

**UNIVERSITY OF EDUCATION, WINNEBA**

**THE AESTHETICS OF DAGAABA WOMEN PLAY SONGS**

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**THE AESTHETICS OF DAGAABA WOMEN PLAY SONGS**



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

**of the requirements for the award of the degree of**

**Master of Philosophy**

**(Ghanaian Language, Dagaare)**

**in the University of Education, Winneba**

**NOVEMBER, 2019**

## DECLARATION

### STUDENT'S DECLARATION

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Tengepare, declare that this thesis, with the exception of quotations and references contained in both published and unpublished works which have all been identified and duly acknowledged, is entirely my own original work, and it has not been submitted, either in part or whole, for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

**SIGNATURE**.....

**DATE**.....

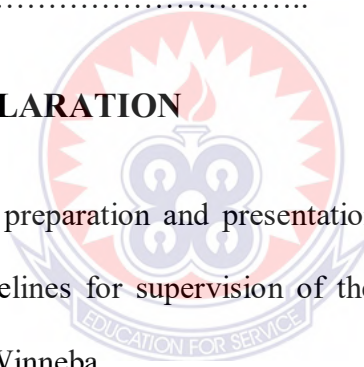
### SUPERVISOR'S DECLARATION

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

**NAME OF SUPERVISOR:** DR. J. A. N. SAANCHI

**SIGNATURE**.....

**DATE**.....



## **DEDICATION**

This thesis is dedicated to my family members especially my husband Mr. Peter Mahama, my children Sogleh B. Lydia Lina, Sogleh Mwineyela Saeed and Sogleh Mwinnomma Suraj for always sacrificing their pleasure in my quest for higher academic attainment.



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## TABLE OF CONTENTS

DECLARATION	ii
DEDICATION	iii
ACKNOWLEDGEMENT	iv
TABLE OF CONTENTS	v
LIST OF FIGURES	viii
ABBREVIATIONS	ix
ABSTRACT	x
CHAPTER ONE	1
INTRODUCTION	1
1.0 Introduction	1
1.1 Background of the study	1
1.2 Profile of the study area	4
1.3 Genetic relationship of Dagaare with other languages	9
1.4 The culture and the activities of the Dagaaba	11
1.5 Problem statement	12
1.6 Theoretical framework	13
1.7 Research objectives	18
1.8 Research questions	18
1.9 Significance of the study	19



1.10 Limitations	19
1.11 Delimitations	20
CHAPTER TWO	21
LITERATURE REVIEW	21
2.0 Introduction	21
2.1 Review of previous works in Dagaare and other languages	21
2.2 The meaning and composition of a song	31
2.3 The relevance of songs to human life	32
2.4 The concept of Aesthetics in women's play songs	38
2.5 Summary of the literature	41
CHAPTER THREE	43
METHODOLOGY	43
3.0 Introduction	43
3.1 Research design	43
3.2 Study population	44
3.3 Sampling and sample size	44
3.4 Sampling technique	45
3.5 Source of data	46
3.6 Data collection method	46
3.7 Instruments/equipment for data collection	46



3.8 Data analysis procedure	47
3.9 Ethical consideration	49
CHAPTER FOUR	50
RESULTS	50
4.0 Introduction	50
4.1 Types of play songs performed by Dagaaba women	53
4.2 Stylistic qualities that are employed in Dagaaba women play songs	61
4.3 Main themes in Dagaaba women play songs	99
CHAPTER FIVE	115
SUMMARY OF FINDINGS, CONCLUSION AND RECOMMENDATIONS	115
5.0 Introduction	115
5.1 Summary of findings	115
5.3 Recommendations	118
APPENDICES	126





## LIST OF FIGURES

<b>Figures</b>	<b>Page</b>
Figure 1: Map of Jirapa District	7
Figure 2: Genetic relationship of Dagaare with other languages	10
Figure 3: Jakobson's theory of communication	15
Figure 4: A cross-session of Dagaaba women performing <i>Anlee</i>	54
Figure 5: A cross-session of Dagaaba women performing <i>Kɔɔre</i>	56
Figure 6: A cross-section of Dagaaba women performing <i>Gyaŋ</i>	58
Figure 7: A ross-section of Dagaaba womsen performing <i>Yaaloo</i>	60



## ABBREVIATIONS

LS : Lead Singer

CH : Chorus



## ABSTRACT

This study examined the aesthetics of Dagaaba women play songs. Dagaaba are people who speak Dagaare, a Gur Language spoken in the Upper West Region of Ghana and in neighbouring Countries like Burkina Faso and Cote d'voire. Songs are mostly sung during occasions such as birth of a child, marriage and funeral ceremonies. Songs are therefore inevitable because they play a very vital role in human life. The study was conducted in Ul-kpong Bakonoyiri community in Jirapa district of Upper West Region of Ghana. Purposive sampling method was used to obtain 30 Dagaaba women consisting of 2 lead singers and 28 chorus singers. The Dagaaba women play songs were audio recorded as the women sung the play songs while photos were taken as the women performed the songs. The audio recorded songs were transcribed and then translated into English Language using meaning-for-meaning translation. The findings show that the songs performed by the Dagaaba women are *Anlee, Kɔɔre, Gyaŋ and Yaaloo*. The Dagaaba women use play songs to help address some social problems in homes and the society as a whole and also for recreational purposes. The Dagaaba women compose their play songs in lines and stanzas. A line or a stanza is determined by the pauses made by the lead singer. The number of lines in a stanza varies from song to song. The songs also vary in rhythm depending on the type of performance. The Dagaaba women employ the use of literary devices such as metaphor, simile, symbolism, repetition, personification, assonance, alliteration and rhetorical questions among others to convey the message to the audience. The main themes around which the songs are composed are love, praise, caution and lamentation. The use of the figurative language makes the songs sound beautiful in the ears of the audience and thereby making the Dagaaba women play songs uniquely different from other songs.

## CHAPTER ONE

### INTRODUCTION

#### 1.0 Introduction

This chapter presents a general overview of what the study is about. The chapter presents background of the study, genetic relationship of Dagaare with other languages, the culture and the activities of the Dagaaba. The chapter also presents the problem statement, theoretical framework of the study, objectives of the study, research questions, and significance of the study. Finally, the chapter presents the limitations and delimitations of the study and general organization of the study chapters.

#### 1.1 Background of the study

One cannot talk about Dagaaba women's play songs without knowing the people and their language. Dagaare is a language spoken in Northern Ghana, specifically in the Upper West Region. The language is Dagaare and the people are called Dagaaba (plural), and Dagao (singular). However, Dagao is not only used for an individual speaker of the language, but also for the entire geographical area occupied by the Dagaaba. Some of the major towns in Upper West where Dagaare is spoken are; Wa, Jirapa, Nadowli, Ullo, Lawra, Nandom, Kaleo, Busie and Daffiama among others. Tuna and its surrounding areas in the Northern Region of Ghana also speak Dagaare (Bodomo, 1997).

The population of the Dagaare speakers in Upper West Region alone is 702,110 (Ghana Statistical Service 2012:9). Even though there are many dialects in the Upper West Region, four

main regional dialects of Dagaare are identified, namely Northern Dagaare, Central Dagaare, Southern Dagaare and Western Dagaare (Bodomo 1997).

Northern Dagaare is spoken in the Nandom and Lawra traditional areas, and neighbouring Burkina Faso. The Central Dagaare covers Jirapa, Ullo, Daffiama, Nadowli and areas under their jurisdiction. Southern Dagaare is the dialect spoken in Kaleo, Wa (the regional capital), and their surrounding villages.

Western Dagaare (Birifor) is spoken in areas lying on the western side of the Black Volta River in Burkina Faso and La Côte d'Ivoire. These dialects however are variants of the same language and should not be viewed as separate languages because they are mutually intelligible.

The Dagaaba have so many activities that portray their culture and many of such activities are accompanied by songs. Apart from that, at their leisure time especially during the dry season where they have less work, the women usually gather at the forecourt especially moonlight nights to sing various play songs and perform different dances for relaxation and for entertainment.

A song is a very loose term for various art forms performed in different social contexts, either accompanied or unaccompanied by dance, clapping, or musical instruments like drum, maracas and others (Nsoh et al, 2010). A song may also be described as a musical composition with lyrics for voice or voices, performed by singing. Dagaaba women's play songs as an aspect of oral literature are orally and creatively composed and performed with the accompaniment of clapping, drumming and dancing before an audience. Songs are very vital in human life and perform different functions in society. Such functions may be philosophical or historical. Philosophy talks about their thinking, ideas or knowledge about certain happenings in life and

historical function tells us when a particular migration takes place. A better understanding of songs may be based on occasion and context. Dagaaba women's play songs, apart from being used for relaxation and entertainments; they are also a source of social commentary. There is an old adage that "if you want your voice to be heard, speaks to the air." This shows that songs are not only for entertainment, but also for dissemination of information. In traditional African society, oral literature and for that matter song, was one of the main sources through which news could easily be spread to the members of the society. Based on this, I agree with Okpewho (1992: 115) who says "Today we have educational institutions at various levels where young men and women are taught lessons on life and conduct as well as skills which help them to earn a living. In traditional African society, there were no such schools organized for general instruction". Therefore, for the citizens of a society to acquire general or collective information concerning themselves, was obviously through the various forms of oral literature practiced in the society; that is songs, narratives, proverbs and riddles.

Though Western Culture and modernization have crept into indigenous Dagaaba way of life, Dagaaba women play songs still play a very vital role in the preservation and transmission of their culture. The Dagaaba women have different types of play songs: which are *Anlee*, *Koore*, *Yaaloo* and *Gyan* songs. Songs generally are very important in human life. Our culture is preserved and transmitted from generation to generation through songs. Dagaaba women's play songs are some of the means through which their culture and values are handed down to the young generation, especially the female folk. Despite this, the women of today are largely seen to be ignorant of the artistic nature of the indigenous Dagaaba women play songs possibly because of modernism. As a result, there is the need to sensitize the people as a way of protecting and preserving this genre for generations to avoid their possible extinction.

It seems to me that most modern Dagaaba women do not know the indigenous Dagaaba women's play songs and their performance. This, to me could be attributed to several reasons: the advent of modern religions such as Islam and Christianity; modern education; urbanization and the quest for employment outside Dagao (Land). The Dagaaba women's play songs employ the use of literary devices to convey messages. This, in actual fact is one of the reasons for this study.

## **1.2 Profile of the study area**

### **1.2.1 Location and size**

Ul-kpong Bakonoyiri community is located in the Jirapa Municipality of the Upper West region of Ghana. The Municipality is located in the north western corner of the Upper West Region of Ghana and one of eight districts in the region. It lies approximately between latitudes 10.25° and 11.00° North and longitudes 20.25° and 20.40° West with a territorial size of 1,188.6 square kilometers representing 6.4 percent of the regional landmass (Ghana Statistical Service, 2010). Jirapa District is bordered to the south by the Nadowli-Kaleo District, to the north by the Lambussie-Karni district, to the West by Lawra District and to the east by the Sissala West District. The district capital, Jirapa, is 62 km away from Wa, the Regional capital (Ghana Statistical Service, 2010). Its location presents a special development advantage for the Municipality.

### **1.2.2 Topography and drainage**

The Municipality is not well drained as no major rivers are found except the intermittent tributaries of the Black Volta River (Ghana Statistical Service, 2010). These are Kaabaa around Ullo, Bakpong near Baazu, Dazugri in Jirapa and Telenbe at Tizza. In the long dry season, these tributaries dry up leaving the district with no surface water catchment for domestic and

agricultural purposes. The valleys of these tributaries are suitable for the development of small-scale irrigation dams and dugouts for dry season gardening, fishing and watering of animals, especially cattle (Ghana Statistical Service, 2010). There are however, small-scale dams and dug-outs scattered throughout the Municipality. Konzokala, Tizza, Jirapa and Ullo are some of the places where one can find dams and dug-outs. Topographically, the landscape of the Municipality is generally flat and low-lying with average height of 300 meters above sea level (Ghana Statistical Service, 2010). There are few plateau surfaces ranging between 1,000-1,150 feet. These are found in Yagha and Jirapa (Ghana Statistical Service, 2010).

### **1.2.3 Geology and soil**

The soil of the Municipality is mainly sandy loam with underlying hard iron pans (Ghana Statistical Service, 2010). There are however narrow strips of alluvial soils along the numerous dry valleys of the tributaries of the Black Volta River suitable for rice farming. It is important to remark that the sandy loam is susceptible to severe sheet and gully erosion caused by surface run-off during the peak of the wet season. The widespread erosion adversely affects not only the fertility of the soil but also contributes in silting the few dams in the district (Ghana Statistical Service, 2010). Generally, however, the sandy loam is very fertile and enhances large scale cultivation of groundnuts. There are large tracks of fertile soils in Somboro, Tuggo, Han and Mwankuri areas that can support large-scale agricultural production. Also, there are gravel pits scattered all over the Municipality for road construction. The extensive Birrimian formation and granite rocks largely found around Yahga and Jirapa store considerable quantities of ground water which serves as the main source of water for sinking boreholes and hand dug wells. Geological survey carried out by a mining company in 1998 holds that the rocks contain gold



deposits. Azumah Resources Ltd, an Australian based mining company is currently conducting exploration with the hope of developing a mine at Yaga.

#### **1.2.4 Climate and vegetation**

The district is located in the tropical continental climate regime with mean annual temperature ranging between 28° C to 31° C which offers the opportunity for the development of solar energy (Ghana Statistical Service, 2010). During the months of April/May-October the district experience a single rainy season induced by the moist monsoon winds with an intensity of 1,000-1,100mm per annum and humidity ranging between 70-90 percent but falling to 20 percent in the dry season (Ghana Statistical Service, 2010). The rain fall pattern within the season is irregular which makes it difficult to predict for any cropping year as long period of no rain often punctuate the wet season, leading to partial or total crop failures. The prevailing winds, the tropical continental air mass blowing from the North-East (Sahara), are cold, dry and dusty (Harmattan) usually between November to March. During this period of harsh weather, deaths caused by outbreaks of Cerebro-spinal Meningitis (CSM) and other diseases are common in the Municipality (Ghana Statistical Service, 2010).

The vegetation of the Municipality is generally the Guinea Savannah woodland with light undergrowth and scattered medium sized trees. The major trees which are also the economic ones are shea, dawadawa, baoba and neem. Human activities such as bush burning, tree felling for fuel wood and charcoal burning, improper farming practices and the excavation of vast areas for sand and gravel all contribute immensely to destruction of the natural vegetation and therefore the environment. The Municipality has no major forest reserves except some isolated pockets at Somboro, Tuolong and Yagbetuolong along the Black Volta that are undeveloped (Ghana Statistical Service, 2010).

