

**UNIVERSITY OF EDUCATION, WINNEBA**

**A LITERARY APPRECIATION OF SOME KUSAA CLAN APPELLATIONS**

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**MASTER OF PHILOSOPHY**



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**(202114306)**



**A THESIS IN THE DEPARTMENT OF GUR-GONJA EDUCATION,  
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(GHANAIAI LANGUAGE STUDIES-KUSAAL)  
IN THE UNIVERSITY OF EDUCATION, WINNEBA.**

**MAY, 2023**

## DECLARATION

### STUDENT'S DECLARATION

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

Signature: .....

Date: .....

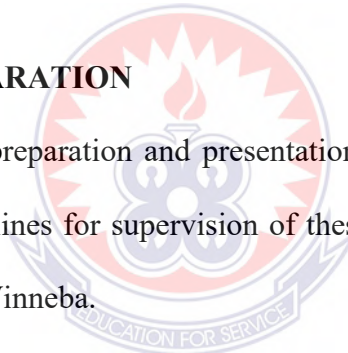
### SUPERVISORS' DECLARATION

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

Supervisor: Dr. Anthony Agoswin Musah

Signature:.....

Date:.....



## **DEDICATION**

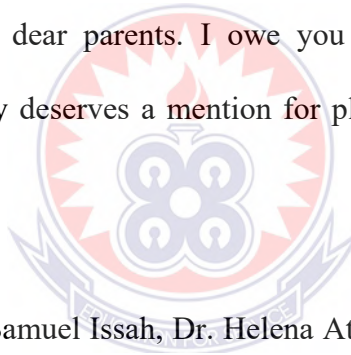
I dedicate this thesis to the blessed memory of my dearest sister, Grace Apuanab Issah, who parted early to be with her Maker. We wish you a peaceful rest in the bosom of your Maker.



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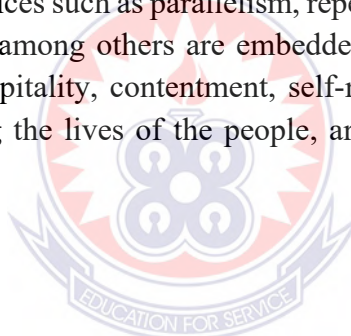


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## ABSTRACT

Studies on Kusaal literary works reveal that there is insufficient scholarly works on Kusaal oral literature. This research centers on a literary appreciation of fixed Kusaa clan appellations. Fixed Kusaa clan appellations are considered as oral forms of expression which have been handed from generation to generation and underscore the beginnings, philosophies and oral histories of such clans. Each Kusaa clan has only one fixed appellation that points to their forebears. The study examines the scheme/form, literary devices and common themes found in these appellations with a view to stirring interest in the study of appellations as well as documenting them as indispensable cultural assets for posterity. Using the social constructionist and the structuralist theories, the researcher collected 24 fixed Kusaa clan appellations from presentations on radio programmes, interview schedules, participant and non-participant observations. Of the 24 appellations collected, the forms of five of these are analyzed in detail while themes and literary devices common to all of them are also examined. The study finds that Kusaa appellations are expressions used to elevate persons or things as well as provide details about shared ancestry and lineages. Equally noteworthy is the fact that fixed Kusaa clan appellations assume a scheme of having an opening, continuation or body and end parts. Overall, a rich tapestry of literary devices such as parallelism, repetition, metaphor, metonymy, pun, anaphora, paradox, irony, among others are embedded in the appellations. Fascinating themes about bravery, hospitality, contentment, self-respect, courage and gender roles that are worthy of shaping the lives of the people, are also found in fixed Kusaa clan appellations



## **CHAPTER ONE**

### **INTRODUCTION**

#### **1.0 Introduction**

This chapter provides an overview of the study, including the background, problem statement, purpose and objectives, and the research questions. It also discusses the significance, delimitations, and limitations of the study and provides a brief description of the research organization. Finally, the chapter concludes with a summary.

#### **1.1 Background to the Study**

It is commonly acknowledged that human beings are inherently social creatures, belonging to various social groups. In many cases, one's identification with a particular society is closely tied to the adherence to cultural norms. The world is divided into continents, each of which comprises societies, and within the African continent, there are distinct countries. Ghana, as an African country, consists of people from diverse linguistic backgrounds. These language groups recognize their members within a larger societal framework, and within the Kusaa language group, one of the smaller units of identification is the clan. Kusaa clans are often identified by cultural elements which appellations are not an exception.

Appellations prevalence in most African societies serve as a link to ancient civilizations and mysterious historical accounts that can supplement modernity for rapid development. They are performed skillfully, showcasing individuals' talents and serving as expressions of African cultural heritage. Amekpordi (2012) states, 'Appellations, as well as many other oral literary forms, not only contribute to forging and sustaining our cultural

practices and social structures but also play important roles in the study of linguistics' (p. 2). Appellations, regarded as poems by some scholars, could contribute to the sustenance of social structures and offer valuable insights into linguistic study and oral craftsmanship in African culture.

Although modernity has brought about radical changes and established reformed social structures, African societies continue to hold relevance in our daily lives. Chiefs, queen mothers, clan heads, lineage heads, family heads, and traditional landowners form the sources of authority in African societies. Therefore, documenting topics like appellations in our societies becomes crucial, serving as references for future generations not only to imbibe or understand the roles of these social authorities but also realize and appreciate their relevance. Knowledge of Kusaa clan appellations in particular, could help one to understand the roles of these social structures since it reveals the historical backgrounds and sheds light on the technical expressions/ the register used in them.

Important values such as love, respect, compassion, hospitality, honesty, and sincerity are fundamental to most societies, including Africa. Through appellations, these values are reinforced. Sowah (2008) asserts that appellations reflect the environment and make references to historical events such as war, migration, hunting, and virtues and vices like love, kindness, truth, mercy, theft, adultery, murder, and witchcraft (p. 28). These issues are integral to societies worldwide, and appellations may serve as a tool to sensitize members of a society towards cultivating good behavior. People with exemplary morals become role models and appellations provide expressions that foster reverence, humility, gratitude and other important qualities necessary for a well-functioning society. In today's world, insubordination has become more prevalent, partly due to the decreased respect

for elders and leaders. Appellations may uncover expressions that promote respect for superiors, showcasing the importance of humility and gratitude. These issues are vital in any thriving society. Historical events such as wars, migrations, and hunting, frequently mentioned in Kusaa clan appellation recitals, equip present generations with wisdom to navigate daily challenges.

Again, appellations serve as educational tools, especially for the youth, highlighting on the merits of not taking life for granted. Historical accounts of past wars shed light on their causes, the number of lives lost and the devastating impact. Similarly, appellations that reference migrations can foster a sense of kinship and unity across international borders. For instance, the Ewe people in Ghana have relatives in Togo (Amekpordi, 2012). Such historical accounts promote a shared identity. Hunting activities in the past as depicted in appellations, offer valuable lessons and skills to present generations.

Apart from providing historical knowledge, appellations play a significant role in African traditions, including Ghanaian traditional religion. Amekpordi (2012) highlights the fact that appellations are known throughout Ghana. For Kusaas, appellations form an integral part of culture. They are used during funerals, with different appellations being performed at women funerals. However, there are exceptional women who receive almost identical funeral rites to men, having displayed bravery similar to men during their lifetimes. These women are referred to as *pv'a nv'vma'asa*, meaning 'women with cool hands.' In connotation, this term means 'an exceptional woman'. A typical Kusaa traditional funeral is incomplete without the performance of appellations, except in cases such as toddler funerals or deaths deemed unnatural.

Death in the bush, drowning, or as a result of lightning strike fall into this category. Periodic hunting expeditions called *gun'a* and *kpau* are organized by families who have lost relatives in the bush. In the case of death caused by a wild animal during a hunting expedition, the event is marked by elaborate performances, including dressing up in ceremonial attire, singing, dancing and performing of clan appellations. Similarly, if someone drowns, the family usually put some chemical in the river in which the drowning occurred to kill the fish and then catch them. In the course of this activity, appellations are performed. These activities are considered essential components of the deceased's funeral rites.

Each Kusaa clan has its chief who represents and identifies the respective clan. Chiefs, queen mothers and youth leaders are given appellative names. Additionally, some individuals adopt appellative names for recreational purposes or as part of group discussions in Kusaa societies. The foregoing highlights the role of Kusaa clan appellations in the lives of the people. As a native speaker of Kusaal, I have observed that the quality of Kusaa clan appellations depends greatly on their literary merit, themes and structures/ forms. Perceptions of appellations may vary across cultures due to different language orientations.

## **1.2 The Background of Kusaas**

The Kusaas are an ethnic group that resides in the Upper East Region of Ghana. They share borders with Burkina Faso to the North, the Gambaga Scarp to the South, Togo to the East and the Nabdram and Talensi Districts to the West. The Kusaas speak Kusaal, which belongs to the Mabilia family of languages (Bodomo, 1993) and the Oti Volta group of languages by Awedoba (2006).



In Ghana, the Kusaas are found in several districts, with Bawku being primarily recognized as their home. In other words, Bawku remains the largest town in Ghana noted as ‘home of the Kusaas’, where Kusaas are recognized as the custodians of the land. Bawku covers six administrative districts such as Bawku central, Bawku west, Pusiga, Binduuri, Garu and Tempane districts. The term *Kusaas* refers to the people, while *Kusaal* is the name of their language. Syme (1965) indicates that the present Kusaa land used to have some type of ants known as *silinsasi*. With the passage of time, the word *sinlisasi* which was used to refer to the land subsequently becomes the name of the people. Later, instead of *silinsasi*, it was pronounced as *Kusasi*.

Another school of thought claims that the word *Kusasi* originates from a Hausa word, *ku-sa-si*, which means, ‘put it on him’. The one referred to as ‘him’ is said to be a Kusaa man who was dressed with a smoke and accorded the status of a chief following this directive. However, there are doubts regarding the authenticities of these assertions. The singular form of Kusaas is *Kusaa*. However, the term *Kusaa* may be used with both singular and plural nouns in the case of adjectives. Example, *Kusaa Pu’a*, means ‘a Kusaa woman’ while *Kusaa pu’ab* means ‘Kusaa women’. In the first phrase, *Kusaa* is used with a singular noun while in the second phrase, it is used with a plural noun. This shows that the term *Kusaa* is used with both singular and plural nouns.

*Kusaa* clan refers to the various sub-divisions of the Kusaas as a people. The land inhabited by the Kusaas refers to as *Kusaug*. In official documents the people are sometimes referred to as *Kusasi* (Musah, 2010). The differences between *Kusaa* and *Kusaas* is that, the former is an adjective while the latter is a noun. The orthography of the language is such that nouns lose some letters at the suffixes when adding them to other words in

forming adjectives. Hence, the term Kusaas which is a noun loses the /s/ at the ending and becomes Kusaa. Within the Kusaa communities, there are non-native speakers of the language who live alongside the indigenous population. Some of these groups include Bissa, Bimmoba, Moose, Farefari, Yaanga, Mamprusi and Kasena. Despite their different ethnic backgrounds, the Kusaas place great value on family ties, the clan system, indigenous institutions of marriage and funeral rites in the traditional order.

There are certain totems mentioned in Kusaa clan appellations that are also found in the appellations of neighboring tribes. For example, some Kusaas as well as Bimmobas share the common totem known as *tunnug* or *tuntik* which refers to a specific type of fish. The former is Kusaal and the latter is Moar (Bimmoba language). Despite their ethnic differences, these ethnic groups share a common totem. The information provided highlights the geographical location of the Kusaas, their language, dialects and their cultural practices in relation to family, clans, marriage and funeral rites. Additionally, it mentions the presence of non-native speakers within Kusaa communities and the shared totems with neighboring tribes. Below is a map showing the six districts inhabited by the Kusaas among other neighboring districts Ghana.



**Fig. 1:1 -A map indicating the six districts in Kusaug and  
Neighboring communities in Ghana**

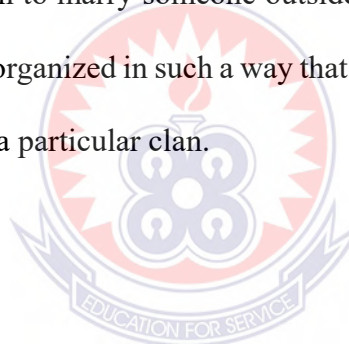
Source: [https:// www. GhanaDistricts.com](https://www.GhanaDistricts.com) (2012)

### 1.2.1 Kusaa clans

In the Kusaa society, families come together to form clans and each clan has its own chief. The clan recognized themselves as people from the same lineage and for this reason, one is not supposed to marry within the same clan. A group of clans may also trace their relation to a common lineage. In this case, they recognize themselves as one and forbid marriage relationships within the group. These are *cluster clans*. For instance, Gban, Kpataris and Kpatiig form a cluster clan. In most cases, cluster clans have a common totem with slight differences in their fixed appellations. In the past, the *tendaanam* who were the landowners of the Kusaas played the role of chiefs. Clans have common shrines, shared deities and totem animals. They come together as one people in many occasions especially in yearly festive celebrations as well as funeral occasions. Some Kusaa clans are named after their past ancestors. *Samampiid* is a yearly festival

which brings the people together. The Festival is usually celebrated in the last month of the year, December. The main reason for the celebration of samanpiid is to appreciate acts of the gods for seeing them through the farming season and to ask for their guidance in the forthcoming year.

The Kusaas follow a patrilineal system, which means that a person is considered a Kusaa if their biological father is a Kusaa, regardless of the ethnic background of the biological mother. In the event that a man marries a woman and passes away while she is still young enough to bear children, it is expected that a brother or relative from the late husband's family will marry her. However, if she does not have any affection for the late husband's relatives, she has the option to marry someone outside the late husband's family. Kusaa communities are typically organized in such a way that each community is predominantly occupied or dominated by a particular clan.



### **1.2.2 Some Kusaa taboos**

Taboos hold significant importance in Kusaa culture and knowledge about them is also found through the performances of appellations. One of the key taboos is the prohibition against killing another human being, which they consider as abominable and unfortunate act. If someone unintentionally causes the death of another person, they are required to undergo spiritual fortifications. On encountering a dead body in the bush, it is customary to place soil on the corpse. This act symbolizes a form of burial and is believed to pacify the spirit of the deceased. Neglecting to do so may result in the anger of the spirit of the deceased and may bring about calamity.

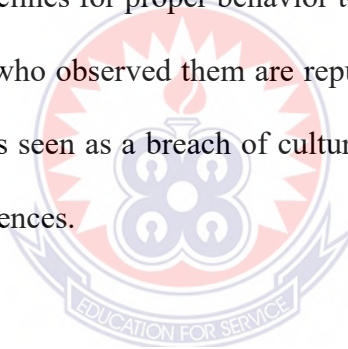
The Kusaa society place great emphasis on sexual offences. Witnessing individuals engaged in sexual intercourse is believed to have spiritual repercussions known as *zomelimmɛɛd*. The term *zomelimmɛɛd* means ‘to transfer to the innocent’. This means the one who sees the act has also had sexual intercourse spiritually with either of those involved in the physical act. It is the Kusaa belief that anyone who sees the nakedness of the opposite sex will begin to imagine how a sexual affair with that person will be like. This imagination leads the victim to have sexual intercourse mentally and spiritually. Hence, the sin of *zomelimmɛɛd*. On the basis of this, watching a porn is a sin if not a taboo in the Kusaa culture.

Also, a married woman who engages in sexual relationship with someone other than her husband must undergo a purification ritual known as *nu'a nwaanr* before she is allowed to be with her husband. In some cases, on the death of her husband she is not supposed to enter or move out of the house through the normal gate. Instead, a wall of the house is broken for her to use. This practice anchors on the belief that she is still unclean and the ancestors of the family of the late husband do not permit her to use the usual gate of the house on this special day. Other taboos among the people include:

- i. Engaging in sexual intercourse with a family member.
- ii. Sitting or lying on the same mat or bed with a person of the opposite sex from the same family.
- iii. Fondling the breasts, touching the buttocks, or resting one's head on the laps of someone of the opposite sex from the same family who is not one's spouse.
- iv. Killing, consuming or casually mentioning the name of a totemic animal.

- v. Referring to a chief by their actual name, instead of using the appellative name in the presence of the chief.
- vi. Treating a strayed animal as if it were one's personal property.
- vii. Neglecting to perform the funeral rituals for a deceased family member.
- viii. Marrying someone whose spouse's final funeral rites has not yet been performed.
- ix. Sharing the properties of a deceased individual before their final funeral rites have been conducted.
- x. Singing a dirge when there is no ongoing funeral.

These taboos serve as guidelines for proper behavior to maintain social order within the Kusaa community. Those who observed them are reputed and cherished in the society. Violation of these taboos is seen as a breach of cultural norms and may have spiritual, social, or personal consequences.



### **1.2.3 Religious life of the Kusaas**

The Kusaas originally practiced African traditional religion, which recognized the existence of the Supreme Being (referred to as *Win* or *Wina'am*), ancestral spirits, deities and personal spirits that guard individuals on earth. However, with the introduction of Islam and Christianity in Africa, some of them have embraced these religions, while others still adhere to the traditional religion (Musah, 2010).

In Kusaa traditional religion, appellations are used to praise and glorify both the Supreme God and the gods. These are done with the bid to expose the worth of the Supreme Being or the gods. When petitioning the gods in times of need, they normally invoke the name

of the Supreme God as the first step. For example, they may use expressions like *Wina'am naam kpɛɛm gafara*, which means 'God the Supreme Being excuse'. This demonstrates their belief in the supremacy of the Almighty God. Libation, a ritual involving the pouring of liquid as an offering, may begin with a statement acknowledging that one is not equal to God and should not mention His name indiscriminately.

The influence of Islam and Christianity has brought changes in the worldview of some Kusaa societies. Members of the same religious faith are now typically allowed to bury their deceased relatives and funerals may be conducted in accordance with the doctrines of Islam or Christianity, most often disregarding the Kusaa traditions. In contemporary times, many young people influenced by modern technology and the internet may not show as much interest in their own culture and may not prioritize expressions in appellation performances. This trend poses a risk to the preservation of this aspect of Kusaa culture. There is the need to document the appellations as a measure to prevent their fading into obscurity since some of these practices remind the people about their past.

By documenting the appellations, they are preserved for future generations, ensuring that this aspect of tradition is not lost. It is important to find ways to engage the younger generation and instill in them an appreciation for their heritage and the significance of expressions used in appellations performances toward maintaining their cultural identity and unity in today's world where materialism caused the people not to value their own blood relatives.



#### **1.2.4 Economic life of Kusaa society**

The geographical location of the people facilitates trade with neighboring countries such as Togo and Burkina Faso. People from Kusaa towns like Pusiga, Garu, Woriyanga and Basyonde engage in trade with the town of Cinkanse in Togo, where they purchase items such as motorbikes, bicycles, mobile phones, clothing, cement, fish and petrol. They also trade with other Togo towns like Nabung, Lodug, Dapaango, Ngaanu and Waambabig. In Bawku Central and Bawku West, the inhabitants trade with the town of Biito in Burkina Faso, where they acquire commodities like livestock, groundnuts, vegetables among others.

Historically, the Kusaa land as a boarder, linked the inhabitants to areas of slave trade which made them wealthy. A male slave was worth for four cows and a female for five cows. Children of slaves were given tribal marks to distinguish them from other children. Nowadays, the focus has shifted to mainly the cultivation of food crops such as maize, millet, sorghum, beans, bambara beans, and soya beans. Also, they rear livestock and poultry. Livestock serve multiple purposes, including sources of income, utilization during funerals, sacrificial offerings to appease the gods and as part of dowry customs. When an item or valuable asset lost, a vow can be made at the shrine using appellations as an imprecation to aid in its recovery.

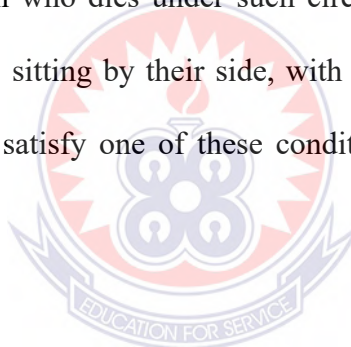
#### **1.2.5 Kusaa funerals**

In Kusaas culture, funerals are significant events where the entire family and the surrounding communities are expected to attend. The funeral attendants known as *bayaas* usually dedicate their efforts to ensure that the deceased receives a dignified burial. It is



believed that without a befitting burial, the spirit of the deceased will linger in the world of the living instead of transitioning to the spiritual realm.

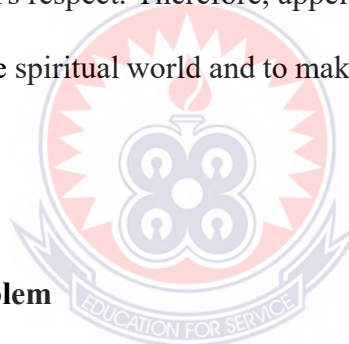
In Kusaa funerals, it is the responsibility of family members to sing dirges. Unlike other societies, Kusaa society do not hire people to perform this task. Dirges in Kusaa culture may include expression of lamentation, grief and highlights of the achievements or good deeds of the departed soul. Funerals are categorized as either 'good death' or 'bad death'. A good death is celebrated with merrymaking and often includes the slaughter of fowls, goats, sheep, and sometimes cattle, depending on the family's wealth. A good death is typically associated with a person who has reached adulthood, married and had children. It is believed that a person who dies under such circumstances should have someone holding part of their body, sitting by their side, with a ring or a rope attached to their body. The deceased must satisfy one of these condition to be qualified for a normal funeral performance.



Deaths that do not meet the criteria of a good death are considered unfortunate and unnatural. Unnatural deaths are also called bad deaths. At such funerals there are no singing or drumming. It is believed that performing normal funeral rituals for those who died unnaturally would invite troubles from their spirits to the living. Kusaas distinguish between 'fresh funeral' and 'old funeral'. The former deals with rituals usually performed before the corpse is buried and the latter is characterized with rituals during final funeral rites. These rites differ from the rites perform in the final rites. The performance of the final funeral rite is what the people termed as *kɔkpi'ɛŋ*, which means 'an old funeral'. Appellations are performed in both instances to honor and bid the deceased a farewell.

Syme (1965), indicates that a Kusaa woman whose husband dies a natural death enters a hen coop, undresses and rolls on the floor to mark the end of her mourning period for her husband. However, this practice is not applicable to all Kusaa clans.

