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LITERARY APPRECIATION OF DANGME PLAY SONGS

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DECLARATION

I, Enoch Alimo, declare that this dissertation with the exception of quotations and references contained in published works, which have all been identified and duly acknowledged, it is entirely my own original work and it has not been submitted either in part or whole for another degree.

Signature: ………………………………………….

Date: …………….……………………………….

SUPERVISOR'S DECLARATION

I declare that the preparation and presentation of this work was supervised in accordance with the guidelines for supervision of dissertation as laid down by the University of Education, Winneba.
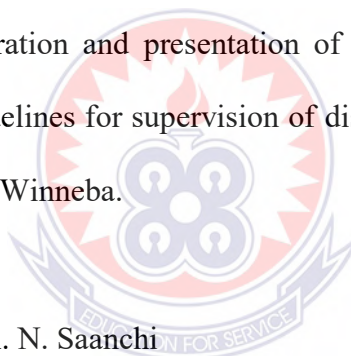
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Signature: ………………….………………………

Date: …………………………………………

DEDICATION

This thesis is dedicated to my children.

ACKNOWLEDGEMENTS

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ABSTRACT

Children‛s plays and play songs are part of the oral literature that was handed down from generation to generation by a word of mouth. The study focuses on the literary appreciation of Dangme play songs and the significance of devices in the songs. The research study was conducted among three dialects out of the seven dialects of Dangme. The researcher used qualitative methods to collect and analyse data. Data was collected by using interviews, observation, recording and documentations. To achieve the aim of the study, the researcher collected children‛s plays and play songs, identified different types of literary devices in the play songs and provided a detailed analysis of them. Some of the literary devices identified include: alliteration, repetition, hyperbole, parallelism, symbolism and anadiplosis. The significance of these devices to the play songs were outlined as follows: makes the songs to inspire emotions, helps sustain and maintain audience‛s attention and interest for which some could even join in singing, helps memorisation and good presentation. It helps to portray sound made by objects and actions in musical form, helps the song to be picture-like in memory by creating sensory impressions, it heightens emotions and also a useful means of conveying certain important truths or lessons about human life. The researcher recommended that some plays and play songs could be integrated in the formal programmes of teaching and learning. Furthermore, the play and play songs must be collected and appreciated and be preserved for future use.
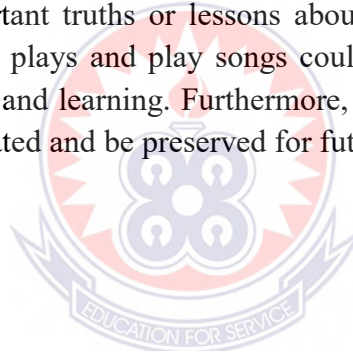
CHAPTER ONE

GENERAL OVERVIEW OF THE THESIS

1.0   Introduction

This thesis examines literary appreciation of Dangme play songs, a language that belongs to the Kwa family of Languages. It further discusses the significance of devices used in the selected play songs of Dangme.

1.1   Background to the study

Songs add music, enjoyment and curb boredom. Songs call for audience participation and bring the performer and the audience together for an interactive performance (Agyekum, 2013).

Aside songs being treated as a form of speech utterances from stylistic considerations, they can also be very important avenue of verbal communication, a medium for creative verbal expression which can reflect both personal and social experiences. Hence, they contain theme that revolve around events and matters of common interest and concern to the members of a community or social group within it (Nketia, 1974).

In Africa as elsewhere literature is practiced in a society. It is obvious that any analysis of African literature must take account of social and historical context and never more so that in the case of oral literature (Finnegan, 2012:96). A common 19th century notion that has currency today is the idea that Africa is the same in culture in all parts of the continent: no literate, primitive and pagan and are unchanging in time throughout the century. Thus, "traditional", Africa is seen

as both uniform and static and these views still colour much of the writing about Africa. Such notion is however no longer tenable. The culture and social form of African societies were far from uniform (Finnegan, 2012). Songs in Africa are very frequently in antiphonal form. That is, there is response of some kind between the soloist and chorus and the song depends on the alternation between the two parts (Finnegan, 2012:297).

In Ghana for that matter Akans, with their multiplicity of special associations have a pool of traditional songs; funeral dirges which have been intensively studied by Nketia in 1955 as cited Finnegan (2012). Play songs as traditional literature is by definition dependent on a performer who formulates it in words on a specific occasion. Among the Dangmes, any traditional song such as play songs, funeral songs, lullaby and work songs are embellished or enriched with literary devices. Literary device is a form of expression used to convey meaning or touch the feelings and emotions of readers or audiences often by comparing or identifying one thing with another that has connotations familiar to the reader or listeners. "Literary language makes us pause to consider, re-read and assess in a way that would destroy the flow of other modes of communication" (Agyekum, 2013:184) Play songs as medium of communication is not possible without artifice and artists‟ writers (singers) try to decorate their pieces (songs) with literary devices so as to attract readers (listeners) and audience‟s attention. As Wierzbicka (1988) cited in Owu-Ewie (2017) succinctly indicates culturally important objects and concepts have rich vocabularies or expressions to describe songs. This can also be seen in play songs as well.

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Play is a way of life. Nearly, every child participates in plays. Children play games or "plays" and sing-songs that they learn orally from each other and not from books. Play and play songs are transmitted from generation to generation by word of mouth and performance. Due to this, a lot of play and play songs have since been lost because they were not recorded. Saayman and Van Niekeiki (1996) say many plays and play songs are already lost and might never be recorded again, mostly because African people never kept record of most of their traditions. As children play, they create and recreate games and game songs and some wording is added or omitted. Goslin and Goslin (2002) agree with Saayman and Van Niekerk that as these plays or games and play songs are lost, there is risk that they will be replaced by commercial plays. Plays and play songs have been neglected just because they seem to be unimportant and simple. Therefore, many plays and play songs are forgotten because of many inventions (Sawyer, 2002).

However, many children and young adults in our current generation still participate in plays and in play songs during their free periods. It is clear to notice that these plays and songs are very important not to children alone but also to the young adults. To bring some life and interest back to these traditional plays and the songs accompanying them to both students and language lovers, especially Dangme, the researchers seeks to appreciate some literary devices that embellish traditional play songs. In Dangme traditional play songs, literary devices are used to enrich them, making them terse and pithy. However, due to the terse nature of the songs, contemporary teachers and students find it difficult to analyse or appreciate the literary devices or the figures of speech used in these traditional play songs and to arrive at the significance of the devices used in the Dangme

traditional play songs. It is against this background that this research seeks to bring to bear literary devices in Dangme traditional play songs and their significance to the songs.

1.2. Statement of the problem

Songs in Africa is frequently in antiphonal form. That is, there is response of some kind between the soloist and the chorus and the song depends on the alternation between the two parts (Finnegan, 2012). In Ghana, many traditional songs have been collected by scholars in the various areas. Nketia, (1955) and Taylor (1926:39) as cited in Finnegan, (2012) analysed some traditional Akan songs like funeral, dirges and war songs respectively. These traditional songs are enriched with literary devices to create music, emotions and feeling in the audience. "Literary device is a form of expression used to convey meaning or touch the feelings and emotions of readers or audiences often by comparing or identifying one thing with another" (Agyekum, 2013:184).

Also, in Dangme traditional play songs, literary devices are used to enrich them, making them pithy. Listening to play songs is facticity, but the listener cannot get pleasure if he or she does not understand the figurative languages that are commonly found in such play songs. Most of our traditional play songs usually consist of these devices which seem to have meanings beyond the literal words. However, due to the terse nature of songs, contemporary teachers and students find it difficult to analyse or appreciate the literary devices or the figures of speech used in these traditional play songs and to arrive at the significance of the devices used in the Dangme traditional play songs.

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Having come to the agreement with the fact that traditional songs are sang or performed on tribal basis, Dangmes are of no exception. As a native speaker of the Dangme (gbi) language, I have found out that many have worked on work songs and little have been done in game songs in Dangme. It is against this background that this research seeks to bring to bear literary devices in Dangme traditional play songs and their significance to the songs and audience.

1.3 Purpose of the study

The purpose of this research study is to:

i) Identify literary devices in Dangme traditional play songs

ii) Identify the significance of the literary devices used in the Dangme traditional play songs.

1.4 Research questions

To be able to find answers to the purpose of my study, the following are my research questions:

i) Which literary devices are associated with Dangme traditional play songs?

ii) What are the significances of the literary devices used in Dangme traditional play songs?

1.5. Significance of the study

The findings of this study will be beneficial to language students and teachers, and more importantly to teaching Dangme. It will help other researchers, teachers and students who may have interest in oral poetry appreciation. Also, it will help to

reveal or unearth the significance of stylistic devices that are embedded in Dangme play songs.

1.6 Delimitations

This research was focused on literary analysis in Dangme play songs only. The study also sought to unveil significance of the devices used in the play songs. Due to time constraint, the study was limited to only three dialects out of the seven dialects of Dangme. This study looks at the following literary devices in Dangme play songs: alliteration, anadiplosis, parallelism, repetition, ideophone, symbolism, hyperbole and imagery. There are many more literary devices that were not captured or analysed in the play songs, other interested researchers could find out if the other literary devices could be of use in Dangme play songs.

1.7 Organization

The study comprises five main chapters:

Chapter one provides the general vision of the entire thesis through background of the study, the statement of the problem, purpose of the study, the research questions, the significance of the study, delimitations and general organization of the study.

Chapter two deals with the review of related literature both published and unpublished. This chapter is divided into sub- headings namely language, the Dangme language, functions of language: aesthetic functions and persuasive function. It also looks at literary devices such as: alliteration, parallelism,

repetition and ideophones. Its later review songs, games, plays and significance of play songs.

Chapter three, deals with the research methodology in the following areas: research design (qualitative) population sampling (participants) techniques, sample size, research site, data collection strategies (observation, documents and interview) data collection procedure, ethical issues, data analysis and data presentation.

Chapter four deals with data analysis on the literary appreciation of Dangme play songs and chapter five contains the summary, findings, conclusion and recommendations for further research work.
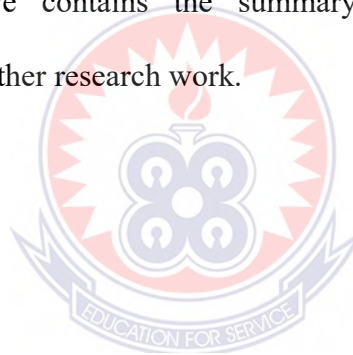
CHAPTER TWO

LITERATURE REVIEW

2.0. Introduction

This chapter seeks to review and discuss literatures that are related to the topic under study from reliable publications and unpublished sources. Its focus is on sub-topics namely; language and language transmission, background of Dangmes, literary devices, play game and its functions and the concept of traditional songs.

2.1. Language

Traditional/cultural transmission means that human language is not something in-born although humans are born with innate abilities to acquire language; he or she must learn or acquire his indigenous language from other speakers (Issah & Adomako, 2015). This goes to say that when a child is born on an island where there is nobody apart from the parents and if unfortunately, the parents are dump, the child would not be able to speak any language verbally. If anything, only sign language from the parent. This is because language is not inherited. Language is a method of communication, either spoken or written, consisting of use of words in a structured and convectional way. It is also a human system of communication that uses arbitrary signals such as voice sounds, gestures or written symbols (Nomo, 2017; 18).

According to Robert and David (1958) language is "a system of conventional spoken, manual or written symbols by means of human beings as members of a social group and participants in culture and to express themselves". They added

that the main function of language is to communicate, express, for identity, play, imaginative and for emotional release.

American linguists, Bernard Block and George as cited in Robert et." al, (1958) state that language is a system of arbitrary vocal symbols by means of which a social group cooperates. From the above definitions, one can conclude that the first one puts excessive weight on "thought "and the second one emphasis on the word "arbitrary". The symbols as used in the above definitions could mean sounds and even the particular words used to call things. All agreed that a sound is made through the movement of certain organs with the throat and the mouth.

Patanjali (N.D) also defined a language as human expression which is uttered out by speech organs. In the same vein, Henry sweet, an English phonetician and language scholar, stated that language expresses ideas by means of speech sounds combined into words. It is obvious that from the definitions above, the words like "uttered out" and "speech sound" are mutually related to the mouth (oral) when we use language either oral or written, it communicates our individual thought of which we belong to or are part of; family, social group and other associations. Each community just like individual has its own language that expresses the ideas, values and attitudes of its members.

In Ghana, there are different languages, so Ghana is a multilingual country. Ghana is made up of numerous and diverse ethnic groups and languages. One can count over forty languages that are mutually unintelligible. The precise number of languages spoken within the borders of Ghana is not known yet (Owu-Ewie,

2017; 4). (Simon & Finnegan 2017 cited in Owu-Ewie 2017), indicate that there are about eighty-one languages in Ghana of which seventy-three are indigenous and eight are non-indigenous. These languages of Ghana are classified under Niger-Congo language family and are further sub-divided into Kwa and Gur languages. Dangme is one of the Kwa languages. So therefore, who are Dangmes?