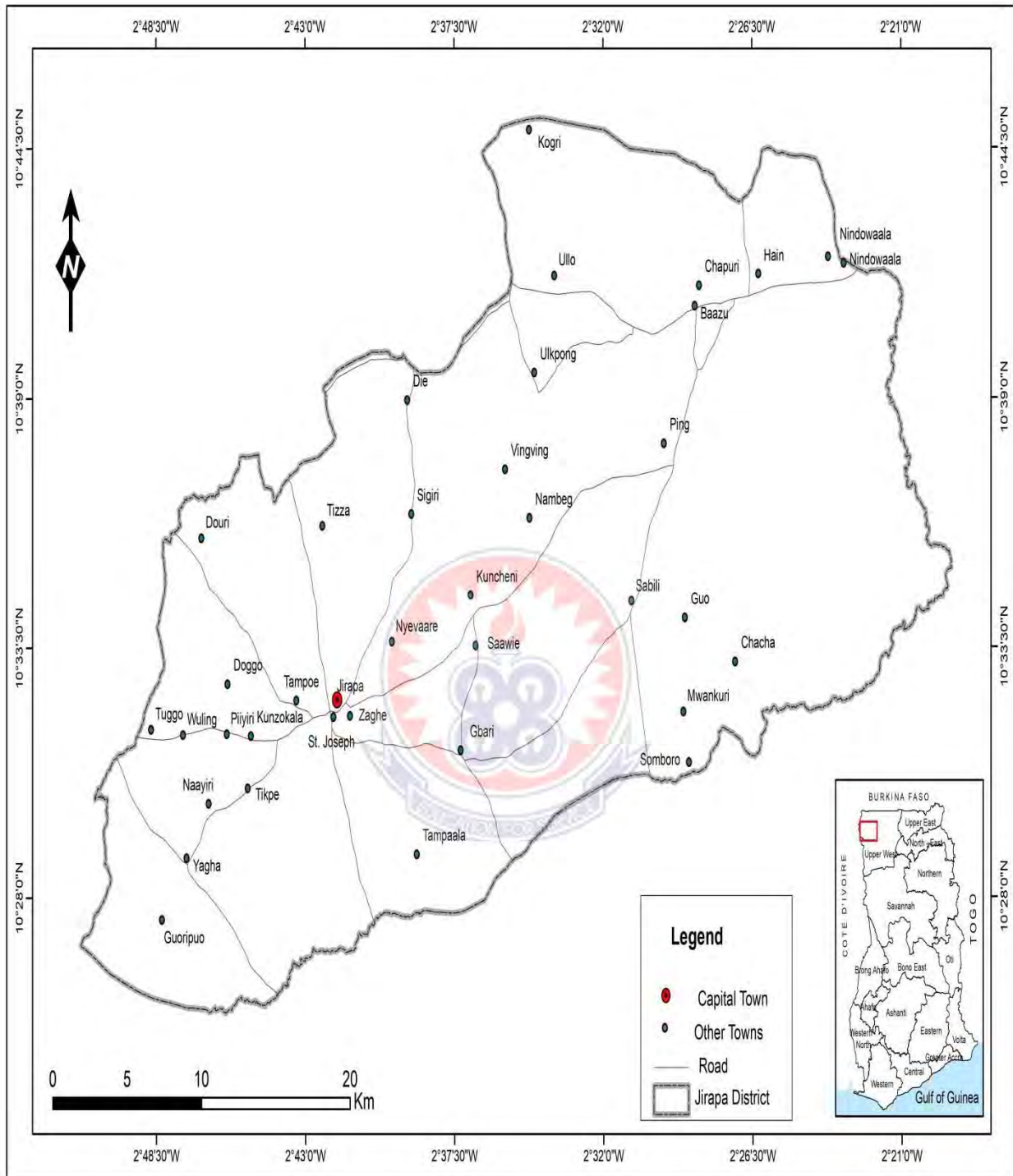


Figure 1: Map of Jirapa Municipality

Source: Adopted and modified from Ghana Statistical Service, 2010

### **1.2.5 Social and cultural structure**

The Municipality is made up of one main indigenous ethnic group namely the Dagaaba with two (2) Paramountcies namely the Jirapa Paramountcy and Ullo Paramountcy. There are however pockets of other ethnic groups such as Sissalas, Moshi, Wangara, Fulani and other ethnic groups from the southern part of Ghana. There has been a long-standing peaceful ethnic and religious co-existence in the district, which serves as a potential for development investment in the Municipality. The main festivals of the Jirapa Traditional area are: the Bong-ngo and Bogre festivals. The Bong-ngo festival is developmental oriented which brings the youth of the traditional area together each year to deliberate on the development of the area. The Bogre festival on the other hand, is a religious festival, which is shrouded in secrecy. It is an annual festival, which falls immediately after the harvest of crops. Available statistics from the 2010 Population and Housing Census Report identified three main religious groups in the Municipality including Christianity (65.9%), Islam (10.4%) and Traditional (18.8%) (Ghana Statistical Service, 2010).

### **1.2.6 Historical facts**

It is believed that the legendary Bayong of Dantie left his footprint on a Baobab tree at a place now called Bayongyir during the Samori- Babatu slave wars in 1902-1932 (Ghana Statistical Service, 2010). It is also a historical fact that the donkey of another great leader, Dootoraa of Gbare left its footprints on a rock surface in the village not far from Jirapa. The stone built Catholic Church and Mission house completed in 1948 and located at Jirapa, is the oldest in the Upper West Region (Ghana Statistical Service, 2010). The arrival of these missionaries in 1929 marked the beginning of formal education and Christian morality in the region (Ghana Statistical Service, 2010).

### **1.2.7 The economy**

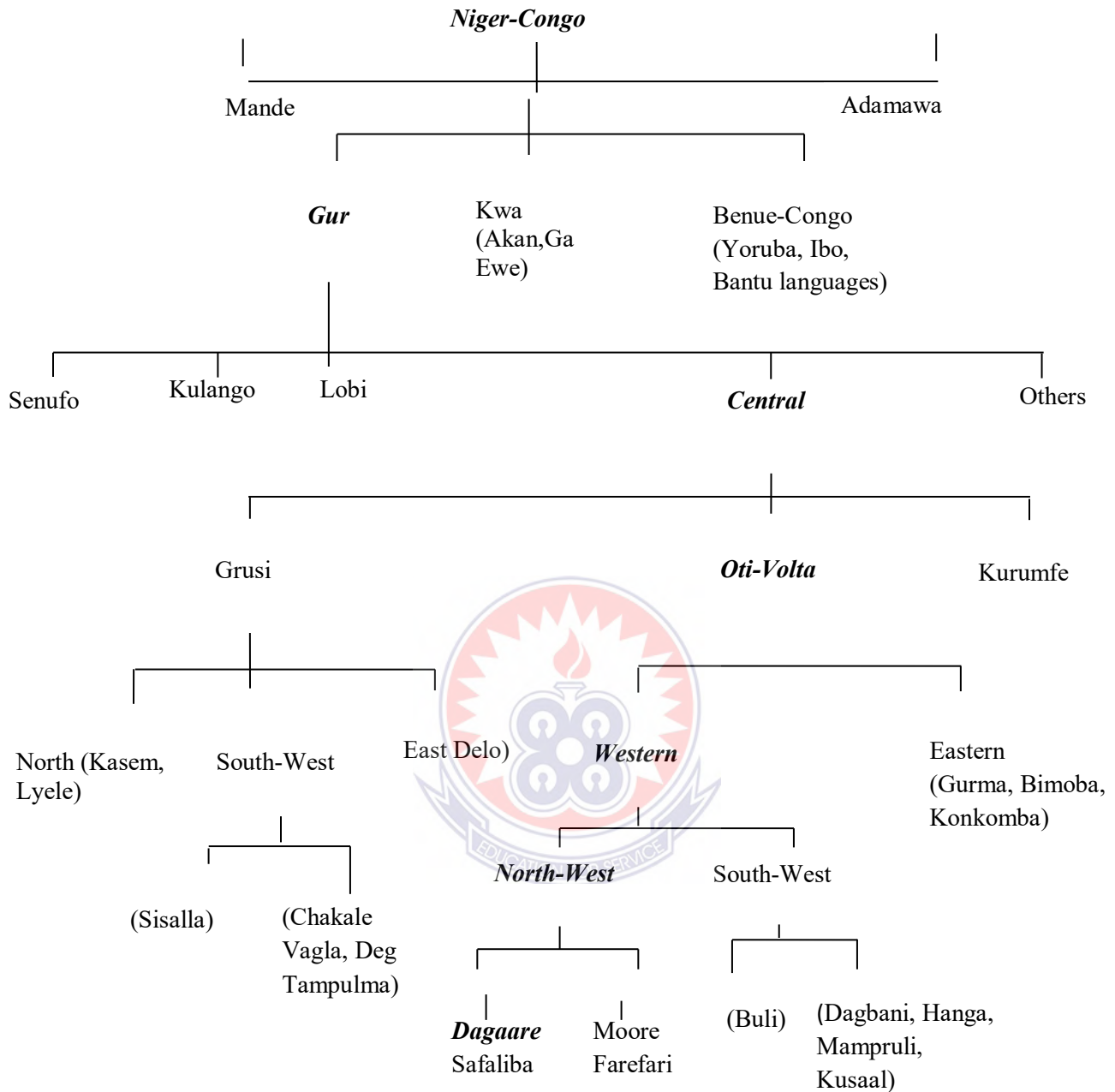
The Municipality's economy is characterized by agricultural activities, services, agro-processing and other small scale manufacturing activities (Ghana Statistical Service, 2010).

### **1.2.8 Agriculture**

Agriculture remains the main economic activity in the Municipality with 67.1 percent of the people in the Municipality engaged in agriculture, which is largely subsistence in nature (Ghana Statistical Service, 2010). Very few farmers are engaged in large-scale production of cereals and legumes in Han and Mwanakuri areas. Cash crops cultivated in the Municipality are shea nuts, cotton, groundnuts and cashew. The rearing of cattle, sheep, goats, pigs and poultry are mainly produced as a supplement to crop farming (Ghana Statistical Service, 2010). A few farmers however engage in large-scale livestock production in the Han and Ping areas (Ghana Statistical Service, 2010).

### **1.3 Genetic relationship of Dagaare with other languages**

Genetically, Dagaare has been classified as a member of the Oti-Volta group of the Gur branch of the Niger-Congo language family (Bendor- Samuel, 1989; Naden, 1989; and Bodomo 1997, 2000). Languages that are related to this family include *Dagbani*, *Mampruli*, *Kusaal*, and *Buli*, in the (Northern Region), *Farefari*, and *Moore* in the (Upper East Region). These languages are referred as „*Mabia*“ (Bodomo, 1997). (Literally means „my mother's child“, referring to, a brother or a sister). The „*Mabia*“ group is believed to have descended from the same ancestral root. The diagram below depicts the genetic relationship of Dagaare with other „*Mabia*“ languages



**Figure 2: Genetic relationship of Dagaare with other languages**

Source: Adapted from Atintono (2013)

#### **1.4 The culture and the activities of the Dagaaba**

Predominantly, Dagaaba are into agriculture; farming of crops and rearing of livestock. Owing a big farm or a big kraal is a mark of a wealthy man. However, sometimes drought causes wide spread crop failure and bushfires burn food and property there by causing famine. On the contrary, heavy rains may flood all the rivers and streams and wash away all the farm products which also results to famine. Also, an outbreak of some animal diseases like anthrax, fowl pox, Newcastle disease and others may cause the death of a man's livestock leaving him in poverty. The main crops include millet, maize rice, groundnuts, cowpeas, corn, beans, guinea corn, yam etc. Farming activities are dependent upon the rainy and dry seasons. The rainy season lasts from roughly May to October and that is the time to plow, sow, and tend to new crops. Thus this is the normal time for long working hours for the people (Bodomo & Mora, 2002: 2). The dry season lasts from roughly November to April and is the time to harvest and prepare for the next season. Rearing of animals includes cattle, sheep, goats, pigs and birds like fowls and guinea fowls. Besides farming and rearing, there are other works that Dagaaba are into. Some of them are fishing, hunting, carving, pottery, basketry, pito brewing, cake making (Puotege 2009, Ali 2017).

In most Dagaaba communities the young men after farming usually travel down South especially to farming areas like the Bono and Ashanti Regions to work as farm labourers to earn some income to enable them return home and solve some pertinent problems. They usually return when another farming season is due. Today however, the young men no longer wait until dry season before traveling; they leave anytime to the mining areas called „galamsee“ in search of money and leave their farms for the elderly to struggle with. The young ladies equally migrate to the cities to work as porters, popularly known as „kaayaayee“ while others join the men at the „galamsee“ areas. Some of them are also seriously engaged in other business ventures like

construction, operating stores and all kinds of trading in and outside the region.

The staple food of the Dagaaba is „*saabo*“ (TZ) and the common wear is the „*Dagakparoo*“ (smock) for men and „*Dagawagyε*“ (woven cloth) for women. The inheritance system of the Dagaaba is patrilineal. Among the Dagaaba, during marriage contraction they use cowries, cedis or cattle as the bride wealth to the woman’s family depending on which part of Dagao the lady is coming from. Ownership of children depends upon the payment of the bride wealth.

### **1.5 Problem statement**

Songs play a very vital role in human life and for that matter the Dagaaba. Women of the past used to exhibit their artistic skills through songs. Songs serve as a repository and medium for transmitting indigenous knowledge and cultural values. However, the influence of modern religions such as Islam and Christianity; modern education; urbanization and the quest for employment outside Dagao have made these sources of knowledge face the hazards of being extinct.

Some and researchers have worked on some aspects of Dagaaba oral genres such as; Saanchi (1992 & 2002) worked on the Dagaaba dirge: A study of its structure and style and the Linguistic Parallelism and the Dagaaba dirge respectively. Saanchi (2002) citing Levin (1962) discusses the unity in poetry. He posits that poetry is marked by a special unity. According to him, certain structures are peculiar to the language of poetry and function to unify the text in which they appear. Yemeh (2002) discusses the Dagaaba Dirge. He said it is a lamentation song on the occasion of a specific death and vary in rhythm. Bodomo and Mora (2007) did some work on

Documenting Spoken and Sung Text of the Dagaaba of West Africa. They recorded bawaa songs and presented the work with tonal transcription and interlinear glossing.

Kyiileyang (2009) discusses the Figurative Representation in Dagaaba Oral Literature. He observed that the Dagara oral literature is rich in figurative language. He said this is confirmed in their dirges, xylophone tunes and folklore. He identifies some poetic devices in the performance to include rhythm, repetition, and other stylistic devices common in poetry. Sanortey (2012) discusses the Aesthetics of Kontombore Songs. He identified some literary devices such as symbolism; metaphor; simile and repetition in the Kontombore songs.

Tengepare (2013) worked on the Literary Appreciation of Dagaare Work Songs. She recorded the work songs, transcribed them, translated and did interlinear glossing. Some literary devices were identified in the songs. Kogri (2014) discusses the Thematic and the Aesthetic Analysis of Dagaaba proverbs. Despite the extensive work by these scholars, Dagaaba women play songs, which are very vital in the Dagaaba culture, have not been given enough attention. This therefore triggered my interest to study the Aesthetics of Dagaaba women play songs in order to fill in the gap.