Furthermore, the failure or inability to perform funeral rituals is believed to prevent the deceased person from arriving at the spiritual world, the ancestral home. There is a Kusaa belief that the spirit of the dead is more powerful than the living. This notion is captured in the saying, *kunkpauŋ gbigila pu mɔɔdne kpi'em*, meaning, 'bigger arms do not wrestle with the ghost'. This proverb suggests that the spirit of a deceased person is more powerful than a living individual. Additionally, death is perceived as neither the end of life nor the end of a person's respect. Therefore, appellations are performed to honor the deceased, guide them to the spiritual world and to make their achievements known to the society.



### **1.3 Statement of the Problem**

The review of literary activities in Kusaal reveals that the earliest works in the language date back to the early 20th century. These works, such as those by Rattray (1932), Melancon (1957), Spratt and Spratt (1968) and Naden (1988), were produced before the establishment of an official orthography for the language.

In addition to these early works, there are more recent scholarly contributions in the language, including works by Musah (2010, 2018), Naden (2015), Abubakar (2007, 2018), Niggli (2012, 2017), Eddyshaw (2019), Asitanga (2021), Sandow (2021), Abugri (2021), and Agenga (2021). These works demonstrate the valuable efforts of these

scholars in promoting and advancing the language. However, they also reveal a gap in the literary landscape of the language.

It is evident that most of the scholarly activities thus far have focused on aspects related to the grammatical rules and usage of the language. Unfortunately, the oral literature aspect, including various genres such as clan appellations, has received little attention and lacks documentation. For that matter there is no scholarly work on the structure, themes and literary devices of fixed Kusaa clan appellations. Unlike in other languages, where scholars have explored and documented appellations, there is a dearth of such works in the Kusaal.

However, there are scholarly works in different language backgrounds such as Yankah (1983) and Owusu (2002) in Akan, Sowah (2008) and Amekpordi (2012) in Ewe, Abdulai (2015, 2020) in Dagbamba and Ayamga (2017) in Farefari that relate to appellations. The absence of clan appellations in Kusaal literary works is thus an extensive gap that hampers the richness and beauty of the language.

Research on clan appellations in Kusaal is not only educational but also helps people to trace their blood relatives, enhances worship practices, promotes good manners, and contributes to the development of Kusaa music, ‘duurim’, recreational activities and also make it bare for the people to recognize themselves as one. It is against this backdrop that a study on the topic of, ‘a literary appreciation of some Kusaa clan appellations’ is necessary and motivating to the researcher and whoever might be concern. Such a research would fill a crucial gap in Kusaa literature and contribute to the overall preservation and appreciation of the language.

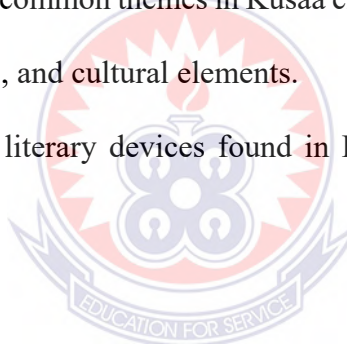
#### **1.4 Purpose of the Study**

The purpose of this study is to explore the structures and common themes in Kusaa clan appellations, as well as to analyze the literary devices used in them. By examining these aspects, the study aims to contribute to the understanding and preservation of aspects of Kusaa oral literature.

#### **1.5 Objectives of the Research**

The objectives of the research are as follows:

- i. To discuss the structure of Kusaa clan appellations, analyzing their linguistic and stylistic features.
- ii. To examine the common themes in Kusaa clan appellations, identify recurring motifs, symbols, and cultural elements.
- iii. To explore the literary devices found in Kusaa clan appellations and their relevance.



#### **1.6 Research Questions**

The research will seek to answer the following questions:

- i. What structural and aesthetic/stylistic features are associated with Kusaa clan appellations?
- ii. What thematic, historical and cultural relations do Kusaa clan appellations reflect?
- iii. What literary devices are commonly employed in some Kusaa clan appellations? What is the relevance of the literary devices found in Kusaa clan appellations?

### **1.7 Significance of the Study**

The following are some significance of the study:

- It will serve as a valuable resource for future researchers interested in studying Kusaa clan appellations, providing insights into their structures, themes, and literary devices.
- It will serve as a supportive material for teachers and students during their studies.
- The study motivates further research into other genres of Kusaa oral literature and cultural heritage.

### **1.8 Delimitation of the Study**

The scope of this study is limited to examining the literary devices, themes, and structures of fixed Kusaa clan appellations, rather than covering all aspects related to Kusaa clan appellations such as individual/personal. This approach allows for a more comprehensive analysis of these specific elements. Additionally, the data analysis focuses on fixed Kusaa clan appellations, and the interviews conducted are limited to three districts out of the six administrative districts within the Kusaug county.

### **1.9 Limitation of the Study**

The study is limited to three out of the six administrative districts within Kusaug for the purpose of ensuring comprehensiveness. Additionally, the researcher was unable to interact with some respondents on one to one basis due to the security nature of the Kusaug area. The researcher used a motor bike as the means of transport and the security

nature of the area does not permit the use of motor bike in some areas of Kusaug, notably, Bawku municipality and its surrounding communities.

### **1.10 Organization of the Study**

This thesis is organized into five chapters. Chapter one provides an introduction to the study, including the background of the study, the background of the Kusasi, regarding clans, taboos, religion, economic life and funerals. Also in the chapter are the statement of the problem, purpose, objectives, research questions, significance, limitations, delimitations and organization of the study. Chapter two consists of a review of literature relative to this work and theoretical frameworks employed in the research. Chapter three describes the methodology employed in the study. It indicates the research design, the population, the sampling techniques, instruments used in data collection and the validity of the methodology. Chapter four presents the data analysis; present the procedures in the analysis which focused on the form, themes, literary devices, interjections as well as the effects of these aesthetics features on the appellations. Finally, chapter five presents the findings, summary and conclusion.

### **1.11 Summary**

This chapter serves as an introductory overview of the study. It provides background information on the Kusaa society, their neighborhood, clans, taboos, religious practices, economic activities and funerals. It also states the problem addressed in the study and outlines the purpose, objectives, research questions, significance, limitations, delimitations, and organization of the study. The chapter concludes with a summary of its contents.



## CHAPTER TWO

### LITERATURE REVIEW AND THEORETICAL FRAMEWORK

#### 2.0 Introduction

This chapter provides a literature review related to the topic under consideration. It is divided into various sections focusing on oral literature, oral poetry, the differences among name, title and appellation, the concept of appellations and the types of appellations. Also, the chapter focuses on sources of appellations, the purpose of appellations and the performers of appellations. Additionally, it reviews the structure of appellations, the concept of themes and the concept of literary devices. Finally, the chapter includes the theoretical framework of the study and a summary of the related literature review.

#### 2.1 Oral Literature

Review on literature indicates that appellations are considered as forms of oral literature. Oral literature comprises a body of literature that is primarily transmitted through oral communications passed down from one generation to another. Unlike written literature, African culture relies on oral traditions for preservation. Agyekum (2013) emphasizes that oral literature is delivered through spoken words in the presence of an audience, hence does not depend on formal education. Nsoh et al. (2010) defined oral literature as creative performances that occur within a specific cultural and social context, requiring the artistic skills of the performer.

The characteristics of oral literature include the artistic elements of accurate observation, vivid imagination, and ingenious expression. Nandwa and Bukenya (1983) state that oral literature includes spoken, recited, or sung utterances that possess these artistic qualities.



It emphasizes the importance of creativity, cultural context, and oral presentation in delivering effective oral literature. Finnegan (2012) discusses various features of oral literature, such as gestures, pauses, nonsensical sounds, archaic words, verbalization, and format. These elements highlight the orality and performative nature of oral literature.

It is noteworthy that earlier writers of African literature did not recognize oral literature as a distinct branch of literature. Instead, it was often labeled as primitive or unwritten literature (Finnegan, 2012). Finnegan is among the scholars who argue that oral literature should be acknowledged as indigenous literature, traditional literature, folklore, oral art, orature or non-documented literature. These scholars emphasized that oral literature draws on cultural knowledge and creativity, with the focus on oral performance rather than written texts.

Following from the above, oral literature include clan appellations, characterized by its reliance on spoken communication, artistic expression, cultural context, and the creative skills of the performer. It serves as a medium for transmitting cultural, traditions and knowledge from one generation to another. Oral literature encompasses various components that contribute to its rich and diverse nature. These components collectively contribute to the cultural significance and dynamic nature of oral literature, making it a vital part of the world's intangible cultural heritage. Key amongst the characteristics of oral literature are as follows:

### **2.1.1 Audience**

Umar (2014) opines that the audience can determine the type of performance to be enacted. He emphasized that the audience often play vital role in the performance of any

work of oral literature. He advances that the audience can dictate the pace of the performance. Relatively, Horton and Finnegan (1970) argue that performance in oral literature is needless when there are no audience. The views presented shows that performance is a characteristic of oral literature.

### **2.1.2 Occasion**

Lord (2000) points out that the occasion is a factor worth considering in the performance of an oral genre. Lord is of the view that every occasion has the type of performance that fits it. That is to say that some performances will not fit certain occasions. Performances of an appellation in the Kusaa society differ from one occasion to the other as well. The costume, the choice of words (diction), posture, as well as boldness of the performer can be influenced by the occasion. For instance, in the Kusaa community, funerals of young people always leave everyone present with tearful eyes, and those singing appellations are neither in a happy mood nor have the courage to express themselves with boldness.

### **2.1.3 Variability**

Performance in oral literature often varies. Mbiti (1969) creates the impression that African tradition is in the hearts and minds of the people. To him, a performer of African oral literature depends on his or her own mind during the performance. Once the beauty of the performance depends on the artist's level of creativity, the individual's own creative input, which is devoid of any influence, comes into play during the performance. Again, memory is subject to forgetfulness, such that a performer may witness a performance and later find it difficult to perform in accordance with what has been observed. Besides, a particular group of people's ways of enacting an oral genre may vary from the other (Finnegan, 2012).

#### **2.1.4 Performance**

Sarnotey (2012) buttresses the African perception that people in this world are being controlled by spirits or powers of the unseen world. This notion recuperates and cements the belief that oral art and its performance and creativity are gifts from the spiritual world. This supposes that the person who performs has extraordinary talents that place him or her above the ordinary members in that society.

Finnegan (2012) contends that how well a performance is, depends on the performer. She indicates that the performer should be creative enough to engage the audience. Among the creative pedagogies Finnegan underscores include drumming styles, body movement (dancing styles), oratory skills, correct or vivid use of figurative and sound expressions, dramatization, among others. The Kusaa culture shares some similarities with other Mabia family groups which believe that oral arts performance is hereditary with spiritual backings. People who are talented in Kusaa clan appellations often have the passion to perform without training or motivation. Although some Kusaa musicians learned the art at childhood stages, most of the talented ones are untrained yet they usually perform with ease.

#### **2.1.5 Form**

Finnegan (2012) pinpoints the need for the performer to have a format for the performance. She indicates that through the form, the audience will make sense out of the performance. According to Finnegan, the characteristics of a genre of literature cannot be over generalized. This implies that the concept or the notion of a genre differ in scholars perspectives. Every community therefore, has its own understanding of what any

of the genres of literature entails. Obviously, generalization of the structures of the genres becomes difficult. Some of the genres are panegyric poetry, elegiac poetry, special purpose poetry, religious poetry, and drum language (Finnegan, 2012:100). This classification provides a guide to easy understanding of the structures/forms of the various genres. It can be deduced from the above that the skills of performance can be acquired through:

- i. Nature
- ii. Learning
- iii. Imagination
- iv. Cultural knowledge

Tracing from the above, oral literature includes appellations, storytelling, riddles, puzzles, proverbs, parables, among others. This research centers on appellations. Amekpordi (2012) and Umar (2014) affirm that appellations are aspects of oral poetry. This assertion necessitates a review of what oral poetry entails.

## **2.2 The Concept of Oral Poetry**

Literature may be considered as oral or written works that have artistic worth. In a broader sense, it refers to oral or written works, painting, molding or sculpture work done to showcase creativity. The two main branches of literature are written and oral or unwritten literature (Nypson, 2001). Another view places literature into drama, prose and poetry, where there is poetry documented and poetry performed or exists through word of mouth (oral poetry). African oral poetry includes various forms such as praise names, appellations, prayers, magic spells, incantations and lyrics (Umar, 2014:26). Finnegan (2012) shares the view that poetry remains incomplete without oral performance (p.5-

10). This implies that performance is essential whether poetry is written or oral. She stresses further that, the orality of oral literature, and for that matter, oral poetry goes beyond mere word-of-mouth delivery. It includes live performances that involve gestures, changes in voice, pauses, repetitions, the use of idiophones, and more (Lord, 2000).

Agyekum (2013:153-4) intimates that poetry appeals to human emotions. He adds that it involves the use of both denotative and connotative words. Denotation refers to the actual meanings of words, sentences, clauses, or phrases, while connotation refers to associative meanings. Again, Agyekum indicates that reading a poem should transport the reader into the poet's world, enabling him to experience, interpret and evaluate it. He further maintains that a poem can be lyric or narrative.

In light of the above, oral poetry, as an unwritten form of poetry requires the audience to actively listen and observe physical actions in order to appreciate it. Umar (2014) shares the view that oral poetry can be spoken or lyrical (p. 28). He also reports that spoken poetry in Kasim, a Gur language, includes appellations, prayer texts, and praise names. Umar affirms that these genres are spoken or recited in specific situations, while lyric poetry among the Kasena people is often sung, sometimes accompanied by music. Like Kasena appellations, Kusaa clan appellations may be performed with musical accompaniments. Musical instruments such as the fiddle, traditional whistle, maracas and traditional guitar used in appellation performances are shown in the appendix C of the thesis.

### 2.3 The Concept of Appellations

Appellations are poems or songs often intended to praise either humans or non-humans. (Finnegan, 1970:2). She states that, ‘appellations are praise names given to individuals or supernatural beings to emphasize their royalty, aristocratic powers, and achievements as warriors, kings, chiefs, hunters, leaders, and other dignitaries in society’. Amekpordi (2012:2, cites Owusu 2002) indicates that in Ghanaian society, every ethnic group has its own appellations. He asserts that appellations are primarily identifying words or phrases used to call, classify, and distinguish someone or something from others. He adds that the word appellation means ‘to appeal’. These scholars did not clarify the differences among names, titles and appellations.

Sowah (2008) also indicates that appellations may be used for the purpose of social recognition and self-glorification. Sowah asserts that appellation serve as guide to conduct in society. Ayamga (2017), citing (Bilsiki, 2011) who focused on socio-linguistic aspect of appellations comments that appellations showcase the philosophies of societies to some extent. He indicates that it may be used as an indirect communication in certain situations. This implies that appellations are used to inform society about one’s feelings. In the view of Chapman (1999), appellations exist in the form of words used for encouragement. He adds that appellations as encouraging words are used to strengthen warriors. On the basis of his submission, appellations are used for physical and spiritual purposes. The physical aspect is where it is used as encouraging words while the spiritual aspect is where they are used to invoke the powers of spirits for divine assistances or interventions.

There are scholars who consider appellations as words used to show respect for elders and leaders in the society. These scholars believe that appellations make the elders or the

leaders to feel their worth among the people. Agyekum (2003) views appellations as forms of Akan honorifics. Some of such include Daasebre 'The Gracious One', Nana 'Grandparent'.

Ware (2019) sides with Finnegan (2012) that praise names (appellations) are known in Yoruba as *oriki*, in Zulu as *izibongo*, Tswana as *maboko* and Hausa as *maroka*. Ware argues that the purpose of praise poems is to extol the achievements of chiefs or kings and their acts of kingship. She supports her claim by citing the praise of the powerful protectors such as the kings of the Sultan of Bornu, including Seepapitso, known for his acts of peace. She also mentions Shaka, one of the Zulu kings, who was referred to as, 'the ever ready to meet any challenge.' Finnegan also points out that 'praise names' form the basis of praise poetry in Africa while Nketia (1974), who focus on Akan praise names explains that personal names and panegyrics are considered appellations and outlines their characteristics as long or elaborate, short, making references to historical facts. This implies that appellations can either be simple (short) or complex (long).

Similarly, Finnegan (1970) maintains that appellations are classified under various domains of poetry, including panegyric poetry, elegiac poetry, religious poetry, special purpose poetry, drum language poetry, and secret societies poetry. Panegyrics are formal praises, often directed towards chiefs, kings or queens. Elegiac poetry is used to mourn the dead. Unlike panegyric poetry, elegiac poetry is often performed by non-officials. Finnegan cites a brief Akan dirge that expresses regret rather than praise which goes as:

Amaago, won't you look?  
Won't you look at my face?  
When you are absent, we ask of you.  
You have been away long:  
Your children are waiting for you

(Nketia1955: 184)

In the case of Kusaa customary practices dirges involve both praises and lamentations. Men often sing the *Zowalog*, a ritual song which the mourners/grievers sing when a matured man dies. It is culturally expected of men to be courageous during funerals. On the other hand, women are expected to cry/ wail as in the course of mourning for the departed soul. Men are reputed for being courageous and enduring in Kusaa setting and this is apparent in times of trials and unfortunate situations such as untimely deaths. In times of these, women weep, sob, wail and sing sad songs that relate to the problems that the demise has caused to the family or the society. Amidst these, men still remain cheerful while console the women to take heart.

Fixed appellations are unique for each clan and often used to praise the entire clan. This kind of appellation differs from individual appellation. Also, this appellation may include the clan totem name and in most cases sheds light on the early life styles of the forebears of the clans. It can also be said that fixed appellation in the Kusaa context are used to identify or exonerate a group of people. Moreover, each clan has only one fixed appellation handed down to them from the forebears. Individual appellation on the other hand, is used to praise an individual.

There are also appellations used to praise gods as well as for exalting other non-human characters. Fixed Kusaa clan appellations do not involve crying or lamentation, women who are experts blend the appellations with grieving words when mourning. Such grieving words have the potential of seducing some of the relatives of the deceased into tears as they reflect on the meaning of the words. The *zowalog* is a song that praises the clan of the deceased. However, it is not a fixed Kusaa clan appellation. As a matter of course, a Kusaa man's family becomes a broken home when the man who is the landlord



dies. The deceased's family, home or house in Kusaal is considered as *dabɔɔg*, 'a home that the father of the children is dead'. The *zwalvg* is often sung by mourners who go around the deceased's house. It is a song passed on from generation to generation which is sung amidst fixed clan appellation performance. Below is the *zwalvg* song:

<i>zwalvgoo, zwlvgoo</i>	hoo <i>zwalvgoo</i>
<i>biiraan kumma,</i>	owner of child weeps
<i>kam kummi m murɛɛ</i>	while I am also crying of my spear
	hoo <i>zwalvgoo</i>

(Agenga 2021:92)

The song is usually sung at a man's funeral to recount the courage, bravery or the heroic deeds of the deceased at hunting expeditions and other fields during his life time. It recalls what happens at hunting expeditions. Meanwhile, it points to the fact that the ancestors of the people were accomplished hunters. *Zvr* in Kusaal means tail and *walvg/walig* means to cut off. The two morphemes brought together as *Zwalvg*, means a tail cut off. Animals with tails use them to drive flies and other insects that disturb them. In this case animals that have the tails cut off become restless since they have no tails to wag at the flies. This unfortunate situation is likened to the death of the breadwinner of the house, the father. Owner of the child weeps in line 2, shows how hunters shot and kill younger animals that might have been spotted with their mothers. The mothers become nervous and lament over the death of their younger ones while the hunter rejoices for meeting his target.

The appendix E of the thesis shows two pictures. The first picture shows a group of men carrying a mat amidst the performances of appellation at a man's funeral. On the second picture, the son of a deceased man climbed on the hall of his late father to give a tribute. The tribute also helps those at the funeral to know the achievements of the deceased.

Religious poetry manifests through the use of appellations when believers address the object of worship. Special purpose poetry is performed at specific times, either annually or monthly. An example of special purpose poetry is the Asafo Company of the Akan (Finnegan 2012:215). Similar to the Asafo, Abdulai (2015, 2020) focused on the aesthetics of Dagbamba royal panegyrics and Damba praise songs respectively, treating both as appellations. On the same issue, Amekpordi (2012 citing Abadzivor 2003) states that appellations can be names of people, chiefs, elders, paupers or groups.

The accounts provided above indicate that appellations can be considered as praise names or praise songs, but they also serve other purposes depending on the cultural setting of people. This thesis deals with the appellations as not merely names but words, phrases, verses or poems intended to add value to a name. At the same time, the review indicates that appellations can be short or long. What is more, the review points to the idea that the term appellations have a relationship or something in common with names and titles. The meanings and distinctions among names, titles, and appellations are important to understand for the purpose of this study. According to Ayamga (2017), appellations are names used to praise chiefs, individuals, families, and clans. In the Farefari setting, appellations are also used to identify Farefari clans. Umar (2014), maintains that the appellations of the Kasena can be spoken or recited and may be performed with music accompanying it.

Appellations are referred to as *pɔɔr* in Kusaal. In the tradition of the people, to perform appellation means to vow to do something or to reaffirm one's belongingness to a group or society. In relation to this, the people refer to an oath as *pɔ*. The appellations vary in length and are in the form of verses and stanzas. A stanza is created when two or more lines have a related idea. Some Kusaa appellations are fixed, while others are not. The fixed appellations are typically recited on special occasions, although individuals may use them for personal reasons. Many of these fixed appellations involve the names of totem animals or objects associated with the clans. Similarly, some Farefari appellations are fixed, as noted by Ayamga (2017).

Nketia (1971) describes surrogate language as a type of verbal language typically played on drums and other wind musical instruments such as horns, gongs, xylophones, and whistles. Kusaas clan appellations, especially the fixed ones, can be considered surrogate languages as they can be performed with wind musical instruments. Fixed Kusaa clan appellations have various uses, including the invocation of supernatural powers for assistance, praising chiefs, distinguishing dignitaries from ordinary people in society, serving as dirges, and functioning as proverbs. There are similarities between Fixed Kusaa appellations and the Akan forms of surrogate language, such as *kaseɛbo* (information), *anyaneanyane* (invocation), *yampeaa* (panegyric), funeral poems (dirges), and *abebu* (proverbs), as elaborated in Nketia (1974) who focused on Akan Ayan. Kusaas use instruments like *traditional whistle, trumpet, fiddle*, and others in the performance of surrogate languages.