2.3 The Dangmes People and Language

Dangme language belongs to the Kwa group of languages of the Niger-Congo family as stated earlier, are part of Kwa languages. Dakubu (1987) cited in Caesar (2013) posits that the sub-category of the Kwa group known as Central Togo Languages includes Ga-Dangme, Ewe, Siya (Avatime), Buem (Lefana,Lelemi)and Siwu (Akpafu, Lolobi) This language is mostly spoken in the South-Eastern part of the Ghana that is in the Eastern, Greater-Accra, and Volta regions and part of Togo (Nyetoe and Gatsi). The closest linguistic neighbours are the Ga, Akan and Ewe. According to Robert et". al. (1958), a system of language that may impede but do not prevent mutual comprehension is called a dialect of a language. Dangme for that matter has seven dialects that are mutually intelligible. These dialects are: Ada, Nugo (Ningo), Gbugblaa (Prampram), Kpone, Sɛ (Shai), Osudoku and Klo (Yilo and Manya) (Caesar, 2012).

Politically, the Dangme land is divided into six 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 Sumanya as capital. According to the 2010 population and Housing Census, Dangmes are

about 502,716. Notwithstanding, all these dialects have one common standard orthography. The importance of language is essential to every aspect and interaction in the daily lives of the people of Dangme. We communicate effectively with our words, gestures and tone of our voice in a multitude of situations. In view of these, language must be properly or correctly spoken or written.

The Dangme language is currently studied from primary to University level. This is to agree with Owu-Ewie (2017) that, language is dynamic and plays important roles in the life of individuals and the society as a whole. Among all other things, there are many functions of a language: communicative, phatic, emotive or persuasive and aesthetic or poetic functions (Kalinde 2016) but for the sake of this study, I will be looking at the persuasive and the poetic or aesthetic functions of a language.
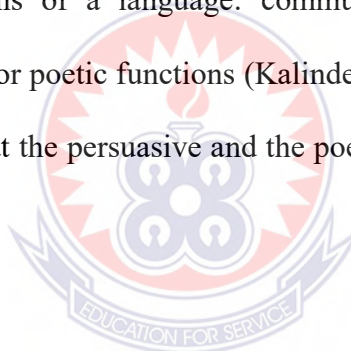
2.3.1 Persuasive/ Emotive function of language

This is one of the functions of a language where language is used to entice to think in the same line with the speaker. It aimed at appealing to the emotions and feelings of the people so that they are drawn to think in the same way with the speaker. Example:

"Friends, Romans, Countrymen, lend me your ears; I came to bury Caesar, not to praise him. The evil that men do lives after them. The good is often interred with their bones" (*except from Mark Anatomy"s speech in Julius Caesar*) cited by Christine Sarikar posted on 03/05/18 and retrieved on 09/08/19.

In the above speech, the speaker (Mark Anatomy) had made use of persuasive language to draw the listener to buy in his idea to think same to be able to carry out his agenda. This is to say that figurative is most often used to create persuasion in speech. In other words, it is derived to transfer thought into listener's mind.

2.3.2 Aesthestic/ Poetic function of a language

This function of a language shows the ability of the speaker (performer) to use the language in creativity. This function of the language is seen in the usage of figurative expression (literary devices such as parallelism: alliteration, proverbs, repetition,) to mention but a few. Within the two functions, one could conclude that stylish words are used to create emotions and feelings in a creative manner by the performer. Since devices are used to embellish the language to create new emotions, let us explain some of these literary devices which are commonly used in songs.

2.4. Literary devices

Literary devices (figurative expression) are techniques that singers (performer) use to create a special effect in the performance to convey information or to help listeners understand their language in a deeper level. It is also used for emphasis and clarity.

Agyekum (2013:3) citing Wellek & Warren (1968:15) stated that literary study is a specie of knowledge of learning. Literary is seen as having a marked style

intended to create a particular emotional effect. Huda (2013) stated 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 literal meaning and deeper meaning. This brings us to semantics of a language. According to Abrams, (1982), figurative language is a deviation from what speakers of a language apprehend as the ordinary or standard, significance or sequence of word in order 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. This is what Sharndama & Sulemana (2013) also have to say: figurative language is employed in performing art as a medium of expression thoughts, feelings and ideas implicitly rather than explicitly. The researcher agrees with the above exposition of the various scholars. Based on this research, I will be looking at some literary devices commonly used in play songs.
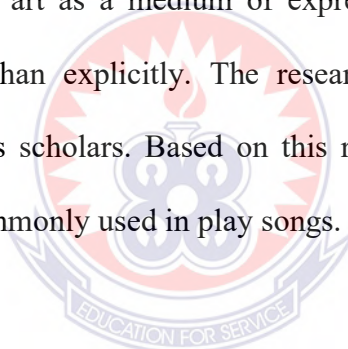
2.4.1 Alliteration

It is series of words that begins with letter or sound especially consonant as in "Now or never", "Peace Perfect Peace", "Daniel dances dangerously" (Agyekum 2013:226).

2.4.2. Parallelism

"Parallelism is a literary device by which the oral artist brings together in balanced relationship ideas and image that may seem independent of one another" Agyekum (2013:85). He added that, parallelism is said to be "evenness" between

two sections of a text and it can be basically categorized into two structural and semantic parallelism. Some examples of parallelism:

"He that is down needs fear no fall.

He that is low no pride.

He that is humble ever shall.

Have God to be his guide" (Fabb, 1997) cited in Agyekum (2013:85).

The above is an example of structural parallelism because all the lines (sentences) involve similarities of structure which exhibited sameness in pattern. This stylistic device helps in memorization.

2.4.2. Repetition

Repetition as cited by Okpewho (1992) and Saanchi (2002) is a strongly active device for verbal art form analysis. "It is a device that do not only give a touch of beauty or attractiveness to piece of oral utterances but also serves some practical purpose in the total organization or oral performance". (Okpewho, 1992:71). Agyekum (2007:44) stated that repetition is one of the most fundamental characteristic features of an oral art, very beautiful for people to enjoy. He also agreed that it provides certain practical purpose to the overall organization of oral performance aside its touch of attraction. The researcher also settled on the compositions made by the above writers and added that, repetition helps the performer to re-echo especially chorus in a song when noticed that the listeners are interested in the song and are enjoying it.

2.4.3. Ideophones

These are sounds of words that imitate the sound of the object or the action being named for e.g. the word "hiss" itself sounds like a snake moving its tongue. The word "splash" echoes like the sound of something hitting water. It is also referred to as onomatopoeia.

Child (1994) as cited in Agyekum (2013:198) states that ideophones are words whose ideas and meaning are found in the sounds hence idea-in-phone. The use of ideophones and interjections in the praise poetry is another way in which its poetic quality can be enhanced. (Finnegan, 2012:131). It is agreeable that ideophone is about sound that is heard of a word been pronounced having the same sense or meaning to what it portrays.
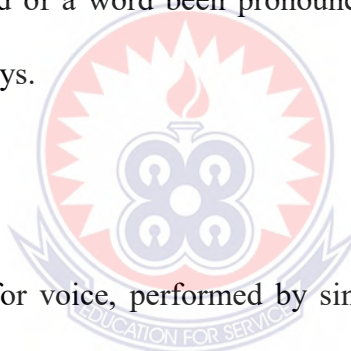
2.5. Songs

A song is composition for voice, performed by singing or musical instruments. (Kamien, 1997). Songs in general are sang out orally using stylish worded words to prompt or criticize the audience. Songs add music, enjoyment and curbs boredom and call for audience participation or involvement and bring the performer and the audience together for an interactive performance. (Agyekum, 2013:134). When the spirit is to be called, its praise song is sung until it takes possession of one of its worshippers (Smith, 1957:33). The spirit of these gods only possessed or enter a person when the worshipper kept on singing (playing) their play song to their admiration. In Nigeria, among the Yoruba, each of their deities (orisha) has a series of praise expressed in figurative and obscure language, sung by the priest.

Here is an example of one of the songs about "Ogun" the god of iron which is worshipped by warriors, hunters and blacksmith.

"Okun kills on the right and destroys on the right

Ogun kills on the left and destroys on the left

Ogun kills suddenly in the house and suddenly in the field

Ogun kills the child with the iron with which it chances

Ogun kills in silence" (Smith, 1957:33).

It is certainly clear that some songs retain their popularity many years. These may happen less to incidental and recreational songs than to songs definitely tied to particular solemn occasions such as initiation or religious rituals. In Ghana, most of these songs are sang with concern in mind about spiritual beings, kings, chiefs, warriors, hunters, blacksmiths and other occasions which humans found themselves.

There are songs sang for only women. This is sang among the Ila and Tanga of Zambia where the song "impango" is addressed to women only at beer drinks or at work and each woman must have her own personal importance of the impango song to sing as solos. (Finnegan, 2012:262) citing Jones& Ibid (1943:13)

In Ghana, indigenous (traditional) songs are gathered commonly as songs of the old days. People who understand the need to keep traditional agreed that indigenous songs should be preserved. Most studies of traditional songs have focused on the need to preserve an aspect of Ghanaian culture (society).

Arthur (2009) states that songs gran people the opportunity to share ingenious dexterity and also use them as an avenue for the expression of one‟s sentiments. Nketia (1966) also states that songs serve as therapy to emotional problems. This is to say, the scholars above agreed on songs been used to stir human feelings and emotions in relation to the culture of the performer and listener (audience)

Many of these traditional songs have been documented but only few have been analysed taking into consideration the literary devices that are used to enrich the song especially in Dangme. Most of these traditional songs have been dealt with in the other language like Nketia (1974). Tengpare (2013) also dealt with literary appreciation of some Dagaare work songs.

Arthur (2011) defines traditional music as a type of music which is performed on tribal basis in the olden days (pre-colonial). He added that if such music goes beyond its boundaries it could be as a result of migration because they are used as a means of communication. A play song is a short piece of music that accompanies a play or game (Wehmier, 2005:14). In most cases, game songs are short and contain repetitive words that are easy to memorize. Songs were very important in the preliterate era, as they were used to record history, send coded messages and criticisms, though they were mainly used for entertainment (Fasan, 2015). These songs that are performed contain language, history and different messages. They are mostly used to disapprove and ridicule bad behaviours. Others scholars have also described these traditional songs as musical play songs, game songs, musical play (Campbell & Scott-Kassner, 2010; Mans, 2002:58; Young &

Glover 1998:16,). In these varied terminologies: singing, action and movement appear as common features in these activities.

2.6 Games and Plays

2.6.1 Games

Games are activities that are organized according to rules and are performed for fan. The rules help to avoid or handle misunderstandings better. Linder (1993:77) states that rules in the game help to understand the roles in the games. She adds that the rules are guide for understanding of performers and help to foster social cohesion. Wehmeier (2005:61) defines game as an activity with rules in which people are competing against other and that are performed for fun. In the above scholars‟ explanations, it is seen clearly that „rules‟ and „fun‟ are prominent in all the definitions when it comes to games. According to Vendo et‟.al. (1971) as cited in Whitaker (2012:612), that there are four elements that seem to be essential for game to exist: rule, challenge or contest, voluntary action, and uncertain outcome. He added that the above elements distinguish game from children‟s play.

2.6.2. Plays

Play is a voluntary and self-reliant activity and it can be performed individually, in pairs, and in groups (Ellis, 1973). Mwangi (1998) posits that parents do not have any influence over how young adults or children play. Participation is natural unplanned and independent. Play exists in many forms among different cultures worldwide and is a common phenomenon in which children engage in (Lilleny et.al. 2011:4). Similarly, the need to play bears a universal characteristic of early childhood (Rogers & Evans, 2008:15). According to Bodrova & Leong

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(2007:130) the common features of play which it is described are: „enjoyment, free, and spontaneous". It has also been described as embracing „imitation, creativity, exploration, joking and make believe. This study agrees with the above scholars" position on the elements of game and play which make them entirely different from each other. This is because, most children for that matter young adults are not forced to play, rather they play voluntarily when they are moved to do so in their own interest.

However, for the purpose of this research, the terms „game" and „play" will be used interchangeably or in a compounding form. Since both definitions mentioned that games have „rules" and are for fun. The researcher agrees with both definitions because games are played for fun and to while away time especially during play. Competition only comes into play games when more than one person is involved. Consequently, songs in play games are associated with fun, pleasure and enjoyment even though young adults and children develop mentally, physically and psychologically while participating in plays with songs.

Traditional Play Games are structured forms of recreational physical activities which according to Mwenda (2014), are guided by formal or informal rules, by which participants must abide. They can, therefore be categorised as competitive or non-competitive activities which participants may engage in for number of reasons such as prestige, recognition, status or combination of these. Play games are not only sources of leisure but also activities for acquiring indigenous knowledge that forms part of the culture of a people."

Play games as activities that children or the youth undertakes and most often, accompany these actions with singing of narrative songs. It can therefore, be realised in African societies that both play and singing games are worth more than just passing time with Folklorists, Ethnologists and Psychologists do not only see these activities as important part of childhood culture but also as activities that are important cultural tools of socialisation and a repository of native education than enhance cultural construction and perpetuation of societal values that shape the total being of the young as they grow in maturity.

Frimpong-Nnuroh (2010) emphases the above point that „games as forms of entertainment constitute parts of indigenous knowledge that are directed at satisfying specific needs of traditional society through agents of socialisation such as learning from the elders and peers especially when they take part in communal activities such as listening to folktale and participating in music and dance activities on moonlit nights. All these activities are ways of imparting native education to children in order to shape and mould their formative stages of life.

2.6.2.1 Structure of Dangme Play-Games

Munyao (2010) states that African indigenous play games performance are often held during the dry season as compared to lesser participation during rainy seasons. The evenings are seen to be the most suitable for performing the play-games because by that time, households finish their domestic chores and their meals. Although the evening offers a socially convenient time for most Dangme play-games to take place, there are some of them which the society frowns upon at that time because of the lot of cacophony they generate.

