us select a man’
	<i>Nye ha wa hla nyumu oo</i>	‘Let us select a man’
Ch.	<i>Wa hla nyumu</i>	‘Let us select a man’
	<i>Se Opeme nge oo</i>	‘But there is a Mighty one’
	<i>Opeme nge</i>	‘There is a Mighty one’

Repetition is the dominant device used throughout the song. Line one repeats itself in lines three and five. Line two also repeats itself in lines six and seven as seen above. The repetitive nature of the song makes it interesting and enjoyable and also makes it very easy for others warriors and masses to join in the singing. Enjambment is another device used in the song. Line one runs on line two and line five also run-on lines six and seven as shown above.

**4.11 Song text 11 - Ta a wa nεmε hwu**

L.S.	<i>Ta a wa nεmε hwu</i>	‘Our ancestors fought the war’
	<i>Ladoku ta a nε ba a</i>	‘The Ladoku war that arose’
Ch.	<i>Wa tεmε ya hwu</i>	‘Our fathers went and fought’
	<i>Wε ji Oberima ketetsie!</i>	‘We are the mighty men’
	<i>Wε ji Oberima</i>	‘We are the men’
L.S.	<i>Ladoku ta a nε ba a</i>	‘The Ladoku war that arose’

Ch. *Wa neme ya hwu*  
*Wo ji Oberima*

‘Our ancestors went and fought’  
 ‘We are the men’

The war song above is a celebrative battle song. This song is mostly sung when warriors return from the battlefield. The warriors or fighters sing this song to announce their victory over their enemies. The songster is proclaiming that their ancestors fought so many battles including that of the Ladoku war and they were victorious in all, therefore, they were also victorious in theirs, hence the victory celebration. The songster is trumpeting that they are the mighty men as far as the battling is concerned.

### Structure

The war song above is structured in one stanza with eight lines. The first line consists of five words, lines two and six are composed of six words each, and lines three, four, and seven are also made up of four words each. In addition, lines five and eight also have three words each. So, in all the song is structured in thirty-five words. The artistic nature of the song is such that from line one to line eight, we have five, six, four, four, three, six, four, and, three words that are used to compose the song. Lyrically, the end rhyming scheme of the song sounds like **abacdbad** which makes the song musical and easy to follow.

### Theme

The theme of this song is “victory”. The songster is announcing the victory they won because of their mighty men. Looking at the song above, the songster is proclaiming that their ancestors fought so many battles including that of the Ladoku war and they were victorious in all, therefore, they were also victorious in theirs, hence the victory celebration.

### Style/literary devices

The song above is written in simple and plain language. It is short and self-explanatory for an ordinary person to understand except that the songster employs co-switching by using the phrase “*Oberima Ketetsie*” which is a borrowed phrase which means mighty men. The song is full of calls and response. The lead singer sings the first two lines and the chorus responds accordingly. This call and response nature of the song keeps repeating itself to have elongated music as follows:

LS.	<i>Ta a wa neme hwu</i>	Our ancestors fought the war
	<i>Ladoku ta a ne ba a</i>	‘The Ladoku war that arose’
Ch.	<i>Wa tseme ya hwu</i>	‘Our fathers fought’
.	<i>Wo ji Oberima ketetsie!</i>	‘We are the mighty men’
	<i>Wo ji Oberima</i>	‘We are the men’
L.S	<i>Ladoku ta a ne ba a</i>	‘The Ladoku war that arose’
	<i>Wa neme ya hu</i>	‘Our ancestors fought the war’
	<i>Wo ji Oberima ketetsie!</i>	‘We are the mighty warriors’
LS.	<i>Ta a wa neme hwu</i>	‘Our ancestors fought the war’
	<i>Ladoku ta a ne ba a</i>	‘The Ladoku war that arose’
Ch.	<i>Wa tseme ya hwu</i>	‘Our fathers fought’
.	<i>Wo ji Oberima ketetsie!</i>	‘We are the mighty men’
	<i>Wo ji Oberima</i>	‘We are the men’
L.S	<i>Ladoku ta a ne ba a</i>	‘The Ladoku war that arose’
	<i>Wa neme ya hu</i>	‘Our ancestors fought the war’
	<i>Wo ji Oberima ketetsie!</i>	‘We are the mighty warriors’

The main literary devices employed in this song are repetition, parallelism, and run-on line. Repetition is the dominant device employed in the war song above. Line one repeats itself in line seven. Line two also repeats itself in line six and line four also repeats in lines five, and eight as follows:

<i>Ta a wa neme hwu</i>	‘Our ancestors fought the war’
<i>Wa neme ya hwu</i>	‘Our ancestors went and fought’

<i>Ladoku ta a ne ba a</i>	‘The Ladoku war that aroused’
<i>Ladoku ta a ne ba a</i>	‘The Ladoku war that aroused’
<i>Wɔ ji Oberima</i>	‘We are the men’
<i>Wɔ ji Oberima</i>	‘We are the men’

Again, another form of repetition known as parallelism has been employed in the song as well. As explained earlier, it is a “sameness” between two sections of a text and it can be categorized into two: structural and semantic. This is the use of a series of words or phrases or sentences that have a similar grammatical form or a similar structural form. This is seen in lines one, three and five as follows:

<i>Ta a wa neme hwu</i>	‘Our ancestors fought the war’
<i>Wa tseme ya hwu</i>	‘Our fathers went and fought’
<i>Wa neme ya hwu</i>	‘Our ancestors went and fought’

Enjambment is another device employed in the song. Line two run on line three and line six also run-on line seven as shown below:

<i>Ladoku ta a ne ba a</i>	‘The Ladoku war that arose’
<i>Wa tseme ya hwu</i>	‘Our fathers went and fought’

#### 4.12 Song text 12 - Ohueno bi nu mi

L.S	<i>Tsaatse lee – ee</i>	‘Grandpa lee!!’
	<i>Maa lee – ee</i>	‘Grandma lee!!’
	<i>Ohueno bi nu mi – oo</i>	‘An Ewe man has arrested me!!’
	<i>Ohueno bi nu mi</i>	‘An Ewe man has arrested me

The war song text 12 above is an operational battle song that indicates that the warriors (fighters) were in serious trouble. The warriors were captured or arrested by their opponents (enemies) and they have no place to escape. They were shouting and crying for help as the songster put it *tsaatse lee-ee, maa lee-ee Ohueno bi nu mi – oo*.



## Structure

The war song above is structured in one block stanza with four lines. The general form of the song is AB. The AB form keeps on repeating itself by the L.S and the Chorus.

<i>Tsaatsɛ lee – ee</i>	‘Grandpa lee!!’
<i>Maa lee – ee</i>	‘Grandma lee!!’
<i>Ohuɛno bi nu mi – oo</i>	‘An Ewe man has arrested me!!’
<i>Ohuɛno bi nu mi</i>	‘An Ewe man has arrested me’

The first two lines consist of two words each and the third and the fourth lines also have four words each. So, in total, the song is structured in twelve words. The artistic nature of the song is such that from line one to line four, we have two, two, four, and four words that are used to compose the song. Lyrically, the end rhyming scheme of the song is **aabb** which makes the song musical and very easy for warriors to sing.

## Theme

The theme of the song above is **defeat**. The warriors were defeated in the battle and they were shouting and calling for help as shown in the following phrases below:

<i>Tsaatsɛ lee – ee</i>	‘Grandpa lee!!’
<i>Maa lee – ee</i>	‘Grandma lee!!’
<i>Tsaatsɛ lee – ee</i>	‘Grandpa lee!!’
<i>Maa lee – ee</i>	‘Grandma lee!!’

## Style/literary devices

The song is written in simple phrases and simple language and is straightforward. It is very short and understandable and contains some literary devices such as repetition, parallelism and symbolism. The lead singer sings the whole stanza and the chorus

responds by repeating the first two lines twice of what the lead singer sings before repeating the third and the fourth lines as follows:

L.S.	<i>Tsaatsɛ lee – ee</i>	‘Grandpa lee!!’
	<i>Maa lee – ee</i>	‘Grandma lee!!’
	<i>Ohuɛno bi nu mi – oo</i>	‘An Ewe man has arrested me!!’
	<i>Ohuɛno bi nu mi</i>	‘An Ewe man has arrested me’
Ch.	<i>Tsaatsɛ lee – ee</i>	‘Grandpa lee!!’
	<i>Maa lee – ee</i>	‘Grandma lee!!’
	<i>Tsaatsɛ lee – ee</i>	‘Grandpa lee!!’
	<i>Maa lee – ee</i>	‘Grandma lee!!’
	<i>Ohuɛno bi nu mi – oo</i>	‘An Ewe man has arrested me!!’
	<i>Ohuɛno bi nu mi</i>	‘An Ewe man has arrested me!!’

The dominant device used in the song is repetition. The chorus repeats the first two lines of the lead singer and the third line is also repeated in the fourth as follows:

L.S.	<i>Tsaatsɛ lee – ee</i>	‘Grandpa lee!!’
	<i>Maa lee – ee</i>	‘Grandma lee!!’
	<i>Ohuɛno bi nu mi – oo</i>	‘An Ewe man has arrested me!!’
	<i>Ohuɛno bi nu mi</i>	‘An Ewe man has arrested me’
Ch.	<i>Tsaatsɛ lee – ee</i>	‘Grandpa lee!!’
	<i>Maa lee – ee</i>	‘Grandma lee!!’
	<i>Tsaatsɛ lee – ee</i>	‘Grandpa lee!!’
	<i>Maa lee – ee</i>	‘Grandma lee!!’
	<i>Ohuɛno bi nu mi – oo</i>	‘An Ewe man has arrested me!!’
	<i>Ohuɛno bi nu mi</i>	‘An Ewe man has arrested me!!’

Parallelism is another form of repetition that has been employed in the song above. This is seen in the chorus as follows:

<i>Tsaatsɛ lee – ee</i>	‘Grandpa lee!!’
<i>Maa lee – ee</i>	‘Grandma lee!!’
<i>Tsaatsɛ lee – ee</i>	‘Grandpa lee!!’
<i>Maa lee – ee</i>	‘Grandma lee!!’

Lastly, symbolism is also employed in the song above as a device. *Ohueno bi* used in the song symbolizes the conquerors who arrested them in the battle. The songster is shouting and crying for help because they were captured in the battle.