The diverse views on appellations suffice it that they are words that add value to a person, a clan, a tribe or spiritual beings. In another development, appellations are praise names

or praise words used to add value to something for an effect. It is however, noteworthy that different groups have additional perspectives and uses for appellations. Also, it is evident that there is relationship among names, titles, and appellations. Understanding the meanings and distinctions among these terms is crucial for the purpose of this study.

The explanations and diverse views towards the understanding of appellations, shows that appellations are words that add value to a name. For the purpose of this study, it is expedient to understand some types of appellations before concentrating on fixed Kusaa clan appellations which is the subject of study of this research.

#### **2.4 Types of Appellations**

Appellations vary depending on cultures and contexts. Appellations in the wine industry are names of different wine brands, regarding the geographical location and the kind of grapes used to brew the wine. (Moore, 2019). In contrast, Amekpordi (2012) discusses clan appellations and individual appellations. He maintains that clan appellations are used to identify or address specific clans while individual appellations are used to address specific individuals. In the same line, Ayamga (2017) examines fixed clan appellations and individual appellations of the Farifare ethnic group, one of the Mabia family of language. She indicates that clan appellations are used to address groups of families with a common ancestor. She asserts that these types of appellations are fixed, meaning they are for specific clans through inheritance. She further emphasized that individual appellations are used to praise or honor the individual. In view of the above, appellations may be grouped into three domains such as non-human appellations, individual appellations and clan appellations.

### 2.4.1 Non-human appellations

Non-humans like wine, gods, spirits, machines, stones, among others of this sort can be address with appellations. Appellations of this sort are used on things that are not humans. This may be done to add value to the entities associated with the appellations. For instances, appellations in the wine industry are names of different wine brands, taking into consideration, the geographical location and the kind of grapes used to brew the wine. (Moore, 2019). Also, these are the appellations used to invoke spiritual powers during worship as noted in Chapman (1999). The gods may be given appellative names that add value to them and these may include:

- i. Thunder and lightening (Nigerian god)
- ii. god of fertility
- iii. god of prosperity
- iv. god who answers all



### 2.4.2 Individual appellations

Ayamga (2017:47) maintains that individuals, families and clans are often associated with appellations derived from wars, farming, marriage, unfortunate circumstances, and other aspects of life. *Bilia belim kεεma lem jaarim* ‘a baby begs an adult to taste salt’ is a typical individual appellation of the Farefari (Ayamga, 2017). This is an appellation of the chief of Bongo in the Upper East Region of Ghana. The appellation suggests that children are powerless and therefore must show respect to their elders who will in turn cater for them till maturity stage.

The bearer of this appellation was supposed as custom demands to succeed his late father who died as a chief. However, he was too young by then. Someone else who was older

than him succeeded as a chief. When the bearer of the appellation grew up, he was then made the next chief. He then learned a lesson that if he had not shown respect to his elders, he would not have ascended the throne. The appellation in simplicity, presents the lesson that young people should treat the older generation fairly that they can support them to progress in life.

Similarly, the Kusaa chiefs have individual appellations. The over lord of Kusaug, the Bawku Na'aba is normally addressed as, Zunzɔŋ Ban'ad Wabug' meaning, 'a blind who rides an elephant'. The chief of Garu is also known as 'Na'aba Akparkɛɛd', meaning a chief in rags. This appellation portrays the humility of the chief. The individual appellations below are appellations for Kusaa chiefs:

- |                                |                                    |
|--------------------------------|------------------------------------|
| <i>i. Koliber Ki</i>           | Bottle millet                      |
| <i>ii. Bilia Tiewin</i>        | Baby who depends on God            |
| <i>iii. Bulig Na Lieb Bɛɛŋ</i> | A Well shall become a dam          |
| <i>iv. Akin'a</i>              | Chief who can easily knock         |
| <i>v. Ala'as Buudi</i>         | Chief who unifies kinsmen          |
| <i>vi. Adukɔŋ</i>              | Chief who climbed the tallest tree |

The appellation, *Koliber Ki*, 'Bottle Millet' was adopted by the Yarugo chief in the Bawku West District in the Upper East Region, as a name when he became a chief. The appellation implies that he does not hide from his enemies yet they cannot harm him. Metaphorically, the chief is compared to millet in a transparent bottle that is closed and placed before fowls. Although the fowls can see the millet, they cannot eat it.

Apart from chiefs, anyone can adopt an appellative name. Others do it as a communication to their foes, whereas some do it to attract attention for self-esteem.

Example of such appellation showcases below:

- |                              |   |
|------------------------------|---|
| i. <i>Zuod anɛ gbɛɣ</i>      | friendship is like hair                   |
| ii. <i>Ba gɛdug wɛs zuor</i> | <i>a foolish dog barked at a mountain</i> |
| iii. <i>Tampiig siid</i>     | <i>a rock honey</i>                       |

*From the above, a rock honey suggests something which is valuable but difficult to get. This appellation may suggest hard work, endurance or patience. This further indicates that there is always a price to be paid for everything valuable.*

### 2.4.3 Clan appellations

Clan appellations are unique names or titles specific to each clan. In Ghanaian society, the concept of a clan varies from one community to another. In the Kusaa setting, a clan refers to a group of individuals who trace their lineage to a common male ancestor. The clan is a collection of extended families who share appellations and totems, worship a common deity, follow similar taboos and often have a shared chief. Members of the clan forbid marriage within the same clan. Amekpordi (2012) maintains that clan appellations do not only reflect the clan's identity but also contribute to their overall worldview. The clan appellation below is sourced from Amekpordi (2012: 60-62):

*Asiale, asigbeasiqina, asimeqinagbedzrogbe o*

‘Asiale, business booms on market days, business does not boom on ordinary days’

The above is an extract from the appellation of the Kpenoe clan. It implies that the Kpenoe clan possesses the ability to overcome and deal with their enemies effectively

when the right moment arrives. This appellation is formulated in a proverbial manner. The excerpts from this appellation provides insight into the fact that appellations are often presented in 'elusive styles,' using obscured, archaic words, and elevated language. As a result, appellations are frequently expressed in a language that may not be easily comprehensible to the general public. The language used in appellations can be proverbial, featuring repetitions, paradoxical statements, allegorical characters, pleasing or enigmatic expressions, sarcasm, and more. Appellations can be either long or short, and regardless of their length, they can convey multiple meanings.

Fixed appellations are unique for each clan and often used to praise the entire clan. This kind of appellation differs from individual appellation. Also, this appellation may include the clan totem name and in most cases sheds light on the early life styles of the forebears of the clans. Fixed appellations in the Kusaa context are used to identify or exonerate a group of people. That is, each of the Kusaa clans has its singular appellation inherited from their forebears. This can be performed differently depending on the performer's creativity and ability to memorize. The appellations are passed on from person to person or from one generation to the other by word of mouth which subjects them to distortions. Such appellations are not to be paraphrased. The Farifare has similar appellations which Ayamga (2017) refers to as fixed clan appellations. In view of this, the focus of this thesis is on fixed Kusaa clan appellations. The Tensuɔ fixed clan appellation below is drawn from Agenga (2021).

*Asi'ekum Abani'ad*

Mr. Si'ekum Abani'ad

*zan vot tiak kum ye baan malis*

exchanged live one for a dead body

For the delight in dirges



<i>kaal ligidi da' saŋkpana ye ebsvg malis</i>	count money and bought skin rashes for the delight in scratching
<i>pvvr zan'as ku'om ka bɔɔd daam</i>	stomach rejects water and desires a drink
<i>ansig viand belim pv'ab</i>	pluck leaves to beg women
<i>pv'a belim be'ed dit di'and</i>	a profound women beggar eats dirt
<i>zvm̄tita'ar kv pa'al ga'ar</i>	a large clitoris cannot be put on a saddle
<i>nɔŋgbavŋgbiug kvm bilig zuur</i>	protruding lips cannot move a mountain
<i>sia zabid kv delim guan'</i>	waist in pains will not lean against thorn.

(Agenga, 2021)

The appellation above focuses on varied issues in relation to society or family. In the first place, it serves as a warning to married men not to over pamper their wives, which will end them in disgrace. Lines 5 and 6 bears this issue. Suggesting that there are different roles for couples to play and none of them can play the other's role. Issue of ignorance showcases in lines 1 and 2 which indicates that the people esteem corpse and skin rashes respectively. The appellation again emphasizes on the need for patience and endurance (lines 8 and 9). This appellation among others are discussed in the data analysis in the chapter 4 of the thesis.

The explanations of the appellations in this thesis may be slightly different from what one else might have known because it is an oral work and for that matter, subject to distortions, ambiguity and forgetting which may account to the loss of their original

meanings. Again, a particular clan appellation may have multiple topics or issues in it such as the Tensu appellation which suggest that the appellations are in stanzas. This work however, does not appreciate the appellations with regards to stanzas.

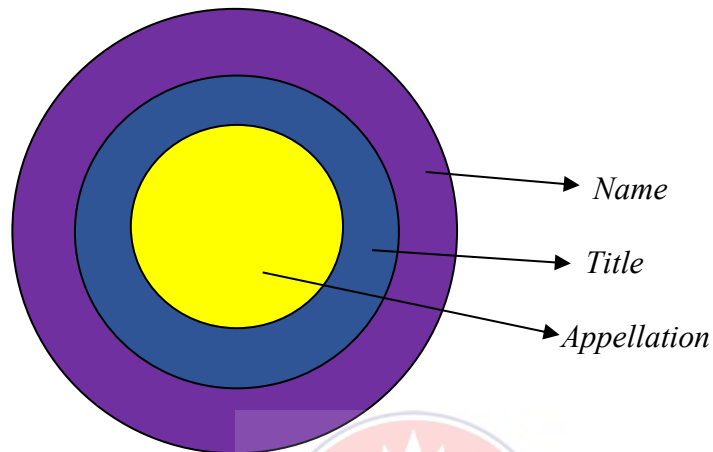
## **2.5 Differences Among Names, Titles and Appellations**

Based on the views expressed above, there are differences among names, titles, and appellations. Abugri (2021) asserts that names are typically given to newly discovered things or objects that do not yet have specific words to identify or refer to them. In contrast, titles are used to refer to individuals, positions, or roles held by people. Appellations, on the other hand, are names used in praise or to depict certain qualities or characteristics of a person, clan, or object. Names are primarily used for identification, whereas titles are used to designate specific positions or roles. Appellations, however, add value to names. Apart from that, appellations deal with connotations rather than denotations, emphasizing the qualities, characteristics, or praise associated with the named entity.

For example, a lion may be given the denotative name ‘lion’ for identification purposes. However, due to its strength, it may also be referred to with an appellative name like ‘King of the wild’ highlighting its dominant nature. Similarly, a hare may be named ‘hare’ for identification, but due to its agility and speed, it may be given the appellative name ‘swifter’ emphasizing its quickness.

While both real names and appellative names serve the purpose of identification, the difference lies in the focus on denotation versus connotation. Real names primarily denote the actual identity, while appellative names focus on the associated qualities or

characteristics. In summary, names, titles, and appellations share the common purpose of identification, but they differ in their emphasis on denotation versus connotation. Names are given to identify objects, individuals, or clans, while titles designate positions or roles, and appellations highlight the qualities or characteristics of the named entity.



**Fig. 1:2 Author's illustration of name**

The diagram above suggests a hierarchical relationship among names, titles, and appellations. Names form a broader category that encompasses both titles and appellations. Titles, in turn, are a larger collection that includes appellations as a subset. Considering the focus of the study on appellations, the subsequent sub-heading will review the sources of appellations.

## **2.6 Sources of appellations**

In his work, Sowah (2008:27) emphasizes on the importance of understanding the sources of appellations as a means of expanding one's knowledge of languages and cultures. These sources encompass a variety of factors, including leadership positions, the origin of people, historical conflicts, group or individual esteem needs, role modeling, gender dynamics, and the reaffirmation of social status. Ware (2019) provides insights into the factors that shape the praises bestowed upon chiefs in the Hausa, Zulu and Nupe cultures.

She indicates that the appellations of Hausa chiefs are derived from their lineage and birth. In contrast, Zulu chiefs are celebrated for their military achievements, with the source of their appellations tied to their ability to overcome enemies and expand their territories. Nupe chiefs, on the other hand, are praised for their modern accomplishments, such as acquiring new cars or constructing grand palaces. Sarnotey (2012:19) asserts that the origins of *Kɔntɔmbɔɔr* songs among the Birifor clan can be traced back to ancestral spirits and wild beings. These supernatural entities are believed to impart the knowledge of beautiful singing upon the Birifor people.

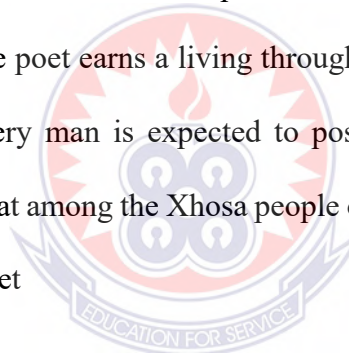
In the case of the Kusaa clans, appellations have diverse sources. Some are rooted in historical achievements in agricultural activities. Others arise from activities such as hunting expeditions, fishing, hospitality, strategies for survival during famines and considerations of gender dynamics. These sources contribute to the rich tapestry of Kusaa clan appellations, reflecting their unique cultural values and practices. Understanding the sources of appellations serves as a gateway to appreciating different languages, cultures, and histories, fostering a deeper understanding of the world's diverse communities. The deliberations above anchor on sources of appellations. There is also the need to find the category of people who usually perform appellations in some societies.

## **2.7 Performers of Appellations**

Studies have shown that there are specific individuals within societies who possess the talent and ability to perform appellations. Sarnotey (2012) & Nketia (1955) agree that traditional beliefs are associated with the background of musicians, including those who perform appellations, indicating that not everyone can undertake this role.

Taluah (2021) explains that among the Dagomba people, the Lunsi clan, known as the drummers, are responsible for performing appellations. This art is typically passed down through inheritance within the Lunsi clan. Additionally, Taluah notes that while Dagomba women do not perform appellations, they complement the male performers by ululating.

Nketia (1955) states that among the Akan people, women are responsible for enacting dirges, while Finnegan (2012) mentions special bards who sing praises for Akan kings and queens. Finnegan also makes reference to an official poet stationed at the king's court in Yoruba communities in Nigeria, who is tasked to proclaim the praises for superiors and palace attendants. In Yoruba culture, experts are hired to sing dirges in honor of the deceased, and the freelance poet earns a living through such appellations. In contrast, in the Sotho community, every man is expected to possess knowledge of praise poetry (Ware, 2019). She noted that among the Xhosa people of South Africa, any artist can take on the role of the praise poet



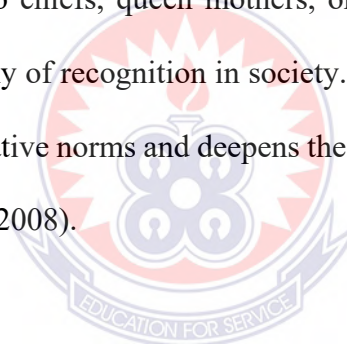
Kusaa tradition share the belief that music, 'duorim' has connection with the spiritual world. Successful musicians are thought to have inherited their performance abilities from their ancestors. Both men and women can perform Kusaa clan appellations, although women may be excluded from certain functions such as war-related events. Appellations are used during hunting expeditions and at the funerals of esteemed individuals. Lead singers and respondents are present during these occasions, with the lead singer expected to have extensive knowledge of the appellations.

Agenga (2021:33) asserts that Kusaal folk songs often have soloists who may sing accompanied or unaccompanied. It is understood that Kusaa clan appellations are

essentially songs but are not to be sung without legitimate reasons. Special occasions within the society typically call for their use. Kusaas who are deeply rooted in their culture refrain from mentioning totemic animal names in trivial matters, as every human activity is usually undertaken with purpose. Thus, the significance and purpose of appellations are important to consider.

## **2.8 The Purpose of Appellations**

Nketia (1974) who focused on *apae* in Akan emphasizes that appellations can be used to study the genealogy of people, as individuals with similar appellations or totems often recognize themselves as relatives. He indicates that appellations known as *apae* in Akan are used to pay homage to chiefs, queen mothers, or individuals who have displayed exceptional qualities worthy of recognition in society. Understanding appellations helps people observe communicative norms and deepens their understanding of the philosophy of their ancestors (Sowah, 2008).

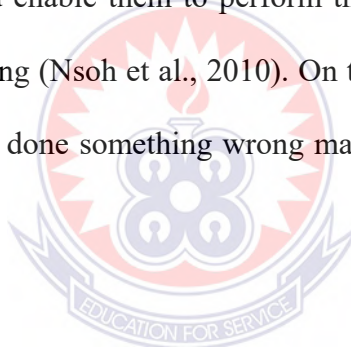


Appellations are used to magnify or elevate the status of individuals in society, as they are intended to extol and honor the addressee (Anyidoho, 1991). They are used in various celebrations, praising both the living and the deceased, including spirits, within the Kusaa setting (Agenga, 2021). Praises for divine beings or individuals reflect a sense of satisfaction with their good deeds, while the denial of praises to deserving individuals can be seen as ungratefulness and may disrupt peace in society (Agyekum, 2003).

Taluah (2021) emphasizes that praise poems are generally meant to extol persons in high authority, including oneself and other inanimate concepts. Appellations can also be used as a way of urging individuals to refrain from their negative actions (Taluah, 2021).

Additionally, appellations can serve as reminders of rulers' duties and may be used to praise or criticize societal misdeeds (Ware, 2019). She adds that appellations are used as dirges to bid farewell to the deceased or to project their image for others to emulate. Kusaa clan appellations are also used in funerals to recount the deeds of the dead and their ancestors, highlighting qualities such as bravery in hunting or hard work in farming or trade.

Spiritual beings are said to hold a sacred and unquestionable authority in African beliefs and appellations are invoked to honor or praises them during worship sessions (Gyekye, 2003). Appellations play a motivational role as well, providing workers with songs that strengthen their spirits and enable them to perform their best during activities such as hunting, fishing, and farming (Nsoh et al., 2010). On the other hand, hard workers who are blamed as if they have done something wrong may lose their focus and strength of doing more.

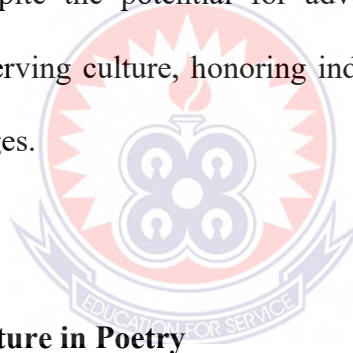


Ayamga (2017) highlights the significance of appellations in the Farefari society, including the preservation of culture and the transmission of historical events within families and clans. In the Kusaa context, appellations can be used to bid farewell to deceased relatives, signal danger, evoke spiritual powers, identify one's ancestor's names, and glorify past and present chiefs.

Bailey (2014) acknowledges that praises (appellations) can have drawbacks, especially with children, as excessive praise may lead to regression in performance. Additionally, the intended purposes for appellations can be misunderstood, potentially leading to a student feeling underestimated by their abilities when excessively praised by a teacher

(Bailey, 2014). In connection to this, there are instances where people being praised turn to see themselves as superior and use that to demean others in society. Closely relate to the impact of appellations is the assumption of false self-image. There are people whose ancestors were great and respected in the society. These people may also accord themselves with praise names that suggest that they too are great, when in reality, they are not great.

Mostly, great people are those who made significant impact in the lives of others. In certain situations, there may be nothing worth to use to appreciate the deeds of legends than to praise and adore them. In all, the discussion on appellations highlights their usefulness in Africa, despite the potential for adverse effects. The advantages of appellations, such as preserving culture, honoring individuals, and motivating actions, outweigh their disadvantages.



## **2.9 The Concept of Structure in Poetry**

In the study of poetry, the structure of a poem consists of various elements such as phrases, clauses, verses/lines and punctuations. Agyekum (2013) indicates that the structure of a poem concerns with syntax and style. Syntax may refer to the arrangement of words, phrases, sentences, and verses, while style comprises of imagery and diction. Amekpordi (2012) states that the structure of appellations consists of short or long lines, often composed of a stem and response. Similarly, Agenga (2021) says that Kusaal folk songs have a soloist position that may or may not be accompanied by a response. He maintains that these folk songs can also be considered as appellations.



Ayamga (2017) suggests that Farefari clan appellations have a structure that involves the repetition of ancestor names, families, and individual praise names. She also agrees with Gbolo (2010:79) that Sisala dirges include both a song and an appellation. Ayamga also suggests that the Farefari clan appellation can be lyrical.

Following the views above, the structures of appellations consist of words, phrases, sentences, verses, style and imagery. The discussions above also show that studies of the structure make the appellations meaningful and appreciable.

## **2.10 Themes in Literary Works**

A theme is generally perceived as the main or the central idea in a work of literature.

The review of themes in literary works reveals the underlying ideas and concepts that are explored in various texts. Here are some examples of themes identified in different literary works:

- i. **Belief, Reverence, and Dependence:** Umar (2014) identifies themes of belief, reverence, and dependence in the Kukula prayers, chants, and song texts of the Kasena society. These themes depict the strong belief in the deity Kukular and the reverence and dependence on the deity for guidance, protection, and blessings.
- ii. **Horror and Pain:** The Kukula prayers, chants, and song texts also explore themes of horror and pain. They depict the intensity and seriousness of the spiritual world, highlighting the potential consequences of straying from the prescribed religious practices and invoking fear and pain associated with the divine retribution.

- iii. Hard Work, Peace, Disappointment, Honor, Respect, and Bravery: The Farefari women's songs encompass a variety of themes, including hard work, peace, disappointment, honor, respect, and bravery. These themes reflect the experiences and aspirations of Farefari women, emphasizing the importance of diligence, harmony, resilience, and moral values in their lives.

Themes in literary works provide a deeper understanding of the underlying messages, values, and cultural perspectives embedded in the texts. By exploring these themes, readers can engage with the social, emotional, and philosophical aspects of the literary works, allowing for a more profound appreciation of the text's significance. In fixed Kusaa clan appellations, themes of respect, dignity, admiration, bravery, hard work, and hospitality are examined in chapter four of the study.