An interesting phenomenon that often forms part of the structure of play games is music or song that is incorporated into them. Singing, hand clapping, beating the ground and jumping or dancing in most cases charge the atmosphere and boost performance zeal in individual performers. The instructive value gain by the participants, are intrinsically woven into the structure of the play games(Salmon 2007:34)

The structures of play games are also consisting of rules which govern their successful organization and performances. The rules which are known by performers regulate their attitude, commitment, discipline, respect and tolerance for fellow participant during the game sessions. These rules again generate in participants" strong inner feelings, spirit of unreservedness, self-discipline and impetus which thrust participants to undertake physical and mental exercises by the use of their bodies in a rhythmic manner (Molobola-Ndlonu 2018).
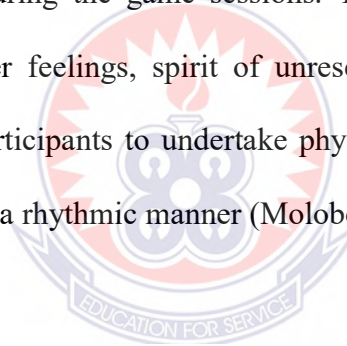
2.7. Functions of play

Under this heading, the researcher seeks to underscore some functions of play: Socialization, entertainment, eloquence (language acquisition), imitation, communication, creativity, physical fitness, psychological fitness and exploration.

2.7.1 Socialization (Social development)

Burnett & Hollander (2004) argue that one of the reasons why young ones engage in play is to socialize with friends and to make new friends. As young ones play together, they learn to know one another better, their relationship is improved, as well as tolerance and accommodation are also considered. Social development

involves the ability to along with other people. Mweda (2014) posits that, participation in games provides a platform for socialization.

2.7.2 Eloquence (language)

Since language is culture, through playing, performers especially children learn the language that is part of the culture of their society. Performers also learn other norms and practices-- of that particular society. Kalliala (2006:23) posits on this statement by adding that we cannot separate children play culture from general culture of any society. According to Meyer (1998) as cited in Van-Dyk (1999), cognitive development has to do with the way information is acquired, represented and transformed into knowledge, restored and retrieved for usage.

2.7.3. Fun/ Entertainment

Playing allows young ones to have fun. Wanderi (2011) supports the notion that play provides fun. Children play mainly to entertain and amuse themselves with games that they find enjoyable (Burnett & Hollander, 2004:218). They add that, young ones sometimes play to keep them away from adult chores.

2.7.4. Imitation:

There are generic plays for both sexes and there are some purposely for boys only and girls only too. For example, stick and car moulding plays are for boys specific while cooking plays are noted to be specifically for girls. When these cooking plays are formed, girls imitate real life situations in the kitchen. Hide and seek play is generic play for both boys and girls. Caplan and Caplan (1973) agree that „play‟ is a way of learning adult roles.

2.7.5. Creativity

A number of boys can make cars using the locally available resources such as old wires, wood, tins and sometimes clay or mud are used to mould cars and polish objects are used to make the wheels and red and black seeds are used to make the lights. Also, flying kites „sɔngɔle‟ are made out of paper or plastic, strings or wool, sticks, normally broom sticks. All these are available resources picked up from the immediate environment. Participants try to fly their kites higher and longer, lasting in the sky. In doing all these, creativity is paramount(Kalinde 2016).

2.7.6 Physical fitness

In physical fitness plays, the performers make actions such as running, jumping, hoping etc. These plays involve usage of the various parts of the body to perform a particular action. For example, in plays like skipping rope „kpa tuumi‟, hopping play games „tumatu‟, „atlibo‟. (Merril 1993 cited in Malobola-Ndlonu 2018:221) posits that, play fosters all aspects of children development, i.e., social, intellectual, linguistic, emotional and physical development. Plays foster muscular development and endurance in participants. Notwithstanding, psychologically, play releases stress and boredom.

2.8 Conclusion

Language expresses ideas by means of speech sounds combined into words which is uttered out by speech organs. It communicates our individual thought. This language, functions in a way of appealing to the emotions and feeling of people to think in the same way with the speaker. In language, the speaker or the performer

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could use the language in creativity. This is done by making use of literary devices to embellish the words they speak or sing.

Play is unintended and self-reliant activity and it can be performed individually, in pairs, and in groups. Young adults or children participant in play naturally unplanned and independent. Some of these plays are accompanied with songs. The songs in play games are associated with fun, pleasure and enjoyment even though young adults and children develop mentally, physically and psychologically while participating in plays with songs. As these songs are lyrics of a particular language, literary devices such as repetition, alliteration, parallelism, symbolism and many more are most often found in these play songs.

CHAPTER THREE

RESEARCH METHODOLOGY

3.0 Introduction

Methodology, according to Polit and Beck (2004), has to do with the ways of obtaining, systematizing and analyzing data. This chapter discusses the research design employed, the population, the sampling techniques used, the sample size of the study, the data collection instrument, validity, reliability, the data collection process, data analysis and ethical considerations.

3.1 Research Design

A research design according to Baines, Grove and Burns (2003:195) is a‟‟‟ blueprint for conducting a study with maximum control over factors that may interfere with the validity of the findings‟‟‟. It can also be defined as a framework that has been created by a researcher to guide the process of conducting a research (Brannen, 2017; Nardi, 2018). The study employs descriptive design of representing data because the data does not involve numbers rather description of characters or performance. Interviews, observation, documents and audio recordings were used in collecting the data needed for the research.

3.1.1 Qualitative Approach

Owu-Ewie (2012, 3), states that, „„qualitative research involves detailed verbal description of characteristic cases and settings by using interviews, observations and documents as the data collecting procedures. It is non-numerical in nature and it is sometimes referred to as interpretive approach‟‟‟.

3.2 Population

Population is an entire group of people, objects, animals, institutions and establishments in which the researcher intends to study (Seidu, 2006:14). Best and Kahn (2006) also indicate that, population is a group of individuals that have one or more characteristics in common and is of interest to the researcher. The importance of identifying the appropriate population relies on the fact that it determines the validity and reliability of the findings of the study (Yin, 2017).

The population of this study is made up of all the eight major clans of the Dangme tribe, thus the: Ada, Nugo, Gbugblaa, Kpone, Osudoku, Sɛ, Yilo and Manya Krobo. The population is made up of 30 students comprising of 15 girls and 15 boys, 3 chiefs, 3 teachers, a female and 2 males and 9 opinion members made up of 4 females and 5 males in the selected communities understudy. The Dangme were chosen because the researcher is offering his master of arts in Dangme education and moreover, the researcher is a native, so it will be easy for the researcher to communicate with the respondents to get first-hand information needed for the research work.

3.3 Sampling Technique

Researchers are usually unable to collect data from the entire members of their population (Yin, 2017). So, they fall on sampling techniques to select a sample size for the study. The method adopted by a researcher in selecting the sample size is known as the sampling technique (Ghoshdastidar & Dukkipati, 2018).

This study employed purposive sampling of non-probability sampling in getting the sample size. This is because it is used in demonstrating the exact traits that exist in a population and also because it is time friendly. Parahoo (1997, 232) describes purposive sampling as "a method of sampling where the researcher deliberately chooses who to include in the study based on their ability to provide necessary data". Though the Dangmes are made up of eight major clans, only three out of the eight major Dangme tribes (clans) were selected due to time constraint.

3.4 Sample Size

The total number of elements (people, animals, objects or events) who form the sample is known as the sample size (Creswell & Creswell, 2017; Yin, 2017). Seliger and Shohamy (1987) posit that the size of the population depends on factors such as the research topic and the type of data. Since it is somehow difficult to use a whole population in a study, most researchers select a sample size to represent the whole population they intend carrying the research on. As Owu-Ewie (2017:26), rightly put it "it is not practical, if not impossible to study an entire population, as a population is seen as a group of individuals with at least one common characteristic which makes them distinct from other group of individuals".

Driven by this fact, the researcher for this study selected just 45 respondents from the earlier selected clans, a suitable size or a representative part of the population for the purpose of determining the parameters or characteristics of the whole population. The respondents were observed and interviewed in various groups

based on their ages. The interview was done to get access to their knowledge of and interest in traditional play games and why play games are often or usually accompanied with songs. Some of the respondents fall between the ages 10 and 15 years. This age group was chosen because it is considered the „play age". The rest of the respondents were adults who fall between the ages 35 and 75 years. This class of respondents were also purposely chosen because it is an undisputable fact that language grows and so, the more one matures in age, the more competent and mature he or she becomes in a particular language, so this particular age range was also chosen and interviewed to unravel reasons why most of these Dangme traditional play or game songs are embedded with figurative expressions.

3.5 Data Collection Instrument / Resource Instruments

To collect data from respondents, researchers usually adopt certain ways and means. The researcher collected data from both primary and secondary sources. Parahoo, (1997) describes a research instrument as a tool used to collect data.

Qualitative research sometimes uses multiple data collection strategies. This is known as triangulation. It ensures validity and credibility and makes the thing which would not have come to light by using one data collection approach comes to light (Owu-Ewie, 2017, 47).

In this study, the researcher triangulated a wide range of evidence from observations, interviews, documents and audio recordings. The data were collected in two phases. The first phase involved observation and recording of play game songs and the second phase involved the researcher's participation in

observing play games and interviewing of teachers, chiefs and opinion leaders in the communities involved in this study.

3.5.1 Observation

Creswell (2013, 166) posits that observation is one of the keys means of collecting data in qualitative research based on real life situations. Its strength is found: the generation of "valid" and "authentic data" Cohen et.al. (2007:396). The focus of the observation was on the diction/lyrics and the literary devices that are embedded in the Dangme play songs that were sang during the play time at Ada, Nugo(Ningo) and Gbugblaa (Prampram). The study made use of two forms of observation, namely; complete participant observation and non-participant observation (Owu-Ewie, 2017: 44).

3.5.1.1 Non – Participant Observation

In this type of observation, the researcher observes and records phenomena under study without taking part (Crewell, 2013:167). On 7th February, 2020 and 5th March 2020, the researcher observes and records children playing and singing at Gbugblaa at Kle Tsokunya and Nugo D/A basic C school respectively. In this study, the observation session started with the introduction of the researcher and his team to the parents and the teachers of the participants. The researcher reconfirmed the purpose of the visit, so that made the observation an overt or open observation. The researcher focused on his role as a non-participant observer during the play-game sessions. This gave the researcher adequate time to take down notes on the performance. Since the researcher will be watching keenly and may not get ample time to jot down all the minute details, audio recording was

done alongside the observation. Later, the researcher crossed examined what was written down by listening to the audio recording. This helped the researcher to restructure his notes to depict what actually happened within the period. In all, 25 play-games with songs were observed.

3.5.1.2 Complete Participant Observation

As a complete participant observer, the researcher is fully involved in the activities he or she is observing (Creswel, 2013). Kalinde (2016), states that the researcher assumes "membership roles" which may be known to the research participants or not. In this observation, the researcher acted more as a participant by immersing himself in the activities in order to get first-hand experience of the traditional play-game songs. This observation was done at Ada in Akplabanya the hometown the researcher and Nugo the working place of the researcher on the 12th and 13th March, 2020 respectively. Although the researcher had established a good rapport with the participants, his presences could have created discomfort or anxiety among them. Some could have pretended and faked their usual way of doing things knowing that they are being observed. But then, when it comes to children's participation, songs and plays are traditional (cultural) aspects that they perform willingly and naturally. It is therefore in view of this that the researcher employed both non-participant observation and complete participant observation to validate its use in the study.

3.5.2 Interviews

It is a purposeful conversation with subject(s) to obtain information to answer a research question (Owu-Ewie, 2017). Strydorn (2011: 342) also describes

interviews as a conversation in a "social relationship" between participants and the researcher. Owu-Ewie (2017:41) indicates that there are three types of interviews, namely; structured, semi-structured and unstructured interviews. This study used unstructured interview. Unstructured interview is the form of interview scheduled which has no predetermined questions before the interaction but questions emerge from the immediate context and are asked as the interview progresses (Patton 2002 cited in (Owu-Ewie, 2017: 41). This form of interview was used to ensure flexibility and to enable the researcher have control over the environment to ensure privacy with strict adherence to natural questions to avoid being biased. Open ended questions were more often used to provide the respondents an opportunity to give detailed information.

3.5.3 Audio recording

Audio recording in many cases is not formally recognised as a method of data collection. However, it was conveniently used in this study alongside the observation. Hopkins (2002: 115) posits that when video recording is used, more details are captured and a broader base for "diagnosis" is provided. To consolidate data collected through observations and provide further reference material for transcription and data analysis, an assistant was engaged to record the play songs that were performed using android phone at Ada, Nugo and Gbugblaa respectively on the said dates mentioned previously.

> ➢ During the process of analysis, written notes in the observation protocols were subsequently enhanced by listening to the footage. The recording aided in curbing concerns regarding reliability and validity concerns in the observation as a method of data collection as the researcher did not have to

multitask between taking down notes and observing play game song sessions (Strydon, 2011: 331)

3.5.4 Document

Documents are information about an event or phenomenon which people have prepared (Tuckman, 1999 cited in Owu-Ewie, 2017:46). They provide historical and contextual dimensions to observation and interviews; it sometimes holds the key to hidden information which interviews and observations cannot unlock. The researcher fell on a book entitled *'E Peeɔ Mo Dangme No'* (Caesar, 2015) as his document, because it contains some of the Dangme play game songs. In that book (document), three Dangme play game songs were contextually analyzed, taking into consideration the literary devices embedded in the songs.