#### 4.13 Songtext 13 - Ko fo ya

L.S.	<i>Awusa no bi lee!</i>	‘Child of a Muslim’
	<i>Ko fo ya</i>	‘Do not cry’
Ch.	<i>O tse yi</i>	‘The head of your father’
	<i>Ngɛ wa dɛ</i>	‘Is in our possession’
L.S.	<i>Ohie no bi lee!</i>	‘Child of Asante man’
	<i>Ko fo ya</i>	‘Do not cry’
Ch.	<i>O tse yi</i>	‘The head of your father’
	<i>Ngɛ wa dɛ</i>	‘Is in our possession’
L.S.	<i>Ohue no bi lee!</i>	‘Child of Ewe man’
	<i>Ko fo ya</i>	‘Do not cry’
Ch.	<i>O tse yi</i>	‘The head of your father’
	<i>Ngɛ wa dɛ</i>	‘Is in our possession’

The war song text 13 above is a celebrative battle song. Warriors sing this song when they are returning from the battlefield. The tone of the song shows that, the warriors were able to overcome their enemies or opponents and they captured them. The songster made it clear that they have the head of their foes and so their children should not cry.

#### Structure

The war song above is structured in three block stanzas with twelve lines. The general form of the song is AB. The AB form in stanza one runs through in stanzas two and three.

<i>Awusa no bi lee!</i>	‘Child of Muslim’
<i>Ko fo ya</i>	‘Do not cry’
<i>O tse yi</i>	‘The head of your father’

*Ngɛ wa dɛ*

‘Is in our possession’

Each stanza contains four lines with three words each. In all, the song is composed of thirty-six words. Artistically, every first letter of the first word that begins each line goes like this: A, K, O, N, O, K, O, N, O, K, O, N. The artistic nature of the song is such that from line one to line twelve, we have three words that are used to compose the song. Lyrically, the end rhyming scheme of the song is **abcd, abcd, abcd**, which makes the song musical and enjoyable and also makes it very easy for others to join in the singing.

### Theme

The theme of the war song above is **Victory**. The songster is proclaiming that the sons of Awusano, Ohuɛ, and Ohieno should not cry because the heads of their fathers are in the possessions. This shows that after killing or defeating their enemies they decapitated them and took their heads away. The statement “*Awusa no bi lee! Ohie no bi lee! Ohuɛ no bi lee! Ko fo ya, O tɛ yi Ngɛ wa dɛ*” attests to the fact that the warriors won the battle and took the heads of their competitors away.

### Style/literary devices

The war song above is written in simple and plain language. It is short and self-explanatory for an ordinary people to understand. It contains some literary devices such as repetition and parallelism. The song is full of calls and response. The structure of the song in the first stanza maintains the same structure in stanzas two and three as shown below:

*Awusa no bi lee!*

‘Child of Muslim’

*Ko fo ya*

‘Do not cry’

*O tɛ yi*

‘The head of your father’

<i>Ngɛ wa dɛ</i>	‘Is in our possession’
<i>Ohie no bi lee!</i>	‘Child of Asante man’
<i>Ko fo ya</i>	‘Do not cry’
<i>O tɛɛ yi</i>	‘The head of your father’
<i>Ngɛ wa dɛ</i>	‘Is in our possession’
<i>Ohue no bi lee!</i>	‘Child of Ewe man’
<i>Ko fo ya</i>	‘Do not cry’
<i>O tɛɛ yi</i>	‘The head of your father’
<i>Ngɛ wa dɛ</i>	‘Is in our possession’

The lead singer (L.S) sings the first two lines and the chorus (Ch.) responds accordingly as indicated below:

L.S. <i>Awusa no bi lee!</i>	‘Child of Muslim’
<i>Ko fo ya</i>	‘Do not cry’
Ch. <i>O tɛɛ yi</i>	‘The head of your father’
<i>Ngɛ wa dɛ</i>	‘Is in our possession’

Apart from the first words in the first lines in each stanza that differs all the words and the lines remain the same in all three stanzas and this makes the song musical.

Repetition is the dominant device used throughout the song. Lines two, three, and four of stanza one repeated themselves in stanza two and three as follow:

<i>Ko fo ya</i>	‘Do not cry’
<i>O tɛɛ yi</i>	‘The head of your father’
<i>Ngɛ wa dɛ</i>	‘Is in our possession’
<i>Ko fo ya</i>	‘Do not cry’
<i>O tɛɛ yi</i>	‘The head of your father’
<i>Ngɛ wa dɛ</i>	‘Is in our possession’
<i>Ko fo ya</i>	‘Do not cry’
<i>O tɛɛ yi</i>	‘The head of your father’
<i>Ngɛ wa dɛ</i>	‘Is in our possession’

Another form of repetition that has been employed in the song above is Parallelism. This is employed in the first lines of the lead singer (L.S) in stanzas one, two, and three as follows:

<i>Awusa no bi lee!</i>	‘Child of Muslim’
<i>Ohie no bi lee!</i>	‘Child of Asante man’
<i>Ohue no bi lee!</i>	‘Child of Ewe man’

#### 4.14 Song text 14

#### Wa ya nu Jeto ne e piε Musa

L.S.	<i>Wa ya nu Jeto</i>	‘We have arrested <i>Jeto</i> ’
	<i>Ne e piε Musa</i>	‘And left with <i>Musa</i> ’
Ch.	<i>Wa ya nu Jeto</i>	‘We have arrested <i>Jeto</i> ’
	<i>Ne e piε Musa</i>	‘And left with <i>Musa</i> ’

This is an operational war song because warriors sing this particular song when they are on the battlefield. The songster is announcing the arrest of one of the leaders of their opponents called **Jeto** and left with **Musa** one of their strong warriors and they are still after him or searching for him.

#### Structure

The war song above is structured in one block stanza with four lines. All the lines contain four words each. The total number of words used to compose this song is sixteen. The artistic nature of the song is such that from line one to line four, four words are used to compose the song. Lyrically, the end rhyming scheme of the song is **abab**. This makes the song very easy for the warriors to join in the singing.

## Theme

The theme of this war song is **bravery**. Because of the braveness of the warriors, they were able to arrest the leader of their adversary *Jeto* and still searching for *Musa* to arrest.

## Style/literary devices

The song is simple and is in plain language, short and self-explanatory that everyone could hear and understand. The song is formed from a compound sentence. The first part of the sentence goes like this, *Wa ya nu Jeto* ‘We have arrested *Jeto*’ is a main clause stands on its own likewise the second part of the sentence which is also a main clause being joined by conjunction *Nε* (and) to make them one complete sentence

*Nε e piε Musa*

‘And left with *Musa*’

The song contains some literary devices such as repetition and symbolism. The song is full of repetition. The lead singer sings the first two lines and the chorus repeats what the lead singer sings. This form of repetition makes the song lengthened as follows:

L.S. *Wa ya nu Jeto*

*Nε e piε Musa*

Ch. *Wa ya nu Jeto*

*Nε e piε Musa*

L.S. *Wa ya nu Jeto*

*Nε e piε Musa*

Ch. *Wa ya nu Jeto*

*Nε e piε Musa*

Ch. *Wa ya nu Jeto*

*Nε e piε Musa*

L.S. *Wa ya nu Jeto*

*Nε e piε Musa*

Ch. *Wa ya nu Jeto*

*Nε e piε Musa*

‘We have arrested *Jeto*’

‘And it’s left with *Musa*’

‘We have arrested *Jeto*’

‘And it’s left with *Musa*’

‘We have arrested *Jeto*’

‘And it’s left with *Musa*’

‘We have arrested *Jeto*’

‘And it’s left with *Musa*’

‘We have arrested *Jeto*’

‘And it’s left with *Musa*’

‘We have arrested *Jeto*’

‘And it’s left with *Musa*’

‘We have arrested *Jeto*’

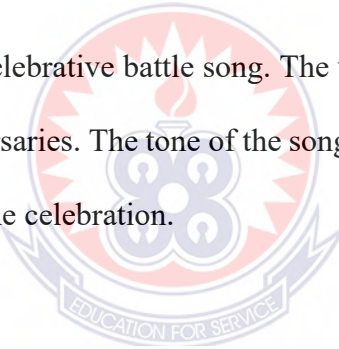
‘And it’s left with *Musa*’

Symbolism is another device identified in this war song that the soloist employed in the song. The word *Jeto* as used in the song symbolizes a great warrior who has been arrested and left with *Musa* another great warrior is yet to be arrested and they are still searching for him.

#### 4.15 Songtext 15 - Tsemɛ ya wo

L.S.	<i>Tsemɛ ya wo</i>	‘Fathers went fishing’
	<i>Ngɛ Klo Sase</i>	‘At Klo Sase’
Ch.	<i>A gbe lo-oo</i>	‘They caught fish!!’
	<i>A gbe lo kɛ he zɔ</i>	‘They caught oily fish’
	<i>Ngɛ Klo Sase</i>	‘At Klo Sase’
	<i>A gbe lo kɛ he zɔ</i>	‘They caught oily fish’

The war song above is a celebrative battle song. The warriors sing this song to announce the victory over their adversaries. The tone of the song indicates that they were victorious in their operations hence the celebration.



#### Structure

The war song above is structured in one stanza with six lines. Lines one to three have three words each. The fourth line has six words and the last two lines also have three words each. In all, the song is structured in twenty-one words. Artistically, in lines one to line six, we have three, three, three, six, three, three words that are used to compose the song. Lyrically, the end rhyming scheme of the song is **abacbd**, which makes the song musical and easy memorization.



## Theme

Victory over enemies is the main theme of this war song. The songster is trumpeting that fathers went fishing at Klo Sase and they caught oily fish which means that their warriors went to the war or battlefield at Klo sase and they killed their challengers. The war leaders of their opponents were referred to as oily fish in the song.

## Style/literary devices

This song is simple but not in plain language. It is short but not self-explanatory and not every ordinary person can hear and understand because some of the words are proverbially used. The song contains some literary devices such as repetition, euphemism, and symbolism. The song is made up of call and response. The lead singer calls the chorus by singing the first two lines and the chorus responds by singing lines three to six. This call-and-response structure of the song keeps reiterating itself as many as the singers can sing.

This form of repetition makes the song elongate as follows:

L.S.	<i>Tsemε ya wo</i>	‘Fathers went fishing’
	<i>Ngε Klo Sase</i>	‘At Klo Sase’
Ch.	<i>A gbe lo-oo</i>	‘They caught fish!!’
	<i>A gbe lo kε he zɔ</i>	‘They caught oily fish’
	<i>Ngε Klo Sase</i>	‘At Klo Sase’
	<i>A gbe lo kε he zɔ</i>	‘They caught oily fish’
L.S.	<i>Tsemε ya wo</i>	‘Fathers went fishing’
	<i>Ngε Klo Sase</i>	‘At Klo Sase’
Ch.	<i>A gbe lo-oo</i>	‘They caught fish!!’
	<i>A gbe lo kε he zɔ</i>	‘They caught oily fish’
	<i>Ngε Klo Sase</i>	‘At Klo Sase’
	<i>A gbe lo kε he zɔ</i>	‘They caught oily fish’
L.S.	<i>Tsemε ya wo</i>	‘Fathers went fishing’
	<i>Ngε Klo Sase</i>	‘At Klo Sase’
Ch.	<i>A gbe lo-oo</i>	‘They caught fish!!’
	<i>A gbe lo kε he zɔ</i>	‘They caught oily fish’

*Ngɛ Klo Sase*  
*A gbe lo kɛ he zo*

‘At Klo Sase’  
‘They caught oily fish’

Symbolism is identified as a device in the song. The clause “**ya wo**” went for fishing symbolizes the war or battle they fought and **gbe lo** catch fish also symbolizes the killing of the war leaders of their enemies. Euphemism is another device employed in the song above. A **gbe lo kɛ he zo** (oily fish) used in the song represent the leaders of their opponents.