### **2.11 The Concept of Literary Devices**

Literary devices are techniques frequently employed to enhance the style and achieve specific purposes in literary works. Agyekum (2007:40) asserts the inclusion of stylistic qualities such as repetition, piling and association, idiophones, imagery, digression, allusion, symbolism, parallelism, and others to achieve the style in a literary work. Comparatively, Adzei and Angostinge (2010) state:

‘The style of a particular work may be analyzed in terms of diction (choice of words); structure and pattern of sentences; its figurative language, and other formal features’ (p.27).

Literary terms may be categorized literary into figurative expressions and sound devices. Poems, including appellations as literary works often contain figurative expressions and sound devices. Figurative expressions such as metaphors, euphemisms, paradoxes, oxymorons, similes, and allegories are prevalent in fixed Kusaa clan appellations. Additionally, sound devices stemming from lines, meter, rhyme scheme, and other elements can be found in Kusaa appellations.

Sowah (2008) highlights that appellations contain aesthetic devices like imagery, metaphor, simile, parallelism, idiophone, repetition and more. He asserts that precision, appropriateness, value and the ability to influence are essential qualities in appellations.

### **2.11.1 The concept of figurative expressions**

This is the nonliteral aspect of a work of literature, consisting of emblematical, metaphorical, allegorical, abstract thinking, rhetorical, among others that deals with associative meanings. For instance, Finnegan (2012) records the appellation of the Zulu king, Shaka as ‘The-ever-ready-to-meet-any challenger’ which is a hyperbole. This appellation exaggerates King Shaka's bravery, suggesting that he was always prepared to face any challenge. However, it is unrealistic for anyone to be ready for every challenge, making it a hyperbolic expression. Rotimi (2002), uses figurative expressions such as follows, in his drama, ‘The gods are not to blame’:

- i. ‘The blind bat’, used to refer to the soothsayer whose divine message was unpleasant to Odewale, the king. This is a metaphorical expression since a human being if referred to as a bat.

ii ‘Bed sharer’, referred to the King who killed his father and married his mother. This is a metonymy since bed is used to refer to sexual intercourse because of its association to a sleeping place.

iii. ‘The horns cannot be bigger than the cow that must bear it’. This is a case of an allegory as the horns refer to a problem and the person confronted with the problem is referred to as a cow.

The above reflects on the use of a hyperbole, a metaphor, a metonymy and an allegory as figurative expressions. These devices and others such as personification, euphemism, paradox feature in Kusaa can appellations.

### **2.11.2 The concept of sound devices**

Sound devices are stylistic devices that add melody to a work of literature. Anyidoho (1991) and Taluah (2021) emphasize that the primary function of appellations is praises, aiming to please and glorify listeners. Language of praises often includes sound devices such as repetition, pun, stressed and unstressed syllables, and rhyme scheme. Okpewho (1992) further emphasizes the effects of both figurative and sound expressions, as well as structural balancing in poems. Literary devices play a crucial role in enhancing the aesthetic appeal, meaning, and impact of literary works. Following is a brief synthesis of several key literary devices, including alliteration, assonance, pun, rhyming, repetition, and idiophones that were culled from the sources:

i. Alliteration: Alliteration is the repetition of initial consonant sounds in a series of words within a phrase or sentence. It creates a musical quality, rhythm, and emphasis on specific words or ideas. For example, ‘Peter Piper picked a peck of pickled peppers’ utilizes alliteration with the repeated ‘p’ sound.

ii. Assonance: Assonance involves the repetition of vowel sounds within words or phrases. It helps create a melodic quality and can evoke certain emotions. An example is the phrase ‘fleet feet sweep by sleeping geese’ which uses the repeated ‘ee’ sound.

iii. Pun: A pun is a play on words that exploits multiple meanings of a word or words that sound similar but have different meanings. Puns are often used for humor, wit, or to create a double entendre. For instance, ‘Time flies like an arrow; fruit flies like a banana’ uses the word ‘flies’ in different senses to create a humorous effect.

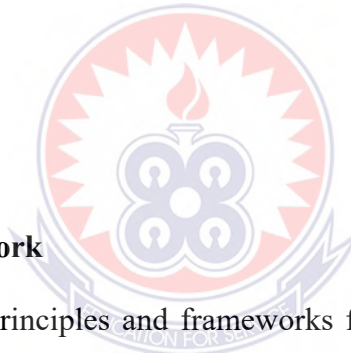
iv. Rhyming: Rhyming refers to the repetition of similar sounds, usually at the end of lines in poetry or song lyrics. Rhymes can create a pleasing rhythm, enhance the musicality of a piece, and provide structure. A classic example is the nursery rhyme, ‘Twinkle, twinkle, little star, how I wonder what you are’ which features rhyming between ‘star’ and ‘are’.

v. Repetition: Repetition involves the deliberate use of words, phrases, sounds, or structures for emphasis or to create a memorable effect. It reinforces key ideas, adds emphasis, and enhances the overall impact of the literary work. Martin Luther King Jr.’s famous speech contains the repetition of the phrase ‘I have a dream’ for emphasis and to reinforce his message. ‘I have a dream, my four little children one day leaving the nation shall not be judged by the color of their skin but by the content of their character. I have a dream’. I came, I saw I conquered by Julious Caeser, is another instance of repetition. That is the repetition of the ‘I’.

vi. Idiophones: Idiophones are linguistic devices used to depict sensory experiences, including sound, movement, texture, or visual imagery. They are often used in oral traditions and serve to evoke vivid sensory perceptions. In literature, idiophones can

enhance descriptions and create a more immersive reading experience. Examples of idiophones include words like ‘buzz’, ‘sizzle’ or ‘whisper’.

Literary devices are powerful tools that allow writers to create unique and engaging literary works. They add depth, beauty, and meaning to language, enabling readers to connect with the text on multiple levels. By employing devices such as alliteration, assonances, puns, rhymes, repetitions, and idiophones, authors can craft compelling narratives, poetry, and prose that resonate with readers and leave a lasting impression and many of these can be found in Kusaa appellations. These literary devices enhance the complexity, the poetic nature as well as proverbial or discourse elements in the appellations.



## **2.12 Theoretical Framework**

Literary theory provides principles and frameworks for analyzing works of literature. This study is underpinned by the social constructionist theory as well as the structuralist theory of Culler, 1975. Rene Wellek and Austin Warren are among the pioneering scholars in the 20<sup>th</sup> century who propose that a critical-literary practice must have a theory of literature as a set of rules or preliminary concepts to guide the interpretation process. In view of this the theoretical framework keeps the author from deviation and also makes it easier for readers to understand the authors work.

### **2.12.1 The social constructionist theory**

The theory was first used in 1930 by Mead. This was captured in her book titled *Mind, Self and Society*. The theory is based on three spheres which include society, philosophy

and linguistics. The social constructionists are of the view that knowledge is created by interaction with individuals in society. Tom (2012) indicates further that the theory concerns with how knowledge emerges and how it becomes significant in the society. I applied this theory in the data collection when I interacted with people through interviews and the radio programs. The historical backgrounds as well as the philosophies behind the appellation are dealt with through this theory.

### **2.12.2 The structuralist theory**

Although the appellations are oral texts, when performed, it is possible to perceive or feel structures such as phrases, sentences, verse or even stanzas. Stanza may refer to where two or more lines show similarities in terms of ideas. The lines in the appellations can be felt when the musicians apply interjections in their performances of the appellations. This is evident when the musicians or the bards blend the appellations with interjections. One realizes that each interjection comes after a phrase, a clause or a sentence. This knowledge reveals different sections in the appellations which I consider as structures, hence the use of the structuralist theory to explore these sections in terms of lines, beginnings, middles and final parts.

The structuralist theory emerged in the 1960s. One of the renowned scholarly works in this theory is Culler (1975). Structuralist theory is a theory that asserts that if human actions make meaning, there are underlying systems that make the meaning possible. With this background, the meanings of the appellations are made possible by summing the ideas in the form of phrases, clauses, sentences or verses. The main objective of structural analysis is to identify the general codes that constitute literary language as a whole. Aristotle's view of narratives developing longitudinally, from beginning to middle

and end through the selection and combination of events, is also relevant. Agyekum (2007) adopts structural theory in his analysis of the structure of a poem, highlighting that poems have distinct beginning, middle, and final parts.

### **2.13 Chapter Summary**

This chapter focused on oral literature and its characteristics, delved into oral poetry, reviewed the concept of appellations, examined the types of appellations, substantiating the differences among name, title and appellation. It also covered the purpose for appellations performances and the people who perform appellations. Moreover, the concept of structure, concept of themes and concept of literary devices are discussed in this chapter which equally covers the theoretical frameworks of the study. The summary ends this chapter as well.





## **CHAPTER 3**

### **METHODOLOGY**

#### **3.0 Introduction**

This chapter presents the methods employed by the researcher to generate data for the analysis of the research. The discussions in this chapter include the research design, research site, target population, accessible population and sampled population. Furthermore, it discusses techniques of sampling, sources of data, data collection procedures. The instruments used in the process of sourcing data, the procedures involved in the data analysis as well as the validity of the methodology used are also part of this chapter which concludes with a summary.

#### **3.1 Research Design**

This study utilizes a qualitative research design for the analysis of Kusaa clan appellations. Qualitative research does not rely on numerical figures but rather focuses on deriving information from observation, verbal interactions, meaning and interpretation of the participants (Owu-Ewie, 2017). It emphasizes on the analysis of data without the use of statistical figures. The design is used in this research to describe the schemes/structures, themes and literary devices in descriptive terms. The researcher gathered data through native intuitive speaker's knowledge, participant and non-participant observations, interviews, verbal interactions and radio programs.

The qualitative research design chosen for this study allows for a detailed account and appropriate interpretation of the phenomena under investigation. It provides vivid information on the topic and analyzes human behaviors and activities to draw conclusions. The researcher's judgments are based on observations, interpretations, and

the analysis of the data. By adopting a qualitative research design, the researcher aims at exploring the qualities and features of the appellations through interactions with the data and key individuals involved. This design allows for an objective analysis of experiences and explanations, resulting in a comprehensive understanding of the phenomenon being studied.

### **3.2 Research Site**

The data for this study was gathered from three specific areas: Garu, Tempene and Zebilla. These areas are located within the Kusaa jurisdiction which is made up of six administrative districts. In Garu, the communities of Meliga and Sumaduuri were considered. For Tempene district, Zottirkuom and Barboaka were the communities involved. In Zebilla district, the communities of Azuwera and Natenga were included. The selection of these communities ensured representation for both dialects and included a mix of town and remote areas. This approach was taken to gather data from different settings for comprehensive analysis. The choice of research communities was guided by the objective of locating inhabitants with authentic cultural knowledge within the mentioned districts and representing views from both remote areas and towns.

### **3.3 The Population of the Study**

The population of this study comprises individuals who possess knowledge of Kusaa clan appellations, including people of all races who might have insights into Kusaa clan appellations. The target population specifically focuses on native speakers of Kusaal who have knowledge of Kusaa clan appellations. This target population is further narrowed down to the accessible population.

### **3.4 Accessible Population**

The accessible population for this study is limited to the districts of Garu, Tempane, and Zebilla, which are three out of the six administrative districts within the Kusaa jurisdiction. Within these districts, the accessible population is further narrowed down to two communities in each district that are involved in this study.

### **3.5 Sampled Population**

The researcher purposefully sampled 20 participants for the collection of fixed Kusaa clan appellations. Among these participants, 5 individuals were selected from each of the three districts. These districts are Garu, Tempane and Zebilla. The 5 respondents of each district were a chief and other 4 people knowledgeable in appellation performance. The Garu Chief (Divisional), Zebilla acting divisional chief (*Gbana-daan*) and Youth Chief of Tempane were also interviewed for their historical knowledge of the Kusaa lineages. The remaining 4 respondents of each district included 2 males and 2 females.

During the research, some respondents claimed that women excel in appellations due to their proficiency in singing while others argued that men being involved in hunting activities possess greater knowledge in appellations. This is the reason why the researcher involved both sex in the sampling. The age ranges of the participants involved in the study is 35 years and above, as this age group showed keen interest in indigenous traditions and a willingness to share their knowledge. The researcher also included 2 Master of philosophy students from the Kusaal unit in the University of Education, Winneba, Ajumako Campus and 2 retired educationists/senior citizens with Kusaal literature background who help to sort the section, literary devices and themes of the fixed

Kusaa clan appellations. The first picture in the appendix D, is Mr. Samuel Akon, while the second picture is Mr. P.K Dimmer on the right with the researcher on the left.

The researcher also recruited a research assistant who played a role in data gathering, sorting, interpretation, and recording of information. This initiative aligns with the view of Twumasi (2001) that there is the need to recruit an assistant in the course of a research project. The researcher held a discussion with the 2 Master of philosophy students about the thesis topic, the objective and purpose of the research. Following the advice of these students, the research assistant was given information regarding the objective and purpose of the research. The research assistant did both audio and audio-visual recordings of events that the researcher was a participant observer. He also assisted the researcher to determine which views to endorse or discard after each day's data collection. These people helped to transcribe the data, sort the sections/structures of the appellations, themes and the literary devices in them. The retired teachers in particular helped to bring out the meanings of some of the archaic words found in the fixed Kusaa clan appellations. In all, 20 people were interviewed as shown in the distribution of the figures above. The table below summarizes the distribution of respondents selected for the interview:

Respondents for Garu	Respondents for Tempane	Respondents for Zebilla	Master of Philosophy Students	Retired Teachers	Research Assistant
4 people	4 people	4 people			
1 chief	1 chief	1 chief			
5	5	5	2	2	1
<b>Total Number of Respondents</b>	<b>20</b>				

Fig. 3.1. Shows the distribution of respondents

### 3.6 Sampling Technique

The sampling technique used in this research is purposive sampling. This approach allowed for the recording and transcription of data for analysis. The researcher being a native of Agole, born in Zottirkuom under the Tempane District, possesses native intuitive knowledge and understanding of the cultural activities in Agole societies. Additionally, having attended Bawku Senior High School, the researcher established contacts and friendships with the Toende students, making it easier to reach out to them through phone calls and other means to collect data, including clan appellations. Furthermore, being posted to the Bawku West District in 2018 after obtaining a first degree provided exposure and connections with individuals in Zebilla and surrounding communities who are involved in traditions and specifically, Kusaa clan appellations.

The researcher's interest in including Zebilla, where the Toende dialect is spoken, was further fueled by the relationships formed with people from Zebilla during their time at the University of Education, Winneba, Ajumako Campus. During the research, the researcher visited the interviewees at their respective residences, where the interviews took place. They also had the opportunity to explain their intentions and learn from the community members during a four-day program at Nɔɔryinne FM in Tempene District. This program generated interest and allowed people to offer advice and shared their views on the research topic.

### **3.7 Sources of Data**

The researcher collected primary data through participant and non-participant observations of festival celebrations, funerals and markets festivals. At the end of every harvest Kusaa communities, specifically, the natives celebrate market festivals to, reverence and thank the spirits of the market for helping them through the season of farming. Also, to dedicate the day of the festival as one for recreational activities. Market festivals are not the same as the main festival of the Kusaa which is known as samampiid. The market festival is mentioned in Agenga (2021) as *ziensara*. The Appellation performances at these events were recorded. To capture the perspectives of elderly individuals who may not venture far from their homes, the researcher booked airtime at Nɔɔryinne FM in the Tempene District, dedicated four days to gather data specifically relevant and relative to the topic, 'A literary appreciation of some Kusaa Clan Appellations'. During this time, people were invited to call in and share their views on the topic. The researcher also identified and interviewed individuals who possessed knowledge of Kusaa appellations. In addition to primary data, secondary data was collected through reading and note-taking from theses, journals, and articles. The

researcher visited libraries such as the Osagyefo Library at the University of Education, Winneba; Balme Library at the University of Ghana, Legon; Central Library at the University of Cape Coast; and Ajumako District Library to access relevant sources.

### **3.8 Data Collection Procedures**

Regarding data collection procedures, the researcher relied on their native speaker's intuitive knowledge, participant and non-participant observation, radio programs and interviews. The program held at Nɔɔryinne FM for four days allowed participants to call in and recite their respective clan appellations. Before going to the studios to present, the researcher often come to terms with the presenters on the day he will present. The presenters will announce the day, the time and the topic of the presentation to listeners. After sharing the topic, the phone numbers were given out for listeners to call and share their views. This provided a significant amount of data for analysis. Within the four days, over 24 fixed Kusaa clan appellations were collected. The researcher also observed various functions including funeral celebrations where appellations were performed. The appendix D of the thesis shows the performance of appellation amidst a tribute performance at a man's funeral.

#### **3.8.1 Observation**

The researcher employed participant and non-participant observation means to gather data for the study. I participated in cultural activities in my community prior to the research. Also, I served as a non-participant in cultural events involving appellation performances such as performance of tributes, announcements of days scheduled for market festivals as well as appellations performances at the samampiid festival. There were instances that I observed different clans perform their fixed appellations during their

funerals as well. The researcher equally observed and recorded what some of the appellations contained at their beginnings, middles and final parts.

In addition, I observed changes in the attire worn during these performances, from traditional warrior or hunting attire to the use of smoke. The research assistant did audio-visual recordings of singing events that involved appellations in such events that the researcher was a participant observer. All the information the researcher gathered on the appellations were discussed with the 2 Retired teachers and the 2 Master of Philosophy students from the Kusaal unit. These people helped the researcher since they are educated and also had in-depth knowledge in the Kusaa culture.

### **3.8.2 Radio Programmes**

Some of the radio stations within Kusaug have realized the need to discuss some of the useful cultural practices of the people which presently are at the verge of fading off. As a result, these radio stations scheduled some days to open their phone lines for storytelling, discussions on the performance of funeral dirges, how certain fixed Kusaa clan appellations are performed, among others. The researcher made use of such days to gather information on the fixed Kusaa clan appellations. The researcher listened to appellation performances on various radio stations, including Quality FM in Abila Teg-Garu, Dastec FM in Kukurzua-Zebilla, and Nɔɔryinne FM in Domea Bra, Tempane. The researcher bought airtime on Nɔɔryinne FM and went live for four days from the 2<sup>nd</sup> to the 6<sup>th</sup> of August, 2022, where the researcher introduced the thesis topic and invited listeners to call in and share their views on Kusaa culture with regards to fixed Kusaa clan appellations. For the purpose of validity of the appellations collected, the researcher identified some chiefs and individuals knowledgeable in appellations and discussed with



them. However, 2 Master of Philosophy students and 2 retired teachers mentioned earlier, assisted in sorting the structures, themes and literary devices of the fixed Kusaa clan appellations.

### **3.8.3 Interviews**

Owu-Ewie (2017) states that interviews are purposeful conversations with subjects to obtain information to answer research questions. The researcher conducted interviews for the purpose of understanding the background of the appellations and to appreciate them. (Owu-Ewie, 2017 citing Berg 2004) elaborates on the need for the researcher to familiarize with participants prior to the commencement of an interview session. In view of this, ample time was allocated to familiarize with respondents in order to create room for them to reflect and offer meaningful responses. Some of the sessions lasted 30 minutes while others lasted 45 minutes depending on the answers given as some of the responses were usually resulted to further interrogations.

Both structured and unstructured interview schedules were used for the purpose of obtaining relevant information. The unstructured interview was done concurrently with the structured interview on some of the participants based on their responses to the researcher's questions. For respondents from Garu and Tempene, the visiting hours scheduled from 8:00 am to 9:00 am, while in Zebilla, it was set from 1:00 pm to 2:00 pm. Each respondent was tasked to give the background information of 4 to 6 fixed Kusaa clan appellations depending on their knowledge on such appellations. They were also asked to mention the totems of such clans and to account for the meanings of some expressions found in the appellations. The difference in the timing was necessary since the researcher is a native who resides in Tempene and had to travel to Zebilla to meet

respondents. The responds of the interviews were recorded on the phone and later transcribed.

### **3.9 Instruments Used in Data Collection**

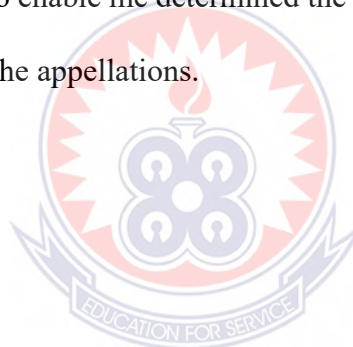
The instruments used in the data collection included a notebook, a smart phone, a radio and a motorbike. Some of the raw data for the thesis was collected using a radio, writing on a notebook/official sheets. For some situations that demanded audio-visual recordings, a smart phone was the instrument used, especially where the researcher was a participant of the event. The research assistant was often tasked to do such recordings. Also, the researcher travelled between communities in Garu, Tempene and Zebilla using his motorbike as this is the most common means of transportation in the area, especially on the footpaths that connect the villages and towns.

### **3.10 Validity**

To ensure validity, the researcher bought air time at the studios of Nɔɔryinne FM at Tempene where he was live for four days (2<sup>nd</sup> to 6<sup>th</sup> of August, 2022). He clarifies what he targets to listeners. The listeners were then entreated to phone in and mention their names, tell the clans they belong to, perform their fixed clan appellations, state the names of their totems and the themes of their appellations if possible. They were also tasked to recount the history of their appellations. 24 fixed Kusaa clan appellations performed through phone calls were collected. I interviewed 20 people based on the 24 appellations collected. I selected these people purposively and they included 4 people from the three districts involved in the study. The selection was 2 males and 2 females from each of the three districts. Also, I included 3 chiefs from the three districts. These people were interviewed because of their cultural knowledge and interest in appellations. Their task

was to help the researcher to find the themes, the historical backgrounds and the meaning of some technical/ archaic words in the appellations.

Among the respondents were 2 teachers on retirement and 2 Master of Philosophy students from the Kusaal Unit in the University of Education, Winneba. There was someone that I disclosed my intention to embark on this research who later became my research assistant because of the interest he had on the topic. My research assistant holds a Diploma in Basic Education. I deliberated with him about the data and other things needed for the success of the research before we started gathering the data. These were the people who assisted me to do the transcription and also helped to arrange the appellations into sections to enable me determined the lines, verses, phrases, beginnings, middles and final parts of the appellations.



### **3.11 Data Analysis**

Data analysis involved the over 24 fixed Kusaa clan appellations collected through recordings. The researcher listened to the recordings repeatedly and wrote them out. After this, the 2 Master of Philosophy students and 2 teachers on retirement helped in the transcription. The data analysis is based on the social constructionist and the structuralist theories. The social constructionist theory enabled the researcher to interact with the society to find the historical backgrounds, the prevailing themes and the meanings of some technical expressions in the appellations.