3.6 Validity

Polit, Beck and Hungler, (2001) state that the degree to which an instrument measures what it is intended to measure is known as validity. Validity particularly relates to the accuracy of data collected and interpreted and the degree to which research findings can be generalised (Cohen et al., 2007 cited in Kalinde 2016). In this study, validity was ensured by integrating different methods of research findings. Data collection involved triangulating a wide range of evidence from observations, interviews, document and audio recording. (Hopkin 2002, 135) posits that "triangulation ensures data validity" in the sense that, each data source gives a different type of information which usually serves as a complement or provides a check on other data sources. The combination of observations with audio recordings had enhanced the validity of the data collected. The written

records from the observation protocols and the footage   went through a thorough comparison.

3.7 Reliability

The degree of consistency with which an instrument measures the attribute it is designed to measure is known as reliability (Polit, Beck and Hungler, 2001). Reliability focuses on the level of consistency to which the research methods and strategies of analysis used can be replicated (Cohen et al., 2007: 148; Creswell, 2014: 203; Descombe, 2010:143). The researcher conducted a pilot study before the actual study by randomly selecting 4 students, 2 opinion leaders and 2 teachers from the target population. Those participants were not involved in the actual study but they had the same characteristics as the main sample. So, to ensure the reliability of the data collecting instruments, the researcher, observed and recorded students during performance of 4 play game songs while the teachers and the opinion leaders were subjected to unstructured group interviews and audio recording. That was done to refine the questions so that they could communicate what was intended (Kumar, 2014: 191). The audio footage also ensured the dependability of the data between what actually happened and what was recorded especially during the observations.

3.8 Data Collection Protocol

To get approval from school authorities to collect data on some of the students and the teachers involved in the study, the researcher wrote permission letters to that effect to the directors of education in the three districts that the research was conducted. Follow ups were made to the various directorates for approval of the

permission letters. The approval letters were attached to the permission letters and sent to the various circuit supervisors and the head teachers of the schools the respondents were sampled from. Phone calls were also made to the authorities involved to remind them when it was left with two days to collect the data. On the final day too, phone calls were placed to remind them of the researcher''s coming.

On the part of the chiefs, a bottle of schnapps each was carried along to their respective palaces as custom demands in the Dangme land to seek their permission to have them interviewed and to also permit me to do same on the selected subjects in their communities. When the approval was given, calls were later made to the respective chiefs'' spokesmen and elders concerned to remind them of the day. When all was over and feedback given, appreciation was expressed to those concerned.
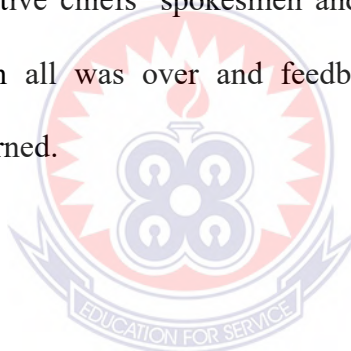
3.9 Data Analysis

The data was analysed using the descriptive approach of representing qualitative data, with much emphasis on the literary devices used in the play game songs and the significance of the songs in the play. Furthermore, content analysis was done on some books containing play- game songs. The play songs selected and the information collected had been categorized. The categorization had helped in descriptive table preparation on the literary devices identified in the selected game or play songs. Frequency table was also done on the literary devices for graphical representation. Observation and unstructured interview were recorded and transcribed into Dangme before they were translated into English language to

enable the researcher interpret the importance of the literary devices as used in the songs.

3.10 Ethical Considerations

All participants, authorities, authors of books used for the data collection for the success of the research were dully acknowledged and referenced accordingly. Letters of appreciation and phone calls were made to thank all who helped in one way or other for the success of this data collection. Above all, the confidentiality of the participants as promised them was strictly adhered to.

3.11 Conclusion

The chapter discussed the methodology adopted in the collection and analysis of literary devices in Dangme traditional play/game songs and the significance of songs in Dangme traditional play/game songs. The chapter also gave an insight to the research design used, the population of the study, the sample size as well as the technique used in obtaining the sample size. It also discussed the data collection protocol, data collection instruments used in collecting the data, the validity and reliability of the instruments used in collecting the data, data analysis and ethical considerations taken.

CHAPTER FOUR

ANALYSIS OF DANGME PLAY SONGS

4.0 Introduction

This chapter discusses and analyses the data collected on play and play songs in terms of structure and literary devices used in the songs. In terms of structure, the songs will be analysed by how the sentences (lines) are structured to create meaningful verses, the kind of the literary devices found in the songs and their significance to the songs for its audience. In furtherance, empirical evidence from the observation (data) providing narrative descriptive of the feelings, perceptions and experiences of the research respondents are discussed. Again, the literary devices are graphically represented. The songs are numbered using numerals. In the analyzation of the songs, the term lead singer and the chorus is labelled LS and CH respectively.

4.1 Empirical evidence from observations

The following themes, categories and subcategories are empirical evidence of non-participant observations and participant observations conducted with respondents

4.1.1 Structure of play song settings

Play-games in Dangme have been structured and targeted toward providing amusement and other socio-cultural values to both the young and old. The socio-cultural settings within which the games are performed include those outlines below:

Each gender or people of different age categories perform different types of plays. There are plays that are exclusively performed by children or the youth who are entirely males or females or both. Like in other societies, plays are commonly associated with childhood activities in Dangme land because during their developmental stages children‟s knowledge of self, gaining and understanding of verbal and non-verbal discourse that are linked to the physical and social worlds expand extensively. Plays that are restricted to males are deemed as energetic and laden with physical strength. The plays are most often performed in the dry season when there is less work on the farms and songor lagoon so as any small injury will not affect family labour at work place.

The findings from observation in the study shows that activities involving play songs start with organisation of the setting in which they occur. The play songs could be conducted on a play ground or in an open space as preferred by the participants this is seen to have offered the participants more space and freedom to move and perform songs with gestures. Some respondents turn to be leaders voluntarily, calling friends to be ready. Call and response are mostly introduced. In some cases, the call assumes a chart like speech with children echoing an alternative response. Example LS: cir-cle eee Cir-cle the CH respond cir-cle. The manner in which most children run and jump considered the children play songs as being fun and playful action. The call and response gradually call for circular formation.

4.1.2 Circle Formation

It was noted that the circle formation dominated most of the play song sessions. Only few of the play songs are involved in running and used file (line) formation. In analysing the data, there are three possible reasons why the circle was favoured as a formation: First it defines the boundaries within which the activities occur, thereby demarcating an imaginary stage for performance. Most of the songs observed required children to stand or move along the circle‟s area or the circumference or to perform in the centre of the circle. Where there is a soloist, this person usually stands in the centre of the circle. Again, the circle enhances active participation as all members can see each other. Also, the circle formation makes it easy for children to imitate movements/actions demonstrated by the leader or the soloist. The circular formation is termed as a "ring" by Marsh and Young (2006:290), while Nketia (1974:225) refers to it as a "round". Circular formation is the preferred formation for most African musical arts performances. (Kenney, 2010:72 cited in Kalinder 2016:75)

4.1.3 Free use of space

Most Dangme play song sessions are performed out door or on a playground which allow more freedom of movement, a larger space, and actions. Abril (2011:102) posits that play songs in restrictive spaces are less enjoyable and limit children‟s expressions. This means that we must make sure space is made sufficient and free of harmful and destructive objects.

4.2.0 The multimodal nature of cultural play songs

The Play song sessions observed in the data collection process are characterised by three main activities, namely: singing, movement and actions and play. None of these activities occurs in isolation during the observation of the play songs, but are discussed separately in the study in order to extend and expand these concepts within the study context.

4.2.1 Singing

It is apparent that singing is a major component of children's play songs. For the purpose of this study, the researcher purposively chose these play games as they are normally accompanying with songs. During the observation sessions, it is observed that the children are familiar with the songs they performed. It is noticed that most of the songs are short and repetitive. As started earlier in the opening chapter of the study, the songs analysed in the study are full of literary devices. These literary devices identified in the play songs are appreciated in detail.

4.2.1.1. Importance of play song

Lyrics are important in all singing games. Lyrics are normally found in the languages that are spoken in the communities under study. Singing is always in line with the rhythm and actions that are performed during play. Singing helps the children to perform actions that are in line with the beat or rhythm of the game. Singing is a way of drawing attention to the game and making it more interesting. Singing/Music or song energises the participants and contributes to the enjoyment of the game. Singing arouses the love for music and sharpens the memory.

4.2.2. **Movement and action**

During the observations of play songs in the study, singing was always accompanied by various movements and actions making the songs action songs. The movements and actions involving the whole body or parts of the body. The movements and actions noticed in the play songs during the data collection are embodying the meaning implied by the song texts.

4.3 Data Analysis

Data analysis involves examining, cleaning and converting data with the aim of obtaining useful information, such as themes and sub-themes, and drawing conclusions. Marshall and Rossman (1989) concur that data analysis is a process of bringing order, structure and meaning to the mass of collected data. Mills and Birks (2014:97) say the aim of data analysis is to examine data and look for patterns, similarities or irregularities and to provide some sort of explanation to them. Games and game songs are a way of life for children phenomenon that is being studied. The data is purely ethnographic, as it is largely descriptive and entails the way of life. Children participate in games and game songs whether they have resources or not.

1. **Klilii ma si kpɛ**

Klilii ma si kpɛ,	„*Klilii* let me step *kpɛ*"
A ya wa.	„Go forward and stop"
Tɛtɛ blɛfo gbɔ,	„Tetteh"s corn is matured"
A ya wa.	„Go forward and stop"
Tɛɛ hu e blɛfo gbɔ,	„Teye"s is also matured"
A ya wa.	„Go forward and stop"

In this game song, (**klii ma si kpɛ)**, the children sing a certain tune as they clap their hands to create the rhythm. The person mentioned in the song must dance

and show the rest of the group how her/his family dances. In this game song, the children display different dancing skills as they dance to a tune that they all know.

The literary devices identified in the song are **repetition and parallelism.** The main devices used in the above song is repetition and parallelism. Repetition is the reoccurrence of an item more than once to give special emphasis, contrast, and express emotions or merely to give pleasure to the ear. In the song line 2 is repeated in lines 4 and 6. This device has made the song simple and short to remember for memorization. It also helps even the first-time singer(s) to keep in tune with the song. Again, a form of repetition known as parallelism has been employed in the song as well. This is the use of series of word or phrases or sentences that have similar grammatical form or in a similar structural form. This is seen in lines 1, 3 and 5.

2. Ma kpa klilii.
LS: Ma kpa klilii ma tsɛ yo nɛ ɔ   „I will shout and call this girl‟
CH: A kɛ mi ya ee yo nɛɔ a kɛ mi ho lo?   „They are taking me away oo this girl should they have taken me away?‟

LS Ma kpa klilii ma tsɛ nyumu nɛ   „I will shout and call this boy‟
CH A kɛ mi ya ee nyumu nɛ ɔ.   „They are taking me away oo, this boy‟

  A kɛ mi ya lo   „Should they take me away?‟

In the *„ma kpa klilii* play song**,** participants standing in the file formation will be singing. Then both the picker and the chosen one will hug one another and dance. Clapping, singing and dancing are used in this play song; the elected performer dances, and the spectators sing and clap. Game songs encourage teamwork and a love for music.   The literary devices identified in the song are **repetition and parallelism.** In the above song *„ɲa kpa klilii‟*„ *„yo‟*(girl) and *„ɲyumu‟*(boy)

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are words used repeatedly. In the same way, line 1 is parallel to line 3 so as line 2 and line 4.

3. Akutu kɛ abolo

LS: Akutu kɛ abolo nɛ a kɛ mlɔ lɛ nɛ ba a - „It is orange and a loaf of bread that have been used to lure him/her to come!‟

CH nɛ a kɛ mlɔ lɛ nɛ ba. „Used to lure him/her and came.‟

LS nɛ a kɛ mlɔ lɛ „Used to lure him/her.‟

LS Nɛ baa „And came.‟

CH Nɛ bababa nɛ ba. „And came, came and came.‟

Akutu kɛ abolo (The train game song) is played by girls and boys 6-10 years of age. Each child chooses a number. The last two to pick a number form a tower/bridge by holding hands. The others in the group form a chain by holding hands and move in a queue following each other. As they start moving, they sing a song while imitating the movement of a train. As they pass under the tower/bridge, the last one in the queue is captured. The captured participant is asked whose camp he/she will wish to be by saying *„o suɔ akutu loo abolo‟?* ('Which do you choose, orange or loaf?').

All the children who choose orange will stand behind child A, and all those who chose loaf will stand behind child B. At the end, team A and B will pull each other in a form of „‟tag of war‟‟ to test their energy and strength. With this, those who fall are disqualified from joining the chain again. This continues until last person in a particular team falls or is pulled to their opponent‟s side.

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The literary devices found in this play song are **repetition and parallelism**. Since repetition and parallelism have been explained earlier under some of the songs, they are not looked at again.

4. Koo hyε o se	**'Don't look back'**
Koo hyε o se!	„Don"t look back!"
O ma plε ngo kpↄ.	„You will turn into a heap of salt!"
Koo hyε o se!	„Don"t look back!"
O ma plε ngo kpↄ.	„You will turn to into a heap of salt"
Koo hyε o se!	„Don"t look back,!"
O ma mlε ngo kpↄ.	„You will turn to into a heap salt."