## **1.6 Theoretical framework**

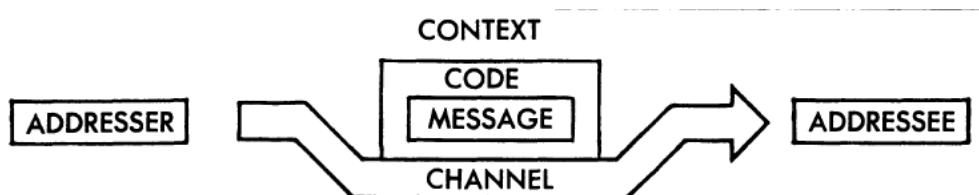
This study is founded on Roman Jakobson's theory of communication as explained by Kaur (2015) and Meyers (2016). The study also finds the Oral Formulaic theory as explained by Parry & Lord (1960) and Gugler & Lusebrink (1994) proposed model of literary analysis very useful and comprehensive and, for that matter the study is also built on these models. Some authors describe Roman Jakobson as a literary critic with rich concepts in his work which helps in the understanding of literature though the interrelationship of some of his concepts and



terminologies may present some conceptual arguments (Meyers, 2016). Generally, it seems the explication of literature can begin anywhere. This nature of literary work often raises questions about what makes up the fundamentals of poetry. Though there seems to be lack of general theory of literary criticism wide enough to cover all themes, overall, a theory on literary criticism must be flexible and also avoid the characteristic of being too mechanistic (Meyers, 2016). Roman Jakobson's concept of literary analysis presents a framework which offers opportunity to define a system for exploring the aesthetics of songs such as literary devices in Dagaaba women's play songs.

Jakobson's theory states that communication has six identifiable and fundamental elements, namely: sender (addresser), receiver (addressee), channel, message, code and context. Thus, for a communication to take place, a sender initiates a message and then encodes it. This is then sent through a channel to a receiver who decodes the message. The message is sent through either verbal or non-verbal communication media. Jakobson says that literary texts are linguistic structures. According to Roman Jakobson, every language has a system of codes and sub-codes which perform different functions (Kaur, 2015). Jakobson examines communication in parts by beginning with what he described as an ADDRESSER (Kaur, 2015; Meyers, 2016). For him, the ADDRESSER is a person who has something to say. He believes that the mind of the ADDRESSER contains an idea to be said. According to Roman Jakobson, the initial step in the communication process is to transform the idea to be said into symbols that can be interpreted (Meyers, 2016). By so doing the ADDRESSER converts the idea which is to be said into a MESSAGE (Kaur, 2015; Meyers, 2016). The process where the ADDRESSER converts the idea to be said into a message may be called ENCODING (Kaur, 2015; Meyers, 2016). This suggests that until coding is done, there is no MESSAGE. Therefore, the MESSAGE may not necessarily

be the para-phrasable content of what is said or written but some particular content in a particular form. Jakobson then notes that, there has to be some medium through which the MESSAGE can be carried to the person intended to receive the MESSAGE. Jakobson refers to the means through which the MESSAGE is carried as the CHANNEL which may vary according to linguistic circumstances (Kaur, 2015; Meyers, 2016). For example, in songs, the CHANNEL uses sound-conducting properties of the air between the songs and the eardrums of a recipient. The person to whom the MESSAGE is directed or the person who receives the MESSAGE is called the ADDRESSEE (Meyers, 2016). Just like the ADDRESSER, the ADDRESSEE is in an environment that includes everything else that might have some relationship with the MESSAGE and also any things that may have no bearing with the MESSAGE. The universe, which is everything perceived by either the ADDRESSER or the ADDRESSEE or both constitute the CONTEXT of the MESSAGE (Kaur, 2015; Meyers, 2016). The ADDRESSER, ADDRESSEE, MESSAGE, CODE, CHANNEL, and CONTEXT are what Jakobson says determines the different functions of language (Meyers, 2016). Roman Jakobson explained further that the purpose of the MESSAGE is to find out the intention of the MESSAGE and not the intention of the person sending the MESSAGE (Meyers, 2016). According to Jakobson, every act of verbal communication (whether literary or any other) requires the following elements shown in a diagrammatical form:



**Figure 3: Jakobson's theory of communication**

**Source: Meyers (2016)**

Jakobson's theory also holds that a MESSAGE (song) has an "EMOTIVE or 'expressive' function which focuses on the ADDRESSER (singer), and attempts to direct the expression of the speaker's (singer) attitude toward what is being communicated or what is being spoken about. The use of language, therefore, in such a way as to invite attention to the form of the MESSAGE can be referred to as the POETIC function (Meyers, 2016). A MESSAGE may also be used to investigate the spoken form of the CODE. Jakobson says, whenever the addresser and or the addressee need to check up whether they use the same code, the MESSAGE performs a METALINGUAL (i.e., glossing) function. Hence, MESSAGES with a METALINGUAL function may be used to alter the CODE temporarily (Meyers, 2016). Jakobson says MESSAGES also serve a PHATIC function when the MESSAGE is to primarily signal that the CHANNEL is working or the MESSAGE seeks to test to know that the CHANNEL continues to operate (Meyers, 2016). Jakobson uses the term CONATIVE to label MESSAGE expressing an orientation toward the ADDRESSEE. These categories of MESSAGES try to influence, persuade, exhort, or in any way recognize the other, serve this CONATIVE function. Finally, if a MESSAGE somehow directs attention to the CONTEXT, Jakobson says its function is REFERENTIAL. Jakobson's theory therefor classifies a MESSAGE by the function it performs to which factor in the process of communication the MESSAGE primarily points.

<b>Factor</b>	<b>Function</b>
Addresser	Emotive
Addressee	Conative
Message	Poetic
Code	Metalingual
Channel	Phatic
Context	Referential

Notwithstanding the important contribution of Jakobson's theory to the understanding of literature, several criticisms have been raised about the application of this theory to the study of genres. It is argued that over-simplification is a danger. That the theory distinguishes six basic aspects of language, however, one can hardly find verbal messages that would fulfill only one function (Meyers, 2016). Despite these criticisms of Jakobson's theory of communication, this study finds the theory useful in the analysis of the Dagaaba women's play songs.

The Oral Formulaic theory by Parry & Lord (1960) explains the process which helps oral poets to improvise poetry and why oral poetry has characteristics that make them different from written poetry. Their conviction is that, an intimate knowledge of the way in which oral poetry is produced, helps one to comprehend it (Parry & Lord 1960). They suggested that oral poets have a store of formulas and expressions or a group of phrases that are regularly used under the same metrical conditions to express a particular essential idea and these expressions are used in conventionalized ways to quickly compose poems. Such phrases or expressions are substituted or adapted by the poet during performance.

Gugler & Lusebrink (1994) suggested that for any literary analysis to be effective, it should be done in three modes. The three modes they suggested are: explanation, critique, and interpretation. They are of the view that literary analysis without any of the above would not help the reader to appreciate and fully understand the work. To them, explanation refers to all the attempts made by the critique to help the reader to recognize the value of the literary work and understand it. Gugler & Lusebrink believe that when the critic critically examines these three modes, the literary piece is better appreciated and understood. They explain that the critique concept focuses on class, gender and culture while the explanation concept focuses on differences such as socio-cultural content. The Dagaaba women's play songs fit into these

theories because the messages that these songs contain are communicated verbally to the general public using the elements identified by Jakobson as explained by (Kaur, 2015 and Meyers, 2016). The Dagaaba women singers also have a store of formulas and expressions that are used regularly during performance as explained by Parry & Lord (1960). The literary analysis of the Dagaaba women play songs also use explanation, critique and interpretation as suggested in the model of Gugler & Lusebrink (1994).

### **1.7 Research objectives**

#### **Main objective:**

To assess the aesthetics of Dagaaba women play songs

#### **Specific objectives:**

1. To identify the types of Dagaaba women play songs.
2. To analyze the literary devices that are employed in these songs.
3. To identify and analyze the main themes in these songs.

### **1.8 Research questions**

#### **Main question:**

What are the aesthetics in Dagaaba women play songs?

#### **Specific questions:**

1. What are the types of play songs performed by Dagaaba women?
2. What types of literary devices are employed in these songs?
3. What are the main themes in the Dagaaba women play songs?

## **1.9 Significance of the study**

This study is relevant to all who are into Dagaare studies at all levels of education. It serves as a reference document for researchers who may want to embark on similar studies. In addition, the study adds to the already existing knowledge in Dagaare oral literature. Also, the study unearths the literary devices that are embedded in the Dagaaba women's play songs.

## **1.10 Limitations**

A limitation identifies potential weakness of the study (Owu-Ewie, 2017). Since this study is analyzing Dagaaba women's play songs, it would have been good to cover the entire Dagaare speaking population; however, it was only a cross-section of some selected indigenous Dagaare speaking women from Ul-kpong Bakonoyiri due to limited resources and time constrains.

Another difficulty was the organization of the women to sing the songs for the collection because I was working with limited time and could not stay in the community until such a time that the women will be performing at their own convenience. Besides, because of modernity, the indigenous Dagaaba women play songs are not commonly sang, and as a result, I had to organize the women for the needed songs for collection. The women demanded drinks and this was a challenge because they were mixture of Christians and Muslims and so, I was compelled to buy both soft and alcoholic drinks. Others even demanded cash instead of the drinks. Another challenge in this work was time constraint as it was not easy combining official work with the research to collect data from the field since the songs are not commonly sang unless you organize the people.

### **1.11 Delimitations**

Delimitation deals with how the study will be narrowed in scope. It sets the study's boundaries (Owu-Ewie, 2017). This study is delimited to Ul-kpong Bakonoyiri community in the Jirapa Municipality of the Upper West Region; therefore the findings of the study may not be generalized to the entire Dagaare speaking population. The study identifies only the aesthetics of the Dagaaba women's play songs.

### **1.12 Organization of the study**

This research work is organized into five chapters. Chapter one consist of general introduction, background to the study, profile of the study area, genetic relationship of Dagaare with other langusges, the culture and the activities of the Dagaaba, problem statement, theoretical frame work, objectives of the study, research questions, significance of the study, limitations and delimitations of the study. Chapter two is literature review. This chapter reviews relevant related works by researchers, both in the language area and other languages as well. Chapter three focuses on the methods and techniques employed in the data collection. That is, research design, population, sample size and sampling technique, source of data, data collection procedure, instruments for the data collection and ethical consideration. Chapter four presents the results and discussion while Chapter five provides summary of results, conclusions and Recommendations.

## CHAPTER TWO

### LITERATURE REVIEW

#### 2.0 Introduction

This chapter reviews related literature in the language and other languages, making use of references and quotations that have bearing on the topic from available published and unpublished sources. The review covers the following areas: Overview of previous work in Dagaare, the meaning of a song, the relevance of songs, the meaning of aesthetics and theoretical framework of the study.

#### 2.1 Review of previous works in Dagaare and other languages

The earliest work on Dagaare was done by the European missionaries who first arrived and settled in Jirapa. Bodomo (2000) states that the first monograph of any substance on the language is Jack Kennedy's field notes on Dagaare phonology published in 1966. Linguistically, the studies of the language by Western Scholars have given it a fair amount of attention. Notable among them are Goody (1967) and Delplanque (1983) who worked in the domains of Dagaare ethnography and linguistics respectively. Some native speakers of Dagaare also did some work in the language. Among them is Yabang (1991) who made a collection of the Dagaaba bawaa songs and lullabies. However, he did not do any analysis of those songs. Saanchi (2002) discusses the linguistic parallelism and the Dagaaba dirge. In his work, he talks about the structure of the Dagaaba dirge and says it is made up of „lines“ and „stanzas“. He explains that with written poetry it is easier to determine what constitute a line, but with verbal art it is difficult to determine where a line ends. With the Dagaaba dirge therefore, to determine a line,



one has to take into consideration the pauses that the dirger observes because it is at these pauses that his companion or the chorus comes in. The Dagaaba women play songs use similar strategy to determine the lines of the songs. It is the pauses of the lead singer that tells the chorus singers where a line ends and when to come in.

Saanchi (ibid) further explained that similar difficulties exist in determining exactly what constitute a „stanza“, for the dirger may not be conscious of the same formal grouping of lines as a written poet would. However, what the dirger says during his first performance is marked by pauses and the chorus comes in at most of the pauses. He says that most of what the dirger says and the choral responses that go with his words constitute small independent units which may be considered as stanzas. This work is therefore very useful to the current study because the Dagaaba women play songs also use similar strategy to determine what constitute a line or a stanza. Saanchi (ibid) posit that „repetition“ is the most discernible structural device in the Dagaaba dirge. He said repetition may take the form of words in the same line, repetition of words in different lines, repetition of an entire line or part there of within one stanza, and even the repetition of whole stanzas in the course of the performance. The following excerpts are examples of repetition of words in the same line from Saanchi’s work.

1. *Kvɔ di yɛɛ buma kyɛ ka yɛɛ kuuɔ*  
 NEG eat trouble things CONJ COMPL trouble kill-PROG  
 ‘Won’t eat the things of trouble yet trouble kills him’

2. *Naalɔ ba taa pɔɔ naalɔ la bi?*  
 Kingship NEG have wife kingship FACT CONJ  
 ‚Kingship without a wife is that kingship?’

Like the Dagaaba dirge, the Dagaaba women play songs equally employ the use of repetition as a device during the composition and performance of the songs.

Kyiileyang (2009: 69) postulates that, like most aspects of oral literature in Africa, Dagara oral literature is rich in figurative language. He said this is evident in their dirges and xylophone tunes. He further explains that poetic devices in the performance include rhythm, repetition, and other stylistic devices common in poetry. He adds that other stylistic devices used in the recitations are parallelism, metaphor, and alliteration.

Example:

Lubri, lubri	-	Nuɔ kyen kula
In majestic style	-	A hen goes to fetch water
Lɛ maal lɛ	-	Patir da-kogle
Once again	-	A stool for a toad

The part that is relevant to this work is the literary devices because the Dagaaba women play songs also use similar literary devices to express ideas and feelings.

Kogri (2014) also discussed the Thematic and the Aesthetic analysis of Dagaaba proverbs. He discusses the Dagaaba proverbs according to their themes and the analyses with the focus on their literary meaning, literary devices, and the aesthetic qualities that are embedded in the selected proverbs. He further looked at some features of proverbs, their origin or sources, authorship of proverbs and the role of elders in proverbs. The part of this work that is related to the present study is the themes, the literary devices and the aesthetic qualities of proverbs. This is

relevant to this study because the Dagaaba women play songs are full of proverbs and also use figurative language. The use of proverbs and figures of speech are employed and the songs are composed based on themes.

Tengepare (2013) discussed the Literary Appreciation of Dagaare work songs. According to Tengepare, the structure of the Dagaaba work songs is arranged in short lines and in stanzas. She explains that the structure however varies from song to song depending on the style of the song. The various literary devices in the work songs are analyzed as well as their themes. Literary devices such as repetition, metaphor, simile, personification, parallelism, symbolism, rhetorical questions were identified in the Dagaaba work songs. Examples of some of the literary devices in Tengepare’s work are shown below.