#### 4.16 Song text 16      **Wa mi wa**

L.S	<i>Wa mi wa ee</i>	‘We have experience!!’
	<i>Wa mi wa</i>	‘We have experience’
Ch.	<i>Nɔ ko bi nɛ katse</i>	‘A man born of a woman’
	<i>Nɛ wo tso</i>	‘Dare take a goad’
	<i>Wa mi wa</i>	‘We have experience’

The war song text 16 above is an operational battle song that is sung by warriors when they are in operation. The tone of the song is inciting and the words are full of allusion to hunting. The warriors seek to demoralize the opponents and sustain their morale. The soloist is proclaiming that they have experience in fighting therefore, no man born of a woman dares to take a goad or stick.

#### **Structure**

The war song above is organized in one block verse or unit with five lines. The general form of the song is ABA. The ABA form of the song stands as follows:

<i>Wa mi wa ee</i>	‘We have experience!!’
<i>Wa mi wa</i>	‘We have experience’
<i>Nɔ ko bi nɛ katse</i>	‘A man born of a woman’
<i>Nɛ wo tso</i>	‘Dare take a goad’

*Wa mi wa*

‘We have experience’

This general structure or form of the song may keep on repeating itself by the warriors or lead singer and the chorus to form an elongated piece (song) as follows:

L.S	<i>Wa mi wa ee</i>	‘We have experience’
	<i>Wa mi wa</i>	‘We have experience’
Ch.	<i>Nɔ ko bi nɛ katse</i>	‘A man born of a woman’
	<i>Nɛ wo tso</i>	‘Dare take a goad’
	<i>Wa mi wa</i>	‘We have experience’
L.S.	<i>Wa mi wa ee</i>	‘We have experience’
	<i>Wa mi wa</i>	‘We have experience’
Ch.	<i>Nɔ ko bi nɛ katse</i>	‘A man born of a woman’
	<i>Nɛ wo tso</i>	‘Dare take a goad’
	<i>Wa mi wa</i>	‘We have experience’
L.S.	<i>Wa mi wa ee</i>	‘We have experience’
	<i>Wa mi wa</i>	‘We have experience’
	<i>Nɔ ko bi nɛ katse</i>	‘A man born of a woman’
	<i>Nɛ wo tso</i>	‘Dare take a goad’
	<i>Wa mi wa</i>	‘We have experience’
Ch.	<i>Wa mi wa ee</i>	‘We have experience’
	<i>Wa mi wa</i>	‘We have experience’
	<i>Nɔ ko bi nɛ katse</i>	‘A man born of a woman’
	<i>Nɛ wo tso</i>	‘Dare take a goad’
	<i>Wa mi wa</i>	‘We have experience’



The first and second lines contain three words each. The third line has five words and the last two lines (fourth and fifth lines) also have three words each. In all, the song is organized in seventeen words. The end rhyming scheme of the song is therefore **aabca**, *wa, wa, katse, tso, wa*. This is lyrical and it is artistically structured. The artistic nature of the song is such that from line one to line five, we have three, three, five, three, three words that are used to compose the song. Every first letter of the first word that begins each word goes like W, W, N, N, W and it makes the song inciting and easy for the warriors to memorize.

### Theme

The theme of this song is **experience**. The soloist is proclaiming that they have experience in fighting and for that matter, no one dares to take a goad. This shows that it is only experienced people that can go to war (battle) and not any ordinary person that can be a warrior. Because of the experience they have, they were confident to conquer or overcome their adversaries. As the saying goes experience is the best teacher. Because of their experience, they shall surely return home victorious.

### Style/literary devices

The style of the song is organized in simple and plain language. It is brief and self-explanatory that any ordinary person can hear and understand. The song contains some literary devices such as repetition and run-on lines. The song is also full of calls and response. The lead singer calls the chorus by singing the first two lines. The chorus also responds by singing the third, fourth, and the fifth lines accordingly.

Repetition is the major device that can be identified in the song. The repetitive nature of the song makes it lengthened as shown above and interesting. The following words and lines are repeated as follows:

<i>Wa mi wa ee</i>	‘We have experience’
<i>Wa mi wa</i>	‘We have experience’
<i>Wa mi wa</i>	‘We have experience’

Run online (enjambment) is another device employed in the song. Line three runs on line four as follows:

<i>Nɔ ko bi nɛ katse</i>	‘A man born of a woman’
<i>Nɛ wo tso</i>	‘Dare take a goad’

**4.17 Songtext 17****Wa yaa ta nɛ wa yaa de**

L.S.	<i>Wa yaa ta</i>	‘We are going to war’
	<i>Nɛ wa yaa de</i>	‘And we are going hunting’
Ch.	<i>Wa yaa ta</i>	‘We are going to war’
	<i>Nɛ wa yaa de oo!</i>	‘And we are going hunting’

The song in text 17 above is a preparatory battle song. Warriors sing this song when they are on their way or preparing for battle or war. The warriors are announcing that they are ready to go to war and hunting. This means that they are fighters as well as hunters. Lines one to four above explained it further.

**Structure**

The war song above is organized in one unit with four lines. The first and the third lines have three words each and the second and fourth lines also have four words each. So, in all the song is structured in fourteen words. Looking at the general form of the song, it could be observed that only lines one and two are used to compose the song. These two lines repeat themselves severally to have elongated music. The repetitive nature of the song makes it so unique and interesting and also easier for other singers to join in the singing as follows:

L.S.	<i>Wa yaa ta</i>	‘We are going to war’
	<i>Nɛ wa yaa de</i>	‘And we are going hunting’
Ch.	<i>Wa yaa ta</i>	‘We are going to war’
	<i>Nɛ wa yaa de oo!</i>	‘And we are going hunting’
L.S.	<i>Wa yaa ta</i>	‘We are going to war’
	<i>Nɛ wa yaa de</i>	‘And we are going hunting’
Ch.	<i>Wa yaa ta</i>	‘We are going to war’
	<i>Nɛ wa yaa de oo!</i>	‘And we are going hunting’

Artistically, every first letter of the first word that begins the line goes like this W, N, W, N. The artistic nature of the song is such that, from lines one to four, we have three, four, three, four words that are used to compose the song. The song is lyrically having its rhyming scheme as **abab**. Thus **ta, de, ta, de**. This is lyrical and artistically arranged and it makes the song so aggressive.

### Style/literary devices

The style of this war song is so unique. It's written in simple and plain language. It is short and brief that everybody can hear and understand. Repetition and run on-line are the only literary devices employed in the song. Line one runs on line two, and line three also run-on line four as follows:

<i>Wa yaa ta</i>		'We are going to war'
<i>Nɛ wa yaa de</i>		'And we are going hunting'
<i>Wa yaa ta</i>		'We are going to war'
<i>Nɛ wa yaa de oo!</i>		'And we are going hunting'

The repetitive nature of the song makes it very lengthened and warlike and also easy for the warriors to sing. The theme for this war song is reforming hunting. The warriors are announcing or proclaiming that they are going to war and they are going hunting for human beings. This means that the warriors or fighters are noted for battling and fighting enemies.

#### 4.18 Song text 18

#### Tɛkpɛ ho a je ya

L.S.	<i>Wa hla Tɛkpɛ</i>	'We looked for Tɛkpɛ'
	<i>Nɛ wa nɛ Tɛkpɛ</i>	'And we could not find him'
Ch.	<i>Eee-ee wa hla Tɛkpɛ</i>	'Ee-ee! we looked for Tɛkpɛ'

*Nɛ wa nɛ Tɛkpɛ*  
*Tɛkpɛ ho a je ya*

‘And we could not find him’  
‘Tɛkpɛ has gone to his ancestors’

The war song text 18 above is a song of lamentation. Warriors sing this song on their return from the battlefield. The tone of the song shows defeat but that does not mean the warriors were defeated or overcome by their adversaries. They were crying and lamenting because they lost some of their warriors especially Tɛkpɛ one of the war leaders in the battle. The songster laments that they look for Tɛkpɛ but they could not find him because he has gone to his ancestors this means that Tɛkpɛ was either shot dead or captured in the war. As they looked for him everywhere and he couldn’t be found.

### Structure

The war song above is organized in one block stanza with five lines. Line one has three words, line two has four words and the last line is also composed of three words. The fourth line is made up of four words and the last line has five words. In all, the total number of words used to compose this song is nineteen words. Looking at the general form of the song it can be observed that line one repeats itself in line three and line two also repeats itself in line four. This form of repetition makes the song easy to sing and memorize. The whole stanza of the song can be repeated over and over to make the song elongated and interesting as follows:

L.s.	<i>Wa hla Tɛkpɛ</i>	‘We looked for Tɛkpɛ’
	<i>Nɛ wa nɛ Tɛkpɛ</i>	‘And we could not find him’
Ch.	<i>Eee-ee wa hla Tɛkpɛ</i>	‘Ee-ee! we looked for Tɛkpɛ’
	<i>Nɛ wa nɛ Tɛkpɛ</i>	‘And we could not find him’
	<i>Tɛkpɛ ho a je ya</i>	‘Tɛkpɛ has gone to his ancestors’
L.S.	<i>Wa hla Tɛkpɛ</i>	‘We looked for Tɛkpɛ’
	<i>Nɛ wa nɛ Tɛkpɛ</i>	‘And we could not find him’
Ch.	<i>Eee-ee wa hla Tɛkpɛ</i>	‘Ee-ee! we looked for Tɛkpɛ’

*Nɛ wa nɛ Tɛkpɛ*  
*Tɛkpɛ ho a je ya*

‘And we could not find him’  
‘Tɛkpɛ has gone to his ancestors’

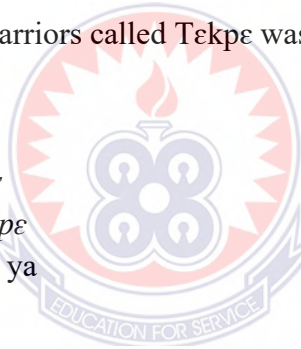
Artistically, every first letter of the first word that begins each line goes like; W, N, W, N, T. Lyrically, the end rhyming scheme of this war song is aaaab. Thus Tɛkpɛ, Tɛkpɛ, Tɛkpɛ, Tɛkpɛ, ya. The artistic nature of the song is such that from lines one to five we have three, four, three four, and five words that are used to compose the song.