In singing game, boys and girls between six and ten years of age sing this play song *„Koo hyε o se"* don"t look back game song. The song is sang from the beginning. Any number of children can play the game. They form a circle; each player chooses a number, starting with one. If the total number of children is nineteen, the number nineteen (19) will run around the circle while all the children singing the song are seated with legs stretched.

A participant runs around the circle with a rag in his or her hand. He or she would try to place the rag behind a participant on his or her blind side. When the one whom the rag is placed behind notices it, he or she picks the rag and runs around the circle to the tune of the song but if he /she did not notice, the performer runs fast and come to the spot where the rag is placed, back to that spot. The person at whose back the rag was placed is made to get out of the group and stand still as heap of salt at the back. The participant then sits in place of the next performer. The performer sings *„Kↄↄ hyε o se"*!(don"t look back!) and the other participants response *„ↄ ma plε ngo kpↄ"*(You will turn into a heap of salt)

The literary devices found in this song are **repetition and imagery**. The main device to talk about in this song is imagery. It is the representation of a sense of impression, feeling or idea literary or through the use of figurative language. Artists use imagery to create tone. It is the mental picture or physical realisation and imagination of an event, idea or expression of what really emerge. Such expression is seen in the clause „„Ọ ma plɛ ngo kpɔ‟‟ʺYou will turn to into a heap of salt. Having this picture in mind will keep you stiff and focus devoid of turning.

5. Tso bi ko

Tso bi ko tso biko	„A small stick a small stick‟
Tso bi ko tso biko	„A small stick a small stick‟
Tso bi ko tso biko gbi	„A small stick a small stick „voiced‟
Tso bi ko tso biko	„A small stick a small stick‟‟‟
Tso bi ko tso biko	„A small stick a small stick‟
Tso bi ko tso biko gbi	„A small stick a small stick „voiced‟‟‟

The „„ʧumatu‟‟ʺplay song, *tsobi ko* is played by girls between 6 and 14 years of age. This singing game requires strength. It is a rhythmic, tuneful song. The footsteps go in tune with the song. The girls draw a large square on the ground and divide it into smaller squares. Two to four girls participate in this game forming two opposing teams. Two girls start by throwing a stone in the squares one by one and jumping into the first two squares with both legs and move with the tune to the next squares in the row. Where the stone is placed must be jumped. The jumpers go and come back to pick the stone. You are fouled when you step at the wrong place or miscalculated your stone into different square. As these girls continue to the next pair of squares, each team moves like that without disturbing each other. To keep the game interesting and fun, two participants/girls can start from the opposite direction.

The literary devices identified in this song are **repetition and idiophone**.

It is clear that line1 is repeated throughout the song. Where the change occurred is the addition of the word **gbi** (voice) which is the sound made by the sole of the foot when landing on the ground and that creates the idiophonic pattern of the song.

6. Mo hyɛ o nane nya

LS: Ke o ya nganyɛ we nɛ mo hyɛ o nane nya	„When visiting your mother-in-law, be mindful of your foot step"
CH: Nane nya.	„Your foot step"
LS: Ke o ya nganyɛ we nɛ mo hyɛ o nane nya a-	„When visiting your mother-in-law, watch out on your foot steps"
CH: Ke o ya nganyɛ we nɛ mo hyɛ o nane nya a.	„When visiting your mother-in-law, be mindful of your foot step"
LS:and CH:Kungwɔ bi ɔ nɛ gbo o a ke mo nɛ o gbe"ɛ	„It was alleged that you have stepped on the chicken"

„Ke o ya nganyɛ we nɛ mo hyɛ nane nya" is a hand craping game song. This play song is played by both boys and girls between the ages of 6 and 12. Participants stand in circular formation and touching or holding hands each other"s hand. The game starts when the participants start to clap their and touch each other"s palm with clap and sing the song. While they clap and touch each other"s palm, players need to concentrate and follow the clapping pattern as they sing to produce a certain rhythm. Eye-hand coordination skills is necessary to prevent one from being kicked out as a result of giving a wrong pattern.

The literary device in the song is **satire**. Satire is a literary piece or play that combine humour and fun so effectively to criticise for the purpose of improving human institutions or humanity. It expresses attack through ridicule and irony in

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attempt to arouse amused contempt for its target. This is clear in line 1 and 4 which states „„when visiting your mother- in-law, watch your foot step, for it was alleged that you have stepped on the chicken‟‟

7. Je nyɛ ngɛ? **'Where are you?'**
LS: Je nyɛ ngɛ ? „Where are you?‟
CH: Wa ngɛ hyɛ „We are here‟.
LS: Je nyɛ ngɛ? „Where are you?‟
CH: Wa ngɛ hyɛ „We are here!‟
LS: Nyɛ dasi koo! „Stand!‟
CH: Yoo wa da „Okay, we are standing!‟

„*Je nyɛ ngɛ*? (where are you?) play song which is a hide and seek play is played by both boys and girls between the ages 6-10 years. The game begins when one participant shouts ' *Je nyɛ ngɛ* '? (where are you). The last participant to respond to the question automatically becomes the one to look for the other participants. He/she must close his/her eyes or be blindfolded with rag while the other participants look for hiding places. Then she/he will shout *'je nyɛ ngɛ?* (where are you?). If the participants are still running to their hiding places, they will answer by saying *'wɔ ye biɛ'* (we are here!) She/he will keep on saying *'je nyɛ ngɛ?* „where are you?' until there is no answer. He/she must then start looking for those who are hiding. The first person to be found has to look for the others in the next round. Observation, listening and running are priorities for this play. The literary devices found in this play song are **repetition and parallelism.**

From the beginning of the song, the LS keeps repeating his verse as the CH maintain his line until the last two verses. Phonological parallelism is employed in this song. Phonological parallelism makes use of sameness in sound or tonal patterns.

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LS: Nyɛ dasi koo!   „Stand!‟
CH: Yoo wa da!   „Okay we are standing!‟

8. Topa topa   **'Topa topa'**
Topa topa   „Topa topa‟
Topa topa   „Topa topa‟
Abala topa topa   „Abala topa topa‟
Topa topa   „Topa topa‟
Abala topa topa   „Abala topa topa‟

This hand craping play song is played by girls between the ages of 6 and 12. Participants stand in pairs and face each other. The game starts when the girls start to clap their hands, touch each other‟s palm and sing a certain tune as they count. Players need to concentrate and know the tune, as they count to produce a certain rhythm. Basic numerical skills, singing and eye-hand coordination skills are necessary. The literary devices identified in this play song are **repetition and idiophone**. Idiophone is a stylistic technique that depends on sound to express idea or impression. It is found in sound multiplied several times over. It is a linguistically expression which linguistic forms and sounds correlate with their semantic meanings and debunk certain aspects of arbitrariness of a language.„Topa topa, abala topa topa‟. Even though it is seen as nonsense syllables, it expresses the sound made during the clapping of the hands and then the touching of the other person‟s palm.

9. Tengme tengme   **'Tengme tengme'**
LS: Tengme tengme   *„Tengme tengme‟*
CH: Tengme yo   *„Tengme* girl‟
LS: Kuadaa kpiti   „Short pepper‟
CH: Tengme yo   *„Tengme* girl‟
LS: Kuadaa gaga   „Long pepper‟
          Tengme yo.   *„Tengme* girl‟
          Ofoli ma ka ke a ngmɛ sa ko.   „Ofori command a mat to be laid‟
CH: A de Kuami lo?   „Should it be Kwame?‟

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LS: Wo ɔ nya ofoli ma ka ke   „At the shore Ofori command that"
CH: Adobo amolio   „*Adobo amolio*"
.

Children stand in a circle with their hands placed on their hips, a stance called akimbo. They make slight swings to the left and right as they sing. At the word „Tengme tengme", the children enter the space in the middle of the circle one by one to dance in order until everyone has had his /her turn. You move to the centre when the dancer ends the dance on you as a way of inviting you to take over.

The literary devices identified in this play song are **symbolism, parallelism and repetition.**

In the song, „„Tengme yo‴" is repeated in line 2, line 4 and line 6 to indicate the use of repetition as a device in to give special emphasis. Parallelism comes to play where the soloist (LS) sang;

Kuadaa kpiti   „Short pepper"
Kuadaa gaga   „Long pepper"
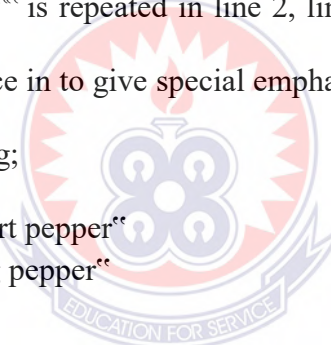
The sections above express syntactic parallelism because the sections contain similar grammatical and thematic relations. Another device to talk about is symbolism. Symbolism is a device in which something represents another thing by virtue of an analogical correspondence. As a literary device, it combines a literal and a sensuous quality with an abstract or suggestive aspect. As image, it evokes an objective concrete reality and goes beyond that to suggest another level of meaning. „„Kuadaa‴‴as used in the song represent human being or penis which suggests that whether you sleep with short person or tall person, or had sexual intercourse with short penis or long one it is all sex or sleep.

10.	**Hlemi**	**'Tail oh tail'**
LS:	Hlemi oo hlemi!	„Tail oh tail!‟
CH:	Hlemi!	„Tail!‟
LS:	Hlemi kɔkue hlemi !	„Tail mouse tail!‟
CH:	hlemi!	„Tail!‟
LS:	Hlemi anɔ hlemi!	„Tail, cat tail!‟
CH:	Hlemi.!	„Tail!‟
LS:	Hlemi to hlemi!	„Tail, goat tail!‟
CH:	Hlemi!	„Tail!‟
LS:	Hlemi na hlemi!	„Tail, cattle tail!‟
CH:	Hlemi!	„Tail!‟

Children stand in a circle with one of them in the centre of the circle (LS). The child in the centre of the circle has a piece of cloth tied to the back of his/her waist so that it hangs like a tail. The other children sing while the child in the middle moves like a goat wagging its tail. This is repeated by several children while the other children continue to sing and clap their hands. The LS mentions names of animals that have tail and suddenly mention an animal that has no tail. Whoever will respond „tail‟ is kicked out. Example, **LS** *hlemi oo hlemi, hlemi alu hlemi* **CH** *hlemi* (LS: tail oh tail, tail tortoise tail CH: tail). In the chorus part, there shouldn‟t be any response, instead, you have to keep quiet since tortoise does not have a tail. Whosoever‟s voice is heard in an attempt to respond is kicked out of the group. The literary devices found in this play song are **piling and repetition and anadiplosis**.

Piling and association are related strategies of repetition for emphasis and for verbal games where artists compile sequence of words and expressions. It is an idea or detail added to another so that the whole performance builds up to a climax. With piling the form of the last detail on one line of songs becoming the first detail in the next as in

LS:	Hlemi oo hlemi!	„Tail oo tail!"
	Hlemi na hlemi!	„Tail, cattle tail!"
CH:	Hlemi.!	„Tail!"

As posits by Agyekum (2012:47), the device of piling is mostly used in children's game played during the nights. In most cases the song is employed to underline the repetition structure of the plot.

Anadiplosis is a kind of srepetition in which the last word or phrase of line is repeated at the beginning of the next line. Example;

LS:	Hlemi oo hlemi!	„Tail oo tail!"
CH:	hlemi!	„Tail!"
LS:	Hlemi kɔkue hlemi!	„Tail, mouse tail!"
CH:	Hlemi!	„Tail!"
LS:	Hlemi anɔ hlemi!	„Tail, cat tail!"
CH:	Hlemi!	„Tail!"

The last word of the LS is repeated by the CH from the beginning to the end of the song.
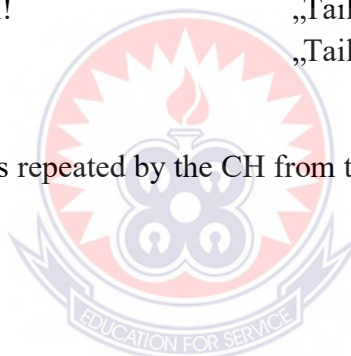
11. Puplaa

LS Puplaa	
CH Dangmaa	„Food drink"
LS Denekaka denebi	*„Denekaka denebi"*
Manu manu tslɛbo	„Will drink will drink *tslɛbo*"
Tslɛbo kplu saa lo	„Is *tslɛbo* cup ok?"
Wa ya duba lee	*„Wa ya duba lee"*
Ma nɔ yayo ɔ nɔ.	„Fall on the mother"
Adesa ko be	„No human being around!"
Ma nu blɛfo dangmaa	„I will take in corn drink"
CH: O taataata onɔngɔnɔngɔ tobi	*„Taataata* sweet sweet *tobi"*

The literary devices found in this play song are **repetition and idiophone.**

These devices were discussed in the earlier play songs appreciated.