**Repetition:**

**LS:** *Wɔɔ ni v koŋ*

Elephant with 3SG lean

„No matter how lean an elephant is“

**CH:** *Siɛ mɔnaav*

Better than bush cow

It is better than bush cow“

**LS:** *Wɔɔ ni v koŋ*

Elephant with 3SG lean

„No matter how lean an elephant is“

**CH:** *Siɛ mɔnaabv*

Better than bush cow

„It is better than bush cow“

LS: *Wɔɔ ni v koŋ*

Elephant with 3SG lean

„No matter how lean an elephant is“

CH: *Siɛ mɔnaav*

Better than bush

„It is better than bush cow“

CH: *Siɛ mɔnaavyee*

Better than bush cow yee

„It is better than bush cow yee“

CH: *Siɛ mɔ-naav*

Better bush cow

„It is better than bush cow“

In this excerpt, there is repetition of whole sentence and in the Dagaaba women play songs similar repetitions are found. Sanortey (2012) discussed the Aesthetics of *Kɔntɔmbɔɔr* songs. He observes that through the aesthetic value of songs one is able to link the past and the present and identify where he or she belongs. This is common with places of origins or settlements, clans and traditional occupation. Sanortey (ibid) identifies some literary devices in the *Kɔntɔmbɔɔr* songs which are also applicable to the Dagaaba women’s play songs. Some of the literary devices that he identified in the *Kɔntɔmbɔɔr* songs include; repetition, metaphor, symbolism, idiophones etc. Example;

### **Repetition in *Kɔntɔmbɔɔr***

LS: *Naanmin soo yi aa*

God bless you aa

CH: Aa

Aa

LS: <i>Naaymin wa suu ye laa murɔmurɔ</i>	If God bless you, smile <i>murɔmurɔ</i>
CH: Aa	Aa
LS: <i>Ka va mar daba</i>	Jump on man
CH: Aa	Aa
LS: <i>Ti va mar pɔɔ</i>	And jump on woman
CH: Aa	Aa

Yemeh (2002: 2) discusses the Dagaaba dirge and said it is a lamentation sung on the occasion of a specific death of someone; and varies greatly in rhythm. He added that it might be slow, fairly fast or very fast. Yemeh's work is similar to the Dagaaba women play songs because some of the play songs sometimes show some kind of lamentation and also vary in rhythm depending on the type of play. Yemeh (ibid: 12) posits that dirge is an act that requires a great skill and the singing takes place in a solemn occasion of a funeral and the apprenticeship is long and tedious. However, he said it is believed that certain herbs, when applied properly and systematically, can enable an individual to sing dirges. It is also believed that he who is not shy, and is determined, can learn how to sing dirges. Yemeh (ibid) explains further that some dirgers are initiated by some well-known and respected persons who have dirge-singing medicine „Kotēē“. However, in acquiring the skills in Dagaaba women play songs, one does not need any herbs or medicine, it is mainly through imitation. It is an undeniable fact that some people are naturally talented in singing, and can easily compose songs on any little issue that they come in contact with in the society.

Bodomo & Mora (2002, 2007) documented spoken and sung texts of the Dagaaba of West Africa. According to them, the Dagaaba like other groups rely more on the oral mode of

communication than written. Bodomo and Mora (ibid) posit that traditional oral cultures are fast disappearing among some sections of these traditional societies in the face of a ruthless process of globalization. In their work, the structure of Dagaare, the language of the Dagaaba, has been described as well as the structure of „bawaa“ the main dance of the Dagaaba. Bodomo and Mora (ibid) presented the recorded music with tonal transcription and interlinear glossing to provide insights into the grammatical and communicative structure of the Dagaaba language. Free translations follow the glosses to capture salient aspects of the linguistic and cultural meaning behind the text. Their analysis however did not cover literary devices. The part that is useful to the current study is the transcription and translation. The Dagaaba women play songs that I recorded were transcribed and provided with free translation. Free translation is a translation that reproduces the general meaning of the original text; it may or may not closely follow the form or organization of the original text (<https://glossory.sil.org>). The excerpt below shows Bodomo and Mora’s „bawaa“ songs.

*Ká nés biéng bá bəng bəwáá tənée páálòng bié náá*

If person child FACT NEG know *bawaa* 1PL area child NEG

**‘If a child doesn’t know how to dance *bəwáá* she/he does not come from our town’**

Agbezorlie (2014) also discusses the thematic and stylistic analysis of Christianized Traditional Anlo songs. He said that culture is the way of life of a group of people and this is exhibited in many ways including songs. According to Agbezorlie, songs are generally defined and classified based on the mode of performance, lyrical pattern and purpose of performance. He said that the people of Anlo in the southern part of the Volta Region of Ghana have a rich culture of which their songs form an integral part. He said they have many traditional songs based on the

themes, the ensembles and dances in which they are used, and they have different purposes: That is, to praise Mawu Sogbolisa (God) and the gods, to motivate warriors in war, to encourage people to work, to record history, to praise chiefs, to mourn the dead etc. Agbezorlie (2014) observes that the Christianized Traditional Anlo songs used literary devices such as metaphor, allusion imagery, hyperbole, parallelism, and repetition.

Agbezorlie's work is very useful to the current study because the Dagaaba of the Upper West Region also have a rich culture just like the Anlo people of the Volta Region. In the Dagaaba culture, songs play an important role and the performance is based on the type of occasion and the songs for the various occasions are based on themes just like the Anlo people. The Dagaaba women also employ the use of literary devices in composing their play songs just like the Anlo people of the Volta Region.

According to Okpewho (1992), within any one community, various criteria are used in identifying the different kinds of songs and chants performed there. That is, by subject matter, by the kinds of instruments used, by the style of vocalization, by the association to which the performers belong, by the occasion in which the performance is done and by the several other criteria. To support Okpewho's statement, the Dagaaba as a people have their songs categorized based on the occasion in which the performance is done. Thus, they have the dirges, lullabies, work songs, war songs, love songs, religious songs, play songs (women, men, and children), praise songs, rite de passage, festival songs, marriage songs, songs for initiation etc.

Agordoh (1994; 84-85) notes that, in traditional societies, music making is associated with social activities. Specific types of music are customarily assigned to particular social occasions and social groups create and maintain their own musical types. According to Agordoh,

we have music for the royal courts and this may be performed only on prescribed state occasions such as ceremonies of installation, durbars, state festivals and royal funerals. Some may be performed simply for the entertainment of the chief. Certain musical types are identified with esoteric groups such as religious or cult groups, others with the traditional association like warriors, heroes, and different occupations. Such music is played only when the group meets to perform a ritual. Other types of music belong to public life. Some are for entertainment or recreation, and may be performed in the evening or any social occasion which allows for spontaneous musical expression. Agordoh's explanation is very useful to the current study in the sense that since time immemorial the Dagaaba women play songs are recreational songs meant for entertainment. The songs may be performed in the evening or any social occasion especially during festive seasons to derive away boredom.

Alhassan (2017) discusses the Literary Analysis of Farefari women songs. According to Alhassan the women who sing the Farefari women's songs are an evolution from a long singing tradition among the women of the Farefari community. From the analysis, the Farefari women's songs are categorized into "danceable" and "non-danceable" depending on the nature of the songs, and they are accompanied by stamping, clapping, dancing and the use of maracas. Alhassan (ibid) states that the Farefari women's songs are laced with appellations, proverbs, interjections and code mixing and also exhibit stylistic features like: idiophones, hyperboles, similes, personifications, symbolisms etc. According to Alhassan the structure of the Farefari women's songs involves call and response with lines arranged in short or long stanzas or lines depending on the length of the song as well as the style of the composer. Alhassan's work is very useful to the current study in the sense that the Dagaaba women's play songs are also categorized into "danceable" and "non-danceable". Usually, the women start with the "danceable" songs



when they are still very strong and full of energy. After a long performance, when their energy levels start declining, they then move into the “non-danceable” songs. At this time, they are always stable at a spot while the performance takes a different dimension. At this time even the old ladies can also take part unlike the “danceable” songs which need a lot of energy and fast movement in the performance. The difference between the Farefari women’s songs and the Dagaaba women’s play songs is that the Farefari women groups that sing these songs are an evolution from a long singing tradition among the women in the Farefari community. This shows that, the Farefari women’s group is a well-organized group whose duty is for singing in the community. However, the Dagaaba women are folk women who come together at their leisure time or during certain occasions to sing their play songs just for entertainment and for pleasure. It is not a formally organized group like the case of the Farefari women. Also, in terms of musical instruments, the Dagaaba women apart from clapping, they also use drums instead of maracas as used by the Farefari women’s singing group.

Yelpoe (2016) discusses imagery in Dagaaba riddles and observes that riddles employ figurative language to represent objects, actions and ideas in such a way that it appeals to our senses. He further explains that imagery is a concrete representation of a sense of impression, feeling and idea. Yelpoe (ibid) identifies some of the types of imagery employed in riddles as symbolism, metaphor, simile, personification, repetition etc. This work is related to the current work because the Dagaaba women play songs also employ the use of figurative language to evoke listeners’ imaginations.

Tanihu (2017) discusses the Dangme Traditional work songs and came out that these songs offer the workers with some sort of enlightenment, enjoyment and relaxation. He explains that the Dangme work songs comment on the way of life of the people in general; the character

exhibition of the society, which are expressed on the subject- matters of drinking, love, marriage, dancing, eating, family life, and others. From the above explanation, the Dangme work songs are not different from the Dagaaba women play songs because the Dagaaba women play songs also comment on similar themes. Tanihu (abid) identifies some common literary devices that feature in the Dangme work songs as repetition, symbolism, parallelism, assonance, alliteration etc. Tanihu's work is very useful to the current study in the sense that, the Dagaaba women equally employ similar literary devices in composing their play songs.

## **2.2 The meaning and composition of a song**

Nsoh et al (2010) say a song is a very loose term for various art forms performed in different social contexts, either accompanied or unaccompanied by dance, clapping, or musical instruments like drum, maracas etc. Kamien (1997) defines a song as a musical composition with lyrics for voice or voices, performed by singing or by musical instruments. Also, Okpewho (1992) states that, songs and chants are usually accompanied by some form of musical regulation (instrument beaten or plucked at regular intervals) or rhythmic background (such as humming or clear division of statements by breath-groups).

The composition of Dagaaba women's play songs does not differ from the above definitions of a song. Dagaaba women's play songs are orally and creatively composed with the accompaniment of dancing, clapping and drumming. Dagaaba women's play songs are performed by both young and old, as the younger ones learn the songs and the performance from the adults through direct participation. This goes to support the idea that, for one to be an accomplished oral artist, some form of apprenticeship or training is necessary. Among the Dagaaba, the young ones acquire these oral skills through the informal training system by

participating directly. Okpewho (ibid: 115) notes that through oral literature the younger members of the society absorb the ideas that will guide them through life and the older ones are constantly reminded of the rules and ideals that must be kept alive for the benefit of those coming behind them. It is based on this fact that the Dagaaba women's play songs are not only sung and performed by adults, but also by the inclusion of the young ones in the community.

### **2.3 The relevance of songs to human life**

Generally, songs may play a very pivotal role in human life. They may serve as sources of entertainment and relaxation after the day's work. Okpewho (1992:106) explains that; "one major usefulness of any form of literature is that, it offers delight and so relieves us of various pressures and tensions both physically and mentally". He further explains that, under the physical conditions of work, oral literature, mostly in the form of songs, helps to keep up the spirits and relieve worker of boredom. I share the same view with Okpewho in the sense that, mentally, Dagaaba women's play songs help keep the women away from psychological and physical tension and relieve them of worries and bothering. As the women sing and dance, it provides some kind of relief after returning from the hard day's work. It is also a platform where most women use to air their emotions. According to Okpewho (1992) oral literature serves as a vehicle for the psychological release of the tensions harbored by the artist. He explains that, as the singer pours his or her heart out in the song; speaking out his or her problems openly would no doubt make them easier to bear. Songs therefore provide an avenue for emotional and psychological release in day-to-day relations between members of the society. He again adds that, songs help to promote the bases for social harmony and an emotionally balanced citizenry.

Okpewho (1992: 107) further states that “In many African communities, it is common to find families, whether immediate or extended gathered together in the open compound at night, especially during moonlight to sing and play”. He adds that, young ones are even fond of straying far from their own homesteads to congregate at convenient or familiar spots in the village with their friends to part-take in such singing activities. Following Okpewho’s explanation, the Dagaaba women do not differ in their performance. Usually, there is a familiar spot where the women gather during moonlight nights to sing various songs and dance to entertain one another. As they sing and dance, their minds are relieved of various problems that have been bothering them throughout the day.

Songs as a branch of oral literature is a means through which messages are sent to members of the society, whether individually, or in relation to one another. Messages are sent to the society whether to isolated groups within it or to the citizenry as a whole. When there is a problem in the society that needs redress, artists usually compose songs to circulate the information in order to ridicule the situation.

Another important role songs play in our society is the transmission of our cultural values and conduct to the young ones. Okpewho (ibid: 115) states that,

*Today we have educational institutions at various levels where young men and women are taught lessons on life and conduct. In traditional African society, there were no such schools organized for general instructions; certain individuals could have a handful of youths under them for the purpose of understudying a specialized form of art, like divination and the poetry that goes with it.*

Okpewho (ibid) asks the question that, how is it possible for the citizens of a society to acquire information concerning themselves: who they are, their origins and connections, and peculiar

ways of living and behaving that identify them as a people and that must be preserved for the sake of cultural continuity? Obviously, such information is contained in the various forms of oral literature practiced in the society: songs, narratives, proverbs, riddles, and so on, which are delivered either privately or publicly.

The role of songs in society is so vital. There is hardly any occasion or activity in traditional African life that is not accompanied by songs and chants. For example; when a child is born, songs accompany the moments of rejoicing and merry making at the good fortune; when a child is crying, lullabies are sung by the mother or the nurse to lull the child to rest. During ceremonies marking entry into adolescence, that is initiation ceremonies for boys and puberty rites for girls, song play an important role. Also, when adults get married, songs mark the occasion (Okpewho, 1992:137).

Sanortey (2012) expresses the idea that, songs are very important form of communication. Through them, one will be able to identify some important people and the legacy they leave behind in society as well as why and how certain things are done or not done among some group of people.

Finnegan (1970: 239) also observes in special purpose poetry and remarks that, the joint singing of work songs co-ordinates the action and leads the workers to feel and work as part of a co-operating group, not as separate individuals. Finnegan (ibid) stipulated that, work songs can comment on life in general, on local events, or on local characters, and can express ideas of love, friendship, or even obscenity. This is relevant to the current work because Dagaaba women usually come out as a group to sing and play and are not considered as individuals. Dagaaba women play songs equally comment on life in general and also on issues.