### Theme

The theme of this war song is **misfortune**. The warriors or fighters were misfortune in the battle as one of their great warriors called Tɛkpɛ was captured and killed. This is how the songster put it:

*Wa hla Tɛkpɛ*  
*Nɛ wa nɛ Tɛkpɛ*  
*Tɛkpɛ ho a je ya*

‘We looked for Tɛkpɛ’  
‘And we could not find him’  
‘Tɛkpɛ has gone to his ancestors’



### Style/literary devices

The style of this war song above is written in simple and plain language. It’s short and self-explanatory that everybody can hear and understand. The song employs some literary devices such as repetition, run online and euphemism.

Repetition is one of the literary devices employed in the song above. Line one repeats itself in line three and line two also repeats itself in line four as follows:

*Wa hla Tɛkpɛ*  
*Nɛ wa nɛ Tɛkpɛ*  
*Eee-ee wa hla Tɛkpɛ*  
*Nɛ wa nɛ Tɛkpɛ*

‘We looked for Tɛkpɛ’  
‘And we could not find him’  
‘Ee-ee! we looked for Tɛkpɛ’  
‘And we could not find him’



The repetitive nature of the song makes it so exceptional and elongated and also easier for other singers to join in the singing. Run on-line is another device employed in the war song above. The first line run-on the second line and the third line also run-on the fourth line as shown above. Finally, euphemism is also employed in the song. The statement “*Tɛkpɛ ho a je ya*” (Tɛkpɛ has gone to his ancestors) means that Tɛkpɛ is dead or passed on. The use of these devices in the song makes it elongated, interesting, and enjoyable.

#### 4.19 Song text 19 - Ta ba

<i>Ta ba! Ta ba! Ta ba</i>	‘War! war! War!’
<i>Nyɛɛ te! Nyɛɛ fi agbaja!</i>	‘Arise! Put on your bandolier’
<i>Nihewi nyɛ gba tu, nyɛɛ hwu</i>	‘Youth pick up your gun and fight’
<i>Samato Ta mamu kɛ tɛ nɛ bla!</i>	‘Amidst gun powder and bullet’
<i>A kpa ngɛ Sega, a nu ngɛ La</i>	‘Let it be sounded in Sega and be heard in La’
<i>Se kotoku mi gu yɛ ta</i>	‘Empty bandolier doesn’t go to war’

The war song text 19 above is a wake-up call for action. The warriors were called upon to get ready for action. The songster alerts the warriors to get ready because there is a war to fight. In the first line, the songster shouts *Ta ba! Ta ba! Ta ba* ‘War! War! War!’ This means that their enemies have attacked them unaware. The war captain calls on the warriors and put on their bandoliers and pick up their guns and fight. The war captain cautions the warriors including the youth not to forget gunpowder and bullets. The statement “let it be sounded in Sega and be heard in La” means that the warriors should shout aloud for everybody in the Dangme communities to hear so that they can prepare for the war. It is well noted in the last line that warriors do not go to war with empty bandoliers but rather be filled with bullets and gunpowder.

## Structure

The war song above is structured in one stanza with six lines. The general form of the song is ternary which means that the song has three parts thus, ABC. The ABC form or structure of the song repeats itself over and over to have an elongated piece.

<i>Ta ba! Ta ba! Ta ba</i>	‘War! War! War’ !
<i>Nyɛɛ te! Nyɛɛ fi agbaja!</i>	‘Arise! Put on your bandolier’
<i>Nihewi nyɛ gba tu, nyɛɛ hwu</i>	‘Youth pick up your gun and fight’
<i>Samato Ta mamu kɛ tɛ nɛ bla!</i>	‘Gun powder and bullet amidst’
<i>A kpa ngɛ Sega, a nu ngɛ La</i>	‘Let it be sounded in Sega and be heard in La’
<i>Se kotoku mi gu yɛ ta</i>	‘Empty bandolier doesn’t go to war’

The first line has six words and the second line is also composed of five words. The third line has six words and the fourth line has seven words. The fifth and the sixth lines have eight and six words respectively. Therefore, the song is organized with thirty-eight words. Artistically, every first letter of the first word that begins each line goes like this: T, N, N, S, A, S. The rhyming scheme of the song is lyrically and artistically structured as **abcdef**, thus, *ba, agbaja, hwu, bla, La, ta*. In lines one to six, we have six, five, six, seven, eight, and six words that are used to compose the song and that makes the song musical and enjoyable.

## Style/literary devices

The style of this that it is written in simple and complex sentences but plain language. It is short and every person can hear and understand. The War captain called on the warriors to arise and put on their bandoliers because it was time for war (action). The only literary device used in this song is repetition. The first phrase is repeated three times in the first line as follows: *Ta ba! Ta ba! Ta ba!* The theme for this war song is **get ready for battle**.

The war captain is announcing to the warriors and the youth that they should get prepared for a battle because there is a war as the songster put it:

<i>Ta ba! Ta ba! Ta ba</i>	‘War! War! War!’
<i>Nyɛɛ te! Nyɛɛ fi agbaja!</i>	‘Arise! Put on your bandolier’

The songster alerts the youth to pick up their gun and fight. This means that their enemies have attacked them and they need to fight back. The youth are also cautioned to take along gun powder and bullets because they cannot go to war with empty bandoliers.

This is how the songster put it:

<i>Nihewi nyɛ gba tu, nyɛɛ hwu</i>	‘Youth pick up your gun and fight’
<i>Samato Ta mamu kɛ tɛ nɛ bla!</i>	‘Amidst gun powder and bullet’
<i>A kpa ngɛ Sega, a nu ngɛ La</i>	‘Let it be sounded in Sega and be heard in La’
Se kotoku mi gu yɛ ta	‘Empty bandolier doesn’t go to war’

#### 4.20 Song text 20



#### Kpoo! Kpoo!

<i>Kpoo! Kpoo!</i>	‘Kpoo! Kpoo!’
<i>Kpoo, Kpaa!</i>	‘Kpoo! Kpaa!’
<i>Tu tɛ ta tu mi keikei</i>	‘The gun is totally empty’
<i>Nɛ ta buli dɛ yaa</i>	‘And warriors are dismayed’
<i>Wa ya lɛ wa ba</i>	‘We went and conquered’
<i>Pɔɔ, dengme kɛ aywilɛho</i>	‘Tiredness, struggle, and sorrow’
<i>Ji ta yam’ ngɛ ta bem’</i>	‘Are characteristic of wars’
<i>Adesa plɛ lohwe</i>	‘Man turns animal’
<i>Ngɛ adesa hɛ mi</i>	‘Before man’
<i>Mɛni ji mɔɔ kɛ aywilɛho</i>	‘What a pity and sorrow’
<i>Tu ngɛ pɛɛ kaa pɛɛpɛminapɛ</i>	‘Firing engulfs the whole scene’
<i>Nɛ muɔ ngɛ si kplɛɛ kaa nyu</i>	‘And blood oozing like water’
<i>Ke o kpe kolue yi ja o fo ya</i>	‘Even the callous weeps’
<i>Wa gbe fuu see bɔɔ pɛ lɛ a gbe</i>	‘We killed many but lost few’
<i>Kusie! Kusie! Kusie</i>	‘Sorry, orry, sorry’
<i>Ja Mawu da mi ha wɔ</i>	‘Unless God intervenes for us’

The war song text 20 above is a celebrative battle song. Warriors sing and chant this song after a hard-fought struggle. The tone and the mood of the warriors show that they won the battle. The first two lines show how the shooting went on the battle field until their guns became empty and the warriors were dismayed. The warriors were announcing their victory over their opponents as indicated in lines five and six above that through tiredness, struggle and sorrow went and conquered. Again, in lines eight and nine the warriors made it known how the shooting and the killing went “man turns animal before man”. This means that they were killing human beings like the way animals are killed with no pity or mercy. The songster compares how human blood was oozing like a flow of water in line twelve. This shows how difficult or tough the battle was. In line thirteen the songster explains that even the heartless, uncaring or cold-hearted are all weeping because of how human beings are disappearing in the battle. The warriors proclaim in line fourteen that they have killed many but lost few of their members so they feel sorry for the lost souls as indicated in line 15 above and they finally pray for God’s intervention in the subsequent battles.

### **Structure**

The song text 20 above is organized in one block stanza with sixteen lines. The first two lines have two words each. The third and seventh lines have six words each and the fourth and fifth lines also have five words each. Lines six and nine are made up of four words each and the eighth and fifteenth lines are also composed of three words each. Lines ten and eleven have five words each and line twelfth also has seven words. Lines thirteen and fifteen have nine words each and the last line sixteen also has six words. So, in total, the

song is organized in eighty-one words. Lyrically, the rhyming scheme of the song is *Kpoo, kpaa, keikei, yaa, ba, aywileho, bem, lohwe, mi, aywileho, pɛɛpɛminapɛ, nyu, ya, gbe, kusie, wɔ*

### Theme

The theme of the war song above is, **the ravages of the war**. The sounds of the shooting *kpoo, kpoo, kpoo*, and *kpaa* in the first and second lines indicate that there was a war taking place. The songster exclaims that the gun is empty and the warriors are dismayed. Tiredness, struggle, and sorrow are the characteristic of wars. Other words or statements that clearly show and confirm that the theme of this song is the ravages of the war are as follows:

<i>Adesa pɛ lohwe</i>	‘Man turns animal’
<i>Ngɛ adesa hɛ mi</i>	‘Before man’
<i>Mɛni ji mɔbɔ kɛ aywileho</i>	‘What a pity and sorrow’
<i>Tu ngɛ pɛɛ kaa pɛɛpɛminapɛ</i>	‘Firing engulfs the whole scene’
<i>Nɛ muɔ ngɛ si kplɛɛ kaa nyu</i>	‘And blood oozing like water’

### Style/literary devices

The war song text 20 above is not written in a simple language neither in short nor self-explanatory to the ordinary person to understand because some of the words are proverbially used. The song employs some literary devices such as simile, onomatopoeia, enjambment, and alliteration. The song is organized in one elongated stanza with sixteen lines and eighty-one words and this made the song so different from the other songs.