The structuralist theory focuses on language and philosophy rather than history and authorship. It examines the schemes/forms in the appellations. That is, it considers the

lines, imagery, syntax and consistency. Each of the fixed Kusaa clan appellations is divisible into sections and each of the sections contains ideas that differ from the rest.

The kaad fixed clan appellation below can be divided into three sections.

<i>Ayuud Atɔɔnd</i>	Mr. Yuud Atɔɔd
<i>yugudbia kɔ'ɔg lɔk</i>	a nasty hedgehog breaks the spear
<i>zuotun kv ba</i>	mountainous creeping plant no deep roots
<i>zinzaun tuo kpaam kɔ'ɔn laa</i>	a bat prepares oil but lacks a bowl
5 <i>vulinvuulnyewiig kɔ'ɔn sia</i>	a wasp found a rope but lacks a waist
<i>ya'ae nɔɔr kɔ'ɔn yelɔg</i>	open mouth and lacks what to say
<i>sin nɔɔr lieb gig</i>	remain silent turns dumb
<i>baae buvr mɔn saan</i>	empties a barn and prepare for a stranger
<i>sig kaaug lebis buvr</i>	brings from distant farm to fill the barn'

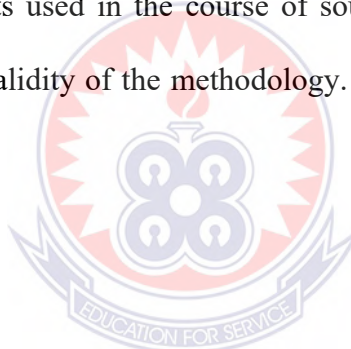
These divisions allow the use of the structuralist theory in the appreciation of the appellations with regards to the forms or systems in them. The approach considers general categorizations on the bases of their respective themes and commonalities. The researcher employed Bodom (2017) parallel text theory to make the comprehension of the appellations simpler for both native and non-native speakers of the Kusaal language. I collected 24 appellations in Kusaal and provided interpretations in English.

Grammatical structures were considered with reference to Wiredu (1999), work on structural grammar, guiding the researcher to identify clauses, elliptic sentences, noun phrases and adjectives in the fixed Kusaa clan appellations. The social constructionist theory is also used to find the historical background of the appellations, the cultural significance and the themes of the appellations.

Tracing from the above, the appreciation of the appellations aligns with the structuralist theory which accounts for the form/arrangement of the appellations, the social constructionist theory which accounts for how the appellations make meaning and general principles regarding the appreciation of a work of literature.

### **3.12 Chapter Summary**

This chapter outlines the methodology of the study, including the research design, research site, the population of the study with regards to the accessible population, sample population, sampling technique and sources of data. It also focused on the data collection procedures, the instruments used in the course of sourcing data, the methods used to analyze the data and the validity of the methodology. The summary marked the end of this chapter.



## **CHAPTER 4**

### **DATA ANALYSIS**

#### **4.0 Introduction**

This chapter presents the data analysis of the thesis. It begins with the highlight on the theoretical frameworks that guide the data analysis. Secondly, the chapter focuses on the structure/form of 5 fixed Kusaa clan appellations which are Kaad, Tensun, Gban, Kpataris and Zuos. The chapter also discusses 6 common themes of the fixed Kusaa clan appellations, covering the historical backgrounds of some of the collected appellations. Additionally, the chapter focuses on the literary devices that are common in the data gathered on the fixed clan appellations and ends with a summary.

#### **4.1 The Procedures Involved in the Appreciation of the Appellations**

Fixed Kusaa clan appellations are regarded as poems in relation to Agenga (2021). Although, Amekpordi (2012) is centered on Ewe clan appellations, the meanings of the appellations are explained in English and that made it possible for the researcher to understand and relate to this work where possible. The beginnings, middles and final parts of 5 fixed Kusaa clan appellations selected from 24 of the fixed Kusaa clan appellations collected for the research are discussed with regards to the structuralists theory which emphasizes that meaning is made possible with systems/ schemes. This view aligns with Agyekum (2007) who asserts that poems have distinct beginning, middle, and final parts.

Although is it difficult to determine the beginnings, lines or full-stop of an oral text where there is no typography as indicated in Saanchi (1992), the appellations under this study are descriptions and more often than not, in descriptions of persons, their real names

often, if not always, come first. Next may be nicknames, the name of his or her community, the occupational status/business, held philosophies, among others. This knowledge necessitates the sorting of the parts of the appellations into lines, phrases, the beginnings, middles and ending parts.

The social constructionist theory is used with regards to the history, themes, technical expressions and the effects of the literary devices in the appellations. General principles regarding themes and literary devices are also considered with regards to the thematic concerns and the effects of literary terms/devices common in the appellations. These are the literary devices we found common in the 24 fixed Kusaa clan appellations collected for the sake of this research.

Also, relating the works of Sarnotey (2012) that identifies interjections in Kɔntɔmbɔɔr songs and that of Agenga (2021) that identifies interjections in Kusaal folk songs, some interjections common in fixed Kusaa clan appellations are examined in this research. Additionally, the researcher employed Bodomo's parallel text theory to enhance the comprehension of both native and non-native speakers of Kusaal. The researcher presented 24 appellations in Kusaal and provided interpretations in English. The appellations involved figurative expressions, which are maintained with transliteration to preserve their qualities. Grammatical structures were considered with reference to Wiredu (1999) who focused on structural grammar, guiding the researcher to identify clauses, elliptic sentences, noun phrases and adjectives in the fixed Kusaa clan appellations and literary devices.

#### 4.1.1 The scheme/form of Kaad fixed clan appellation

Kaad fixed clan appellation

<i>Ayuud Atɔɔnd</i>	‘Mr. Yuud Atɔɔd
<i>yugudbia kɔ’ɔg lɔk</i>	a nasty hedgehog breaks the spears’ shelf
<i>zuotun kv ba’</i>	mountainous creeping plant would not hold
<i>zinzaun tuo kpaam kɔ’ɔn laa</i>	a bat prepares oil but lacks a bowl
5 <i>vulinvuul nye wiig kɔ’ɔn sia</i>	a wasp found a rope but lacks a waist
<i>ya’ae nɔɔr kɔ’ɔn yɛlvɔ</i>	opens mouth and lacks what to say
<i>sin nɔɔr lieb gig</i>	remain silent turns dumb
<i>baae bɔvr mɔn saan</i>	empties a barn and prepare for a stranger
<i>sig kaaug lebis bɔvr</i>	brings from distant farm to replace the barn’

The appellation above emphasizes on the fact that unlucky situations cause people to suffer needless pains. The lines 2 and 3 bears this issue. No one can fulfill all the needs in life is the issue raised in the lines 4 and 5. The lines 6 and 7 challenges the people to always strive for their rights. Catering for the one in need or strangers is capture in the last two lines, suggesting the idea of hospitality,

The Kaad clan appellation, like any of the fixed clan appellations, can be divided into three parts with each part containing an idea which differs from the rest. As we consider the appellations as descriptions of clans, the Kaad clan appellation has the following lines as beginning (coming first):

<i>Ayuud Atɔɔnd</i>	Ayuud Atɔɔnd
<i>yugudbia kɔ’ɔg lɔk</i>	a nasty hedgehog broke the arrow shelf



*zua-tuŋ kv ba'* a mountainous creeping plant would not hold

*zinzaui tuo kpaam kɔ'ɔŋ laa* a bat prepared oil and lacks a bowl

*5 vulinvuul nye wiig kɔ'ɔŋ sia* a wasp found a rope and lacks a waist'

In the extract above, line 1 is a personal name evidenced by the presence of A- at the beginning of the words 'yuud' and 'tɔɔnd'. Kusaal names mostly contain 'A' at the beginning because the sound /a/ is a personal marker in the language (Musah, 2010). The 'hedgehog', is mentioned at the initial part of the Kaad appellation.

Ayuud Atɔɔnd is the founding father of the clan and the initial part of the appellation bears his name. The language in the extract is highly proverbial. Line 4 and 5 are instances of apostrophe.

The middle part of the appellation captures their perceptions about life. Lines 6 - 8 go as follows:

*6 ya'ae nɔɔr kɔ'ɔŋ yɛlvɔ* opens mouth and lacks what to say

*sin nɔɔr lieb gig* remain silence turns dumb

*ya'ae nɔɔr kɔ'ɔŋ yɛlvɔ* opens mouth and lacks what to say

Line 6 is an idiomatic expression as well as a sarcasm where the speaker mocks at people who cannot express themselves well. 'Remains silence turns dumb' in line 7 is a maxim which enlightens that people should not always be silent in certain situations. Also, the musical quality in the lines is triggered by the repetition of *nɔɔr* in both lines as well as the rhyme at the end of the lines. The sentences in the lines above are ellipsis since the subjects in them are omitted.

The final part of this appellation is lines 8 and 9 below:

<i>8 baae bvoor mɔn saan</i>	empties a barn to prepare for a stranger
<i>sig kaaug lebis bvoor</i>	brings from distant farm to replace the barn

The above sentences are elliptical since the subjects are omitted. A case of a metonymy is identified in both lines. For the line 8, *bvoor* symbolize millet whereas *kaaug* in the line 9 too, represent millet. The repetition of *bvoor*, in both lines is a case of anaphora. It triggers the melody within these lines. The line 8 deals with emptying a barn and line 9 is rather about filling the barn. This adverse situation depicts a case of an antithetical parallelism. The appellation is made of short lines. The shortest line contains two words. Lines that appear lengthier contain five words (lines 4 and 5). Within the structure of this appellation, there are names of creatures used allegorically. These are ‘hedgehog’, ‘wasp’ and ‘bat’ in line 1, 4 and 5 respectively.



#### 4.1.2 The scheme/form of Tensuɔ fixed clan appellation

Tensuɔ fixed clan appellation

<i>Asi'ekum Abani'ad</i>	‘ Mr. Si'ekum Abani'ad
<i>zan vɔt tiak kum ye baan malis</i>	took a living and exchanged for a dead body for the delight in dirges
<i>kaal ligidi da' sanjpana</i>	count money and bought skin rashes
<i>ye ebsug malis</i>	for the delight in scratching
<i>pvoor zan'as ku'om ka bɔɔd daam</i>	stomach rejects water while desires a drink
<i>5 ansig viand belim pv'ab</i>	pluck leaves to beg women

<i>pv'abelimbe'ed dit di'and</i>	a profound woman beggar eats dirt
<i>zvmtita'ar kv pa'al ga'ar</i>	a larger clitoris will not be put on a saddle
<i>nɔŋgbavŋgiug kv bilig zuur</i>	protruding lips cannot move a mountain
<i>sia zabid kv delim guan</i>	waist in pain will not lean against a thorn'

The Tensuŋ fixed clan appellation above focuses on marital life which it serves as a warning to married men not to over pamper their wives and end up in disgrace. Lines 5 and 6 bears this issue. Suggesting that there are different roles for couples to play and none of them can play the other's role. Issue of ignorance showcases in lines 1 and 2 which indicate that the people esteem corpse and skin rashes respectively. The appellation again emphasizes on the need for patience and endurance (lines 8 and 9).

The appellation contains the personal name Asi'ekum Abani'ad, in the first line which makes it the beginning. This is supposed to be the name of the forebears of the clan. That is, the forebears might have done something indelible and that earned them this name. The name, Si'ekum, is made of two morphemes namely, si'e, which means transmissible and kum which means death. When we bring these morphemes together, the meaning is 'to transmit death/transmittable spirit of death.' The appellation of the people also reveals that they used to borrow corpse from other people in order to have a funeral. It is said they used to live for very long and as such, do long to see death in their families. It is not certain as to whether this is a myth/fictitious or not. There is repetition of the words 'ye' and 'mali' in lines 2 and 3 respectively, where *malis* at the end of the lines elicits a rhyme. Meanwhile, lines 2, 3 and 4 are cases of ellipsis. Line 4 is a personification triggered by *povor* 'stomach', which is used as though it were a human being, is a case of a synecdoche.

The following lines constitute the middle part of the appellation:

<i>5 ansig vand belim pv'ab</i>	pluck leaves to beg women
<i>pv'a belimbɛ'ed dit di'and</i>	a profound woman beggar eats dirt
<i>Zvmtita'ar kv pa'al ga'ar</i>	a larger clitoris will not be put on a saddle'

The narrative technique used in the above lines is the omniscient. That is, the narrator seems to know everything pertain to women's behaviors. *Belim pv'ab* and *pv'a belim* in lines 5 and 6 respectively represent an inversion. The lines 5 and 6 contain the noun, *pv'a and pu'ab*, 'woman and women respectively'. Line 7 is a synecdoche where woman or women is avoided and *Zvm 'clitoris'* is used instead.

The following lines constitute the final part of the Tensuŋ clan appellation:

<i>Nɔŋbavŋgbiug kv bilig zuor</i>	a protruding lip will not move a mountain
<i>Sia zabid kv delim guan</i>	waist in pains will not lean against a thorn

The above lines have *kv*. 'will not' in common and this type of repetition showcases an anaphora. *Nɔŋbavŋgbiug* and *Sia zabid*, which form the subjects of the lines are nominal clauses. Generally, lines in this appellation are a bit lengthier with the exception of the first line which contains only two words.

#### 4.1.3 The scheme/form of Gban fixed clan appellation

##### Gban fixed clan appellation

<i>Tv'us na'ab kɔm bie mɔɔg</i>	meets a chief and does not veer into the bush
<i>nwɛ' pirig nie na'ab</i>	he sounds to wake the chief
<i>kɔn kuon na'ab ka bɔbir</i>	will not weed for a chief since that is an imposition
5 <i>kɔn gɛɛm na'am ka taana</i>	he will not worship the chief since it hurts
<i>zuge'esuŋ narnɛ bɔbid</i>	a nice a hair-cut deserves decent dressing

The appellation of this clan is about self-respect, that is esteeming or loving oneself for others to also love and value the individual. Further emphasizing that those who respect themselves rarely subject themselves to disadvantageous scenes. Courage and bravery are highlighted as the personality traits of people who respect themselves. For example, the line 2, 'meets the chief and does not veer to bush', means that he will not subject himself to danger for fear of oppressive authority. The appellation recounts the times that chiefs were so wicked to their subjects and it takes bravery to resist some of their oppressive schemes.

The Gban clan appellation begins with the two personal names, *Agbauŋ* and his son, *Asugen'er*. These are probably the forebears of the clan. The word *gbauŋ* in Kusaal means skin. The presence of the sound /a/ at the beginning of these words trigger the idea that they are names of persons since Kusaal uses it as a personal marker Musah (2010)

The middle of the appellation specifies the attitude of the addressee towards a chief or authority in these lines. *Tv'vs na'ab kvm bie mɔɔg* 'meets a chief and does not veer into the bush', shows an ellipsis triggered by the omission of the subject of the sentence. 'Chief', in the extract connotes people of authority. In this sense, it refers to traditional rulers in precolonial era, whereas *mɔɔg* 'bush', refers to an unpleasant or a disadvantageous situation. *Tv'vs na'ab kvm bie mɔɔg*, literally means that the addressee, 'meets a chief but will not veer into the bush', in explicit terms, it means the addressee will not place himself at a disadvantage because of the demands of an unlawful authority.

<i>Nwe' pirig nie na'ab</i>	blows up <i>pirig</i> (sound produce with fingers) to wake a chief
<i>tv'vs na'am kɔmbie mɔɔg</i>	meets a chief on the path and does not give way
<i>kvn kuon na'ab ka bɔbir</i>	will not weed for a chief since it is an imposition
<i>5 kvn gɛɛm na'am ka taana</i>	will not worship the chief since it hurts.'

The above lines give an atmosphere of rebellion and insubordination. The tone projected is one of confidence or insubordination while the lines elicit sounds of melody due to the repetition of *na'ab*, 'chief' and *kvn*, 'will not'. The verb phrase, 'will not' is repeated in line 3, 4 and 5. Also, there are archaic words such as *pirig*, *bɔbir*, *gɛɛm* and *taana* in this part of the appellation.

Line 6 marks the final part of the appellation and it goes as:

*Zuge'esuŋ narnɛ bɔbid*, 'a nice hair-cut deserves a decent dressing'

The above statement is a maxim which relates to the fact that someone has discovered about life. *Zuge'esuŋ narnɛ bɔbid*, 'a nice hair-cut deserves a decent dressing' is thus an advice that anyone who has trimmed his or her hair needs to dress decently. *Zugen'esuŋ* is made of three words, each of which is from a different word class. These are, *zug*, *gen'ɛ* and *suŋ*, which are a noun, a verb and an adjective respectively. Line 6 has the word *bɔbir* which sounds like *bɔbid* in line 4. This marks a case of pun in the appellation.

#### 4.1.4 The scheme/form of Kpataris fixed clan appellation

Kpataris fixed clan appellation

<i>Asv'ug Akpambi'er</i>	'Mr. Su'ug Akpambi'er
<i>Adiisib Anya'ankaa</i>	Mr. Diisib Anya'ankaa
<i>sv'ubi'a lebidne ziim</i>	a nasty knife returns with blood
<i>kpambi'a lebidne pvt</i>	a nasty arrow returns with entrails
<i>5 tv'us na'ab kɔmbie mɔɔg</i>	meets a chief and does not veer to the bush
<i>Zab-yeŋ nya'ad wɔw saa</i>	a singular fight threatens like rain'.

This fixed clan appellation recounts the early life of the Kpataris as skillful hunters who do not miss the target at hunting expeditions. The lines 3 and 4 shows hunting activities as the words, 'knife' and 'arrow' mentioned respectively depict hunting equipment/tools for hunting. The arrow associates with the instruments used to shoot at animals whereas the knife is the tool used to remove skin of the animals killed in the course of hunting. 'Meets a chief and does not veer to the bush', as captured in the line 5, suggests that the Kpataris is cluster to Gban and Kpatiig which also have this extract in their fixed clan appellations. The line shows an ellipsis triggered by the omission of the subject in the sentence. Clans sharing extracts of their respective appellations is one of the characteristics of cluster clans. The line 6, 'a singular fight threatens like rain', recounts

the bravery of the Kpataris in history. This statement means they do not entertain fears in life when it demands that they should stand up for their rights. The initial part of the Kpataris fixed clan appellation is made of two lines which each line consists of two personal names such as:

*Asu'ug Akpambi'er*

*Adiisib Anya'ankaa*

The four names are the beginning part, suggesting the names of the forebears of the clan. The order of the names supposed that *Asu'ug* was probably the father of *Akpambi'er*, with *Adiisib* as the father of *Anya'ankaa*. Another school of thought posits that the four names are used to describe/ identify one person who was the founder of the clan. The middle part of the appellation goes as:

3 *Kpambi'a lebidne pot* a nasty arrow returns with entrails

*Sv'ubi'a lebidne ziim.* a nasty knife returns with blood

The extract above contains a syntactical parallelism since there is structural balance in these lines. This makes the appellation to sound musical. The recurrence of the words 'a nasty' and 'returns with' in lines 3 and 4 mark an instance of repetition. The appellation contains an apostrophe of speech as *kpanbi'a* 'a naughty spear', *sv'ubi'a* 'a nasty knife' and *zab-yey* 'a singular fight' are given human attributes. An apostrophe is a device in literature where a non-living or abstract entity is addressed as though it hears what the speaker says. The word 'like' in line 6 triggers the presence of a simile. This line indicates a proverbial usage or application in a concise and condensed statement with a moral lesson.

The final part of the appellation also goes as, 'a singular fight threatens like rain'. This part of the appellation showcases the bravery of the people in defending their rights. A



singular fight symbolizes an offence, meaning that the people will not remain silent when offended.

#### 4.1.5 The scheme/form of Zuos fixed clan appellation

Zuos fixed clan appellation

<i>Amɔ̃ɔ̃jir Adabe'eg</i>	Mr. Mɔ̃ɔ̃ɔ̃jir Adabe'eg
<i>zuos ba'a wiib</i>	mountainous area anchors a hunter
<i>kɔ'ɔ̃ɔ̃ɔ̃ saaug pig zɔ̃ɔ̃ɔ̃r</i>	lacks broom and sweeps with a tail
<i>kɔ'ɔ̃ɔ̃ɔ̃ vugur mɔ̃n kɔ̃bir</i>	lacks stirrer and stirs with a bone
<i>5 kɔ'ɔ̃ɔ̃ɔ̃ kpalɔg gbin'e sɔ̃ɔ̃ɔ̃r</i>	lacks dawadawa and fetches a liver

The appellation deals with the benefits of hunting to the Zuos clan at a point in history. It updates ones' understanding on the occupation of the founding fathers of the Zuos clan. The word hunter in line 2, tail, bone and liver in lines 3, 4 and 5 respectively, reveals that the Zous started life as hunters. They used to kill a lot of wild animals. However, there is an exaggeration in the appellation as they claim to sweep rooms with tails of wild animals, stir food using bones of animals and used liver of animals in place of dawadawa. The hyperbole is used to expose the idea that they were really exceptional hunters.

The appellation begins with *Amɔ̃ɔ̃jir Adabe'eg*, a personal name which is supposed to be someone and his father's names. Equally discernable from the order in which the two names appear suggests that the bearer of the former name is the father of the bearer of the latter name or both names may refer to one person who was the founding father of the Zuos clan.

The middle part of the appellation entails the simple sentence below:

*Zuos ba'a wiib* mountainous area anchors a hunter

'A mountainous area' in the above line is addressed as though it were human and marks a case of an apostrophe in the extract. There is a case of an archaism in the use of the word *wiib*, 'a hunter'. The Kusaal word for hunter in contemporary times is *tɔ'ɔs* while *wiib* in present day Kusaal means 'to cheat' or 'to steal'.

The final part of the Zous clan appellation is marked with the following lines:

*kɔ'ɔŋ saaug pig zɔvɔr* lacks a broom and sweeps with a tail

*kɔ'ɔŋ vugur mɔn kɔbir* lacks a stirrer and stirs with a bone

*5 kɔ'ɔŋ kpalɔg gbin'e sɔɔnr* lacks dawadawa and fetches a liver

The above lines are synonymously parallel since all of them convey the common idea of substituting one thing in the absence of another. There are also similar grammatical structures in the lines which trigger the presence of the syntactical parallelism such as the recurrence of the word *kɔ'ɔŋ* 'lack' in the three lines which represent a case of repetition. Equally noteworthy is the rhyme scheme in the lines with the /r/ sound at the endings of the lines being the trigger. A situation of ellipsis also arises with the omission of the subjects in the lines.