It has been well said that oral poetry takes the place of news-papers among non-literate peoples. Songs can be used to report and comment on current affairs, for political pressure, for propaganda, and to reflect and mold public opinions (Finnegan 1970:272). From this explanation, the Dagaaba women play songs are not exception. Though the women sing these songs to entertain themselves, they also transmit very important messages to the general public. Consequently, music has been reported as one of the most common intriguing artistic expression. It has been shown to have the power to emanate emotions, change states of mind, expand our consciousness, and review memories. It is believed to be a predominant art since prehistoric times and continues to gain importance in modern society. Most of all, studies have demonstrated that music can influence masses and transcend certain social boundaries making it a powerful means of communication that appeals to certain needs and gratifications in subcultural groups (Lull, 1988).

Lull (ibid) adds that, music has the power to reshape socio-cultural behaviors due to its distinctive capacity to provide meaning and illustrate ideas. It creates a world in which masses and individuals build symbolic interactions willingly or imaginatively. The voluntary action of encoding and decoding messages in music serves to achieve a series of purposes intended for audiences. Based on these facts, music is an important influential form of communication.

Also, Frith (1986) explains that, “Unlike other communication pieces, the most popular musical “hit” are played and repeated several times on radio stations, reinforcing messages contained in songs for local or international groups”. He adds that this cycle of repetition extends through time periods outlined by increased consumption and popularity of the song in question; to later reappear in media as classic tunes. This is relevant to the present study because the Dagaaba women play songs are intended to transmit messages to the general public and usually

employ the skill of repetition during the performance. Usually they sing their favorite songs repeatedly, reemphasizing on the message until such a time that they change to other songs.

In Africa and probably other parts of the world including the Dagaaba, songs are regarded not only as a medium of artistic expression but also as providing an avenue for individual and corporate expression of experience. Among the Dagaaba, the art is also an avenue for expressing personal thoughts and feelings as well as community sentiments. In religious rituals, sacrifices and worship in general, songs are used to praise chiefs, wealthy people and other important personalities in the community, songs form means of communication. The repertoire of songs is large. It includes songs of praise, songs of insult, funerals songs, proverbial songs, songs of criticism and commentary and general songs (Amuah et al, 2004). Music in Ghana exists in three main forms or categories. The first category consists of music modeled on Western principles and played in the concert hall. The second category is what is termed as popular music and is connected with dancing. Amuah et al (2004) explain that this type of music may be divided into two: those in the folk tradition and those in the contemporary idioms. The third category is made up of music which is connected with Ghanaian traditional institutions and is therefore performed mostly during traditional occasions like chieftaincy affairs, enstoolment, or enskinment and destoolment or deskinment, organized communal labour, ceremonies of the life cycle events such as puberty, marriage and death as well as recreation and festivals. The part of this work that is useful to the present study is the third category of music. The Dagaaba women play songs can be performed at the various occasions mentioned above. The Dagaaba women play songs are meant for entertainment which can be sung at various ceremonies. It is worth mentioning that in recent times, Dagaaba women have even extended their play songs to funeral grounds. It is realized that when an elderly man or woman dies in the community, during

day time, serious mourning usually takes place, but in the night women groups sometimes come together to sing various songs and play to keep wake throughout the night. Amuah et al (2004) explain that, traditional music is music made by the people with common philosophy to meet variety of individual and social situations that require the use of music. Amuah et al added that in many African societies, music making and dancing are popular means of entertainment and recreation. In community life, anything that brings joy or some sort of elation can be an immediate pretext for communal enjoyment of music designed for recreation. They further explain that, because music performed for recreational purposes does not form part of any institution, music in this category tends not to be blessed with long life. The reason being that, new types spring up through the leadership of creative individuals whenever people begin to get tired of the usual ones.

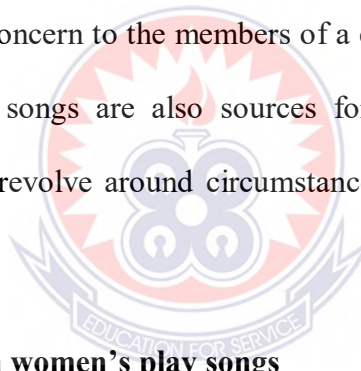
Nora (2007) also explores the history of songs used in the anti-apartheid movement in South Africa. Nora's studies in music's role in the South African liberation movement reveals various issues concerning the social dynamics and cultural history of the nation. Nora (ibid) posits that in exploring the soundscapes of South African independence opens space for a new perspective and better understanding of the ways diverse communities formed a unified movement to resist apartheid. He adds that music helped people of diverse tribal and racial identities transcend differences that remained salient in other contexts. Going ahead he says that, during the anti-apartheid songs were used to hide protest slogans, banned materials, secret information, etc.

Merriam (1951: 3) states that music is one of the creative aspects of culture and its study can therefore lead to an understanding of the basic human problems of creative life as well as the values, goals and meanings of the culture in which it functions. Merriam explains that, the social



context in which music is performed is recognized as essential to the understanding of its meaning because many songs are absolutely meaningless without a knowledge of the setting in which they appear. Merriam (ibid) further commented that, all people, in no matter what culture, must be able to place their music firmly in the context of the totality of their beliefs, experiences, and activities for without such ties, music can not exist.

Tanihu (2017) citing Nketia (1974) states that, aside songs being treated as a form of speech utterances from stylistic considerations; they are also very important avenue of verbal communication. Songs are medium for creative verbal expression which can reflect both personal and social experiences. Hence, they contain themes that revolve around events and matters of common interest and concern to the members of a community or social groups within it. The Dagaaba women's play songs are also sources for verbal expression and they are composed based on themes that revolve around circumstances that are of common concern in society.



#### **2.4 The concept of Aesthetics in women's play songs**

According to Umar (2014) "The term aesthetics was introduced in 1753 by the German philosopher, Alexander Gottlieb Baumgarten which was derived from the ancient Greek word *aisthanomai*, meaning perception by sense" Aesthetics is the branch of philosophy which concerns itself with the study of beauty. It is a set of principles concerned with the nature and appreciation of beauty. It is a set of principles underlying the work of a particular artist or artistic movement. The aesthetic value is seen in the Dagaaba women's play songs as they are performed with the accompaniment of clapping, drumming and dancing combined with ululations and interjections which makes it sound so beautiful to the ear and appealing to the eye.

Also, Zakaria (2013) says aesthetics holds the attentive eye and ear of the person and arouses his appreciation and enjoyment as he looks or listens. An aesthetic value refers to those features of objects, events, and scenes that are considered worthy of sustained appreciation, attention and interest.

Azasu and Smiles (2008: 201) also see aesthetics as “A people’s sense of the forms, images, and experience that evoke positive emotional responses from those who have been acculturated in the tradition.”

Agyekum (2007:133) on the other hand, views aesthetics as, “The study of the beauty in nature, art, and literature, and the relationship between the beauty and other values of work”. He further explains that the aesthetic study of literature focuses attention on the sense of the beautiful rather than the moral, social or practical considerations.

Furthermore, Sanortey (2012) discusses the aesthetics of Kɔntɔmbɔɔr songs. He says Kɔntɔmbɔɔr songs are believed to be obtained through supernatural powers like ancestral spirits, or „wild beings“. According to him, this is common with Africans because we generally believe that acquisition of some gifts is mostly through spiritual means. He however explains that, some lead singers of Kɔntɔmbɔɔr songs said they learned the songs from their mothers. This therefore means that Kɔntɔmbɔɔr songs can be acquired through apprenticeship training. According to him, Kɔntɔmbɔɔr songs are usually sung by women. Sarnotey’s work and the present study have some similarities and differences. The similarities are that, the acquisition of the Dagaaba women’s play songs is through imitation and direct participation and they are also sung by women just like the Kɔntɔmbɔɔr songs. The differences on the other hand are that, Dagaaba women’s play songs are not acquired through supernatural powers or „wild beings“.

According to a lead singer of the Dagaaba women's play songs; anybody can compose a play song based on what people do in society. She said the songs are composed based on themes, and anybody with the talents of singing can compose a play song. The songs can be composed based on personal experiences and once it is sung, others also learn from the composer through imitation. Sanortey (ibid) explains that in terms of structure, Kɔntɔmbɔɔr songs mostly begin with the chorus by the lead singer. The essence is to introduce the song to the people who might be singing it for the first time. The Kɔntɔmbɔɔr songs are relevant to the current study because the Dagaaba women play songs use similar structure. Depending on the song, the lead singer can start with the chorus or can start straightforward with the verses. The literary devices that are employed in the Kɔntɔmbɔɔr songs are equally employed in composing the Dagaaba women's play songs.

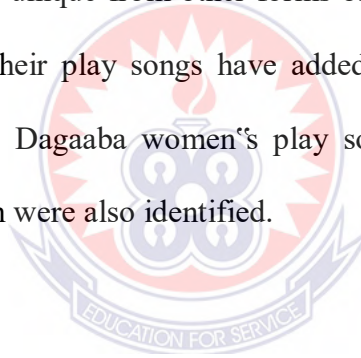
In addition to these, Crapo (2002) say the parts of an ideology that comprise the rules by which beauty is to be evaluated are called the aesthetics of a culture. It is the philosophical study of our aesthetic experiences, which involves the studies of the aesthetic objects and the bodily disposition and mental faculties enabling us to have such experiences, and a study of the language used to express and convey these experiences. Crapo explains further that, although beauty may be defined differently from culture to culture, the aesthetic experience, the pleasure we feel when we recognize something as beautiful, is universal. I support Crapo's definition of aesthetics because the Dagaaba have their perception of what beauty is, just like any other culture has. The aesthetics of the Dagaaba women's play songs therefore largely depends on their ideologies.

## 2.5 Summary of the literature

The evidence in the literature suggests that many scholars have worked on aspects of Dagaare. Nevertheless, scholarly works on Dagaare have not been exhaustive in the literature. The literature has provided some guidance about Dagaare phonology (Bodomo, 2000); Dagaare ethnography and linguistics (Delplanque, 1983; Goody, 1967); Dagaaba bawaa songs and lullabies (Yabang, 1991). There is also some knowledge in the literature about the linguistic parallelism and the Dagaaba dirge (Saanchi, 2002). Yemeh, (2002) also did some work on the Dagaaba dirge. The literature also reveals that the Dagara oral literature is rich in figurative language especially their dirges and xylophone tunes (Kyiileyang, 2009). There is also some knowledge in the literature about the aesthetics of Dagaaba proverbs with regards to themes, literary meaning and literary devices embedded in the Dagaare proverbs (Kogri, 2014). Similarly, there is some documentation on the Aesthetics of Kɔntɔmbɔɔr songs (Sanortey, 2012), Literary appreciation of Dagaare work songs (Tengepare, 2013), literary analysis of Farefari women songs (Alhassan, 2017) and Dangme Traditional work songs (Tanihu, 2017). Farefari women songs and Dangme traditional work songs are analyzed as well as their themes. Literary devices such as repetition, metaphor, simile, personification, parallelism, symbolism, rhetorical questions, idiophones, hyperboles, have been identified in the Dagaaba work songs and the Farefari women songs. The literature reveals that Christianized Traditional Anlo songs also use literary devices such as metaphor, allusion imagery, hyperbole, parallelism, and repetition.

Generally, the literature has provided significant documentation on spoken and sung texts of the Dagaaba of West Africa (Bodomo & Mora, 2002, 2007). Among others, data is available on the Linguistic Parallelism and the Dagaaba dirge, bawaa songs, proverbs, Kɔntɔmbɔɔr songs and Dagaaba work songs. Despite the substantial contribution of researchers to the Dagaare oral

genre, Dagaaba women's play songs, which also play significant part in the Dagaaba culture, have only been given little or no attention in the literature. Data is lacking about the Aesthetics of Dagaaba women play songs. The literature failed to provide adequate guidance about types of literary devices employed in Dagaaba women's play songs; the main themes in the Dagaaba women's play songs and types of play songs performed by the Dagaaba women. In order to help provide answers to these important knowledge gaps in the literature, this study assessed the aesthetics of Dagaaba women's play songs. The aesthetics that were identified in the Dagaaba women's play songs include literary devices such as methaphor, repetition, simile, rhetorical question, parallelism, ideophones, and hyperbole. These literary devices that are employed make the Dagaaba women's play songs unique from other forms of songs. The figures of speech that the women used in composing their play songs have added some beauty and balance to the songs. The main themes in the Dagaaba women's play songs and the types of play songs performed by the Dagaaba women were also identified.



## CHAPTER THREE

### METHODOLOGY

#### 3.0 Introduction

This chapter presents the research methods employed in carrying out the study. It presents the research design, population, sample size, sampling technique, source of data, and data collection procedure, the instruments and equipment that were used for the data collection, ethical considerations and data analysis procedure.

#### 3.1 Research design

This study is a qualitative research. In context, the study employed descriptive cross-sectional study design. Qualitative research is a method developed in social science to enable researchers to study social and cultural phenomena (Myers, 2009). A research is qualitative when it tries to uncover complexity and understand meaning (Kankam & Weiler, 2010: 65). Qualitative research involves deriving information from observation, interviews or verbal interaction and focuses on the meaning and interpretation of the participants (Owu-Ewie, 2012). Qualitative approaches are incredibly diverse, complex and nuanced (Holloway & Todres, 2003), and thematic analysis is seen as a foundational method for qualitative analysis. It is the first qualitative method of analysis that researchers should learn, as it provides core skills that will be useful for conducting many other forms of qualitative analysis (Braun and Clarke 2006).

Vanderstoep and Johnston (2009) suggest that qualitative research produces narrative or textual descriptions of the phenomena under study. This is particularly appropriate with this current study as the study seeks to identify the literary devices and the main themes in Dagaaba

women play songs. Qualitative method is also considered more appropriate for this study because of its flexibility.

### **3.2 Study population**

The population for this study was native Dagaare speaking women of Ul-kpong Bakonoyiri community under the Jirapa Municipality of the Upper West Region of Ghana. A population is a group of individuals that have one or more characteristics in common and of an interest to the researcher (Best & Kalh, 2006). A population may also be defined as a group of individuals with at least one common characteristic which makes them distinct from other groups of individuals (Owu-Ewie, 2017). It was from the population of native Dagaare speaking women of Ul-kpong Bakonoyiri community that sample of native Dagaare speaking women were obtained for the study.

### **3.3 Sampling and sample size**

Sampling is the act, process, or the technique of selecting a suitable size, or a representative part of a population for the purpose of determining parameters or characteristics of the whole population (Tuckman, 1999). It has been reported in earlier studies that irrespective of the study design chosen, one can typically begin with a sample size of 5 respondents, increasing the size until saturation is reached, that is the point at which no new information is being revealed (Bentley et al., 2014). Therefore, the sample size for this study was 30 women consisting of 2 lead singers and 28 chorus singers. The sample population of Ul-kpong Bakonoyiri community women was selected based on convenience. This group is considered suitable because they are able to provide the indigenous Dagaaba women play songs that are needed for the analysis.