Simile is one of the devices employed in the war song above. Agyekum (2007:107) posits that a simile is a comparison of two things, indicated by some connectives usually like, as

like, then, or a verb such as resemble. A simile expresses similarity and for a simile to exist, the things compared have to be dissimilar in kind. He explains that a simile is a figure of speech in which a more or less fanciful or unrealistic comparison is made, using connectors. In the song above, the songster compares the oozing of blood to that of the flow of water in lines eleven and twelve as follow:

<i>Tu nge pɛe kaa pɛɛpɛminapɛ</i>	‘Firing engulfs the whole scene’
<i>Nɛ muɔ nge si kplee kaa nyu</i>	‘And blood oozing like water’

This shows how tough the battle was and the number of lives that were lost in the battle. A lot of souls were destroyed through the shed of blood in the war. Another device used in the song is onomatopoeia/ideophone. According to Agyekum (2007:116), onomatopoeia/ideophones are words whose ideas and meaning are found in the sounds hence idea-in-phone. Ideophones are words that employ sound symbolism to express aspects of events that can be experienced by the senses, like smell, colour, shape, sound, action, or movement. This is the naming of a thing or action by a vocal imitation of the sound associated with it. It is simply the use of words whose sound suggests the sense.

This device is employed in the song in lines one and two as follows:

<i>Kpoo! Kpoo!</i>	‘Kpoo! Kpoo!’
<i>Kpoo, Kpaa!</i>	‘Kpoo! Kpaa!’

Enjambment can also be identified as a device in the song. Line six run-on line seven, and line eight also run-on line nine as follows:

<i>Pɔɔ, dengme kɛ aywilɛho</i>	‘Tiredness, struggle, and sorrow’
<i>Ji ta yam’ nge ta bem’</i>	‘Are characteristic of wars’
<i>Adesa ple lohwe</i>	‘Man turns animal’
<i>Nge adesa hɛ mi</i>	‘Before man’



## Structure

The song above is structured in one block stanza with five lines. The first and third lines have three words each. The second and fourth lines also have five words each and the last line which is the fifth line also has seven words. So, in all the song is organized in twenty-three words. The rhyming scheme of the song is lyrically and artistically structured as **abcde** thus, ta, wa, pɛɛ, waste, ɔ. Also, in lines one to five, we have three, five, three, five, and seven of words that are used to compose the song and every first letter of the first word that begins the song goes like this W, T, T, N, W. This song can be repeated severally to make it elongated in the course of singing as follows:

<i>Wa ya ta</i>	‘We went to war’
<i>Ta a mi he wa</i>	‘The war was tough’
<i>Tu nɛ pɛɛ</i>	‘There was firing of bullets’
<i>Nɛ Nkruma ya ju watse</i>	‘And Nkrumah went to steal <i>watse</i> ’
<i>Watse nɛ ɔ nɛ ngɔɔ kikɛ ɔ</i>	‘This <i>watse</i> is appetizing’

<i>Wa ya ta</i>	‘We went to war’
<i>Ta a mi he wa</i>	‘The war was tough’
<i>Tu nɛ pɛɛ</i>	‘There was firing of bullets’
<i>Nɛ Nkruma ya ju watse</i>	‘And Nkrumah went to steal <i>watse</i> ’
<i>Watse nɛ ɔ nɛ ngɔɔ kikɛ ɔ</i>	‘This <i>watse</i> is appetizing’

<i>Wa ya ta</i>	‘We went to war’
<i>Ta a mi he wa</i>	‘The war was tough’
<i>Tu nɛ pɛɛ</i>	‘There was firing of bullets’
<i>Nɛ Nkruma ya ju watse</i>	‘And Nkrumah went to steal <i>watse</i> ’
<i>Watse nɛ ɔ nɛ ngɔɔ kikɛ ɔ</i>	‘This <i>watse</i> is appetizing’

The repetitive nature of the song makes it very interesting and easy for the warriors to memorize and sing.



### **Theme**

The theme of the war song above is **regret**. The warriors regretted the bad conduct of their king for stealing 'watsɛ'. As a respected king, there are certain things that you need not involve yourself in or do but if you are not careful you will disgrace yourself and the nation. The warriors were not expecting their chief Nkrumah (David) to put up with that immoral behaviour of taking somebody's wife so they regretted what Nkrumah did.

### **Style/literary devices**

The style of this song is written in simple language. Short and self-explanatory that everyone could hear and understand. Some literary devices were employed in the song, some of these devices are symbolism and Biblical allusion. The words "Nkrumah and *Watsɛ*" used in the song symbolized king David in the Bible and Uriah's wife respectively. King David was at home when his warriors were on the battlefield fighting their adversaries but when David saw Uriah's wife called Bathsheba, he fell in love with her and therefore sent for her and finally had an affair with her.

The biblical allusion is another device employed in the song. According to Agyekum (2007:53), allusion is a reference to a person, place, event, or something outside the text from another context, be it another text, the real world, or a historical context that the audience may or may not understand. The biblical allusion is where examples are drawn from the Bible to emphasize or illustrate some points. In the song above the songster employed this device to illustrate the bad behaviour of king David. by using the following statements:

<i>Wa ya ta</i>	‘We went to war’
<i>Ta a mi he wa</i>	‘The war was tough’
<i>Tu nge pɛɛ</i>	‘There was firing of a bullets’
<i>Nɛ Nkrumah ya ju watse</i>	‘And Nkrumah went to steal <i>watse</i> ’
<i>Watse nɛ ɔ nɛ ngɔɔ kike ɔ</i>	‘This <i>watse</i> is appetizing’

#### 4.22 Song text 22

#### Nadu kuɔ mi

LS.	<i>E kuɔ mi oo</i>	‘I have been possessed!’
	<i>E kuɔ mi</i>	‘I have been possessed’
Ch.	<i>Nadu kuɔ mi oo</i>	‘Nadu have possessed me’
	<i>Klaklaakla</i>	‘Klaklaakla’
	<i>Klaklaakla</i>	‘Klaklaakla’

The war song text 22 above is an operational war or battle song. The warriors were possessed by the Nadu spirit to fight their enemies. The tone and the mood of the songster indicate that the warriors were possessed by a god. Nadu is a spirit god that leads warriors in times of war. This god always fights the battle on behalf of the warriors. Whenever this spirit enters or possessed the warriors, they become so wild and fearful and nothing can prevent them from causing harm or destruction. The word “klaklaakla” suggests or demonstrates the attitude of the warriors. They were behaving strangely because of the “Nadu” spirit.

#### Structure

The war song above is organized in one block stanza with five lines. The first three lines have three words each and the last two also have a word each. In all the song is organized in eleven words. The general form or structure of the song is AB. The AB form of the song repeats itself severally to have elongated music. The repetitive nature of the song

makes it very interesting and elongated. Artistically, the first letter of every first word that begins each line goes like E, E, N, K, K. The artistic nature of the song is such that, in lines one to line five, we have three, three, three, one, and one of the words used to compose the song. Lyrically, the rhyming scheme of the song is **aaabb** thus: *mi, mi, mi, klaklaakla, klaklaakla*.

The stylistic nature of the song is such that pronouns are used to begin each sentence in the first two lines before the noun in the third line. The song is written in simple and plain language. The lines are short and self-explanatory that every individual who hears it can understand. Repetition is one of the major devices identified in the song. The L.S. repeats the first line in line two before the chorus does the same in line three and continued with lines four and five. In the same way line, four repeats itself in line five. This repetitive nature of the song affects the whole stanza and makes the song extended as shown below:

LS.	<i>E kuɔ mi oo</i>	‘I have been possessed!’
	<i>E kuɔ mi</i>	‘I have been possessed’
Ch.	<i>Nadu kuɔ mi oo</i>	‘Nadu have possessed me’
	<i>Klaklaakla</i>	‘Klaklaakla’
	<i>Klaklaakla</i>	‘Klaklaakla’
LS.	<i>E kuɔ mi oo</i>	‘I have been possessed!’
	<i>E kuɔ mi</i>	‘I have been possessed’
Ch.	<i>Nadu kuɔ mi oo</i>	‘Nadu have possessed me’
	<i>Klaklaakla</i>	‘Klaklaakla’
	<i>Klaklaakla</i>	‘Klaklaakla’

The theme of this song is **courage**. The Nadu spirit that possessed the warriors gave them the courage to fight their enemies. The warriors are trumpeting that they are possessed in by the Nadu spirit who leads them to war. The first to the third lines attest to that fact as shown above.

**4.23 Song text 23****Wa gbe mɛ**

L.S.	<i>Wa gbe mɛ oo</i>	‘We have killed them!’
	<i>Wa gbe mɛ</i>	‘We have killed them’
Ch.	<i>Wa gbe mɛ nyɔnyɔɔnyɔ</i>	‘We have killed them throughout the night’
	<i>Nyɔ ɔ gu a nɔ</i>	‘The night didn’t favour them’
L.S.	<i>Ogbetee ɔmɛ gbe mɛ</i>	‘The wolves have killed them’
Ch.	<i>Wa gbe mɛ</i>	‘We have killed them’
	<i>Wa gbe mɛ nyɔnyɔɔnyɔ</i>	‘We have killed them throughout the night’
	<i>Nyɔ ɔ gu a nɔ</i>	‘The night didn’t favour them’

The war song text twenty-three above is a celebrative war song. Warriors sing this song to celebrate the victory they won over their enemies during the battle. The warriors were jubilating and trumpeting that they killed them, they killed them in the first and second lines. The lead singer sings the first two lines and the chorus responded by confirming that they killed their enemies throughout the night. In the fifth line, the L.S. did mention wolfs which are the brain behind the killing. Wolves are wild and fearful animals that can kill a human being. It is one of the gods of the Ada state. It is a totem of the Adibiawe clan. This animal called the wolf fights on behalf of the Ada warriors when they are on the battlefield. In this song the lead singer mentioned in line five that it is the wolves that have killed the enemies in the night.

**Structure**

The song above is structured in one block stanza with four lines. The first and the second lines have three words each. The third line has four words and the last line (line four) also has five words. So, in all the song is organized into fifteen words. The rhyming scheme of the song is aabc thus, mɛ, mɛ, nyɔnyɔɔnyɔ, nɔ. Also, in lines one to four, we three, three, four, and five of words that are used to compose the song. The first letter that begins

every first word in each line is artistically structured like W, W, W, N. The artistic and lyrical nature of the song makes it easy to join and sing.

### Theme

The theme of this war song is victory is won. The warriors were shouting and trumpeting that they have killed them, they killed them throughout the night so the night did not favour their enemies which means that they were victorious.