#### 4.2 Themes of Fixed Kusaa Clan Appellations

A theme is the over-riding idea in a work of literature. Different people may identify different themes in the same literary work. A writer may not intend a particular theme in his work yet readers or listeners can deduce it from his or her work. According to Agyekum (2013), a theme is the main idea in a literary work. It is possible that what one sees as a main idea is considered as a minor one by someone else.

Fixed Kusaa clan appellations have several themes embedded in them. The word fixed refers to something static or unchanging. The Kusaa clan appellations are passed on from the forebears to present day. Each of the clans has only one of these appellations which the people cannot change to suit their interest. This static nature of the appellations necessitates the researcher treating them as fixed Kusaa clan appellations. Some themes found in the data collected for the study are elaborated below:

#### 4.2.1 The theme of contentment

Tempaan Nabidnam fixed clan appellation

<i>Akuod Apv'abil</i>	'Mr. Kuod Apu'abil
<i>Awief Akanya'at</i>	Mr. wief Akanya'at
<i>3 tiwan namgbel</i>	a bearing tree still slants
<i>nwa'ae gadug sen' gadug</i>	break a bed to sow a bed
<i>5 duo bara guoe Bim</i>	got furious and stopped Bim'

The line 3, 'a bearing tree still slants', of the Tempaan (Tempane) Nabidib appellation points to the theme of contentment. This phrase implies that the tree is slanting yet has the potential to bear fruits. Symbolically, the tree represents the Tempaan Nabidib clan, who viewed themselves as a bearing tree that blesses others, just as trees provide various benefits such as food, shelter, shade, and medicine in society.

Similarly, the theme of contentment is found in the Gum appellation. The Gum clan is symbolically represented by the *zaan* tree, a tropical tree that blooms during the dry season instead of the wet season. Line 6 states: *Zaanwennig kom belim sigir*, meaning the 'bearing *zaan* tree will not beg the wet season'. Metaphorically, the Gum clan compares

themselves to a *zaan* tree, indicating that even though they live in the same society or in proximity to more powerful individuals, they do not rely/count on them for survival. While most trees blossom in the rainy season, the leaves of the *zaan* tree wither during that time, instead, bloom and bear fruits in the dry season. The term 'rainy season' conveys wealth or the strength of powerful people which the Gum clan (Bearing Zaan Tree) consciously choose not to depend on. Instead, they rely on their own strength, thus embodying the theme of contentment in their appellation.

#### 4.2.2 The theme of ignorance

Bugnabidib fixed clan appellation

<i>Aka'ana'ab bug tɛ'ɛug</i>	Mr. Kanab consults a baobab tree
<i>Awief Akanya'at</i>	Mr. Kanya'at
<i>3 Anabid Agbimfom</i>	Mr. Nabid the naked
<i>Zukpa'ug belim sigir</i>	lonely begs wet season
<i>5 Ka'a gur belim kian</i>	Mr. Kagur begs parrot'

The Bugnabidib, Saadabɔɔg and Na'aram appellations unveil a theme of ignorance. In the Bugnabidib appellation, line 3 states, 'Mr. Nabid the naked one.' This theme alludes to the days that cloths were rare and only the wealthy people could afford them. These wealthy people often reserve their clothes for important or special occasions. People cared little about what they wear as the males put on animal skin and the ladies also dress with leaves. Hence the theme of ignorance in the appellation.

The Na'aram appellation also portrays a theme of ignorance. It tells the story of a group of hunters who encountered a well during their hunting expedition. They thought it's was

so small and poured flour into it. To their astonishment, the water in the well increased and did not taste like flour mixed with water. This incident enraged them and they shot spears and arrows at the well amidst curses. This well is known as *dabuug* in this day. Later, it became their deity. The line 6 captures the event where the hunters underestimated the quantity of water in the well, believing it was not enough to mix with their flour. Their actions can be seen as acts of ignorance, as they shot and cursed at the well, which eventually became their deity.

#### Na'aram fixed clan appellation

<i>Asi'elug Anayuak</i>	Mr. Si'elug Anayuak
<i>tɔɔnd bvlis nvvd beena</i>	shoot at wells whilst drink from dams
<i>3 Na'aram alv'ad saa</i>	Na'aram who distances from rain
<i>tannauk zim wuu kɔlig</i>	a mortar trench is as the size of a river
<i>5 tampvɔr zim wvɔ zuor</i>	a midden is as the size of a mountain
<i>ziem kuom bvd zɔm</i>	belittle water and mix with flour
<i>zəŋ lv'ad kɔl baas</i>	put the arrows on dogs

In the extract of Tensvŋ appellation below, lines 2 and 3 reflect the theme of ignorance. Line 2 states, 'took a living and exchanged for a corpse for the delight or fondness in dirges'. This implies that the ancestors exchanged a living person for a dead body to have a funeral and mourn their people which highlights their fondness for dirges. Similarly, line 3 demonstrates ignorance within the same appellation as the people purchased skin rashes. This extract is presented below:

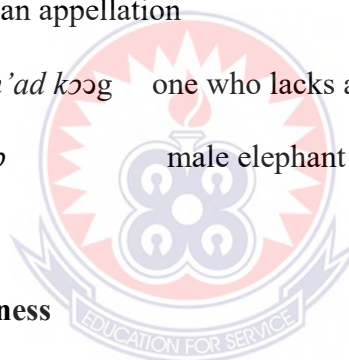
<i>zəŋ vvt tiak kum ye baəŋ malis</i>	exchanged the living for a dead body for the delight in dirges
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<i>kaal ligidi da' saŋkpana</i>	count money and bought skin rashes
<i>ye ebsug malis</i>	for the delight in scratching

In the Saadabood appellation, line 1 conveys a theme of ignorance, stating, 'the one who lacks advice rides an antelope'. This line emphasizes the risk associated with riding an antelope. It suggests that only ignorant individuals will engage in perilous situations. The expression implies that people who received good counsel do not involve themselves in unsafe circumstances. The antelope in this context symbolizes danger, 'the one who lacks advice' politely or euphemistically refers to foolish or unwise individuals who put themselves in dangerous situations.

Saadabood fixed clan appellation

<i>Kɔ'ɔŋ sa'al ban'ad kɔɔg</i>	one who lacks advice rides an antelope
<i>2 Wabda kvodib</i>	male elephant killers



#### 4.2.3 The theme of smartness

Gum fixed clan appellation

<i>Ayuma yel</i>	For the sake of Ayuma
<i>Abuguryel</i>	the sake of Abugur
<i>3 Asunmv'ar</i>	Mr. Sunmuar
<i>zambaad di'e pɛŋ</i>	fish occupies plate
<i>5 ma'anzut kɔ'ɔŋ du'a</i>	tail-ends of okro lack space
<i>pie laayidim</i>	wash bowl family
<i>zanl gɔbvg zanl diib</i>	handles left handles food
<i>Zaŋ wennig kom belim sigir</i>	bearing zaŋ tree would not

	beg the wet season
<i>ki'ed vɔ'ɔd ka mɛɛd buvr</i>	prepares a farm while builds a barn
<i>10 li'ad pv'a ka mɛɛd dɔɔg</i>	woos a woman while builds a room
<i>kɔdiŋ piednɛ ka dɛl kank</i>	a partridge removes seeds sown while leans against <i>kank</i> (a type of grass)
<i>lia, lia, lia</i>	proposition, proposition, proposition
<i>ba liasidnɛ si'anr ka ba pv</i>	they propose in the bush
<i>liasid yirɛ</i>	not the home.

Smartness is highly valued in Kusaa society such that smartest individuals are not only admired but revered as well. Men demonstrate their smartness through various skills, such as hunting, farming, marriage, wrestling and practicing traditional medicine. Similarly, women exhibit smartness in areas, including appellation performances, cooking delicious meals, childbearing, dancing gracefully, sewing, brewing of pito (a local beverage), pottery and carrying farm produce for sale. During hunting expeditions, men showcase their swiftness in running and their mastery of shooting arrows, spears, and other hunting equipment with precision. In the realm of farming, those who produce larger quantities of crops are considered smarter in Kusaa society.

In terms of marriage, men display smartness by marrying multiple wives. In ancient times, instead of building larger houses for rental purposes as seen today, Kusaa men built spacious houses to accommodate their wives and children. In the course of wooing a woman he builds a room in line 10 of the Gum clan appellation highlights the significance of smartness in marriage. It used to be that, in the courtship period, men meticulously construct rooms for their future wives. This ensures that when the woman is eventually brought to her husband's home after marriage, her room is already in place.

Similarly, in line 9 of the Gòm appellation, 'prepares a farm while builds a barn,' emphasizes the theme of smartness. The Gòm clan builds their barns in advance, even before sowing seeds. This proactive approach ensures that when the crops are harvested, the barns are already available due to their cautious planning.

Wrestling was another area for men to display skills to be applauded. It was like football games in today's world with many people trooping to cheer their favorites. A wrestler may represent an entire community in a competition. Traditional herbs were used to bath boys during the infancy stages of their lives to prepare them for wrestling in the future. In this case wrestling game was not for weaker men. Men who display smartness normally win the admiration of ladies and may end up marrying them.

#### 4.2.4 The theme of bravery

Kpataris fixed clan appellation

<i>Asv'ug Akpambi'er</i>	Mr. Su'ug Akpambi'er
<i>Adiisib Anya'ankaa</i>	Mr. Diisib Anya'ankaa
<i>3 sv'ubi'a lebidne ziim</i>	a nasty knife returns with blood
<i>kpambi'a lebidne pvt</i>	a nasty arrow returns with entrails
<i>5 tv'us na'ab kombie mɔɔg</i>	meets a chief and does not veer to the bush
<i>zab-yeŋ nya'ad wov saa</i>	a singular fight threatens like rain.'

Bravery is another prominent theme in various Kusaa clan appellations, evident in hunting expeditions, wrestling competitions, and even marital practices such as marrying multiple women. In the past, the dense forests of the Kusaa territory harbored dangerous wild animals like lions, tigers, buffalos, zebras, and antelopes that posed a threat to the



lives of hunters. Those who sought to establish their superiority within the society displayed immense courage by hunting and killing as many dangerous animals as possible, thus earning a reputation for their bravery.

An illustrative example is the legendary figure, Tohazia, ‘The Red Hunter’. It is said that Tohazia migrated from a different region to Mali, where a buffalo had taken residence near a popular water drinking source. The buffalo's presence prevented people from accessing the water. Tohazia demonstrated his bravery by single-handedly killing the buffalo, without any assistance. As a result of his courageous act, he was rewarded with a Malian princess as his wife. Certain Kusaa clan appellations carry messages that recount the bravery exhibited by their ancestors at particular points in history. For instance, in the Kpataris appellation, lines 3 and 4 emphasize on bravery. Line 3 states, 'a nasty spear returns with entrails' implying that the hunter's spear always comes into contact with animal body parts, even on the inside, before returning home. This suggests that the hunter consistently kills wild animals. Line 4, 'a naughty knife returns with blood' which hints at the idea that the hunter never ventures into the bush and returns home empty-handed. These examples demonstrate the prevalent theme of bravery in Kusaa clan appellations, with the ancestors being depicted as fearless and skillful hunters who faced dangerous challenges with courage and prowess. Below is the Kpataris fixed clan appellation.

#### 4.2.5 Theme of hospitality

Kpaligindi fixed clan appellation

Aset Agiku’a

'Mr. Set Agikua’a

*kpalvg baa wom*

dawada plenty suffice

<i>Wina'am sa'am Zuod</i>	God destroyed friendship
<i>4 Pesig pɔvɔr da' yv'vɔr</i>	denies stomach to buy a name
<i>gbɛɛnd kɔm tɛn'ɛd mɔn</i>	sleeps hunger hopes of stirring tuo-zaafi
<i>6 kis baa ta'ab nva</i>	forbid a dog alongside a fowl
<i>zv'umbɛn sa'am kuom</i>	residue of dawadawa spoil water
<i>kpɔlpɔnweɛg sa'am zɛɛnd</i>	lack of dawadawa spoils soup'

Hospitality is a significant theme within Kusaa clan appellations, as evidenced in the Kpaligindim, Kaad, Wiid, Sapielis, and other Kusaa clan appellations. The line 4 of Kpaligindim appellation, 'sacrifice stomach to buy a name' reflects the past hospitality of the people. To sacrifice one's own pleasures for the sake of accomplishing something. That is the act of denying one's own needs to cater for the well-being of others. In the past, Kusaa society prioritized the welfare of human beings above all else. Their love for humanity extended beyond familial ties to strangers and visitors who may not be related to them. Visitors were offered refreshments even when the hosting family had limited food supplies. Providing food to a stranger when the family has insufficient provisions symbolized sacrificing the family's own comfort for the well-being of the visitor.

Similarly, *bvɔr* represents a room or space where food supplies are stored for daily family use in a typical Kusaa setting. The line, 'clear a barn to prepare for a stranger' in the Kaad appellation implies giving the little one has to friends or guests. The line, 'only God may end friendship ties/ till God do us apart', in line 3 of the Sapielig clan appellation indicates their deep love and respect for people from diverse backgrounds. Expressions like these in the appellation highlight the theme of hospitality.

Women are to ensure that there is enough food for strangers who visit their families, while men rear farm animals to prepare delicious meals for guests. Even families with limited economic means make an effort to preserve food supplies for potential visitors. When a visitor or stranger arrives at a Kusaa family, they are typically served water mixed with flour commonly known as ‘millet flour’ before exchanging greetings. If the visitor plans to stay with the family, the man will then communicate with his wife using the phrase, 'stranger come here for your meal'.

Women, although very powerful across many cultures, have often been denigrated against in typical patriarchal systems which the Kusaa society is not an exception. As a result, there are instances where discrimination against women is reflected in certain Kusaa clan appellations, particularly in themes that provide guidance to men regarding successful marriages. The Kumboadim appellation, for instance, cautions men against certain types of women in marriage. Line 3 states, 'a nagging wife opens gate'. This proverb suggests that a nagging wife can cause rifts within the extended family and instigate fights, resulting to some family members withdrawing their support. The lexical item, ‘gam’ refers to a gate, and it symbolizes the unity that binds a family. Opening the gate implies breaking the bond between families, which undermines the love, care, and sacrifice for the entire family. Men are thus advised against marrying or yielding to the desires of such women in marriage.

#### 4.2.6 The theme of discrimination against women

Tensuŋ

*Asi'ekum Abani'ad*

'Mr. Si'ekum Abani'ad

*zəŋ vət tiak kum ye baəŋ malis*

took a living and exchanged for a dead for  
the delight in dirges

*3 kaal ligidi da' saŋkpana*

count money and bought skin rashes

*ye ebsv gmalis.*

for the delight in scratching

*pvr zan'as ku'om ka bɔɔd daam*

stomach rejects water while desiring a  
drink

*5 ansig viand belim pv'ab*

pluck leaves to beg women

*pv'abelimbe'ed dit di'and*

a profound woman beggar eats dirt

*zvm̄tita'ar kopa'al ga'ar*

a larger clitoris will not be put on a saddle

*nɔŋgbavŋgiug kvbilig zuur*

protruding mouth cannot move a mountain

*sia zabid kv delim guan*

waist in pains will not lean against

In the Tensuŋ appellation above, an extract sheds light on gender discrimination within marriage in the lines, 'pluck leaves to beg women' and 'a profound beggar of women eats dirt' respectively. Line 5, refers to a time that men wore animal skins while women wore leaves. Men used to pluck leaves for their wives as demonstration of love. However, line 6 counters the idea presented in line 5, condemning the act of begging women. The perception in line 6 is that to over beg a woman leads to a disastrous outcome on the part of the man. Additionally, line 7, 'a larger clitoris will not or cannot be put on a saddle'. This statement signifies that there are distinct roles for men and women in society. Clitoris represents femininity, while the tip of the penis represents masculinity. Horses were commonly used as means of transportation, with young men riding them to carry

out errands or were reserved for wealthy individuals or they were used during battles. The fear of potential conflicts and the need for security often led members of the same clan or lineage to live in separate communities. 'Saddle', metaphorically represents a horse and the statement implies that a woman of great importance will not or cannot ride a horse.

Further to this, the preparation of dawadawa, an ingredient produced in the northern region of Ghana, symbolizes the duties of women in the Tensuŋ and Ninkɔ'ɔg clans. The saying 'a larger tip of the penis will not prepare dawadawa', implies that esteemed men will not or cannot engage in food preparation. In this context, the process of dawadawa preparation represents all activities traditionally assigned to women.

These discussions highlight the theme of gender discrimination against women in certain fixed Kusaa clan appellations, where women's roles are sometimes diminished or negatively portrayed. It is important to recognize and address these discriminatory attitudes to foster equality and inclusivity within the community.

### **4.3 Common Literary Devices in Fixed Kusaa Clan Appellations**

Literary devices are aesthetic features used to organize a work of literature for an intended effect. A literary text often attracts readers' or listeners' attention because of the literary devices employed in it. Sarnotey (2012) states, 'the ability of anyone to understand and appreciate a literary text depends largely on the understanding of terminologies associated with that text'. (p.42). He identifies devices such as idiophones, symbolism, repetition, parallelism, metaphor, hyperbole, and apostrophe in *Kɔntɔmbɔɔr* songs. Kusaa clan appellations are not without literary devices. Almost all the Kusaa clan appellations

captured in this study, have literary devices. The focus however, centers on the common literary devices in these appellations. Some of these literary devices include:

### 4.3.1 Parallelism

Parallelism concerns the repetition of words, phrases or sentences that have the same grammatical structures or that restates a similar idea. Parallelism in literature may occur when successive lines show similarities in sense, grammatical structures or contradictions. Saanchi (1992:81) mentions three types of parallelism such as synonymous parallelism, syntactical parallelism and antithetical parallelism. The three cases of parallelism are common in fixed Kusaa clan appellations.

#### 4.3.1.1 Synonymous parallelism

Synonymous parallelism is a type of parallelism that occurs when two or more lines in series are similar in meaning. An extract of the Gban clan appellation below depicts a synonymous parallelism:

*Tv'usna'am kɔn bie mɔɔg* meets a chief on the path and does not give  
way

*Nwɛ'pirig nie Na'ab* blows up *pirig* (sound produce with fingers) to wake  
a chief

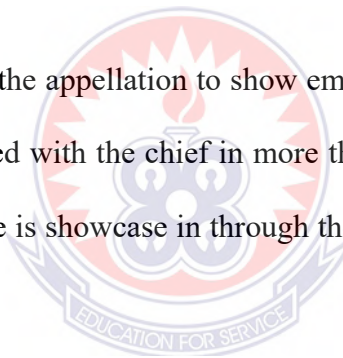
*Kɔn kuon na'ab ka bɔbir* will not weed for a chief since it is an  
imposition

5 *Kɔn gɛɛm na'am ka taana* will not respect the chief since that hurts

The above lines are synonymous by virtue of the fact that they all meant disregard towards an authority, the chief who supposed to be adored. The subject positions in the four lines are omitted, making each of the lines elliptic sentence. The first line is about

someone who meets a chief on a path and refuses to allow the chief to pass before him or she can also pass. This is a show of disrespect towards the authority of the chief. In the second line, the addressee wakes a chief from sleep. Sleep is an indication that one is tired and needs rest. To wake someone from sleep means to deny him of rest. This is also a disrespect towards the chief. In the third line, the addressee refuses to weed the land of the chief. The extract conveys the idea that the addressee will not weed for the chief. In line 4, the addressee also refuses to worship the chief as an indication of not recognizing the superiority of the chief. The justification that the above lines are synonymously parallel is based on the fact that all the lines convey the common idea which is disrespect towards a chief.

This parallelism is used in the appellation to show emphasis, thereby, revealing that the addressee strongly disagreed with the chief in more than one situation. Add to this, the persistence of the addressee is showcase in through the emphasis. Also, it improves the melody of the appellation.



#### **4.3.1.2 Syntactical parallelism**

Syntactical parallelism is the type of parallelism results when there is repetition of parts of grammatical structures in successive or corresponding lines. Thus, it concerns with similarities in the syntax of words in a group of lines in a poem. Syntactical parallelism manifests in most fixed Kusaa clan appellations. Below is an extract from the Kpataris appellation which manifests syntactical parallelism:

<i>sv'vbi'a lebidne ziim</i>	a nasty knife returns with blood
<i>kpambi'a lebidne pvt</i>	a nasty arrow returns with entrails

Both lines in the extract (Kusaal) began with a noun and an adjective. In Kusaal, nouns and adjectives are joined together. Hence, ‘a nasty knife’ and *kpambi’a* ‘a nasty arrow’. The predicates of both lines are similar ‘returns with’ while the object positions in both lines are occupied by the nouns (blood and entrails). The repetition of *lebidne*, ‘returns with’ in the above lines make them syntactically parallel.

This kind of parallelism is used in the appellation for the purpose of differentiation. Thus, it differentiates the use of the knife and the arrow in hunting. It further indicates that both tools are always used since the hunter kills wild animals in every expedition.

#### 4.3.1.3 Antithetical parallelism

Antithetical Parallelism is a type of parallelism that occurs in a literary work when successive lines or verses contradict or oppose each other in meaning. Antithetical parallelism may go beyond two lines or verses. The Gum clan appellation contains an antithetical parallelism in the successive lines below:

<i>zambaad di'e pɛŋ</i>	fish occupies plate
<i>ma'anzut kɔ'ɔŋ du'a</i>	tail-ends of okro lacked space

In the example above, *zambaad* ‘fish’ in the first line occupied the plate and *ma'anzut* ‘tail-ends of okro’ lacked space. The fish is a more valuable ingredient in catering as compared to the tail-ends of okro. Kusaas often throw tail-ends of okro away. However, it may be used when there is scarcity of ingredients. Thus, it is of less value as compared to fish which is needed daily. As such, when containers for keeping ingredients are not sufficient, the few ones available will be used to keep fish instead of tail-ends of okro.



The two successive lines can be reworded as:

The valuable item (fish) has occupied space

There is no more space for the less valued item (tail-ends of okro).

The extract here is drawn from Gum appellation, it implies that we treat valuable assets with greater care and treat things of less value with little care. The lines confute each other in the sense that the first one deals with something very useful and there is space that it occupies whereas the second deals with something that is of less value and there is no space to contain it. The lines are therefore antithetically parallel by reason of the contradictory thoughts they convey. This parallelism improves the musical quality of the appellation.