12. **Kuku gbɛɛ**   **'Rubbish *gbɛɛ*'**
Kuku gbɛɛ!   „Rubbish *gbɛɛ!*"
Anani gbɛɛ!   „Spider *gbɛɛ!*"
Kuku gbɛɛ!   „Rubbish *gbɛɛ!*"
Anani gbɛɛ!   „Spider *gbɛɛ!*"

In this play, children gather sand as houses. One person is left with no house (sand). The one without the house is lifted by the leg and hand above the ground to a far place away from the (heaped sands) houses and left there amidst singing „„Kuku gbɛɛ, Anani gbɛɛ‟‟: He/she must wake up quickly and run after the friends to occupy one of the houses (heaped sands). Whoever‟s sand that is captured will be the next person to be lifted.   The literary devices identified in this play song are **repetition and symbolism.** **''***Kuku gbɛɛ***‟‟‟is repeated by the LS and as *„anani gbɛɛ*‟‟‟‟is repeated by CH.

In the song „„Kuku‟‟‟ and „„anani‟‟‟ represent laziness and human being respectively. Instead of using human name, spider (anani) has been used to replace human to prevent any chaos or conflict. Kuku (rubbish) has been used to replace „„laziness‟‟‟: In the song, spider did not represent just a case but hard work and crafty. Anani (spider), who is idle somewhere while the friends were seriously building their houses (heap sands), would later want to occupy one of the houses. He or she would be threw onto rubbish (kuku) to struggle and overtake someone to have the person‟s house occupied.

13. **Ke a ke a pee nɛ a ye**
Ke a ke a pee nɛ a ye,   „If you asked them to do it and eat‟,
E pee pɛ.   „Then problem,‟
Ke a hɛ ma si.   „If it is done‟
A jijaa!   „They eat it!‟
Ke a jijaa ta a yaa nihewi,   „After eating they go to boys‟,

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A tsu nya nɛ ya kpɔ so.	„Room and be laughing".
Ke a kpɔ so ta,	„After laughing,"
Kikiikii aamolio!.	„*Kikiikii aamolio!*"

In this song, children stand in a circle formation and sing to call each other to come and display a dance of „twisting the body". One child gets in the centre of the circle and kneels down with both hands touching the waist. When the song is sung, the child twists the body at the phrase, „*kikiikii aamolio*". Children take turns to enter the centre of the circle to twist their bodies. The literary devices identified in this play song are **satire, idiophone and repetition.** Satire is a literary device that criticises certain human attitudes or follies by holding up these vices to ridicule or scorn by means of humour, wit or irony. This is clearly what this song seeks to do thus to criticise women"s attitude or behaviour to reform as well as to discredit the wrong behaviour. In the song, women are seen not to get going with their duty as cooks but when it is done, they quickly take part in it after which they sneak to their lovers.
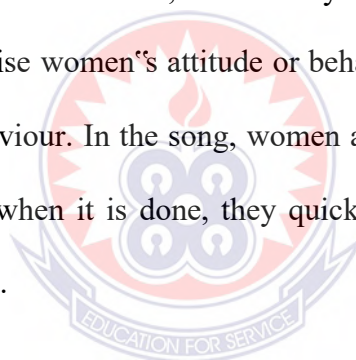
| „Ke a jijaa ta, | „After eating, |
| A yaa nihewi a tsu nya nɛ a ya kpɔ so. | „They go to boys room and be laughing" |

„„*Kikiiki and amolio*""are laughing and sexual intercourse sounds created during the activities of young boys and girls respectively. This is the employment of idiophone in the song as a device. Again, we have seen the repetition of „„*a jijaa*"" and „„*kpɔ so*"".

14. Naana lee   **'Grandmother lee!'**

Kɛ ma nyɛɛ kɛ?	„How should I walk?"
Naana lee!	„Grandmother lee!"
Kɛ ma nyɛɛ kɛɛ?	„How should I walk?"

In this game song **(Naana lee!),** children stand in a circle and walk to a steady beat of the song while leaning forward slightly with the right hand placed on the right knee. The left hand is placed on the left side of the waist for support. At the phrase **''kɛ ma nyɛɛ kɛɛ''? (how should I walk?),** they bend the held knee and shake the body walking around shaking the leg to depict „Pozzo" (deform leg) as is called in the Ghanaian parlance

The literary device found in this play song is **rhetorical question.** Rhetorical question is a question that does not need or require an answer or reply. Calling someone and asking him or her" how should I you walk"? when in actual fact you that no one will ever tell you how to walk. This was exactly what the soloist did by asking his grandmother „how should I walk?"

| Naana lee! | „Grandmother lee!" |
| Kɛ ma nyɛɛ kɛɛ? | „How should I walk?" |

Again, the song is full of repetition as is seen in line1 and line2 in the main lyrics which is repeated severally.

15. Apawa a gbajaa

LS: Apawa ngua	„A big tray"
CH: Gbajaa.	„Wide"
LS: Apawa ngua	„A big tray"
CH: Gbajaa	„Wide"
LS: Ke mo nɔ nɛ o nɔ si	„The one who falls"
CH: Hɔ ngɛ o he.	„You are pregnant"
LS: Ke mo nɔ nɛ o nɔ si	„He/she who falls"
CH: Hɔ ngɛ o he.	„You are pregnant"

Apawa ngua (A big tray) is the hand play song. The game song is played by both boys and girls between the ages of 6 and 12. Participants stand in circular formation and touching or holding each other"s hand. The game starts when the participants start to sing a song „„*Apawa ngua! Gbajaa!*" (A big tray! Wide!).

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Children stand in a circle clapping their hands as they sing. At the phrase „*apawa ngua*"(A big tray), they slowly bend backwards till a point of falling but quickly resume the normal standing position. This action is repeated every time they get to the word „*apawa ngua, gbajaa*". Participants stretch their hands lean backward amidst the singing. He or she who falls is tagged a „pregnant person" and is taken out. Players need to concentrate and hold each other"s hand firmly.

The literary devices found in this play song are **repetition and symbolism**. The song is full of repetition as each performer repeats the song as many as twice or more depending upon the LS. It is a fact that only females can be pregnant but then, this play is played by both sexes and this song has a chorus respond as „*hɔ ngɛ o he*""(you are pregnant). So „*ho*" (pregnant) as used in the song, symbolises laziness or weakness but not real pregnancy.

16. Tsu bi ko gbi

Tsu bi ko	„A small room"
Tsu bi ko	„A small room"
Tsu bi ko	„A small room"
Tsu biko gbi	„A small room voice"
Tsu bi ko	„A small room"
Tsu biko gbi	„A small room voice"

The play song, **tsu bi ko (a small room)** is play song played by girls between 6 and 13 years of age. The phrases of the song are rhythmic and tuneful song. The girls draw a large square on the ground and divide it into smaller squares. Two to four girls participate in this game forming two opposing teams. Two girls start by jumping into the first two squares with both legs and move to the tune to the next squares in the row. As these girls continue to the next pair of squares, the next pair of players jump into the back row of squares. Each team moves like that without

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disturbing each other. To keep the game interesting and fun, two participants/girls can start from the opposite direction. Concentration, singing and strength is necessary.

The literary devices identified in this play song are **repetition, rhyming scheme and idiophone.** In this song, line1(tsu bi ko) is the most dominant clause throughout, which qualifies the song to have contain repetition. Again, the sound „gbi‟ made by the sole of the foot of the performers also suggests the idiophone as literary device in the song.

17. Yaya sigegee

LS:	Ajo mami ee rice water	„Adjo‟s mother‟s rice water‟
CH:	Yeyee rice water	„*Yeyee* rice water‟
LS:	Te si!	„Stand up!‟
	Kojo mami ee rice water	„Kojo‟s mother‟s rice water‟
CH:	Yeyee rice water	„*Yeyee* rice water‟
LS:	Te si!	„Stand up!‟
	Ama mami ee rice water!	„Ama‟s mother‟s rice water!‟
CH:	Yeyee rice water	„Yeyee rice water‟
LS:	Te si!	„Stand up!‟
	Yaa ya si gegee o	„Yaa ya si gegee o „
CH:	Yaya yaa si gegee o ya.	A clause which literally means „go jump jump now‟.

In this jumping play song, children knee down in a circular form holding each other‟s hand. The lead (LS) starts the song in call and response manner until everybody‟s name is mentioned and are ordered to stand up. The children stand in a circle holding hands. They hop in a clockwise movement. A tempo change is signalled by the word, „yaya si gegee‟ for the children to move faster. If the „chain of hands‟ breaks, then the two children who caused the disconnection of the „chain‟ must move into the centre of the circle. This is repeated several times as those who break the „chain of hands‟are sent to sit in the centre of the circle as

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„prisoners‟. The literary devices found in this play song are **Pilling** and **Association.** When pilling or linking becomes less predetermined, it is known as association. Pilling and association are two related mechanisms of repetition for emphasise and verbal games. In such game songs, the artist compiles a sequence of words and expressions. Below is an extract in the song identified to be pilling and association:

Ama mami ee rice water	„Ama mother‟s rice water‟
CH Yeyee rice water	„*Yeyee* rice water‟
LS Kojo mami ee rice water	„Kojo mother‟s rice water‟
CH Yeyee rice water -	„*Yeyee* rice water‟

18. Wo ni ooo

Wo ni ooo!	„Dress oo!‟
Eee wo ni ooo!	„Ee dress oo!‟
Wo ni ooo!	„Dress ooo!‟
Eee wo ni ooo!	„Ee dress oo!‟
Zangmayo woni ooo!	„Young lady dress oo!‟
Sika be nɛ a tsɛ se kɛ nya	„No money to pile!‟
Bo hu be nɛ a kpa gugue	„No cloth to tie around the chest‟
Ngmɔngmɔɔ be nɛ a gba he ma	„No hips to boast of and beat up‟.
Nɛ pɛ toma toma toma	„To sound *toma toma*‟

The literary devices identified in this play song are **repetition and parallelism**

In the song, *„„wo ni oo‟‟* is repeated in lines1, 2 and 3 to indicate the use of repetition as a device to give special emphasis. Parallelism comes to play where the soloist (LS) sung;

Sika be nɛ a tsiɛ se kɛ nya	„No money to pile‟
Bo hu be nɛ kɛ maa kpa gugue	„No cloth to tie around the chest‟
Ngmɔngmɔɔ be nɛ a gba he ma	„No hips to boast of and beat‟

The sections above express phonological parallelism because the sections deals with sameness in sound patterning in identical structures or stanzas.

19. A ngɛ mɛ woe nɛ a wo wɔ we	**'They are choosing their prefer ones leaving us'**
LS: A ngɛ mɛ woe nɛ a wo wɔ we	„They are choosing their preferred ones leaving us"
CH: Pa a se kpo je wa ngɛ.	„Where are we by the river bank?"
LS: A ngɛ mɛ wo nɛ a wo wɔ we	„They are choosing their preferred ones leaving us"
CH: Pa a se kpo je wa ngɛ-	„Where are we by the river bank?"

In this play song, „a ngɛ mɛ wo nɛ a wo we" (they are choosing their preferred ones), there is clapping, singing and dancing because as the selected performer dances, the singers and other participants clap their hands to fuel or encourage the action of swinging. The children stand in two lines facing each other, but with some distance in between the two lines. Starting the dance, the one person in the first line dances to the beat of the song, moving forward towards those standing in the second line. When he or she gets to the children in the second line, he/she chooses one of his/her choice. Both dance backwards to their original position. The one in the second line then dances forward towards the ones in the first line to also choose one of their members. This is done repeatedly until everybody has someone chosen or one left not chosen by anybody.

The literary devices identified in this play song are **repetition and rhetorical question.** Rhetorical question is a question that does not need or require an answer or reply. „pa se kpo je wa ngɛ"" (where are we by the river bank?) is a question which does not need an answer from anybody. If the other participants are chosen and you are not chosen it should inform you that you are not liked or you do not possess good qualities of a good husband or wife or a friend to be with, hence everybody rejecting you. Again, the song is full of repetition as it is seen that the

LS maintains his /her verse in line 1 and line 3 while the CH also keep singing their verse (line 2 and 4).

20. **Ma ya gba Ngmɔ hulɔ**	**'I will marry farmer'**
Ngmɔ hulɔ Ngmɔ hulɔ	„Farmer farmer"
Mo nɔ nɛ o ma ya gba ngmɔ hulɔ	„She who will marry farmer"
O ma hi bo ngua hae	„Will be clothed with large cloth"
Wo ma yalɔɔ wo yalɔ	„Fisherman, fisherman"
Mo nɔ nɛ o ma ya gba wo yalɔ	„She who marries fisherman"
O ma hi lo ngua yee	„Will be eating big fishes".
Dlɛɛva dlɛɛva	„Driver driver"
Mo nɔ nɛ o maa gba dlɛɛva	„She who marries driver"
O ma hi flɔti hiɛe	„Will be sitting in front of a car".
Tsu malɔ tsu malɔ	„Contractor, contractor"
Mo nɔ nɛ o ma gba tsu malɔ	„She who marries a contractor"
O ma hi tsu ngua mi hwɔe	„Will be sleeping in a big house"

In the play song „Ngmɔhulɔ", the participants are young boys and girls aged seven to thirteen. One participant goes round the others who are standing in a circle. The one whose turn it gets to goes round the circle singing. In the above play song, as the one whose turn it has gotten to turn goes round, he/she sings out the attributes that the ideal partner should have. When he/she gets to the person of preference, he/she touches and say, "mo, wa je" (you, let us go). This is an invitation to the chosen partner to follow. The two then stand side by side and give the next person room to sing and chose a partner. If the number of participants is uneven, there will be a participant who will remain without a partner. Such a participant is jeered at. There are also instances when even if the number is even, one may refuse choosing the remaining person because he/she may not be seeing him/ her as the ideal, because he/she might perceive that person to have no positive attributes. Girls also take turn and sing the same song bringing out the positive attributes they want in their ideal husbands.