### Style/literary devices

The style of this war song is that, it is written in simple and plain language. It is short and self-explanatory. The song is full of calls and responses. The lead singer calls on the chorus by singing the first and second lines and the chorus also responded by repeating the first line and continuing with the singing. This call and response and the repetitive nature of the song make it elongated and musically enjoyable and also made it easier for other singers to join as follows:

L.S.	<i>Wa gbe me oo</i>	‘We have killed them!’
	<i>Wa gbe me</i>	‘We have killed them’
Ch.	<i>Wa gbe me nyonyonyo</i>	‘We have killed them throughout the night’
	<i>Nyonyonyo</i>	‘The night didn’t favour them’
L.S.	<i>Ogbete ome gbe me</i>	‘The wolves have killed them’
Ch.	<i>Wa gbe me</i>	‘We have killed them’
	<i>Wa gbe me nyonyonyo</i>	‘We have killed them throughout the night’
	<i>Nyonyonyo</i>	‘The night didn’t favour them’
L.S.	<i>Wa gbe me oo</i>	‘We have killed them!’
	<i>Wa gbe me</i>	‘We have killed them’
Ch.	<i>Wa gbe me nyonyonyo</i>	‘We have killed them throughout the night’
	<i>Nyonyonyo</i>	‘The night didn’t favour them’

Repetition and run on-line are the only devices identified in the song above. Line one repeats itself in lines two and three, and line one also run-on line two as shown in the war song above.

#### 4.24 Song text 24                      Tse ho de ya

L.S.	<i>Tse ho de ya oo</i>	‘Father has gone hunting!’
	<i>Tse ho de ya</i>	‘Father has gone hunting’
	<i>Nye ko fo ya</i>	‘Do not weep’
Ch.	<i>Nye ko fo lo ko he ya</i>	‘Weep not over the liver of the game’
	<i>Tse ho de ya</i>	‘Father has gone hunting’
	<i>Nye ko fo ya</i>	‘Do not weep’

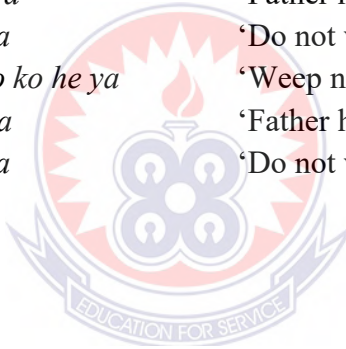
The war song text 24 above is an operational battle song. Warriors sing and chant this song when they are in a battle to boost their morale. Looking at the song above it could be observed that warriors are sure of defeating their enemies and winning the battle. The war captain is giving the warriors hope and assurance that they should not weep or cry because their father has gone hunting. The hope is that he will get them the liver of the game. The liver is an important part of the human body. This means that the precious items of the enemies would be taken away from them.

#### Structure

The song above is structured in one block stanza with six lines. Lines one to three have four words each. Line four has seven words and the last two lines five and six also have four words each. In all the song is organized in twenty-seven words. Artistically, every first letter of the first word that begins each line goes like T, T, N, N, T, N. Lyrically, the end rhyming scheme of the song is **aaaaaa**. This makes the song so interesting and easy

for warriors to join and sing. Looking at the general structure of the song it could be observed that the song is full of repetition and call and response. The lead singer calls the chorus by singing lines one to three and the chorus responded by singing line three and repeating what the lead singer sings. This call and response nature of the song could repeat itself severally to have elongated music as follows:

L.S.	<i>Tse ho de ya oo</i>	Father has gone hunting!
	<i>Tse ho de ya</i>	Father has gone hunting
	<i>Nye ko fo ya</i>	'Do not weep'
Ch.	<i>Nye ko fo lo ko he ya</i>	'Weep not over the liver of the game'
	<i>Tse ho de ya</i>	'Father has gone hunting'
	<i>Nye ko fo ya</i>	'Do not weep'
L.S.	<i>Tse ho de ya oo</i>	'Father has gone hunting!'
	<i>Tse ho de ya</i>	'Father has gone hunting'
	<i>Nye ko fo ya</i>	'Do not weep'
Ch.	<i>Nye ko fo lo ko he ya</i>	'Weep not over the liver of the game'
	<i>Tse ho de ya</i>	'Father has gone hunting'
	<i>Nye ko fo ya</i>	'Do not weep'



### **Theme**

The theme of this song is hope. The Warriors were hoping that no matter what they shall return home with the liver of the game. The liver here symbolizes the precious items or the head of their opponents. With this hope and assurance, the war captain and his team will return home with something precious like the head of their enemy.

### **Style/literary devices**

The style of this song is so exceptional. The song is written in simple and plain language. It is short and straightforward that everybody can read and understand. The song employs some literary devices such as symbolism and running online. The song is also full of calls

and responses. The lead singer calls on the chorus by singing the first, second, and third lines, and the chorus responded by singing the rest of the lines as shown above.

Symbolism is employed as a device in the song above. The liver of the game symbolizes the head of their adversary or the precious items of their enemies. Also, the statement father has gone hunting signifies father has gone to battle. Another device employed in the song is run online. The first line runs on the second line. Repetition can also be identified in the song above, line one repeats itself in line two and then in line five. Line three which reads “*Nye ko fo ya*” also repeats itself in lines four and six as follows:

<i>Tse ho de ya oo</i>	‘Father has gone hunting!’
<i>Tse ho de ya</i>	‘Father has gone hunting’
<i>Nye ko fo ya</i>	‘Do not weep’
<i>Nye ko fo lo ko he ya</i>	‘Weep not over the liver of a game’
<i>Tse ho de ya</i>	‘Father has gone hunting’
<i>Nye ko fo ya</i>	‘Do not weep’

#### 4.25 Song text 25 - **Wa ma nyɛ**

L.S.	<i>Wa ma nyɛ oo</i>	‘We can go!’
	<i>Wa ma nyɛ</i>	‘We can go’
Ch.	<i>Ha nya su</i>	‘All is set’
	<i>Wa ma nyɛ</i>	‘We can go’

The war song text 25 above is a preparatory battle song. Warriors sing this song when they are ready for battle. Looking at the structure and the tone of the song, every indication shows that the warriors were ready for the battle. The warriors or the songster are announcing their readiness for war. Lines one and two clearly show that they are ready to go as the songster put it “*Wa ma nyɛ ya oo, Wa ma nyɛ ya*” (we can go! We can go). For somebody to tell you we can go! We can go, then it means that the person is fully prepared.



Therefore, in this case, the warriors were fully prepared for the battle. Line three confirmed that all is set for the battle which means that they were fully fortified. For somebody to go to war, unless the person is well equipped if not, he/she cannot make it. The song above clearly shows that the warriors were fully fortified for the battle.

### Structure

The song above is organized in one stanza with only four lines. The general structure of the song is AB. The AB structure or form of the song is as follows:

<i>Wa ma nye ya oo</i>	‘We can go!’
<i>Wa ma nye ya</i>	‘We can go’
<i>Ha nya su</i>	‘All is set’
<i>Wa ma nye ya</i>	‘We can go’

The AB structure of the song repeats itself severally to form elongated music which is pleasant to the ear as follows:

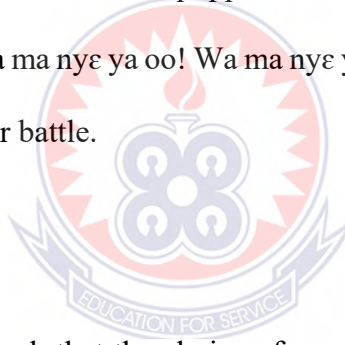
L.S.	<i>Wa ma nye ya oo</i>	‘We can go!’
	<i>Wa ma nye ya</i>	‘We can go’
Ch.	<i>Ha nya su</i>	‘All is set’
	<i>Wa ma nye ya</i>	‘We can go’
L.S.	<i>Wa ma nye ya oo</i>	‘We can go!’
	<i>Wa ma nye ya</i>	‘We can go’
Ch.	<i>Ha nya su</i>	‘All is set’
	<i>Wa ma nye ya</i>	‘We can go’
L.S.	<i>Wa ma nye ya oo</i>	‘We can go!’
	<i>Wa ma nye ya</i>	‘We can go’
Ch.	<i>Ha nya su</i>	‘All is set’
	<i>Wa ma nye ya</i>	‘We can go’

The first and second lines of the song have four words each, the third line has three words and the last line also has four words. So, in all the song is organized into fifteen words. The artistic nature of the song is such that the first letter of the first word that

begins each line goes like W, W, H, W. Looking at the lines from one to four, we have four, four, three, and four of the words that are used to compose the song. The song is lyrically organized in such a way that we can have its rhyming scheme as **aaba** thus ya, ya, su, ya which makes the song so musical and enjoyable and that everybody can easily join and sing without any difficulty.

### **Theme**

The theme of the song above is “ready for action”. The warriors were announcing their readiness for the battle. The songster announced that they can go because everything is set for action. The warriors were well equipped and fortified for action. That is why they were proclaiming that “Wa ma nyɛ ya oo! Wa ma nyɛ ya” We can go! We can go. Meaning they are ready for action or battle.

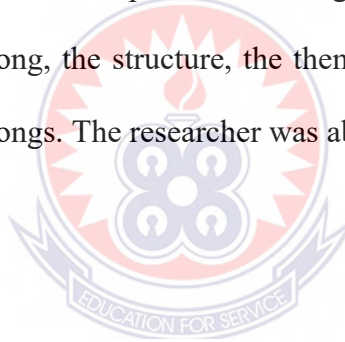


### **Style/literary devices**

The style of this song is such that the choice of words and language used are so simple and short that every individual who hears it can understand. Some literary devices are employed in the song. Some of these devices are repetition and running online. Line one repeats itself in line two and line four. The whole stanza repeats itself to give elongated music as shown above. The repetitive nature of the song gives or makes the song interesting and enjoyable. Line one runs on line two to give complete meaning to the statement.

#### **4.26 Conclusion**

War songs in general are songs warriors sing when they are ready for war or battle or after war. They are songs closely connected to war or battle either sung while at the war front or battle to coordinate timing or linked to a task. These war songs give the fighters or warriors the morale to continue fighting and give them confidence that they would win the battle. These war songs serve as bedrock or cornerstone in boosting the morale of the warriors. They provoke warriors' thoughts, feelings, and moods to fight. This chapter categorized Dangme war songs into three main types namely: Preparatory, Operational, and Celebrative battle songs. These Dangme war songs have structure, themes and style such as repetition, symbolism, metaphor, and among others. The chapter also discussed the background of each song, the structure, the theme, and the various literary devices used in the Dangme war songs. The researcher was able to analyze the twenty-five songs collected.



## CHAPTER FIVE

### SUMMARY, FINDINGS, CONCLUSIONS, AND RECOMMENDATIONS

#### 5.0 Introduction

This chapter summarizes the entire thesis and presents its findings. It then concludes the study and makes some recommendations for future research.

#### 5.1 Summary

This thesis examined some Dangme war songs. The work discussed the structure, themes and style used in some Dangme war songs. The thesis comprises five chapters in all. Chapter one which is set as the general introduction to the thesis, contained the introduction to the chapter, background to the study, statement to the problem, the purpose of the study, objectives of the study, the research question, significance of the study, limitations, delimitation of the study and the organization of the chapters.