#### 4.3.2 Personification

Kusaa clan appellations also have instances of personifications. Personification is a stylistic devices where non-human characters are presented in a literary text as if they were humans. Agyekum (2007) elucidates that the composers of appellations cleverly make the non-humans behave and act like human beings by the use of certain verbs, actions, nouns and sometimes pronouns (p. 109). The following lines from Kaad clan appellation are instances of personification:

*Zinzaun tuo kpaam ko'ɔŋ laa*      a bat prepares oil but lacks a bowl

*Vulinvuul nye wiig ko'ɔŋ sia*      a wasp found a rope but lacks a waist

In the first line, 'a bat' is talked about as if it were a human being who knows how to prepare oil. Northern Ghana, and for that matter, Upper East where the Kusaas live has a lot of shea trees. This tree is known as *ta'ay* in Kusaal. In Dagbaani it is known as *ta'amel* or *ta'amele* and this is the origin of the town name, Tamale. Bat are often seen on top of

shea trees feeding on their fruits. The statement that the bat prepared oil but lacks a bowl is an ironical statement since bat do not prepare oil. This witty statement couples with the second line, a wasp found a rope and lacks a waist, suggest that, no one can have everything. *Vulinvuul*, ‘wasp’ is given a human attribute. A wasp found a rope but lacks a waist, alludes to ancient times when clothes were uncommon and people wear ropes only.

Even the ropes were sometimes not also available. A wasp has a very slim waist. The statement is a sarcasm which suggests that the slimmer nature of the waist of a wasp is tantamount to a lack of waist. In the Kusaa history, there was a time when clothes were uncommon such that the men put on animal skins and women wear leaves. Materials made from cotton or silk were owned by the rich class. The poorest people do not have access to animal skins. These people used to wear only ropes on their waist. The wasp then found a rope (a treasure) and unfortunately lacks a befitting waist for it. The use of ‘bat’ and ‘wasp’ in the manner of an allegory makes it possible to avoid personal names that have the potential of incurring wrath and causing conflict. The extract further conveys the idea that no one can satisfy all his or her needs.

### 4.3.3 Allusion

An allusion is a statement which makes references to an event, a person or anything in the past. An allusion provides evidence to authenticate contemporary issues. With the use of allusions, historical trends are often revealed. According to Agyekum (2007: 134), an allusion is a figure of speech that makes a brief and casual indirect reference to a historical event, a person, object, or action. An example of an allusion is:

Anabid Agbimfum      *Mr. Nabid Agbinfum*

The line above is an extract from the Bunduur Nabidib appellation. The Nabidib is a cluster. Cluster clans have similar appellations, similar funeral rites performances, has similar deities and believed to have a common great grandfather. The paternal genealogy is considered in the identification of clans in the Kusaa setting. *Gbimfuma* (bare or naked) is found in the various Nabidib appellations. Nakedness alludes to the period when clothes were rare and some use animal skins and leaves. As a result, people put on clothes that were not decent enough to cover their nudity. An extract from the Na'aram appellation below is also an allusion. This literary device in the appellation helps to link the past with the present since what happened in the past is recounted in the present.

*ziem kuom bvd zom* belittled water and mix it with flour.

This extract makes reference to a hunting expedition where the Na'aram ancestors poured the little flour they had into a well because the flour was not plenty and each of them was thirsty. They were surprised to realize that, upon pouring all their flour into the well, it did not turn into *zomkuom*, 'a mixture of millet flour and water.' This allusion recounts the ignorance of the hunters who thought it was possible to prepare their drink mixing flour with water in a shallow well and later got disappointed. The effect of the appellation is that it recounts the life style and the philosophies of the clan.

#### 4.3.4 Paradox

A paradox is a statement that seems unreasonable at the first thought and proves sensible on a second thought. The paradox below is an extract from the Gum fixed clan appellation:

*Sunkpin na'al bam* groundnut stalks enrich others

In the above line, *Sunƙpin*, ‘groundnut stalks’ are the stems and leaves of groundnut plants. *Na’al* suggest a situation where someone is honored or treated like a chief. It can equally mean ‘to enrich’. ‘Bam’, in Kusaal means others. The statement can be interpreted as ‘groundnut stalks favored others.’ This implies that the stalks of groundnut grown by someone becomes a blessing to someone else. The absurdity of the statement is based on the question, why should the groundnut stalks become useful to someone else instead of the groundnut farmer? On a second thought, it is deduced that the groundnut stalks are often thrown away by the groundnut farmers who do not rear animals. Livestock keepers who do not grow groundnut rather use the stalks as fodder for their animals. The owners of the livestock will then become rich since animals that are well fed increase in size or multiply rapidly. This paradox showcases the cleverness of Gum clan who reared their life stock in such a simple style which was less costly.

#### 4.3.5 Apostrophe

An apostrophe refers to the situation where a speaker addresses inanimate objects, the dead, spirits or things in abstract as if they are physically present. In the Tensuŋ appellation, the line that bears an apostrophe goes as:

*pɔɔr zan ’as ku ’om ka bɔɔd daam*      stomach rejects water while  
desires a drink

*Pɔɔr*, ‘stomach’ is addressed as if it were a human being that can reject and prefer a drink. This line shows a case of a synecdoche since the stomach symbolizes a human being who got fed up with water while desires a drink. The apostrophe conveys the sense that taking drinks leads to addiction. It equally implies that some people drink because of

circumstances beyond their control. Further, the implication is that one should exercise patience so as not to judge others without understanding their situations.

#### 4.3.6 Synecdoche

Synecdoche is a literary device in which part of something is used in place of the whole thing *as in,* 'a larger clitoris will not be put on a saddle'

The extract is drawn from the Tensuŋ appellation. In this case *zom*, 'a clitoris' is part of the female reproductive organ and has been used to represent a woman. Saddle is a metonymy because it represents a horse in this context. The statement therefore, means a woman cannot ride a horse. Riding a horse suggests taking part in war. Women do not take part in war and it is equally an abomination to kill a woman during war. *Zom-tita'ar kopa'al ga'ar*, a larger clitoris will not be placed on a saddle, *zom*, 'clitoris' is a noun and *tita'ar*, 'larger' is an adjective. Following, the orthography of the language, clitoris and larger joins as one word. Hence, *zom-tita'ar*, implies a larger clitoris. The adjective, larger further indicates that the issue is not about any woman at all, but a great or a virtuous woman. In a nutshell, the synecdoche, *Zom-tita'ar kom pa'al ga'ar*, means no matter the greatness of a woman, she will not go to war or will not assume all responsibilities of a man. The extract reveals the philosophy of the Tensuŋ about the females in the society. This is use to draw the attention of women to submit to their husbands for peace to prevail in their marital homes.

#### 4.3.7 Metaphor

A metaphor is a figure of speech that compares two dissimilar things directly. In a metaphor, there are no connectives. Umar (2014) states that a metaphor is a figure of

speech that makes comparison between two things that basically are not similar. The two lines below are drawn from the Alimbiis appellation:

<i>dunduud deŋ kɔlig</i>	‘cobras become first occupants of a river
<i>pɔnna nya’a vuud</i>	toads ceased noise’

In the first line, *dunduud*, ‘cobras’ are poisonous snakes that are scary to other animals. The presence of cobras at a particular place usually posed a threat to the lives of other creatures, especially toads which they normally prey on. *Dunduud deŋ kɔlim*, ‘cobras occupied a river’, is a direct comparison where the Alimbiis equate their clan to cobras. That is, they identify themselves as powerful people and their enemies are as feeble as *pɔnna* ‘toads’, as mentioned in the second line. *Pɔnna nya’a vuud* ‘Toads maintain silence’, emphasizes the fact that the toads are afraid at the presence of the cobras. Both lines are metaphors. In the first line, cobras represent the Alimbiis clan and toads represents another group of people who are the enemies of the Alimbiis. These comparisons reveal cases of metaphor in both lines since human beings are compared to cobras and toads to reflect ‘strength’ and ‘weaknesses’ in each case. These metaphoric expressions recount the bravery of the Alimbiis ancestors,

#### 4.3.8 Aphorism

An aphorism is a short phrase that presents an apt idea. Aphorisms in a literary work reveals the wisdom or the imaginative prowess of characters. These are like proverbs but proverbs are usually witty while aphorisms are not. In the Gum appellation, we found the aphorism below:

*Ba liasidne si’anr ka ba pv liasid yire* ‘they propose to the bush not the home’

*Ba*, ‘they’, refers to society. *Ba liasidne si’anr ka ba pv liasid yirɛ*. ‘They propose to the bush not the home’. The Kusaa society like most societies in Northern Ghana, are cultured in the belief that some people in the societies are witches or juju specialists who can use their powers to hurt their enemies. The statement therefore, teaches evil doers who may want to harm their family members not to do so. That is, hunting is done at the bush where there are wild animals. It is not done at home where there are human beings. In concise terms, the statement meant that people should kill wild animals instead of other human beings. The aphorism indicates how the Gum valued their people and will not like to inflict harm on anyone of them.

#### 4.3.9 Proverbs

A proverb is a witty and short statement mostly used to present a moral lesson. There are two features that differentiate a proverb from a maxim, an adage or an aphorism. Wittiness is one of these features. The witty nature of proverbs beautifies speech. Achebe (1958), remarks that proverbs are the palm oil with which words are eaten. The statement implies that the presence of proverbs in a speech normally makes it pleasant or appealing to the hearers. Secondly, proverbs are often used to present ideas in an indirect manner. Proverbial language is usually not as plain as that of maxims, adages and aphorisms. Tempene Nabidib appellation contains the proverb, *Tiwan nam gbɛl* ‘a bearing tree still slants’

*tiwan nam gbɛl* ‘the bearing tree still slants’

A tree that bears edible fruits serves as place for refreshment and when such a tree falls, that marks the end of the refreshment it supplies. In the proverb above, *tiwan nam gbɛl*, ‘a bearing tree still slants’ means that there is a sign that the tree will fall but it has not

yet fallen. *Gbel*, ‘slants’, is the particular word which suggests that the tree is about to fall down. The proverb further contains the sense that the benefits of the tree is still available once it has not fallen completely. The tree refers to the *Tempaan Nabidib*. It is also a metaphorical representation. The proverb reflects the strength and unity of the people.

#### 4.3.10 Euphemism

A euphemism is a figure of speech whereby an unpleasant statement is made pleasant for an intended purpose.

*Pie laa welig kpiinr*      ‘wash a bowl and terminate kinship’

The above euphemism is taken from the *Volgun* appellation. The clause, *pie laa*, ‘wash a bowl’ connotes food preparation. *Welig Kpiinr*, ‘terminate kinship’ means to denounce one’s relationship with family members. In effect, *pie laa welig kpiinr*, indicates unfriendly behavior put up by someone who has food. However, it sounds awkward to tell a person that he or she is greedy. The euphemism, *pie laa welig kpiinr* is therefore used to avoid stating that someone is greedy whenever she\ he prepares or has food.

#### 4.3.11 Piling

Piling is a kind of repetition whereby an idea which ends a phrase or sentence recurs in the subsequent line/s. This continues till the performance ends. According to Agyekum (2013), piling is one way in which the fullness of a performance can be achieved by piling or compiling one detail or idea to another so that the whole performance builds up to a climax. An example of piling is found in *Bunduur Nabidib* appellation below:

*Awief Akanya’ar*              ‘Mr. Wief Akanya’ar

*Akanya’ar Biensubid*      Mr. Kanya’ar Biensubid’



The two lines above are personal names. *Akanya'ar* ends the first line; due to the piling process, the same noun, *Akanya'ar* is repeated in the second line. As a result of piling, the second line above presents an idea which gives more information about the first line. This piling improves the musical quality of the appellation.

#### 4.3.12 Anaphora

Anaphora is a device marked by the recurrence of the same word or phrase in successive lines. *Nyan* clan appellation manifests a case of this in the lines below:

*Nyan* fixed clan appellation

<i>gat ka ba la'ad</i>	‘passing by and they laugh
<i>lebid ka ba kum</i>	returns and they weep’

In the lines above, ‘*ka*’ and ‘*ba*’, are repeated in both cases. Anaphora is often created for emphasizes. The anaphora reveals what people do when someone wants to venture into something new or unfamiliar in the society. There are always some society members who will criticize and mock at such people. However, when such people persist enough to achieve their goals the people who mock at them will turn to envy their success to the extent that some may cry or become nervous. They cry because the people they were yearning to see their failures and used them as reference point for others to see how unreasonable/useless they are, rather emerged with enviable flying colors.

#### 4.3.13 Alliteration

Alliteration refers to the repetition of the same consonant sounds at the beginning of successive words in a line. *Gban* appellation shows an alliteration in line 4 below:

<i>Kon kuon na'am ka bobir</i>	will not weed for a chief because
	it is an imposition

The alliteration is shown by the repetition of /k/ at the beginning of the clause, *Kvn kuon*, ‘will not weed’. An alliteration is a sound device and this makes the extract sounds musical.

#### 4.3.14 Assonance

An assonance is the realization of the same vowel sounds in successive words within a line. Line 3 of Kpaligindim appellation depicts an assonance:

*Wina'am sa'am zuod*      God destroy friendship

The realization of /a/ sound in the clause, *Wina'am*, ‘God’ and *sa'am*, ‘destroy/ends’ is a case of assonance. This sets/ improves the musical tone in the extract.

#### 4.3.15 Metonymy

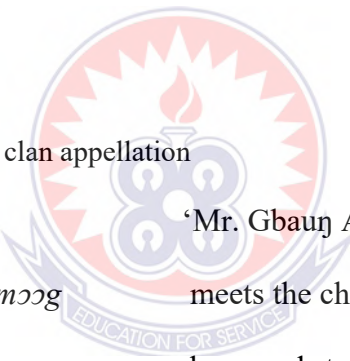
Metonymy is a stylistic feature where references are made to things by representing them with other things that are closely associated with them. Below are some examples:

*pie laa welig kpiinr*                      wash a bowl and terminate kinship  
*zvm tita 'ar kom pa'al ga'ar*      a large clitoris will not be put on a saddle

In line 1 of *Avɔlgvn* appellation below, ‘a bowl’ symbolizes food, where the whole statement refers to someone being greedy when he or she has food. The next line is an extract from Tensuɔ appellation. *Zvm tita 'ar kom pa'al ga'ar*, ‘a larger clitoris will not be put on a saddle’ saddle in this context refers to a horse. The statement therefore means, a great woman will not ride a horse or go to war. These instances reveal the clever use of language in a way that the layman may not understand except people who are cultured in their languages.

#### 4.3.16 Refrain

A refrain is a chorus or an interjection that usually mark the end of stanzas or lines in an oral performance. Agyekum (2013) opines that a refrain is a group of words, phrases or lines that are normally repeated at the end of the stanza of a poem or song. Umar (2014: 71) is of the view that a refrain is a group of words, phrases or lines that are repeated at intervals in a song and are normally found at the end of stanzas. Refrains in Kusaa appellations can be short songs composed by a performer at the performance or interjections at the end of lines. Among the interjections used alongside Kusaa appellations are, *yaaa ayiwoo, ahooh, awooo, aah, ayiwoo, abaa, eee, hee, eyaa, mmmh*. A bard may use an extract of the Gban clan appellation below with the above interjections as follows:

	
Gban fixed clan appellation	
<i>Agbauŋ Asugen'ɛr</i>	‘Mr. Gbauŋ Asuger
<i>tv'ʋs na'ab kɔn bie mɔɔg</i>	meets the chief and does not veer to bush
<i>nwe' pirig nie na'ab</i>	he sounds to wake the chief
<i>kɔn kuon na'ab ka bɔbir</i>	will not weed for a chief since that is an imposition
5 <i>kɔn gɛɛm na'am ka taana</i>	he will not worship the chief since it hurts
<i>zuge'esuŋ narne bɔbid</i>	a nice a hair-cut deserves decent dressing'

LS: *Agbauŋ Asugen'ɛr*

CH: *Awooo*

LS: *Tv'ʋs na'am kɔn bie mɔɔg*

CH: *Laah ahoou*

LS: *Nwε' pirig nie na'aba*

CH: *Abaah*

LS: *Kvn kuon na'ab ka bɔbir biigaa*

CH: *Ayiwoo abaa*

In most situations performers of the appellations perform just an extract instead of the full versions of the fixed clan appellations. Such people may do so because they do not remember the full versions of the appellations. In the example given above, 'LS', is the lead singer and 'CH' is the chorus or refrain (Sarnotey, 2012). The interjections make the lines apparent in the fixed Kusaa clan appellations and also improve the musical quality of the appellations.

#### 4.3.17 Repetition

Repetition is the recurrence of words, phrases, clauses or sentences at any part of a text. Saanchi (1992) maintains that repetition may take the form of words in the same line, words in different lines, an entire line or part thereof within one stanza, and a whole stanza in the text. All these types of repetitions are possible in Kusaa clan appellations. An extract of the Na'aram clan appellation manifests a case of repetition:

<i>Tannauk zim wuu kɔliga</i>	a mortar trench is as the size of a river
<i>6 Tampvɔr zim wɔv zuor</i>	a midden is as the size of a mountain

In the example above, *zim wuu* which is part of line 5 is repeated in line 6. This is used to show emphasis in the appellation.

Vool Gam fixed clan appellation

<i>Azi'ebauŋ da' kɔm</i>	'Mr. Ziebaung bought death
<i>ninkvɔd pɔ'a li'ad</i>	a murder's proposition to a woman
<i>ligidi kɔlvɔg kɔn yɛɛg</i>	a bag of money would not be removed
<i>na'am gbauŋ kɔn zi'in</i>	a chieftain-skin would not be sat
<i>5 kɔt gam kɔn yɔ'ɔg</i>	a metal gate would not be opened'

The lines 3, 4 & 5 show repetition in the word, *kɔn*. This triggers the repetition. It cause a feeling of music in the lines/the appellation. Also, it served as emphasize within the appellation.

#### 4.3.18 Maxim

A maxim is a statement of fact someone has discovered about an aspect of life. This is similar to proverbs. Wittiness differentiates maxims from proverbs. One of the futures of a proverb is its witty nature.

Line 7 of Kaad appellation is a maxim, 'remains silence turns dumb'. This maxim suggests that in a society one must cultivate the habit of expressing his or her views else society will demean those who do not express themselves in certain situations. The maxim further highlights that, failure to fight for one's right is an abnormality.

#### 4.3.19 Archaism

Archaism is the used of old fashioned words. The meanings of these words are usually no longer clear because they are replaced with new words in contemporary discourse.

The following archaic words are found in Gban clan appellation:

<i>taana</i>	painful experience
<i>bɔbir</i>	oppression

*gεεm*                      reverence

Tempaan Nabidib appellation has these archaic words:

*gadug*                      a typical fish species

*bara*                        to get furious

*tiwan*                      bearing tree

Alimbiis appellation also has these archaic words

*alim*                        a typical grasshopper

*gvngbaar*                slave (meaning is unclear)

*kank*                      a typical grass

Some of the archaic words that are no longer used in the Kusaal are used in other mabia languages. Some archaic words in Kusaal also have meanings that are slightly different from their meaning in other mabia languages. For example, *gbal/gbale* refers to the grave of someone who died through lightning, wild animal or any unnatural death that requires the corpse to be buried in the bush or valley. Among the Dagbamba, the *gbale* may refer to the ordinary gravel. The presence of the archaic words in the fixed Kusaa clan appellations shows the changes that the language undergoes. The changes may be as a result of loan words, inter-marriages, cohabitation among others. Knowledge of these words reveals how languages are related.

#### 4.3.20 Irony

An irony is a stylistic device where the opposite of a statement is intended. This is one of the predominant literary devices in Kusaa clan appellations. ‘Opens mouth and lacks what to say’, is an ironical statement since the speaker intends to convey the idea that anyone

can speak or express his or herself. The persona does not believe that people can find it difficult to express themselves in certain situations.

#### 4.3.21 Simile

A simile is a literary device which involves the comparison of things using the words ‘as’, ‘like’, and ‘resemble’. In a simile, the comparison is done between things that do not share common relation. The following lines in the Na’aram appellation show a case of simile

*tannauk zim wuu kɔlig*     a mortar trench is as the size of a river

*tampvɔr zim wɔv zuor*     a midden is as the size of a mountain

In the first lines, *tannauk*, ‘a mortar trench’ as big and its sizes is compared to that of a river. The use of *wɔv*, ‘as’ indicates the presence of a simile in this line. Similarly, *tampvɔr*, a midden is compared to a mountain in the second line, the trigger of the simile is *wɔv*, ‘as.’ The effect of the simile in the extract is that a synonymous parallelism is created.

#### 4.4 Summary

This chapter analysis the scheme/form, themes and literary devices of fixed Kusaa clan appellations with the view of the structuralist theory, the social constructionist theory and general rules pertaining to the appreciation of a work of literature. On the scheme/ form of the appellations, 5 of the 24 appellations collected are discussed in details. 1 or more appellations were used in the discussing of the themes and literary devices. 6 themes and 21 literary devices are examined. The historical background of the people, the effects of the literary devices on the appellations as well as interjections are reveal in the course of

the analysis. With the theories used, the analyses are done objectively such that the contextual or historical knowledge of the appellations were not the main focus but rather the form/ structure, the themes, literary devices and their effects in the appellations. The chapter ends with a summary.





## CHAPTER 5

### SUMMARY, FINDINGS, CONCLUSIONS AND RECOMMENDATIONS

#### 5.0 Introduction

This chapter marks the conclusion of the thesis and it entails the summary of the research, the findings obtained and conclusions. The researcher's recommendations are also presented in the chapter. The main aim of the chapter is to state briefly what has been done, the steps involved and the end result of all that concerns the thesis.

#### 5.1 Summary

This section of the chapter summarizes what has been done in each of the five chapters of the thesis. Chapter one serves as a general introduction to the thesis, providing background information on the topic. It explores the Kusaa community, including their clan system, taboos, religious life, issues regarding funerals and economic activities. Within the chapter also, are outlines of the research questions, the purpose and the problem statement of the study.

Chapter two, focuses on relevant literature related to the thesis. The discussion revolves around appellations as a work of oral literature, appellation as part of oral poetry, the concept of appellations and the type of appellations. The scope of this chapter equally covers the concept of structure, themes, and literary devices. Additionally, this chapter delves into the reviews of the social constructivist and the structuralist theories as the guiding frameworks for the study.