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The literary devices identified in this play song are **piling, association, parallelism and repetition**. Piling and association are related strategies of repetition for emphasise and for verbal games where artist compiles a sequence of words and expressions. It is an idea or detail to another so that the whole performance builds up to a climax. With piling the form of the last detail on one line of songs becoming the first detail in the next as in

Ngmɔ hulɔ Ngmɔ hulɔ	„Farmer, farmer"
Mo nɔ nɛ o maa gba ngmɔ hulɔ	„She who marries farmer".

Piling as a device is mostly used in children"s play songs. In most cases, the song is employed to underline the repetition structure of the plot. Again, a form of repetition known as parallelism has been employed in the song as well. This is the use of series of word or phrases or sentences that have similar phonological form or in a similar structural form. This is seen in lines 1, 2, 4 and 5.

21. E ya ju tade   **'He/she has stolen a shirt/dress'**

LS: E ya ju tade nɛ a nu lɛ wo tsu oo.	„He/she has stolen the shirt and has been jailed"
E ya ju tade nɛ a nu lɛ wo tsu oo	„He/she has stolen the shirt and has been jailed"
Amɛyo bi nɛ ɔ ya ju tade nɛ a nu lɛ wo tsu	„Ameyo"s child has stolen the shirt and has been jailed"
A hyɛ lɛ mɔmɔ	„They had mercy on him"
CH: A ko"ɛ ko"ɛ!	„Beat him beat him!"
LS: A hyɛ lɛ mɔmɔ	„They had mercy on him"
CH: A si"ɛ si"ɛ!	„Smash him smash him!"
LS: Be nɛ o ma nu ɔ	„To be heard"
CH: Duuduu e duu e duu!	*Duuduu*"! it"s „*duu*′ it"s „*duu*′!

In this play song, the children kneel on the ground in a circle, each one places a stone on the floor in front of him/her. They pick up the stone and tap it on the floor towards the child next to them on their right. On the phrase "*e ya ju tade nɛ a nu lɛ wo tsu*", they leave the stone in front of the child on the right and then

continue by picking up another stone which is then in front of them again, tapping it to the beat of the song. They continue tapping and swapping the stones until the soloist goes back to the beginning of the song.

The literary devices identified in this play song are **repetition, parallelism, idiophone and hyperbole**.

In the song, „*E ya ju tade nε a nu lε wo tsu oo''*"and *„A hyε lε mɔmɔ*""" is repeated in lines 2,3 and lines 4,6 respectively to indicate the use of repetition as a device to give special emphasis to the listeners or audience. Parallelism comes to play where the soloist (LS) sang;

A ko"ε ko"ε	„Beat him beat him!"
A si"ε si"ε	„Smashed him, smashed him!"

The sections above express syntactic parallelism because the sections contain similar grammatical and thematic relations. Again, the sound „duuduu" made by the beating of the thief also suggests the usage of ideophone as literary device in the song and this creates music in the mind of the performers and the audience. Not parallelism alone, but also there is an example of hyperbole. We have seen overstatement of the word „beat" as „smash" which is a mere exaggeration.

22. Somia lee!

LS: Somia lee!	„Somia lee!"
CH: Wa he su.	„We are up to the number!"
LS: O nyε nε o tsε lo?	„Were you able to call him /her?"
CH: Wa he su.	„We are up to the number!"
LS: Akuse abɔbɔ?	„Akuse Bambara beans?"
CH: Wa he su!.	„We are up to the number!"
LS Akuse ahleu	„Akuse sugar?"
CH Wa he su!	„We are up to the number!"
Odɔkɔdɔkɔ odɔkɔdɔkɔ, gbloo!	„Sweet, sweet gbloo!"

Somia lee which is „train" play song is played by both girls and boys between the ages of 6-13. Its formation is just the same as the song 3 discussed earlier but only the songs vary. Each child chooses a number. The last two to pick a number form a tower/bridge by holding hands. The others in the group form a chain by holding hands and move in a queue following each other. As they start moving, they sing a song while imitating the movement of a train. As they pass under the tower/bridge, the last one in the queue is captured by lowering the hand used as bridge. The captured participant chooses which of the two children forming the tower he/she will join, e.g. he/she might say? 'mɛ ni o suɔ' (Which one do you choose, beef or chicken?). All the children who choose chicken will stand behind child A, and all those who choose beef will stand behind child B. At the end, team A and B will pull each other to test their energy and strength.

The literary devices identified in this play song are **repetition and parallelism**

In the above song the CH keep repeating „„wa he su"""(we are up to) any time the LS sings his/her verse in a way to call all the people who matter in the game if they are around. The last line also shows the application of repetition (Odɔkɔdɔkɔ odɔkɔdɔkɔ). Another device that can be identified in the song is parallelism.

LS Akuse abɔbɔ?	„Akuse Bambara beans?"
LS Akuse ahleu?	„Akuse sugar?"

The extract above expresses syntactic parallelism because the sections contain similar syntactic and thematic relations.

23. Tee si nɛ o ba nɛ o ba do	**'Come and dance'**
LS Ke mo nɔ nɛ a fɔ mo Hɔgba	„He/she who is born on Sunday"
CH: Mo ba nɛ o ba do.	„Come and dance"
LS: Ke mo nɔ nɛ a fɔ mo Hɔɛgbi	„He/she who is born on Monday"

CH: Tee si nɛ o o ba nɛ o ba do.	„Come and dance"
LS: Ke mo nɔ nɛ a fɔ mo Pɛplɛgbi	„He/she who is born on Tuesday"
CH: Tee si nɛ o ba nɛ o ba do.	„Come and dance"
LS: Ke mo nɔ nɛ a fɔ mo Sɔ	„He/she who is born on Wednesday"
CH: Tee si **nɛ o** ba nɛ o ba do.	„Come and dance"
Ta lalaala la ta lalaala la ta la lala	*„Ta lalaala la ta lalaala la ta la lala"*

In the play song, Banɛ o ba do (come and dance), the girls are divided into two groups and stand in opposite directions. Teams are chosen using the pick-and-choose method to avoid conflicts and quarrels. While the song is on, when the day you were born on is mentioned, you move out in your dancing style and display your dancing skills. Anybody from the group could be called at any time. The teams sing the song, „mo nɔ nɛ a fɔ mo Hɔgba mo ba nɛ o ba do" (she who is born on Sunday) and the others response „*mo ba nɛ o ba do talalalaa talalaala*"(come and dance *talalaa talalaala*) . Sometimes names are mentioned and the person with that name moves forward holding her waist. Singing in a call and answer fashion, is to make the game memorable and exciting, as participants" flow with the rhythm of the song.

The literary devices identified in this play song are **repetition and parallelism.** In trying to put the message of the song across, the songstress made use of repetition as literary device to enrich the song. „„Mo ba nɛ o ba do"""(come and dance) has been the response pattern of the chorus singers throughout the song. The LS"s lines from the starting to the end of the song are classified as parallelism."""

LS: Ke mo nɔ nɛ a fɔ mo Hɔgba	„He/she who is born on Sunday"
LS: Ke mo nɔ nɛ a fɔ mo Hɔɛgbi	„He/she who is born on Monday"
LS: Ke mo nɔ nɛ a fɔ mo Pɛplɛgbi	„He/she who is born on Tuesday"
LS: Ke mo nɔ nɛ a fɔ mo Sɔ	„He/she who is born on Wednesday"

24. **Amadu ye lɛ a wi**   **'Amadu hurt her'**
LS: Amadu ye lɛ awi!   „Amadu hurts her!‟
CH: Awi!   „Hurt!‟
LS: Awetsɛ dɔkita lee.!   „Mr. doctor *lee!"*
     Nyɛ tsɛ lɛ ha mi.   „Call him for me‟
     Amadu ye lɛ awi!   „Amadu hurts her!‟
CH: Awi!   „Hurt!‟

In this play song, children squat in a circle and sing while tapping the floor with stones to the beat of the song. Every time the word „*awi"* is sang, each child passes the stone to the other child on the right. They continue tapping the floor until the word *awi* which again signals that the stones should be passed to the next child. This is done repeatedly until the song comes to an end. Whosoever miscalculated his or her stone, is taken out of the group.

The literary devices found in this play song are **parallelism anadiplosis and repetition**. In the song, „*awi* "is repeated in lines 1, 2 ,5 and 6 to indicate the use of repetition as a device to give distinct prominence. Parallelism emanates in the play song where the soloist (LS) sang;

Nyɛ tsɛ lɛ ha mi.   „Call him for me‟
Amadu ye lɛ awi   „Amadu hurts her‟

The sections above express phonological parallelism because the sections deal with evenness in sound patterning in identical structures or stanzas. A literary device called anadiplosis is employed in the song in the lines below

LS Amadu ye lɛ awi   „Amadu hurts her‟.
CH Awi.   „Hurt!‟

The word „*awi"* that ends the LS‟s line is repeated at the beginning of the CH‟s line

25. **Nɔ se fɔmi bo**   **'Cloth behind somebody'**
LS: Nɔ se fɔmi bo   „Cloth behind somebody‟
CH: Kujɔɔ.   „*Kujɔɔ"*

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LS: Nɔ se fɔmi bo   „Cloth behind somebody"
CH: Kujɔɔ   *„Kujɔɔ"*
LS: Nɔ se fɔmi bo   „Cloth behind somebody"
CH: Kujɔɔ.   *„Kujɔɔ"*

In Singing game *nɔ se fɔmi bo* (Cloth behind somebody) game song is performed by both boys and girls between six and ten years of age. The song is sung from the beginning. Any number of children can play the game. They form a circle; each player chooses a number starting with one. If the total number of children is nineteen, the number nineteen (19) will run around the circle while all the children sing the song are seated with legs stretched. A child runs around the circle with a rag in his or her hand. He or she would try to place the rag behind a participant at his or her blind side. When the one whom the rag is placed behind notices, he or she picks the rag and runs around the circle to the tune of the song but if not runner(performer) runs fast and back to that spot. The person is beaten at the back as awareness to take over and repeating the process. The participant then sits in place of the next performer. The performer sings *„nɔ se fɔmi bo"* and the other participants response *„kujɔɔ"*. This play song has its formation as the *„Koo hyɛ o se"* (don't look back) analysed in song 4 of page 20 but the songs are different

The literary device identified in this song is **repetition.** In this play song above, each of the lines is repeated

4.4 Significance of literary devices in the play songs

Repetitive nature of the Dangme play songs has made the simple and short songs look very long and places an amount of emphasis to a point that needs to be stressed. It makes the songs to inspire emotions. Also, it helps sustain and

maintain audience‟s attention and interest for which some could even join in singing.

Piling and association have performance clues that help memorisation and good presentation. It also provides the artists with patterns of pleasure as well as of convenience. Ideophone are sounds used in conveying vivid impressions. With idiophone, stronger sensual or dramatic impact is achieved. It helps to portray sound made by objects and actions in musical form. Imagery helps the song to be picture-like in memory by creating sensory impressions. It heightens emotions.

Parallelism makes the text seems formal object which reveal structural principles of a language itself. It also helps to express cultural thinking. With parallelism oral performers are allowed to bring a diversity of ideas within a convenient structural identity. Symbolism helps in making the text or the song so dense and yet so fully laden. It also symbolises particular society, cultures or context of the song for which it can be interpreted differently by different listeners or audience. It is a useful means of conveying certain important truths or lessons about human life.Sounds create musical rhythm and thereby help in unifying the songs. This includes, alliteration and idiophone.

Table 1: Frequency table of the literary devices in the twenty-five play songs selected

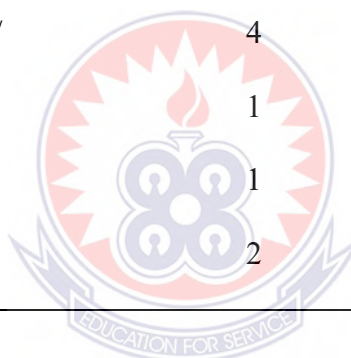| Literary devices	Tally	Frequency	Percentage
Repetition	///// ///// ///// ///// ///	23	92
Parallelism	///// ///// /	11	44
Symbolism	///	3	12
Piling /Association	///	3	12
Rhetorical question	//	2	8
Satire	//	2	8
Alliteration	/	1	4
Idiophone	////	4	16
Hyperbole	/	1	4
Imagery	/	1	4
Anadiplosis	//	2	8

Table 4.5 shows the number of times a particular literary device occurred in the twenty-five play songs analysed in the study. Repetition recorded the highest frequency of 23, representing 92 %. Alliteration, imagery and hyperbole are the least frequency recorded. They recorded 1, representing 4% each respectively. This is to say that repetition features most in Dangme play songs follow by parallelism.