Chapter two discussed the literature review. It discussed the literature related to the topic under study and reviewed them. It looked at the following: the Dangme people and their language, definition of song and war song, characteristics of war songs, wars fought by the Ada state, significance of songs and war songs, and the structure, themes and style of war songs. Chapter three focused on the methodology of the study. It dealt with the research design, population, sample, and sampling techniques. It also discusses data collection procedures, instruments for data collection, and data analysis procedures.

Chapter four the discussions and analysis of the data collected. This chapter discussed and analysed the data collected on selected Dangme war songs focusing on the structure, style,

theme, and the literary devices used in the songs. In terms of style, the songs were analysed by how the sentences are structured to create meaningful verses, the kind of literary device found in the songs, and the rhyming schemes of the selected Dangme war songs which makes them a unique genre. In chapter five, the researcher concluded the whole thesis and presented the findings of the selected war songs of the Dangme people, and gave recommendations for further research.

## **5.2 Findings**

This study aimed at examining the structure, style, and theme of selected Dangme war songs. The analysis of available data came to the finding that war songs instill hope in the warriors and encourage them to continue the fight until they attain victory. War songs were the cornerstone of boosting the warriors' morale. These war songs provoke people's thoughts, feelings, and moods to fight for the liberation of their people. War songs catalyze battles or wars. This is because the language embedded in the songs constitutes an art of persuasion and triggers hope because they perpetually motivated both the masses and the freedom fighters. The spirit of togetherness is again manifested through the language of the songs. They are also used to announce victory.

It was observed from song texts 1 - 25 that the songs are structurally composed in a single stanza and are made up of four to twelve lines. The number of words per line ranges from two to eight. There were some enjambments (run-on lines) in most of the song texts. They are structured in simple sentences and full of repetition. The repetitive nature of songs has made the simple and short songs look very long and places an amount of emphasis on a

point that needs to be stressed and also it makes the songs inspire emotions. The Dangme war songs are mostly call-and-response types of songs. These war songs have many literary devices. The structure exposes the aesthetic nature of the pieces of the twenty-five war songs analysed. It was evident from the analysis on the Dangme war songs have different themes. Among them are victory over enemies, defeat, bravery, experience, valor (courage) or encouragement, confidence/hope, mighty warriors, self-destruction, the ravages of war, and regret. Such themes run throughout all the song texts.

The data also showed that most of the war songs can be categorized into three, thus, preparatory, operational, and celebrative. Throughout the analysis, it was realized that the tone of the soloists or songsters demonstrates the spirit of togetherness, communalism, persuasion, encouragement, confidence, victory, and inspiration. Another observable style is that most of the Dangme war song texts analysed is their rhyming scheme. It came out clearly that Dangme war songs employ literary devices such as repetition, metaphor, symbolism, personification, simile, enjambment (run online), and onomatopoeia to enrich the messages to sought to communicate.

### **5.3 Conclusion**

Amassing different types of war songs, and interpreting them was a way of preserving them. The study contributes meaningfully towards the preservation of what was handed down from generation to generation. In all, twenty-five (25) Dangme war songs were analysed in this thesis. The work discussed the structure, style, theme, and literary devices in Dangme war songs. It was found that the songs have structure and contain various

themes. Some of the themes identified in each song text are mentioned in the findings above. Such themes run throughout all the song texts.

I established the various literary devices employed in each of the war songs such as repetition, metaphors, parallelisms, symbolism, and so on with supporting lines from the texts. These literary devices play great significant roles in the songs and the warriors. It further observed that repetition is the most common device which can be found in the songs. The study further observed that the repetition of the songs was to make them interesting, enjoyable, and easy to learn or memorize.

Finally, the relevance of the war song texts was established about the various wars or battles fought by the Dangme people. I have demonstrated that the war songs of the Dangme people catalyze a battle and are also a cornerstone in boosting the fighters' morale.

#### **5.4 Recommendation**

Many young people, especially those who have had the benefit of formal education, appear to have no interest in war songs. They sometimes see war or battle songs as a fetish. They therefore would not like to do anything with it. For this reason, war songs are gradually losing their prominence and pride of place. War songs, therefore, are in danger of being ignored by the majority of the people - whose heritage it is - and eventually dying out. This study, then, is in part an attempt to rekindle interest in war songs and to unearth

the literary possibilities of the song texts. From the findings of this study, the researcher wishes to recommend the following:

- i. That for war songs to continue to play their important role, they should be adapted for use in various situations where the community can be mobilized, encouraged, and persuaded to undertake activities on societal changes for benefit and development of the society. The adapted form of the song should also be played on radios and televisions and at festivals so that they can incite the youth to work hard.
- ii. also recommend that students, teachers, and other researchers of languages should research into dirges or funeral songs of the Dangme people to bring out their aesthetic values.





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## APPENDIX

### Categorization of the Dangme war songs according to themes.

#### Theme of Bravery

##### *Song text 1. Wa miɔ lo Ke e mi wuhi daa*

L.S 1. <i>Wa miɔ lo</i>	‘We swallow fish’
2. <i>Ke e mi wuhi daa</i>	‘With its bones always’
Ch. 3. <i>Godɔ bime ke aklawa bime</i>	‘Offspring of ospreys and herons’
4. <i>Wa miɔ lo</i>	‘We swallow fish’
5. <i>Ke e mi wuhi daa</i>	‘With its bones always’

##### *Song text 14 Wa ya nu Jeto ne e piɛ Musa*

L.S. <i>Wa ya nu Jeto</i>	‘We have arrested Jeto’
<i>Ne e piɛ Musa</i>	‘And it’s left with Musa’
Ch. <i>Wa ya nu Jeto</i>	‘We have arrested Jeto’
<i>Ne e piɛ Musa</i>	‘And it’s left with Musa’

##### *Song text 22 Nadu kuɔ mi*

LS. <i>E kuɔ mi oo</i>	‘I have been possessed!’
<i>E kuɔ mi</i>	‘I have been possessed’
Ch. <i>Nadu kuɔ mi oo</i>	‘Nadu have possessed me’
<i>Klaklaakla</i>	‘Klaklaakla’
<i>Klaklaakla</i>	‘Klaklaakla’

#### Theme of Victory

##### *Song text 2 Ohue tahi ka, wa neme kuɔ me do*

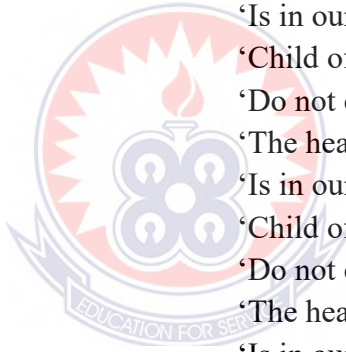
L.S. <i>Ohue tahi ka</i>	‘The palm trees of Ohue are tall’
Ch. <i>Wa tseme kuɔ me do</i>	‘Our ancestors climb and harvest them’
L.S. <i>Hlua ke Ayigbe tahi ka</i>	‘The palm trees of Hlua and Ayigbe are tall’
Ch. <i>Se wa tseme kuɔ me do</i>	‘But our ancestors climb and harvest them’
L.S. <i>Asante tahi ka</i>	‘Asante palm trees are tall’
Ch. <i>Wa tseme kuɔ me do</i>	‘Our ancestors climb and harvest them’

**Song text 11**                      **Ta a wa nɛmɛ hwu**

L.S.	<i>Ta a wa nɛmɛ hwu</i>	‘Our ancestors fought the war’
	<i>Ladoku ta a nɛ ba a</i>	‘The Ladoku war that arose’
Ch.	<i>Wa tsemɛ ya hwu</i>	‘Our fathers went and fought’
	<i>Wɔ ji Ɔberima ketetsie!</i>	‘We are the mighty men’
	<i>Wɔ ji Ɔberima</i>	‘We are the men’
L.S.	<i>Ladoku ta a nɛ ba a</i>	‘The Ladoku war that arose’
Ch.	<i>Wa nɛmɛ ya hwu</i>	‘Our ancestors went and fought’
	<i>Wɔ ji Ɔberima</i>	‘We are the men’

**Song text 13 - Ko fo ya**

L.S.	<i>Awusa no bi lee!</i>	‘Child of a Muslim’
	<i>Ko fo ya</i>	‘Do not cry’
Ch.	<i>O tɛ yi</i>	‘The head of your father’
	<i>Ngɛ wa dɛ</i>	‘Is in our possession’
L.S.	<i>Ohie no bi lee!</i>	‘Child of Asante man’
	<i>Ko fo ya</i>	‘Do not cry’
Ch.	<i>O tɛ yi</i>	‘The head of your father’
	<i>Ngɛ wa dɛ</i>	‘Is in our possession’
L.S.	<i>Ohue no bi lee!</i>	‘Child of Ewe man’
	<i>Ko fo ya</i>	‘Do not cry’
Ch.	<i>O tɛ yi</i>	‘The head of your father’
	<i>Ngɛ wa dɛ</i>	‘Is in our possession’



**Song text 15 - Tsemɛ ya wo**

L.S.	<i>Tsemɛ ya wo</i>	‘Fathers went fishing’
	<i>Ngɛ Klo Sase</i>	‘At Klo Sase’
Ch.	<i>A gbe lo-oo</i>	‘They caught fish!!’
	<i>A gbe lo kɛ he zɔ</i>	‘They caught oily fish’
	<i>Ngɛ Klo Sase</i>	‘At Klo Sase’
	<i>A gbe lo kɛ he zɔ</i>	‘They caught oily fish’

**Song text 23 - Wa gbe mɛ**

L.S.	<i>Wa gbe mɛ oo</i>	‘We have killed them!’
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	<i>Wa gbe me</i>	‘We have killed them’
Ch.	<i>Wa gbe me nyɔnyɔɔnyɔ</i>	‘We have killed them throughout the night’
	<i>Nyɔ ɔ gu a nɔ</i>	‘The night didn’t favour them’
L.S.	<i>Ogbetee ɔmɛ gbe mɛ</i>	‘The wolves have killed them’
Ch.	<i>Wa gbe me</i>	‘We have killed them’
	<i>Wa gbe me nyɔnyɔɔnyɔ</i>	‘We have killed them throughout the night’
	<i>Nyɔ ɔ gu a nɔ</i>	‘The night didn’t favour them’

### Theme of Defeat

#### **Song text 3 - Jije wa maa gu ke je?**

L.S.	<i>Jije wa maa gu ke je oo?</i>	‘Where shall be our point of escape oo?’
	<i>Jije wa maa gu ke je?</i>	‘Where shall be our point of escape?’
Ch.	<i>Lohue ko nge ya foe</i>	‘A certain animal is weeping ‘
	<i>Jata hu nge ya foe</i>	‘The lion is also lamenting’
	<i>Lohue nguanguahi nge ya foe</i>	‘Wild and big animals are weeping’
	<i>Ee jije wa maa gu ke je?</i>	‘Ee! Where shall we escape?’