### 3.4 Sampling technique

Purposive sampling method was used to select only native speakers of Dagaare womens. It is a sampling method in which elements are chosen based on the purpose of the study (Owu-Ewie, 2017:31). Non-probability samples are used quite frequently, especially in public surveys. They are used because probability sampling may not be feasible in many situations (Lemeshow, 1999). An example of non-probability sampling is purposive or judgmental sampling. In this type of sampling, individuals are selected who are considered to be most representative of the population as a whole (Lemeshow, 1999). In decisions about whom to include in the study, researchers are commonly guided by the paradigm they have chosen for the study (Rubin and Rubin 1995). As always in the iterative process of qualitative research, selection criteria may change as the study progresses, allowing the researcher to follow new leads with information from new sources (Rubin and Rubin 1995).

Purposive sampling technique is useful to describe participant that serves as a profile for understanding the principal features of a group or a class of individuals (Ulin et al, 2005). I used this method because the respondents for the study have knowledge in the Dagaaba women play songs. The sample for the study comprised women group of Ul- kpong Bakonoyiri. I chose this group because I am a native of this community and organizing the women to sing the songs for recording was much easier as compared to other communities. Besides, Ul-kpong Bakonoyiri is one of the communities that still holds on to their tradition and the women of this community still sing the indigenous Dagaaba women play songs. Being a native, I have some understanding and fair knowledge of some of the Dagaaba women's play songs.



### **3.5 Source of data**

The source of the data for this research was mainly primary data. As a native speaker of Dagaare, I used my intuition and liaised with a local research assistant in the community, a woman, who has knowledge in Dagaaba women play songs to organize native Dagaare speaking women for the singing. A date was agreed on when I should visit the community for the data collection. Data was collected in person from the field.

### **3.6 Data collection method**

The data collection methods employed in this study were audio visual recording, photo taking and participatory observation. I was a partial participant in the study because as a native, I understand the culture and I know some of the songs and the type of dances that accompany these songs. Therefore, taking part in the singing and dancing made the women happy and proud of what they were doing.

### **3.7 Instruments/equipment for data collection**

The instruments that were used for collecting the data for this study were Samsung Galaxy Tablet, notepad and Infinix Hot 4 android phone. The Samsung Galaxy Tablet was used for audio visual recording, the notepad for notes taking, while the Infinix Hot 4 android phone was used for photo taking. Verbal communications are typically audio-recorded for subsequent transcription and analysis (Bentley et al., 2014). Henige (1982) cited in Okpewho (1992: 347), advises students of oral history never to “leave for the field without a typewriter”. He says there is no doubt that preliminary transcription and other related jobs may be done with the material collected for the day. It is based on Henige advice tha I went with the notepad because some on-

the-spot clarifications needed to be made as I did not have enough time to stay in the community where the data was collected.

Also, in the field of operation, additional knowledge informants must be recruited to assist in collecting the data, to avoid any inconveniences (Twumasi, 2001). In view of this I identified a field assistant who is an experienced person in recording of songs and taking of photographs to assist in the data collection. As a partial participant observer, from time to time I handed over the recording equipment to the assistant to enable me take part in the singing and dancing. The recording of the songs was done between December, 2018 and January, 2019 at Ulkpong Bakonoyiri. The recorded songs were transcribed for the analysis.

### **3.8 Data analysis procedure**

The Dagaaba women play songs that were recorded, were categorized into *Anlee*, *Kɔɔre*, *Gyaŋ* and *Yaaloo*. The recorded songs were transcribed and then translated into English Language. Verbal data need to be transcribed into written form in order to conduct a thematic analysis (Braun, and Clarke, 2006). The process of transcription, while it may be time-consuming, frustrating, and at times boring, can be an excellent way to start familiarizing oneself with the data (Riessman, 1993). Some researchers even argue that transcription should be seen as “a key phase of data analysis within interpretative qualitative methodology” (Bird, 2005: 227). It is also recognized as an interpretative act, where meanings are created, rather than simply a mechanical one of putting spoken sounds on paper (Lapadat & Lindsay, 1999). As there is no one way to conduct thematic analysis, there is no one set of guidelines to follow when producing a transcript (Braun and Clarke, 2006). However, at a minimum it requires a rigorous and thorough orthographic transcript, a verbatim account of all verbal (and sometimes nonverbal)

utterances. They say the important thing is that the transcript retains the information that is needed from the verbal account, and in a way which is “true” to its original nature.

A meaning-for-meaning translation was used to give readers opportunity of responding to the translated message in a similar way as receivers of the original language in Dagaare. The translation was done such that the meaning in English accurately and naturally preserves the meaning of the original forms in Dagaare. During the translation, I was very conscious not only to translate the text but also to transpose the Dagaaba culture. In the translation of the songs, an attempt was made to capture the nuances of the Dagaaba culture. The essence is to make sure that the actual meanings of the words are maintained. The transcribed songs were analyzed based on the literary devices that are employed in the songs, and the various themes that the songs carry. The analyses of the songs were based on unit of stanzas or lines to make readers follow the analysis easily.

Henige (1982) cited in Okpewho (1992:347) says; “my honest advice to a fieldworker after all this is: collect all your materials together (both the recorders and the things recorded) lay them aside for a while, and give yourself a good sigh of relief. It has been a lot of hard work”. He adds that, transcribing the recorded material later from the tape is equally hard work and has to be taken seriously, not only for the needs of the project in hand but indeed for the sake of future generations who may depend on your findings. It involves sitting and listening to the tape for many hours (sometime with your ear close to the speaker) so as to get the words – not only the artist’s but also the accompanists” and by-standers-accurately done on paper. Consequently, during the transcription of the Dagaaba women’s play songs; I played the recorded songs over and over again to make sure that the lyrics are correctly transcribed. A combination of communicative and idiomatic translation was used.

### **3.9 Ethical consideration**

The following ethical considerations were taken to safeguard consultants' rights: The objective of the study was explicitly articulated to the study participants to safeguard their rights. The participants were informed of all data collecting devices and activities and their rights, interests and wishes were taken into consideration. The decision regarding participant anonymity rested with the participants. I made them to understand that the songs collected are purely for academic work and nothing else.



## CHAPTER FOUR

### RESULTS

#### 4.0. Introduction

This chapter presents the results of the analysis of 35 Dagaaba women play songs by taking excerpts from the full text in appendix A. Using Roman Jakobson's Theory of Communication, following the six elements identified and also using Parry and Lord Formulaic Theory, the results were analyzed based on the types of play songs performed by Dagaaba women, the literary devices that are employed in the Dagaaba women's play songs and the main themes in these songs. In the presentation, abbreviation such as „LS“ stands for Lead Singer, while „CH“ stands for Chorus. I used Arabic numerals in numbering the songs. As mentioned in the literature review, Dagaaba Women's Play Songs are folk songs sung by a group of women mostly at night. That is, during moonlight nights after the hard day's work for recreational purposes. Apart from moonlight nights, Dagaaba Women's Play Songs are also sung during occasions, especially celebrations. The Dagaaba Women's Play Songs do not have age limit, both the young women and the old women can perform them.

The Dagaaba women play songs are composed into lines and stanzas. As mentioned in the chapter two, the end of a line is determined by the pauses that the LS make. The CH follows the pauses immediately. Usually the Lead singer starts the songs with the chorus in order to introduce the members to the song in case there are others who may be new to the song. The Dagaaba women's play songs do not have uniform number of lines in terms of chorus and verses. Depending on the style of the song, the LS may sing five lines followed by the CH with

the same number of lines. There are others too with one line verse followed by one line chorus, four lines verse and four lines chorus and so on. The examples below show some of the structures of the Dagaaba women's play songs. The excerpt below is taken from song text 1 showing five lines verses and five lines chorus structure. This is a *Yaaloo* song and following the oral formulaic theory as explained by Parry and Lord, the singer is substituting some words in the song in some particular positions. As they sing in turns, those words are substituted following the formulae as seen below.

LS: <i>N saa yi la yeŋ zo wa zeŋ kyɛ</i>	where did my father come from to settle here?
<i>N saa yi la yeŋ zo wa zeŋ kyɛ</i>	Where did my father come from to settle here?
<i>N saa yi la yeŋ</i>	where did my father come from?
<i>N saa yi la yeŋ</i>	where did my father come from?
<i>N saa yi la Bowa zo wa zeŋ kyɛ</i>	My father came from 'Bowa' to settle here.
CH: <i>O saa yi la yeŋ zo wa zeŋ kyɛ</i>	where did her father come from to settle here?
<i>O saa yi la yeŋ zo wa zeŋ kyɛ</i>	where did my father come from to settle here?
<i>O saa yi la yeŋ</i>	where did her father come from?
<i>O saa yi la yeŋ</i>	where did her father come from?
<i>O saa yi la Bowa zo wa zeŋ kyɛ</i>	Her father came from 'Bowa' to settle here.

This excerpt below also shows one line verse followed by one line chorus structure in the Dagaaba women play songs. The excerpt is taken from song text 2. In this song the lead singer always sing one line verse and the chorus follow with one line response. Following the oral formulaic theory, the lead singer keeps on changing the verses with new phrases and words, but the response remains the same. As Jakobson's Theory of communication states, the singer is communicating to who it may concern that, there are changes in her marriage life as compared to

her early days experience and she is therefore using the context of play to verbally communicate her message in the song below.

LS: *N nan da wa paalon, N nan da wa paalon yee*

When I came first, when I come first *yee*

CH: *Salaa laare leŋ leŋ saa leŋ leŋ saa leŋ leŋ leŋ*

*Salaa laare leŋ leŋ saa leŋ leŋ saa leŋ leŋ leŋ*

LS: *N nan da wa paalon N man gan la die kye kpe*

When I came first I used to sleep in the chamber

CH: *Salaa laare leŋ leŋ saa leŋ leŋ saa leŋ leŋ leŋ*

*Salaa laare leŋ leŋ saa leŋ leŋ saa leŋ leŋ leŋ*

LS: *N man gan la die kye kpe a te won yeli muno muno*

I used to sleep in

The chamber, and

Listen to small talks.

CH: *Salaa laare leŋ leŋ saa leŋ leŋ saa leŋ leŋ leŋ*

*Salaa laare leŋ leŋ saa leŋ leŋ saa leŋ leŋ leŋ*

This excerpt below is an **Anlee** song, showing four lines verses and four lines chorus structure. It is taken from song text 4. The lead singer normally sings four lines and the chorus singers repeat the same number of lines.

LS: *Dmaana da koŋ zoro baa*

Monkey would not fear dog

*A e wola da koŋ zoro baa*

Why won't it fear dog

*Baa nan taa poteere*

Dog has a supporter

*Dmaana meŋ poteere beɛ*

Where is monkey's supporter

CH: *Dmaana da koŋ zoro baa*

Monkey would not fear dog

*A e wola da koŋ zoro baa*

Why won't it fear dog

*Baa nan taa poteere*

Dog has a supporter

Ɖmaanya meɲ poteereɛ beɛ

Where is monkey's supporter

#### 4. 1. Types of play songs performed by Dagaaba women

I mentioned in chapter one that the Dagaaba women have different types of play and the songs that accompany them. I also mentioned in the literature review that the songs vary in rhythm and that is what makes the performance different from one song to the other. Some common plays that the Dagaaba women usually perform include *Anlee*, *Kɔɔre*, *Gyaŋ*, and *Yaaloo*.

##### 4. 1.1 Dagaaba women performing *Anlee*.

*Anlee* is one of the common plays that Dagaaba women usually perform at their leisure time for entertainment. When Dagaaba women are performing *Anlee* they form a circle or a horseshoe and one or two women move into the center of the circle and perform. When the *Anlee* song is sung, the performers display by dancing and running around the circle according to the rhythm and showing their skills in *Anlee* dance. Following the song and the rhythm, the performer at a point turns around and throws her back to the women who are singing the *Anlee* song and clapping; they then hold her waist and throw her into the air and she lands on her feet. Below is a picture depicting how *Anlee* is performed by Dagaaba women.





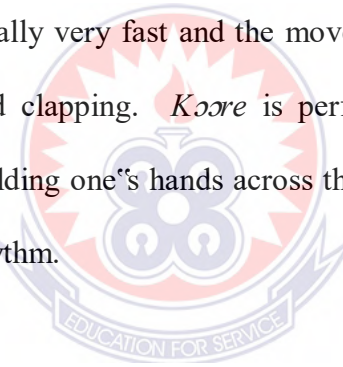
Figure 1 (a): A cross-section of Dagaaba women from Ul-kpong Bakonoyiri performing *Anlee*



Figure 4 (b): A cross-section of Dagaaba women from Ul-kpong Bakonoyiri performing *Anlee*

#### 4.1.2 Dagaaba women performing *Kɔɔre*

*Kɔɔre* is a type of dance performed by Dagaaba women. When Dagaaba women are out to entertain themselves, usually they start with *Anlee* and after some time, they switch to *Kɔɔre*. Like the case of the *Anlee*, in *Kɔɔre*, the women form a circle or horseshoe and sing the *Kɔɔre* songs with the accompaniment of clapping and drumming. In a circle form, the women sing the *Kɔɔre* songs with the accompaniment of clapping and drumming. The clapping and the drumming is relatively fast and matches very well with the rhythm, and the melodious voices of the women make the song sound beautiful in the ears of the performers. The women in pairs come in turn to show their skills in dancing. This type of play is performed with a lot of vigor because the musical rhythm is usually very fast and the movement of the feet is equally fast to match up with the drumming and clapping. *Kɔɔre* is performed by stretching one's hands forward in a bending posture or folding one's hands across the one's chest in a bending posture while dancing according to the rhythm.





**Figure 2 (a): A cross-section of Dagaaba women from Ul-kpong Bakonoyiri performing *Kɔɔre***



**Figure 5 (b): A Cross-section of Dagaaba women from Ul-kpong Bakonoyiri performing *Kɔɔre***

#### **4.1.3 Dagaaba women performing *Gyaŋ***

*Gyaŋ*, like other Dagaaba women's plays is done in a circular formation. The women in a circle form sing the *Gyaŋ* songs with the accompaniment of drumming and clapping. *Gyaŋ* is performed by two women moving into the center of the circle and with the fast rhythmic music, the two women dance with a lot of energy moving round the circle. Following the beat of the song, the clapping of hands and the drumming, at a point they move towards each other in the middle of the circle and turning their back to each other, they hit each other with their buttocks.



**Figure 3 (a): A Cross-section of Dagaaba women from Ul-kpong Bakonoyiri performing *Gyaŋ***



**Figure 6 (b): A Cross-section of Dagaaba women from Ul-kpong Bakonoyiri performing**

*Gyan*

#### **4.1.4 Dagaaba women performing *Yaaloo***

*Yaaloo* is another type of play performed by the Dagaaba women. When Dagaaba women are gathered to play, they normally start with those that are energy involving until they become tired and then changed to the less vigorous ones. *Yaaloo* is performed by forming a circle and holding hands. It doesn't involve movement; the performers are always stable on the spot and only swing their hands while singing the *Yaaloo* songs. This is a play where the women sing the songs to praise themselves and others. The songs are usually sung in turns. The singer starts by praising one's father, followed by the mother, then to the one that is performing and continues to praise one's husband and children if the one is a married woman. This is a platform where the Dagaaba women show their lineage; telling their colleagues where they come from

and who their relatives are, starting from father, mother, husband and children. They sing to let their colleagues know that they know their lineage, and that they are not bastards because they sing to show the different relations they have; that is, their father side relations and mother side relations. It is also on this platform that they sing to praise their parents for their hard work, how well their mothers can cook and how well their husbands are taking care of them. They usually sing different types of *Yaaloo* songs based on different themes.