Chapter three concerns the methodology employed in the research. It explains the research design, the research site, the sampling techniques employed, the researcher's

way of getting the participants and the sources of the data. The chapter also discusses the instruments used in the data collection, presents a brief statement of the data analyses and the validity of the methodology.

Chapter four presents and analyses the gathered data. The prime focus concerns the scheme/form of the fixed Kusaa clan appellations, recurrent themes and common literary devices found within these appellations. After the above is the chapter five, serving as the final chapter of the thesis and of course, provides a summary of the entire study. It includes the findings, conclusions and recommendations derived from the research. The aim is to equip other researchers working on a similar topic with an understanding of the scope and outcomes of the study.

## **5.2 Findings**

The findings of the study center on the objective of the research. As a result, knowledge about the structure, the literary devices and themes of the Kusaa clan appellations, specifically, the fixed clan appellations showcase in the thesis. Research on the fixed clan appellations showed that the structures of the appellations can possibly be put into beginning, middle and final parts. The beginnings are mostly made of personal names while the middles and finals are made of praise words in the form of sentences, clauses or phrases.

In continuance of the findings, the appellations discussed cover a wide range of insights that contributed to a deeper understanding of the prevailing themes in the appellations such as hospitality, smartness, love, hard work, trust, gender difference, among others. These themes serve as ‘syllabuses’, for the people to obtain moral lessons worthy for

living. However, there are folk in the society that doubts the position of appellation in this global world. These, to the best of my knowledge, need enlightenment on the values of culture as a whole in order to appreciate own culture.

The common literary devices in the appellations depict the people's cleverness in using the language. Kusaa society believe that, 'language makes and unmakes', meaning language is used to bless and equally used to invoke curses on people. Through language people make friends and also used language to keep friends off. The literary devices primarily, are used to make statements that might have sounded offensive to the hearers rather pleasant. For instance, the Saadabɔɔd fixed clan appellation below is used to warn against risky behaviors and also recounts the bravery of their forefathers. The line 1 euphemistically states that the one who lacks advice rides an antelope. Literally, the statement implies that only foolish individuals engage themselves in perilous activities.

Saadabɔɔd fixed clan appellation

*kɔ'ɔŋ sa'al ban'ad kɔɔg* 'one who lacks advice rides an antelope  
*wabdakvɔdib* the family of male elephant killers'

The literary devices in the appellations indicate the people's delight in aesthetic use of language. With the belief that friends are indispensable in one's life, the Kusaa society use the literary devices to sound less offensive and more persuasive in their communication. Hence, the use of the appellations to praise or console the broken hearted (a bereaved family). These are the effects of the literary devices in the appellations. Conversely, the literary devices are used in times of rebuking or sounding warnings in an indirect manner.

Grossly, the findings on this thesis are that the form of the fixed Kusaa clan appellations consist of different sections, the themes found in the appellations reflect the Kusaa philosophy about life and relationship with their immediate neighbors. Literary devices in the appellations are reflections of the Kusaa respect for the human dignity and realization of the power of language.

### **5.3 Conclusion**

In conclusion, the study highlights that the scheme/form of Kusaa clan appellations analyzed in this thesis, exhibits a distinct organization with beginning, middle, and concluding parts. These appellations serve as narratives that convey information about the ancestors of the people. The prominent use of fixed clan appellations at events like festivals and funerals emphasize the shared identity and unity among the Kusaa community. By invoking the appellations, the people are reminded of their common heritage and not only encouraged to unite for a common purpose but equally consider it a clarion call to rise and bear the burdens of their siblings or kinsmen. In the Kusaa tradition, the appellations are messages that can be sent to the spiritual world for the ancestors and gods to come to the aid of the living.

The study underscores the important role that Kusaa clan appellations play in fostering a sense of collective identity and promoting unity within the community. The fixed clan appellations are inherited from the founding fathers and each clan has one fixed clan appellation. Themes of the fixed clan appellations aligns with the means for survival such as farming and hunting, good moral values such as love, hospitality, courage, patience, endurance, self-esteem, ignorance and smartness. The literary devices used in the appellations made them extra-ordinary such that laypeople may not easily decipher their

meanings unless they are assisted. Areas of concern in the lives of people addressed in the themes of the appellations are of grave importance in any society that yearns for peace and development.

#### **5.4 Recommendations**

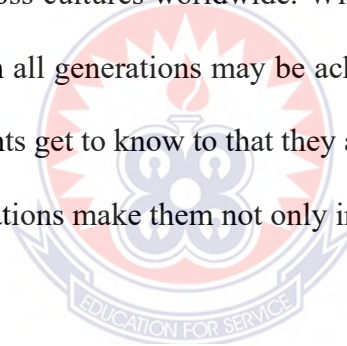
The recommendations provided in the research are valuable for future studies and considerations. Conducting similar research on Kusaa appellations in Burkina Faso and Togo will contribute to a comprehensive understanding of the topic within the broader context of the Kusaa community. Additionally, exploring appellations across the Mabia language family will offer insights into the similarities and differences in this linguistic group.

I recommend the study of appellations to researchers on genealogy. The ‘family tree’ or the background of families can be studied through appellations and totem objects or animals. This will enhance a better understanding of peoples’ origins. Another intriguing area of research suggested is the study of interjections across different languages worldwide. Investigating interjections such as *yaaa yeee*, *eeeyaaa*, *aah*, *ayiwoo yaayeee*, *eeyaaah*, *heee*, in Mabia languages could reveal commonalities and variations in the use of interjections within the language family. The interjections have meanings which faded off with the passage of time and would take research to ascertain their original meanings and the cultural groups that used or use them. For instance, *hoo*, in Kusaal means, ‘vanish/get away’, but in recent time, the meaning is no longer known.

The research indicates that interjections depends on the language family. Comparisons with East African languages, as indicated in Finnegan (2012), would provide further

insights into the cross-cultural aspects of interjections. Additionally, the research highlights the place of the appellations in promoting polite language and expressions. Investigating the role of appellations in teaching politeness in communication can contribute to fostering harmony and peaceful interactions in various social contexts, including workplaces, families, schools, and politics. Recognizing the significance of polite language can help mitigate conflicts and enhance interpersonal relationships.

To conclude, the recommendations highlight on the need for similar research in Burkina Faso and Togo, in other Mabilia language groups. Also, the researcher recommends studies of interjections across various languages with the view that these interjections could reveal relationship ties across cultures worldwide. With this knowledge, peace which is ‘the most pursued’ through all generations may be achieved to some level when people across nations and continents get to know to that they all originated from the same roots. Appreciation of the appellations make them not only interesting but also meaningful.



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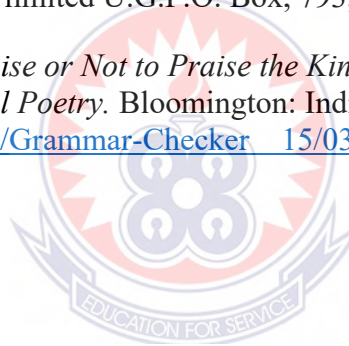


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## APPENDICES

### Appendix A

#### List of figures

Fig. 1.1 Map of Kusaug and neighbouring communities

Fig. 1.2 Author's illustration of name, title and appellation

Fig. 3.1 Table indicating the distribution of respondents in the interviews.



## APPENDIX B

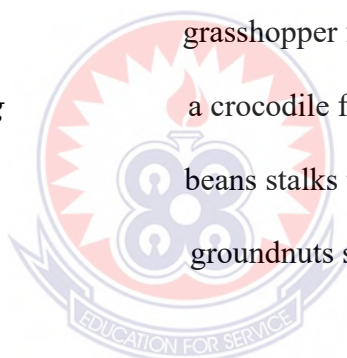
### DATA

#### KUSAA CLANS AND THEIR RESPECTIVE FIXED APPELLATIONS

(These are the 24 fixed Kusaa clan appellations collected and appreciated in the study)

#### 1. Gier

<i>Agier Akvmbok</i>	Mr. Gier, the unpredictable
<i>Awa'ad Akuokudug</i>	Mr. Wad Akuokudug
<i>AgilimAla'ammu'ad</i>	Mr. Gilim Alammuad
<i>sunsom lii pabig</i>	grasshopper fell and gets overwhelmed
<i>5 bandaaug lii nyelig</i>	a crocodile fell and melted
<i>Benkpin na'ayiig</i>	beans stalks thief
<i>Sunjpin na'al bam</i>	groundnuts stalks enrich others



#### 2. Za'anjalis

<i>Aza'am Baabɔlig</i>	'Mr. Zam Baabɔlig
<i>Aki'em Baayu'</i>	Mr. KiemBaayua
<i>Aziid Akulalig</i>	Mr. Ziid Akulalig
<i>Wina'am sa'am zuod</i>	God ruined friendship
5 <i>Pesig pɔvr da' yv'vr</i>	denies the stomach to buy a name'

#### 3. Kpataris

<i>Asv'vg Akpambi'er</i>	'Mr. Suog Akpambier
<i>Adiisib Anya'anjkaa</i>	Mr. Diisib Anyangkaa

<i>Sv'vbi'a lebidne ziim</i>	a naughty knife returns with blood
<i>Kpambi'a lebidne pot</i>	a naughty arrow returns with entrails
5 <i>tv'vs na'ab kum bie mɔɔg</i>	meets a chief and does not via to the bush
<i>zab-yeŋ nya'ad wvɔ saa</i>	a singular fight threatens like rain.'

#### 4. Gum

<i>Ayvm ayel</i>	For the sake of Ayuma
<i>Abuguryel</i>	for the sake of Abugur
3 <i>Asunmv'ar</i>	Mr. Sunmuar
<i>Zambaad di'e peŋ</i>	fish occupies plate
<i>ma'anzut kɔ'ɔŋ du'a</i>	tail-ends of okro lack space
<i>pie laa yidim</i>	wash bowl family
<i>zanl gɔbvg zanl diib</i>	handles left handles food
<i>Zaan wennig kv belim sigir</i>	bearing zaang tree would not beg wet season
<i>ki'ed vɔ'ɔd ka mɛɛd bvr</i>	prepares a farm while builds a barn
10 <i>li'ad pv'a ka mɛɛd dɔɔg</i>	woos a woman while builds a room
<i>kɔdiŋ piedne ka del kank</i>	partridge removes seeds sown while leans against (a type of grass)
<i>lia, lia, lia</i>	proposition, proposition, proposition
<i>ba liasidne si'anr ka bapv</i>	they propose in the bush
<i>liasid yire</i>	not at home.'

## 5. Gban

<i>Agbauŋ Asugen'er</i>	'Mr. <i>Gbauŋ Asugen'er</i>
<i>Tv'us na'am kɔn bie mɔɔg</i>	meets chief on the path and does not give way
<i>Nwe' pirigniena'ab</i>	blows up pirig (sound produce with fingers)
	To wake the chief
4 <i>Kɔn kuon na'ab ka bɔbir</i>	will not weed for a chief because it is an imposition
<i>Kɔn gɛem na'am ka taana</i>	will not worship the chief since it hurts
<i>Zuge'esuŋ narne bɔbid</i>	a nice a hair-cut deserves decent dressing'

## 6. Vɔɔl Gam

<i>Azi'ebauŋ da' kom</i>	'Mr. Ziebaung bought death
<i>Nin kuud pu'a li'ad</i>	a murder's proposition to a woman
<i>ligidi kɔlvɔg kɔn yeeg</i>	a bag of money would not be removed
<i>na'am gbauŋ kɔn zi'in</i>	a chieftain skin would not be sat
5 <i>kuɔt gam kɔn yɔ'ɔg</i>	a metal gate would not be opened'

## 7. Kaad

<i>Ayuud Atɔɔnd</i>	'Mr. Yuud Atɔɔnd
<i>yugudbia kɔ'ɔg lɔk</i>	a nasty hedgehog breaks the spears' shelf
<i>zuotuŋ kv ba'a</i>	a calabash plant on a mountain has no deeper roots
<i>zinzaun tuo kpaam kɔ'ɔŋ laa</i>	a bat prepares oil but lacks a bowl
5 <i>vulinvuul nye wiig kɔ'ɔŋ sia</i>	a wasp found a rope but lacks a waist
<i>ya'ae nɔɔr kɔ'ɔŋ yeɔlvɔg</i>	opens mouth and lacks what to say

*sin nɔɔr lieb gig* remain silent turns dumb  
*baae buvr mɔn saan* empties a barn and prepare for a stranger  
*sig kaaug lɛbis buvr* brings from distant farm to fill the barn'

### 8. Tensuŋ

*Asi'ekum Abani'ad* 'Mr. Si'ekum Abani'ad  
*zan vvt tiak kum ye baan malis* took a living and exchanged for a dead  
body for the delight in dirges  
*kaal ligidi da' sanjpana* count money and bought skin rashes  
*ye ebsog malis.* for the delight in scratching  
*puvr zan'as ku'om ka bɔɔd daam* stomach rejects water while desires a  
drink  
5 *ansig viand belim pv'ab* pluck leaves to beg women  
*pv'abelimbe'ed dit di'and* a profound woman beggar eats dirt  
*zomtita'ar kon pa'al ga'ar* a larger clitoris will not be put on a saddle  
*nɔŋgbavŋgiug kon bilig zuur* protruding mouth cannot move a mountain  
*sia zabid kv delim guan* waist in pains will not lean against  
thorn'

### 9. Zuos

*Amɔŋir Adabe'eg* 'Mr. Mɔŋir Adabe'eg  
*zuos ba'awiib* mountainous anchor a hunter  
*ko'ɔŋ saaug pig zɔvr* lacks broom and sweeps with a tail  
*ko'ɔŋ vugur mɔn kɔbir* lacks stirrer and stirs with a bone  
5 *ko'ɔŋ kpalvg gbi'en sɔɔnr* lacks dawadawa and fetches a liver'

### 10. Kpaligindim

<i>Aset Agiku'a</i>	'Mr. Set Agiku'a
<i>kpalvg baa wom</i>	dawada plenty suffice
<i>Wina'am sa'am Zuod</i>	God destroyed friendship
<i>Pesig pvr da' yv'vr</i>	denies stomach to buy a name
5 <i>gbεend kɔm tɛn'ed mɔn</i>	sleeps hunger hopes of stirring tuo-zaafi
<i>kis baa ta'abnva</i>	forbid a dog alongside a fowl
<i>zv'umben sa'am kuom</i>	residue of dawadawa spoil water
<i>kpalpvnwεeg sa'am zεend</i>	lack of dawadawa spoils soup'

### 11. Zumba'ar Nabidib

<i>Tambe'eug zumba'ar</i>	'a great termites' home
<i>Asigid Agba'ar</i>	Mr. Sigid Agbar
<i>Anɔ̄nsiib yidim</i>	Mr. Nongsiib family
<i>Awief Akanya'at</i>	Mr. Wief Anya'at
5 <i>tambe'ε ki'ed</i>	a termites' procurer
<i>Agɔɔd daan yiddim.</i>	Hunter's family'

### 12. Kombu'adib

<i>Abina Awampia</i>	'Mr. Bina Awampia
<i>Alɔ̄ Asabtulig</i>	Mr. Lɔ̄ Asabtulig
<i>pv'abε'εg vɔɔl gam</i>	a nasty wife closes the gate
<i>dvgbil kpelim kpaanr</i>	a small pot comes last'



### 13. Bognabidib

	<i>Aka'ana'ab bvg te'eug</i>	'Mr. Ka'ana'ab consults a baobab tree
	<i>Awief Akanya'at</i>	Mr. Kanya'at
	<i>Akanya'at Biensubid</i>	Mr. kanya'at Biensubid
	<i>zukpa'ug belim sigir</i>	the lonely begs wet season
5	<i>ka'agur belim kian</i>	Mr. Kagur begs parrot'

### 14. Na'aram

	<i>Asi'elug Anayu'ak</i>	'Mr. Si'elug Anayu'ak
	<i>ziem kuom buvd zom</i>	belittle water and mix with flour
	<i>tɔɔnd bulis nuvd beena</i>	shoot at wells whilst drink from dams
	<i>Na'aram Alv'adsaa</i>	Na'aram who distance from rain
5	<i>tannauk zim wuu kɔlig</i>	a mortar trench is as the size of a river
	<i>tampoor zim wuv zuor</i>	a midden is as the size of a mountain'

### 15. Bɔndoor Nabidib

	<i>Awief Akanya'ad</i>	'Mr. Wief Akanya'ad
	<i>Akanya'ad Biensubid</i>	Mr. Kanya'ad Biensub
	<i>Anabidagbimfɔm</i>	Mr. Nabid naked buttocks
	<i>ziim kɔnkodig</i>	blood will not dry
5	<i>sam kɔm pa'</i>	a debt will not remain
	<i>wief lɔ gara kum yaam</i>	a horse ties with a ribbon weeps of fodder
	<i>bɔvg lɔ wiig kum sɔvnr</i>	a goat ties with a rope weeps of anger'

### 16. Ninkɔ'ɔg

<i>ɔv'om bɔk bilim sig</i>	'a night trench roll in
<i>duo-gɔliŋɔŋ tɔd lɔp kɔn tɔd nwɛ'ɛb</i>	a crocket weapon prevents throwing not striking
3 <i>sankpan-tita'ar kv tu'akpalvg</i>	a large penis will not pound dawadawa
<i>zvm-tita'arkɔpa'alga'ar</i>	a large clitoris will not be put on a saddle'

### 17. Alimbiis

<i>Alim den'ed zu'a</i>	'Mr. Lim moves about mountain
<i>Akɔrvmgungbaar</i>	Mr. Kurumgungbaar tip
<i>dɔndɔvd dɛŋ kɔlim</i>	vipers occupied a river
<i>pɔnnanya'avvɔd</i>	toads maintain silence
5 <i>nwaan kuo kipa'adbɛɛg</i>	a monkey has grown millet around dawn
<i>kɔdiŋ kuo ki daad kanr</i>	patridge has grown millet bending kaanr (a typical grass)'

### 18. Tempaan Nabidnam

<i>AkuodApu'abil</i>	'Mr. KuodApu'abil
<i>Awief Akanya'at</i>	Mr. wief Akanya'at
<i>tiwan namgbɛl</i>	a bearing tree still slants
<i>nwa'ae gadug sen' gadug</i>	break a bed to sow a bed
5 <i>duo bara guoe Bim</i>	got furious and stopped Bim'

### 19. Sapielig

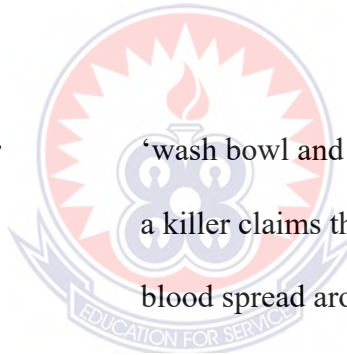
<i>kis baa ta 'abnu 'a</i>	‘prohibit a dog alongside a fowl
<i>pesig pɔvɔr da 'yɔ 'vɔr</i>	sacrifice stomach to buy a name
3 <i>Wina 'am sa 'am zuod</i>	God destroy friendship’

### 20. Wiid

<i>Wina 'am sa 'am zuod</i>	‘God destroys friendship
<i>pesig pɔvɔr da 'yɔ 'vɔr</i>	sacrifices stomach to buy a name
3 <i>piis bɔvɔr mɔn saan</i>	emptied barn stirs for a stranger’

### 21. Avɔlgɔn

<i>Pie laa welig kpiinr</i>	‘wash bowl and terminate kinship
<i>kvɔd nyam wɛɛug</i>	a killer claims the wild
3 <i>ziim yalik sian 'ar</i>	blood spread around the bush’



### 22. Sabilib

<i>Abiunna 'arzuunr</i>	‘Mr. Biung wags tail
<i>kis vɔg gɛɛm lɔg</i>	forbid vɔg (animal which looks like a lizard) while dresses the arrows’ shelf
3 <i>kis tɔn ɔnbyal</i>	forbids tɔn whiles take a cockroach’

### 23. Nyaŋ yidim

<i>gat ka ba la 'ad</i>	‘passing by and they laugh
<i>lebid ka bakum</i>	return and they weep’

**24. Saadabɔɔɔ**

*kɔ' ɔŋ sa'al ban'ad kɔɔɔ*

'lack of advice rides an antelope

*wabdakvɔdib*

male elephant killers'



APPENDIX C

MUSICAL INSTRUMENTS USED IN APPELLATION PERFORMANCES

(ADAPTED FROM AGENGA, 2021)



Fiddle



maraccas



Traditional whistle



traditional guitar

(Refer to section 2.2)



## APPENDIX D

### THE TWO RETIRED EDUCATIONISTS WHO SERVED AS RESPONDENTS TO THE RESEARCHER'S QUESTIONS



Mr. Samuel Akon from Garu (A retired educationist and coordinator of Kusaal literacy programmes in the 1980s). He contributed by stating the occasions that necessitate appellations performances and the themes in such occasions (refer to section 3.5).



The researcher on the left, interacts with Mr. P.K. Dimmer from Tempene (A retired educationist and Kusaal Night School Teacher in the 1950s). He contributed by recounting the history of Kusaal literacy and the implications of the literary devices in the appellations.

## APPENDIX E

### SOME OCCASIONS THAT APPELLATIONS ARE USUALLY PERFORMED IN KUSAA SOCIETY



*Dau Kvor Sɔŋduoya Ziib ne Siesug* 'Carrying of a mat tied to sticks amidst pointing the left hand to the west direction at a man's funeral'. This is done immediately after burial. In the past, they used to carry the dead body to the relatives houses before burial. The aim is to bid the departed soul farewell and also to nullify the evil powers of secret societies the deceased might have been initiated into while he was alive (refer to section 2.3) of the thesis.





The above picture was captured at the funeral of the Late Akudbil Mbawin, the sub-chief of Zottirkuom in the Tempene District which is under the Upper East Region of Ghana. After the burial of the deceased, the firstborn son or anyone of the sons of the deceased man climbs on the roof of the hall to give the tributes of his father. The son of the deceased normally raises a shrill cry thrice, *Kaas kuɲ nɔra atan*, before giving the tribute which ends with the slaughtering of a white fowl for anyone who lives with a legacy equivalent to that of the deceased. The aim is to make known the good deeds of the deceased. It is this day that many people are told the heroic achievements of the deceased. His real name is mentioned instead of titles and appellative names. Lessons are learnt on these grounds as others may also wish to die with a legacy similar to the departed soul of the day.