#### **Song text 7 - Tsapi wɔ kulaa i nɔ**

L.S.	<i>Tsapi wɔ kulaa i oo</i>	‘Our number is not complete’
	<i>Tsapi wɔ kulaa i nɔ</i>	‘Our number is not complete’
Ch.	<i>Wɔ kulaa ne wa ho ɔ,</i>	‘Those of us who went,’
	<i>Ni kome ya tlɔm’</i>	‘Some were not fortunate’
	<i>Ni kome ma</i>	‘Some are coming’
	<i>Ee! Tsapi wɔ kulaa i nɔ</i>	‘Yes! Our number is not complete’

#### **Song text 12 - Ohueno bi nu mi**

L.S.	<i>Tsaatsɛ lee – ee</i>	‘Grandpa lee!!’
	<i>Maa lee – ee</i>	‘Grandma lee!!’
	<i>Ohueno bi nu mi – oo</i>	‘An Ewe man has arrested me!!’
	<i>Ohueno bi nu mi</i>	‘An Ewe man has arrested me’

### Theme of Confidence/Hope

**Song text 4 - Ta mi bimε ji wɔ**

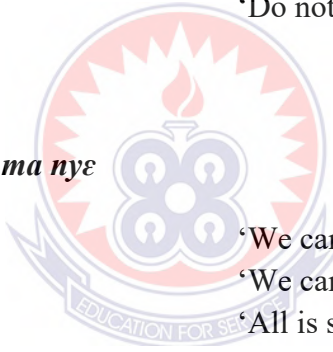
L.S.	<i>Ta mi bimε ji wɔ</i>	‘We are children of war’
	<i>Ta mi bimε ji wɔ</i>	‘We are children of war’
Ch.	<i>Tso gbi wɔ</i>	‘We are not killed by a goad’
	<i>Nε Tu tε hu gbi wɔ</i>	‘And we are not killed by a bullet’
	<i>Kunim’ ji nɔ nε wa yeɔ</i>	‘Victory is always ours’

**Song text 24 Tse ho de ya**

L.S.	<i>Tse ho de ya oo</i>	‘Father has gone hunting!’
	<i>Tse ho de ya</i>	‘Father has gone hunting’
	<i>Nye ko fo ya</i>	‘Do not weep’
Ch.	<i>Nye ko fo lo ko he ya</i>	‘Weep not over the liver of the game’
	<i>Tse ho de ya</i>	‘Father has gone hunting’
	<i>Nye ko fo ya</i>	‘Do not weep’

**Song text 25 - Wa ma nye**

L.S.	<i>Wa ma nye oo</i>	‘We can go!’
	<i>Wa ma nye</i>	‘We can go’
Ch.	<i>Ha nya su</i>	‘All is set’
	<i>Wa ma nye</i>	‘We can go’



### Theme of Long Distance

**Song text 5. - Wa je Klo**

L.S.	<i>Wa je Klo ee</i>	‘We are from Klo!!’
	<i>Wa je Klo</i>	‘We are from Klo’
Ch.	<i>Blɔ ɔ kε oo</i>	‘The journey is far!!’
	<i>Blɔ ɔ kε</i>	‘The journey is far’
	<i>Niine blɔ ɔ kε oo</i>	‘Indeed the journey is far!!’
	<i>Blɔ ɔ kε</i>	‘The journey is far’



**Theme of Valor (Boldness)**

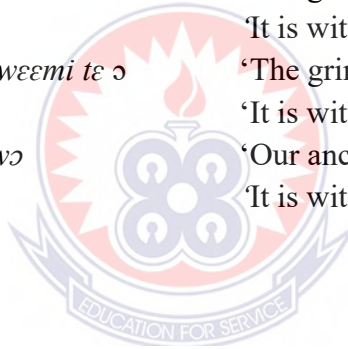
**Song text 6 - Ja e hi**

L.S.	<i>Ja e hi ee</i>	‘It is better that way!!’
	<i>Ja e hi</i>	‘It is better that way’
	<i>Ke i ko le hi</i>	‘I will never give up’
	<i>Lee ja i gbo</i>	‘Unless I die’

**Theme of Possession**

**Song text 8 - E nge wa de (It is with Us)**

L.S.	<i>E nge oo</i>	‘It exists!!’
	<i>E nge wa de</i>	‘It is with us’
Ch.	<i>Mamu weemi te ɔ</i>	‘The grinding stone,’
	<i>E nge wa de.</i>	‘It is with us’
L.S.	<i>Wa neme a Mamu weemi te ɔ</i>	‘The grinding stone of our ancestors’
Ch.	<i>E nge wa de.</i>	‘It is with us’
	<i>Neneme le a si ha wɔ</i>	‘Our ancestors handed it over’
	<i>E nge wa de</i>	‘It is with us’



**Theme of self-Destruction**

**Song text 9 Maa ne hi a de**

L.S.	<i>Maa e hi a de</i>	‘Let the ‘Maa’ be with them’
	<i>Maa ne hi a de</i>	‘The “Maa” should be with them’
Ch.	<i>Nye ha Maa ne hi a de</i>	‘Let the “Maa” be with them’
	<i>Ne a ngɔ gbe a he oo-oo</i>	‘They should use it to slay themselves’
	<i>Maa ne hi a de</i>	‘The “Maa” should be with them’
	<i>Me nitsemɛ a Maa e hi a de</i>	‘Let their own “Maa” be with them’
	<i>Ne a ke gbe a he</i>	‘They should use it to kill themselves’

### Theme of Mighty Warrior

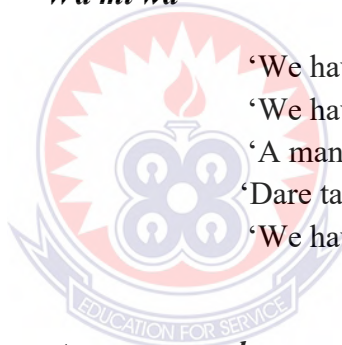
#### **Song text 10**                      **Ke wa hla nyumu ɔ, Opeme nge**

L.S.	<i>Ke wa hla nyumu oo</i>	‘Let’s select a man’
Ch.	<i>Nɛ Opeme nge</i>	‘There is a Mighty one’
L.S.	<i>Wa hla nyumu</i>	‘Let’s select a man’
	<i>Nye ha wa hla nyumu oo</i>	‘Let’s select a man!!’
Ch.	<i>Wa hla nyumu</i>	‘Let’s select a man’
	<i>Se Opeme nge oo</i>	‘But there is a Mighty one’
	<i>Nɛ Opeme nge</i>	‘There is a Mighty one’

### Theme of Experience

#### **Song text 16**                      **Wa mi wa**

L.S.	<i>Wa mi wa ee</i>	‘We have experience!!’
	<i>Wa mi wa</i>	‘We have experience’
Ch.	<i>Nɔ ko bi nɛ katse</i>	‘A man born of a woman’
	<i>Nɛ wo tso</i>	‘Dare take a goad’
	<i>Wa mi wa</i>	‘We have experience’



#### **Songtext 17**                      **Wa yaa ta nɛ wa yaa de**

L.S.	<i>Wa yaa ta</i>	‘We are going to war’
	<i>Nɛ wa yaa de</i>	‘And we are going hunting’
Ch.	<i>Wa yaa ta</i>	‘We are going to war’
	<i>Nɛ wa yaa de oo!</i>	‘And we are going hunting’

### Theme of Misfortune

**Song text 18**                      **Tekpe ho a je ya**

L.S.	<i>Wa hla Tekpe</i>	‘We looked for Tekpe’
	<i>Ne wa ne Tekpe</i>	‘And we could not find him’
Ch.	<i>Eee-ee wa hla Tekpe</i>	‘Ee-ee! we looked for Tekpe’
	<i>Ne wa ne Tekpe</i>	‘And we could not find him’
	<i>Tekpe ho a je ya</i>	‘Tekpe has gone to his ancestors’

### Theme of Ready for War/Battle

**Song text 19**                      **Ta ba**

<i>Ta ba! Ta ba! Ta ba</i>	‘War! war! war           !’
<i>Nyee te! Nyee fi agbaja!</i>	‘Arise! put on your bandolier’
<i>Nihewi nye gba tu, nyee hwu</i>	‘Youth pick up your gun and fight’
<i>Samato Ta mamu ke te ne bla!</i>	‘Amidst gun powder and bullet’
<i>A kpa nge Sega, a nu nge La</i>	‘Let it be sounded in Sega and be heard in La’
<i>Se kotoku mi gu ye ta</i>	‘Empty bandolier doesn’t go to war’

### Theme of the Ravages of the War

**Song text 20**                      **Kpoo! Kpoo!**

<i>Kpoo! Kpoo!</i>	‘Kpoo! Kpoo!’
<i>Kpoo, Kpaa!</i>	‘Kpoo! Kpaa!’
<i>Tu te ta tu mi keikei</i>	‘The gun is totally empty’
<i>Ne ta buli de yaa</i>	‘And warriors are dismayed’
<i>Wa ya le wa ba</i>	‘We went and conquered’
<i>Poto, dengme ke aywileho</i>	‘Tiredness, struggle, and sorrow’
<i>Ji ta yam’ nge ta bem’</i>	‘Are characteristic of wars’
<i>Adesa ple lohwe</i>	‘Man turns animal’
<i>Ngē adesa he mi</i>	‘Before man’
<i>Meni ji mɔbɔ ke aywileho</i>	‘What a pity and sorrow’
<i>Tu nge pɛe kaa pɛɛpɛminapɛ</i>	‘Firing engulfs the whole scene’

<i>Nɛ muɔ nɛ si kplee kaa nyu</i>	‘And blood oozing like water’
<i>Ke o kpe kolue yi ja o fo ya</i>	‘Even the callous weeps’
<i>Wa gbe fuu see bɔɔ pɛ lɛ a gbe</i>	‘We killed many but lost few’
<i>Kusiɛ! Kusiɛ! Kusiɛ</i>	‘Sorry, sorry, sorry’
<i>Ja Mawu da mi ha wɔ</i>	‘Unless God intervenes for us’

### Theme of Regret

#### *Song text 21*

#### *Wa ya ta*

<i>Wa ya ta</i>	‘We went to war’
<i>Ta a mi he wa</i>	‘The war was tough’
<i>Tu nɛ pɛɛ</i>	‘There was firing of bullets’
<i>Nɛ Nkrumah ya ju watse</i>	‘And Nkrumah went to steal “watse”’
<i>Watse nɛ ɔ nɛ ngɔɔ kike ɔ</i>	‘This “watse” is appetizing’