**Figure 4: A Cross-section of *Dagaaba* women from Ul-kpong Bakonoyiri performing *Yaaloo***

#### 4.2 Stylistic qualities that are employed in Dagaaba women play songs

Style is a manner of doing or presenting things. Agyekum (2013) citing Wales (1995) refers generally to a style as a way of doing things. People do things differently using varied styles. The manner in which people do things may differ from one medium to another. Linguistically, when we talk about style the first idea that comes to mind is either oral or written. Hough (1969:8) says, “In talking about style we are talking about choice- choice between the varied lexical and syntactic resources of a particular language.”

*One of the qualities of literature is that it is in some way set apart from common speech or writing. This applies above all to poetry, where style and structure are a kind of end in themselves as well as a signal to the audience of the type of communication intended. The linguistic elements that an oral artist selects during his or her performance and the way and manner it is done depends on the occasion, the audience, performer or the purpose. (Finnegan, 1977:89)*

Stylistic qualities in literature refer to the way in which the words and linguistic elements of an oral literature text are arranged and the resources within the words that ensure the effectiveness of the oral performance (Agyekum, 2007). Stylistic qualities are the skills and the techniques that an oral artist employs during his or her presentation in order to make the audience enjoy the presentation and also to sustain their interest and attention. In oral literature, performers usually say things that will appeal to the ears of their audience and as such they hang on certain devices that will ensure the smooth flow of their presentation. In the Dagaaba Women Play Songs the performer usually employ the use of some stylistic devices in their presentation to enhance the aesthetic value of the songs. Some of the stylistic devices that are found in the Dagaaba Women Play Songs are analyzed below.



#### 4.2.1 Metaphors in Dagaaba women play songs

“A metaphor is a figure of speech which concisely compares two things by saying that one is the other” (Agyekum, 2013:185). A metaphor is like a simile that is condensed. If a comparison is made by omitting the connective of a simile, the result is a metaphor. Agyekum (2013) states that metaphor is an image whereby a comparison is made by a direct reference (a, is b). The Dagaaba women usually employ the use of metaphor in their play songs. This technique of stylistic device make the Dagaaba women play songs sound beautiful in the ears of the audience and the performers are eager to display their skills in dancing. In the song below, the women are using the Formulaic Theory as explained by Parry and Lord. They are using different examples of metaphor to substitute as they sing. Below is an excerpt from song text 6.

Example: 1

LS: *N meŋ sene la dɔɔbilii poɔ dɔɔbil-goŋo na* My boyfriend is that kapok tree boy  
among the boys

The excerpt above is comparing the boyfriend and the kapok tree directly. The singer uses this metaphorical language to praise the boyfriend. A kapok tree is one of the tallest trees in the savannah and can easily be seen wherever it is. There is the common saying that the tallest man or woman in the world is one’s lover. The singer intentionally selected this metaphor to describe the love one. The singer is saying that her boyfriend stands tall among the other boys. It means he is very important in society. The singer is drawing attention to the type of man he is by comparing him to a kapok tree and that makes it sound beautiful and appealing to the ears. The singer is not only just referring to the height of the kapok tree but also its usefulness in

society. Apart from it providing shade, the silk-cotton that it produces is used for stuffing pillows, mattresses and others. In the local homes where there is no electricity or modern lanterns, the silk-cotton is used with a traditional lantern with shea butter oil to illuminate the room.

Example: 2

LS: *N meŋ sene la dɔɔbilii poɔ kpɛkyaaandie*                      my boyfriend is the light of the room

The excerpt above is taken from song text 6. „*Kpɛkyaaandie*“ in the Dagaaba concept refers to something that is handsome, bright, loving, something that brings happiness and hope to the family. The singer uses this metaphorical expression to tell the public the worth of this man to the family. „*Kpɛkyaaandie*“ means brightening the room. The importance of light in every community or every home cannot be overemphasized. Nobody likes darkness, and for that matter this singer is proud that she has such a man that is very supportive and reliable in the house. This man is the breadwinner of the house and he is referred to as „*kpɛkyaaandie*“; meaning the light of the family. The beauty that is expressed in this metaphor goes beyond the physical appearance of the man into what he is capable of doing in the house.

Example: 3

LS: *Ka dɔɔ maŋ de o tɔ bie*                      A man takes a colleague’s child!  
*A de o boɔle daa*                                      And calls it a log

The expression above is taken from song text 24. Calling somebody’s child *daa* „log“ paints the picture of mishandling, maltreatment, suffering, etc. *Daa* „log“ is metaphorically used by the singer to inform the society how some men treat their wives in their marital homes. If a person is

referred to as *daa „log“* psychologically it means the person is non-living; there is no blood in the system. It also means that the person has no feelings and for that matter the person is handled any how because *daa „log“* is a dead trunk of a tree which has no feelings and cannot be hurt. Even in the Dagaaba context, a dead body is referred to as *daa „log“*. This means that the person is not living. Roman Jakobson's Theory of communication states that the addresser always has an idea in the mind which is converted into a message and communicated through a channel to the addressee. So, the singer cannot tell her husband directly that he is treating her like somebody that is not living and is therefore using the song to communicate her message. The singer deliberately used this device to express her displeasure about how some women are being handled by their husbands in their marital homes.

Example: 4

LS: *Te boorɔ yuori waa ŋmaadaa yuori yee* Our clan's name is a male  
*Monkey's name yee!*



The metaphor, *ŋmaadaa* is picked from song text 19. The singer refers to a particular clan or a group of people as „*ŋmaadaa*“ (male monkey) to draw attention. It is clear that „*ŋmaadaa*“ (male monkey) is an animal that lives in the bush and can cause a lot of destruction and harm to people's property and as a result only its bad name is always mentioned in society. Among the Dagaaba when the name „*ŋmaadaa*“ (male monkey) is being mentioned, a picture is painted in one's mind as destructive, thief, coward and the like. The artist therefore uses this figurative language to communicate to the audience that nobody says anything good about them except bad things.

Example: 5

LS: <i>Ba taa saa</i>	Has no father,
<i>Ba taa ma</i>	Has no mother,
<i>La leε dɔsunɔkpuli zelle</i>	Has become a <i>dawa dawa</i> fruit swinging

This example is taken from song text 20 stanzas 3. The singer deliberately uses this expression to let people know the plight of orphans. Anything that swings is a thing that has no support or help from anywhere. It is no doubt that some orphans usually suffer among the Dagaaba because of the loss of parents. They hardly get support or help from people. In some situations orphans even have difficulties in getting an adviser on how to plan their lives. The singer used „*dɔsunɔkpuli*“ (dawa dawa fruit) to describe the life of an orphan among the Dagaaba. The singer wants the audience to know what orphans usually go through in our society by comparing them directly with „*dɔsunɔkpuli*“ (dawa dawa fruit), how it normally dangles in the air without support from anywhere.

#### 4.2.2 Repetition in Dagaaba women’s play songs

Repetition is another stylistic device found in the Dagaaba women’s play songs. Agyekum (2013) says repetition is one of the most fundamental characteristic features of oral literature. It has both an aesthetic and utilitarian value. It makes the work beautiful for people to enjoy, and it has also a functional value. Okpewho (1992) says repetition is a device that does not only give a touch of beauty or attractiveness to a piece of oral expression, but also serves certain practical purposes in the overall organization of the oral performance.

Saanchi (2002) observes that in the Dagaaba dirge, repetition may occur in words in the same line, repetition of words in different lines or a whole line or part of a line in the same

stanza can be repeated and even an entire stanza can be repeated in the course of the performance. In the Dagaaba women play songs similar repetitions are also identified in both verses and chorus. Following the Formulaic Theory by Parry and Lord, the singer always employs repetition so that the audience can easily take part in the song. So the formulae theory helps the Dagaaba women to learn their play songs without difficulties and the repetition of the phrases and words adds beauty to the song and as it is interesting to them, they sing continuously without becoming tired. Below are examples of repetitions from various songs.

Example: 6 (a) Repetition of an entire line in the same stanza

LS: *Te boorɔ yuori waa ŋmaadaa yuori yee,*

Our clan's name is a male monkey's name *yee,*

*Te boorɔ yuori waa ŋmaadaa yuori yee,*

Our clan's name is a male monkey's name *yee,*

*Te boorɔ yuori waa ŋmaadaa yuori yee,*

Our clan's name is a male monkey's name *yee,*



Example: 6 (b)

LS: *Ka dieŋ ba iri ma,*

If my family doesn't expose me,

*Ka dieŋ ba iri ma,*

If my family doesn't expose me,

*K'ŋ dɔnne nyɛ ma,*

To my enemies

*Ka dieŋ ba iri ma,*

If my family doesn't expose me,

*Dɔnne kɔɔ koŋ baŋ toɔ ma.*

Even hundred enemies can not defeat me

Example: 6 (c)

LS: *Ka zubie waa yuori yee!*

*Ka zubie waa yuori!*

*Ka zubie waa yuori yee!*

*N na nyɔge o togi biɲ belle*

If bad luck is a pot *yee*

If bad luck is a pot!

If bad luck is a pot *yee*

I will put it down and look at it

Example: 6 (d)

LS: *kɔɔ wa gaaɛ tɔɔ yele yee!*

*N kyɛnɛ ma woo!*

*kɔɔ wa gaaɛ tɔɔ yele yee!*

*Ziezaa ka yɛɛ be*

When you go don't say anything *yee!*

My dear friend *woo!*

When you go don't say anything *yee!*

There are problems everywhere

Example: 6 (e)

LS: *Kũũ woo wuli ma n noba kyɛ koorɔ baara*

*Kũũ woo wuli ma n noba kyɛ koorɔ baara*

*Kũũ woo wuli ma n noba kyɛ koorɔ baara*

*N yɔɔdɔɔ yeni k'N meɲ da teɛɛ ka kũũ wa de ko*

Death, show me my people before you finish killing them

Death, show me my people before you finish killing them

Death, show me my people before you finish killing them

My only brother that I was depending on, death has killed him

Example 6(f)

LS: *Bɔmbaala yɛɛ koɲ maale yee!*

*Dɔndɔmɔ teɛɛɛ,*

*Bɔmbaala yɛɛ koɲ maale!*

*Anaɲ maala waana lɛ!*

Poor person's problems can never be solved *yee!*

Enemy thought,

Poor person's problems can never be solved!

They are becoming solved

The excerpts above are taken from song text 19, 27, 29, 31, 32 and 35. All these are repetition of an entire line in the same stanza. Performers usually employ this device not because they lack words but they may be calling attention to an effect. According to Okpewho (1992) earlier writers did not realize the relevance of repetition in oral literature and for that matter they used to cut out what they considered “wearisome repetition” of phrases and whole passages but today however, the importance of this device have now been recognized and it is better appreciated. Okpewho (ibid) explains that it is necessary to grasp the aesthetic value of repetition in a piece of oral performance because fundamentally, the repetition of a phrase, a line, or a passage in a song has a certain sing-song quality which the audience is often delighted to identify with and to accompany the performer in going over a song that has now become familiar. Based on this fact, the Dagaaba women play songs usually employ this stylistic device in their songs in order that the audience may become used to the lyrics of the song to enable them contribute better to the performance. Besides the aesthetic impact, repetition has more stylistic qualities within the text as it may be giving a certain amount of emphasis to a point that needs to be stressed as may be seen in the above excerpts. The singer is emphasizing on these phrases so that the audience will know how important the message is in these phrases.

Example: 7 (a) Repetition of part of a line

LS: A dɔɔ naane yeli k’ N kuli kɔɔ maale ma

The man said I should go and they will purify me

CH: Kuli kɔɔ maale n boŋ?

Go and they will purify what?

Example: 7 (b)

LS: *Pɔge faa seɛ dalugiri*

An ugly woman is better than a log pillar

*O mɔɔ ba seɛ dalugiri*

She is better than a log pillar

*A borebo saa naŋ maŋ mi,*

*O maŋ ba gaa te bore?*

Example: 7 (c)

LS: *Ye ta maŋ laara nenyeni yee!*

*Nenyeni kye laabo*

Example: 7 (d)

LS: *Ta yi yee yaa!*

*Ta yi zagloŋ.*

CH: *Ta yi yee!*

LS: *Ta yi yee yee yaa n kyene ma*

CH: *Ta yi yee*

LS: *Ta yi yee yaa!*

*Ta yi zagloŋ.*

CH: *Ta yi yee!*

*Koo wa kuli a sere k'o ba saã fo,*

*Ta yi yoo!*

Example: 7 (e)

LS: *Fo na yi la kye e a biiri wola yaa?*

CH: *Ta yi yee!*

LS: *Fo na yi la kye e sere saa wola yaa?*

CH: *Ta yi yee!*

When it rains,

Doesn't she go to sow?

You shouldn't laugh at one person  
*yee*

One person should not be laughed at

Don't divorce *yee yaa!*

Don't divorce for nothing.

Don't divorce *yee!*

Don't divorce *yee yaa* my friend

Don't divorce *yee*

Don't divorce *yee yaa!*

Don't divorce for nothing.

Don't divorce *yee!*

If you marry a husband and he has  
not wrong you,

Don't divorce *yoo!*

If you divorce what will you do to  
the children?

Don't divorce *yee!*

If you divorce what will you do to  
the father-in-law?

Don't divorce *yee!*





LS: *Fo na yi la kyε e serε ma wola?*

If you divorce what will you do to the mother-in-law?

CH: *Ta yi yee!*

Don't divorce *yee!*

*Kɔɔ wa kuli a serε k'o ba sãã fò,*

If you marry a husband and he has not wrong you,

*Ta yi yee!*

Don't divorce *yee!*

The excerpts above are taken from song text 16, 26, 30, and 33. These are examples of repetition of part of a line in the same stanza. In these songs, the lead singer normally sings a whole line and the chorus singers repeat part of the line. The part that is repeated is the portion that carries the message and it is the part that is being emphasized on. Okpewho (1992) explains that repetition is also sometimes employed profusely to mark a feeling of excitement or agitation. In examples 7(a) and 7(b), the singer agitated, “*Kuli kɔɔ maale n boŋ?*” (Go and they will purify what?) And, “*O mɔɔ ba seε dalugiri*” (she is better than a log pillar). The singer therefore employs this device to send the message to her audience showing displeasure.

Example: 8 (a) Repetition of a whole stanza

LS: *N saa yi la yeŋ zo wa zeŋ kye*

Where did my father come from to settle here?