Figure 1: Frequency table illustrated on a bar graph
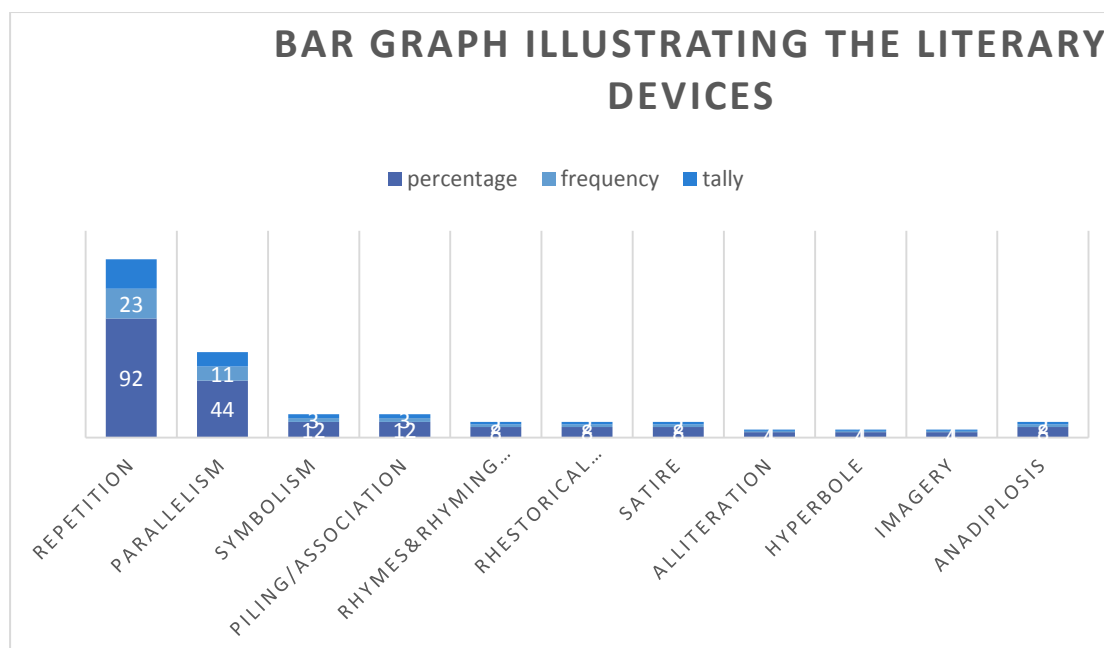
4.5 Conclusion

This chapter looked at the empirical evidence from the observation (data), providing narratives descriptive of the feelings and experiences of the research respondents. Also, literary analysis of Dangme play songs text with reference to the twenty-five selected songs for the study are appreciated. An attempt was made to identify the key literary devices in the songs individually and severally in terms of their effectiveness as vehicle of meaning. It was realised that the basic form of the play songs structured is made up of a lead singer or cantor's part and a chorus part. Most often, lead singers make available the tune of the song through repetition to elicit response. The songs are written in Dangme and translated into English language for literary appreciation of the texts.

It was evident that literary studies impose on us a coercion to pay close attention to language. In the structural and literary analysis of the songs, the literary devices such as alliteration, parallelism, repetition, symbol, idiophone among others has been used in the songs. The study finally, looked at the significance of the literary devices employed in the song. Frequency table was prepared on the literary devices identified in the play songs and illustrated with a bar graph.

CHAPTER FIVE

SUMMARY, FINDINGS, CONCLUSION AND RECOMMENDATION

5.1 Introduction

The chapter focuses on the findings of the study. Hofstee (2006) says findings can be virtually anything that results from an experiment, or answers to questions. Findings are the main objectives of the study; they are the conclusion that the researcher has after a period of study or what the study suggests, revealed or indicated. Findings will let the researcher examine the thesis statement. In this research study, the findings will be presented by commenting briefly on the play songs and the literary devices identified in the songs.

5.2. Summary of the Thesis

Even though this study is divided into chapters, the chapters sequentially build and expound on each other. It is therefore the whole rather than individual sections that present the full context of the study. The study comprises five main chapters; Chapter one provides the general vision of the entire thesis through background of the study, the statement of the problem, purpose of the study, the research questions. Furthermore, it outlines the significance of the study, delimitations and general organization of the study.

Chapter two deals with the review of related literature. This chapter is divided into sub-headings namely language, the Dangme people and language, functions of language: aesthetic functions and persuasive function. It looks at literary devices such as: alliteration, parallelism, repetition, hyperbole, imagery, and idiophones. It also reviewed literature on songs, games, play and significance of play songs.

Chapter three, discusses the research methodology in the following area: research design (qualitative) population sampling (participants) techniques, sample size, research site, data collection strategies (observation, documents and interview) data collection protocol (the process, I followed in collecting my data), ethical issues, data analysis and data presentation.

Chapter four attempts to identify the key literary devices in the Dangme play songs individually and severally in terms of their effectiveness as vehicle of meaning. It was realised that the basic form of the play songs structured is made up of a lead singer or cantor's part and a chorus part. Most often, lead singers make available the tune of the song through repetition to elicit response. The songs are written in Dangme and translated into English language for literary appreciation of the texts.

It was evident that literary studies impose on us a coercion to pay close attention to language. Interpretation and the meaning of the song depends greatly on which figure of speech such as alliteration, parallelism, repetition, symbol, idiophone, hyperbole, imagery, among others has been used in the song. The study finally, looked at the significance of the literary devices employed in the song which are appreciated. Frequency table was prepared on the literary devices identified in the play songs and illustrated with a bar graph which indicated that repetition recorded the highest frequency followed by parallelism.

5.2 Findings

After the completion of the research, it was found that play and play songs in Dangme are under researched. Most researchers, who did research in children games and songs, barely touched on the Dangme play songs. Dangme children have their own plays and play songs, although the names of some of the plays and songs have been changed because of the living conditions and environment in which they find themselves. It was discovered that children between 5 and 14 years of age participate in plays and play songs. It was found that play and play songs are performed in a group and in pairs most often.

The study findings established that plays and play songs are vital for the child's development. Plays and play songs nurture all aspects of the child's development, i.e. physical, emotional, moral, educational, psychological and mental development. As children play, they use language to communicate their feelings, share ideas; show respect for one another; learn to solve their problems and try to internalise them, learn the roles played by adults, learn to make informed choices, and learn to be responsible. Participation in the plays and play songs is voluntary, pleasurable and cherished by the participants.

In responses, the young adults also reflected that games and game songs are used to while away the time and keep trouble at bay. Children used materials that they found in their environment, e.g., stones, old wool, rags and the ground to draw the structures of their play game. It was evident that literary devices impose on us a coercion to pay close attention to language. In the appreciation of the play songs, the literary devices are identified are alliteration, parallelism, repetition. Symbol,

ideophone, satire, hyperbole, anadiplosis, imagery, piling and association. In the twenty-five play songs analysed in the study, repetition recorded the highest frequency of 23, representing 92 %. Alliteration, imagery and hyperbole are the least frequency recorded. They recorded 1, representing 4% each respectively. This is to say that repetition features most in Dangme play songs follow by parallelism. These literary devices are of very significant to the songs and the audience.

Repetitive nature of song has made the simple and short songs look very long and places an amount of emphasis to a point that needs to be stressed. It makes the songs to inspire emotions. Also, it helps sustain and maintain audience"s attention and interest for which some could even join in singing. Piling and association have performance clues that help memorisation and good presentation. It also provides the artists with patterns of pleasure as well as of convenience. Idiophones are sounds used in conveying vivid impressions. With idiophone, stronger sensual or dramatic impact is achieved. It helps to portray sound made by objects and actions in musical form. Imagery helps the song to be picture like in memory by creating sensory impressions. It heightens emotions.

Parallelism makes the text seems a formal object which reveal structural principles of a language itself. It also helps to express cultural thinking. With parallelism oral performers are allowed to bring a diversity of ideas within a convenient structural identity.

Symbolism symbolised particular society, cultures or context of the song for which it can be interpreted differently by different listeners or audience. It is a useful means of conveying certain important truths or lessons about human life.

Sounds create musical rhythm and thereby help in unifying the songs. This includes, alliteration, rhyme and idiophone.

5.3. Conclusion

Collecting different types of plays and play 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. Children are creative and they can recreate plays or play songs on their own. Plays and plays songs offer enjoyment, keep the minds of children occupied, keep children healthy through physical activity, improve socialisation, and cultivate a sense of leadership. The study was conducted among Dangme speaking people.

The study focussed on literary appreciation of play songs and the significance of the devices to the songs and the audience. It proved that play songs have literary devices embedded in them to embellish or enrich them. Literary device is a form of expression used to convey meaning or touch the feelings and emotions of readers or audiences often by comparing or identifying one thing with another that has connotations familiar to the reader or listeners. Literary language makes us pause to consider, re-read and assess in a way that would destroy the flow of other modes of communication

Some of the literary devices identified in the songs with their significance are alliteration, parallelism, symbolism, repetition, idiophone, satire, piling and association to mention but few. These literary devices play great significant roles in the songs and to the audience (see chapter 4, section 4.4).

5.4 Recommendation

Parents should allow children to play as much as possible because play and play songs will benefit their development and wellbeing. Children should not be given difficult tasks to do at home that leave little time for play. If possible, parents should provide their children with playthings to help avoid having their children wander off to play in dangerous places.

As children learn songs on their own and enjoy participation in play songs, Educators, in partnership with the ministry of Education and Ghana Education Service could introduce various play and play songs in the basic schools" curriculum. For example, hand plays and play songs, e.g. should be applied to assist children to learn phonemes and syllables especially if children have learning barriers.

The researcher hopes that the recommendations will help parents, teachers, and other interested parties in education to take plays and play songs seriously and to incorporate some of them in teaching and learning.
This thesis will serve as reference material for other researchers who will like to work on literary appreciation in other languages.

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APPENDIX

Some Dangme play songs:

1. O tsu ni kɛ wo nga   **You have done a fruitless work**

Bɔɔlu fiami ji tsopa nya ja nane	Praying football is not by powers but by the foot
Bɔɔlu fiami ji tsupa nya ja nane	Praying football is not by powers but by the foot
Bɔɔlu fiami ji tsupa nya ja nane	Praying football is not by powers but by the foot
Ja nane, ja nane, ja nane	Only the foot, only the foot, only the foot
Wa ma wo mɛ	We will score them
Ja nane, ja nane, ja nane	Only the foot, only the foot, only the foot
O tsu ni kɛ wo nga"""'	You have done a fruitless work
Niheyo ɔ tsu ni kɛ wo nga	The young man has done a fruitless work
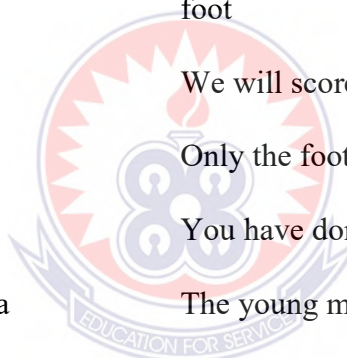
2. Tenɛ I tsake

Tenɛ i tsake	Which one do I change
Tenɛ i tsake	Which one do I change
Tenɛ i tsake	Which one do I change
Tenɛ i tsake	Which one do I change
Tenɛ i tsake	Which one do I change
I tsake nɛ ɔ	I change this

3. Salome lee yayaa

LS: Ke I ya Akuse ma ya he hunga plɛɛte ɔ

If I get to Akuse I will buy jealousy plate

CH: Ya yaa.

Go go

LS: Ke I ya Akuse ma ya he hunga duku

If I get to Akuse I will buy jealousy scarf

CH: Ya yaa-

Go go

LS: Otu sa yo Salome lee

Otu"s bed mate/wife Salome

Otu sa yo Salome lee

Otu"s bed mate/wife Salome

CH: Ya yaa

Go go

LS: Otu sa yo Salome lee

Otu"s bed mate/wife Salome

CH: Yaa yaa

Go go

4. Kpoo! kpoo! Kpoo!

Kpoo! Kpoo! Kpoo! mɛ nɔ ngɛ tso ku ɔ poe lo? *Kpoo kpoo kpoo* who is cutting the stump?

Kpoo! Kpoo! Kpoo! Tso ku polɔ lee!

The one cutting the stump oo,!

they Yomo ɔte si k3 ma oo!

Old lady is coming oo!

Mo ba he mi oo!. Mo ba he mi!.-

Come to my rescue oo come to rescue!

5. Anani kolo ɔ ma   **Anani, the animal is coming**

LS: Ye to lo bifiɔ nɛ i kɛ fɔ hyɛ mɛ nɔɔ

My beef that I placed here who has

mɛ nɔ ba wo?

taken it?

CH: Wɔ nɛ wa wo puɛ puɛ!

we have taken it *puɛ puɛ!*

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LS: Ye na lo bifiɔ nɛ I kɛ fɔ hyɛ mɛ nɔɔ   my cow meat that I placed here, who

mɛ nɔ ba wo?   has taken it

CH: Wɔ nɛ wa wo,ɛ puɛ puɛ   We have taken it *puɛ puɛ*

LS: Anani, kolo ɔ ma   Anani, the animal is coming

CH: Muuu   *Muuu*

LS Anani kolo ɔ ma   Anani, the animal is coming

CH Muuu   *Muuu*

LS E muu   Its *muu*

CH E muuu.   Its muuu

LS Ya yaa si gegee   Continue jumping

CH O ya o yayaa si gegee o ya   O continue jumping o continue

6. Se nu wa dedeede

LS: Senuwa dedeede senuwa dedeede senuwa dedeede senuwa.

CH: Kpokpokpookpo senuwa

LS: O mami ngɛ mo tsɛ   Your mother is calling

CH: Senuawa dedeede senuwa dedeede senuwa.   Dedeed,e senuwa

LS: Mɛni o ngɛ pee?   What are you doing

CH: Senuwa dedeede senuwa dedeede senuwa.

LS: A ke o ba ye ni   They said you should come

                                                  and eat

CH: Senuwa dedeede senuwa dedeede senuwa.   Dedeede, senuwa

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