*N saa yi la yeŋ zo wa zeŋ kye*

Where did my father come from to settle here?

*N saa yi la yeŋ*

Where did my father come from?

*N saa yi la yeŋ*

Where did my father come from

*N saa yi la Bowa zo wa zeŋ kye*

My father is from „*Bowa*” and has come to settle here.

CH: *O saa yi la yeŋ zo wa zeŋ kyε?*

Where did her father come from to settle here?

*O saa yi la yeŋ zo wa zeŋ kyε?*

Where did her father come from to settle here?

*O saa yi la yeŋ*

Where did her father come from?

*O saa yi la yeŋ*

Where did her father come from?

Example: 8 (b)

LS: *Ka zubie waa yuori yee!*

*Ka zubie waa yuori!*

*Ka zubie waa yuori yee!*

*N na nyɔge o togi biɲ belle*

CH: *Ka zubie waa yuori yee!*

*Ka zubie waa yuori!*

*Ka zubie waa yuori yee!*

*N na nyɔge o togi biɲ belle*

If bad luck is a pot *yee*

If bad luck is a pot!

If bad luck is a pot *yee*

I will put it down and look at it

If bad luck is a pot *yee*

If bad luck is a pot!

If bad luck is a pot *yee*

I will put it down and look at it

Example: 8 (c)

LS: *Ka dieɲ ba iri ma,*

*Ka dieɲ ba iri ma,*

*K'n dɔnne nyɛ ma,*

*Ka dieɲ ba iri ma,*

*Dɔndɔnne kɔɔ koɲ baɲ toɔ ma.*

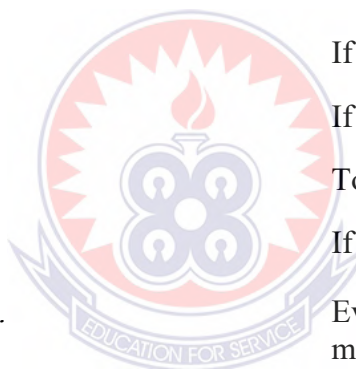
CH: *Ka dieɲ ba iri ma,*

*Ka dieɲ ba iri ma,*

*K'n dɔnne nyɛ ma,*

*Ka dieɲ ba iri ma,*

*Dɔndɔnne kɔɔ koɲ baɲ toɔ ma.*



If my family doesn't expose me,

If my family doesn't expose me,

To my enemies,

If my family doesn't expose me,

Even hundred enemies can not defeat me

If my family doesn't expose me,

If my family doesn't expose me,

To my enemies

If my family doesn't expose me,

Even hundred enemies can not defeat me

Example: 8 (d)

LS: *Kũũ woo wuli ma n noba kyɛ koorɔ baara*

*Kũũ woo wuli ma n noba kyɛ koorɔ baara*

Death, show me my people before you finish killing them

Death, show me my people before you finish killing them

*Kũũ woo wuli ma n noba kyε koorɔ baara*

Death, show me my people before you finish killin them

*N yɔɔɔɔ yeni k'N meŋ da teεε ka kũũ wa de ko*

My only brother that I was depending on, death has killed him

CH: *Kũũ woo wuli ma n noba kyε koorɔ baara*

Death, show me my people before you finish killing them

*Kũũ woo wuli ma n noba kyε koorɔ baara*

Death, show me my people before you finish killing them

*Kũũ woo wuli ma n noba kyε koorɔ baara*

Death, show me my people before you finish killing them

*N yɔɔɔɔ yeni k'N meŋ da teεε ka kũũ wa de ko*

My only brother that I was depending on, death has killed him

Example: 8 (e)

LS: *Die deme ba nɔŋ ma yee!*

The house members don't like me!

*Die deme ba nɔŋ ma!*

The house members don't like me!

*Koŋkogiri deme naŋ nɔŋ ma lε!*

The way outsiders like me!

*Die deme ba nɔŋ ma!*

The house members don't like me!

CH: *Die deme ba nɔŋ ma yee!*

The house members don't like me!

*Die deme ba nɔŋ ma yee!*

The house members don't like me!

*Koŋkogiri deme naŋ nɔŋ ma lε!*

The way outsiders like me!

*Die deme ba nɔŋ ma!*

The house members don't like me!

Example: 8 (f)

LS: *N dɔmɔ woo N kulɔŋ yaa*

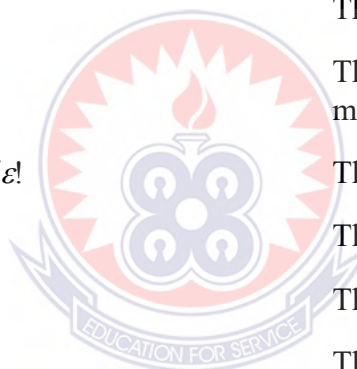
My enemy I am going home *yaa*

*N dɔmɔ woo N kulɔŋ yaa*

My enemy I am going home *yaa*

*N dɔmɔ woo N kulɔŋ yaa*

My enemy I am going home *yaa*



*Kye kyempelaa meŋ na baareɛ*

*Dɔmɔ gbɛɛ*

CH: *N dɔmɔ woo N kulon yaa*

*N dɔmɔ woo N kulon yaa*

*N dɔmɔ woo N kulon yaa*

*Kye kyempelaa meŋ na baareɛ*

*Dɔmɔ gbɛɛ*

Example 8 (g)

LS: *N kyɛnɛma wooi*

*Fo zubie ŋa*

*Zubie wola la?*

*A dɔge bie k'o konfo,*

*Leɛ de bie na kon ũũ*

*Kye yaara*

CH: *N kyɛnɛma wooi*

*Fo zubie ŋa*

*Zubie wola la?*

*A dɔge bie k'o konfo,*

*Leɛ de bie na kon ũũ,*

*Kye yaara*

But aimless walking will

finish enemy's feet

My enemy I am going

home *yaa*

My enemy I am going

home *yaa*

My enemy I am going

home *yaa*

But aimless walking will

finish enemy's feet



My dear friend *wooi*,

This your bad luck,

What bad luck is it?

You gave birth to a child to mourn  
you,

And you have rather mourned and  
buried this child,

And struggling

My dear friend *wooi*,

This your bad luck,

What bad luck is it?

You gave birth to a child to mourn  
you,

And you have rather mourned and  
buried this child,

And struggling

Example 8(h)

LS: *Bɔmbaala yɛɛ koŋ maale yee!*

Poor person's problems can never be solved *yee!*

*Dɔndɔmɔ teɛɛɛ,*

Enemy thought,

*Bɔmbaala yɛɛ koŋ maale!*

Poor person's problems can never be solved!

*Anaŋ maala waana ɛ!*

They are becoming solved!

CH: *Bɔmbaala yɛɛ koŋ maale yee!*

Poor person's problems can never be solved *yee!*

*Dɔndɔmɔ teɛɛɛ,*

Enemy thought,

*Bɔmbaala yɛɛ koŋ maale!*

Poor person's problems can never be solved!

*Anaŋ maala waana ɛ!*

They are becoming solved!

The above excerpts are taken from song text 1, 12, 23, 27, 31, 32, 34 and 35.

These are examples of repetition of a whole stanza. Saanchi (2002) analyzed the Dagaaba dirge and observes that repetition is a device that contributes to the unity and easy memorization of the text. In the Dagaaba women play songs repetition is a key device that makes it easier for the audience to follow the song and it also adds some beauty and balance to the artist's work.

Example: 9 (a) Repetition of words in different lines

LS: Ka dɔɔ maŋ de pɔge,

A man always marry a wife,

A deɛ de vinni bare kɔɔ dara,

And just throws her away,

Vinni bare kɔɔ dara,

And throws her away,

A vinni bare ŋa kuurii

And throws her away like a stone

Example: 9 (b)

LS: *K'N da baŋ la leebo yee!*

If I had known how to change *yee!*

*K’N da baŋ la leebo yee!*

CH: *N saa yee!*

*N saa yee!*

*N saa yee!*

*Yaa yee!!*

LS: *K’N da baŋ la leebo yee!*

*N da na leε la dɔlee*

Example: 9 (c)

LS: *Yε ta maŋ laara nenyeni yee!*

*Nenyeni kye laabo*

CH: *Yε ta maŋ laara nenyeni yee!*

*Nenyeni kye laabo*

Example: 9 (d)

LS: *Ka dieŋ ba iri ma,*

*Ka dieŋ ba iri ma,*

*K’ŋ dɔnne nyε ma,*

*Ka dieŋ ba iri ma,*

*Dɔndɔnne kɔɔ koŋ baŋ toɔ ma.*

Example: 9 (e)

LS: *Pɔge faa seε dalugiri*

*O mɔɔ ba seε dalugiri*

Example 9 (f)

LS: *N kyεnεma wooi*

If I had known how to change *yee!*

My father *yee!*

My father *yee!*

My father *yee!*

*Yaa yee!!*

If I had known how to change *yee!*

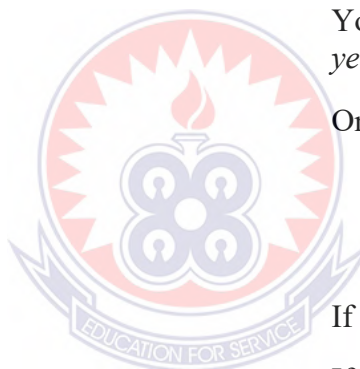
I would have changed to a boy

You shouldn’t laugh at one person  
*yee*

One person should not be laughed at

You shouldn’t laugh at one person  
*yee*

One person should not be laughed at



If my family doesn’t expose me,

If my family doesn’t expose me,

To my enemies

If my family doesn’t expose me,

Even hundred enemies can not defeat  
me

An ugly woman is better than a log  
pillar

She is better than a log pillar

My dear friend *wooi*,

<i>Fo zubie ŋa</i>	This your bad luck,
<i>Zubie wola la?</i>	What bad luck is it?
<i>A dɔge bie k'o koŋfo,</i>	You gave birth to a child to mourn you,
<i>Lee de bie na koŋ ũũ</i>	And you have rather mourned and buried this child,
<i>Kye yaara</i>	And struggling

The excerpts above are taken from song text 25, 26, 28, 30, 32, and 34. It is realized that the words “*vinni bare*” (throws away) in examples 9(a), “*leebo*” (change) in 9(b), “*nenyeni*” (one person) in 9(c), “*danne*” (enemies) in 9(d) and “*dalugiri*” (log pillar) in 9(e), and *zubie and bie* (bad luck and child) in example 9(f) are repeated in different lines in the various songs.

#### 4. 2. 3 Similes in Dagaaba women’s play songs

A simile is a comparison of two things, indicated by some connectives usually like, as, than, or a verb such as resemble (Agyekum, 2007:53, 2013: 185). He further explains that a simile expresses similarity, and for a simile to exist, things compared have to be dissimilar in kind. From the above explanation, a statement is considered to be a simile when the things compared belong to different class of things. This stylistic device is employed in the Dagaaba women play songs. Below are some similes that are identified in the Dagaaba women play songs.

Example: 10

<b>LS:</b> <i>Marewaraa ŋa saakũũ</i>	Miserable like rotten TZ
<i>Zorikporoo ŋa wɔŋ kye suori</i>	Lumpy like a fruited tree

These examples above are taken from song text 8. The comparison that is made is between two different things, thus a man who is a human being is being compared with “*saakũũ*”

rotten TZ) and “*wɔŋ kyɛ suori*” (withered tree). In the Dagaaba set up, TZ is their main food and when it is well prepared, it can be stored and eaten for days and when it is not well cooked, it rots and it is called “*saakũũ*”. When TZ gets rotten, it is not always strong so, the singer is telling the man that he is not strong by comparing him indirectly with “*saakũũ*”.

Example: 11

LS: *A vinni bare ŋa kuurii*

And throws away like a stone

The excerpt above is another simile which is taken from song text 25. The singer is telling the audience how some Dagaaba men handle their wives after marriage. When a stone is thrown with force it lands far away and then starts rolling to wherever that it can get to. In some Dagaaba homes, immediately after marriage the woman is left on her own to struggle to let ends meet. The singer uses this device to tell the audience that women after marriage may be thrown away like a stone to find their own grounding.

#### **4. 2. 4 Parallelisms in Dagaaba women play songs**

Parallelism is a device by which the oral artist brings together in a balanced relationship ideas and images that may seem independent of one another. Parallelism is a sameness between two sections of a text and it can be basically categorized into two; structural and semantic (Agyekum, 2013). This device, whereby the oral artist brings together in a balanced relationship ideas and images that may seem independent of one another, is called parallelism (Okpewho, 1992).

Parallelism is a structural arrangement of syntactically similar words, phrases, or clauses so that one element is developed equally with another (Agyekum 1999:63). Yankson (2011:18)



notes that “parallelism is the use of pattern repetition in a literary text for a particular stylistic effect. He explains that parallelism operates at three levels of linguistic organization. That is, at the phonological level, semantic level and the structural level.” Saanchi (2002) identifies three types of parallelism in the Dagaaba dirge; that is synonymous, antithetic and synthetic or constructive parallelism. He further explains that these modes of parallelism occur in varying degrees and where there is synonymous parallelism, there is also synthetic parallelism. In the Dagaaba women play songs these parallelisms are equally identified. The following examples are excerpts from the song texts showing various types of parallelisms.

#### 4. 2. 4. 1 Synonymous parallelism in Dagaaba women play songs

Example: 12

LS: *N nanj wa kore belaa N manj ganje la kyaaraa poɔ* When I became a little old I usually slept in the hall

LS: *N nanj wa kore belaa N ne boorej lanj gaazie* When I became a little old I shared a sleeping place with goats

This example is taken from song text 2. The two lines are identified as synonymous parallelism because they convey similar information. As explained earlier, parallelism is sameness between two sections of text. So, “*N nanj wa kore belaa N manj ganje la kyaaraa poɔ*” „when I became old I sleep in the hall“ and “*N nanj wa kore belaa N ne boorej lanj gaazie*” „when I became a little old I sleep with goats“ are the same. Besides having the same meaning, their structure is also the same.

Example: 13

LS: *Borebo daare kanj e pɔge*

Sowing season I am a wife

*Sɛlebo daare k''N e pɔge*

Transplanting season I am  
a woman

Example: 14

*Bibil Ba taa saa,*

Has no father,

*Ba taa ma*

Has no mother,

Example: 15

LS: *Fo na yi la kyɛ e a biiri wola yaa?*

If you divorce what will you do to  
the children *yaa?*

CH: *Ta yi yee!*

Don't divorce *yee!*

LS: *Fo na yi la kyɛ e serɛ saa wola yaa?*

If you divorce what will you do to  
the father-in-law *yaa?*

CH: *Ta yi yee!*

Don't divorce *yee!*

LS: *Fo na yi la kyɛ e serɛ ma wola yaa?*

If you divorce what will you do to  
the mother-in-law *yaa?*

Examples 13, 14, and 15 are taken from song text 8, 20, and 33 respectively. One fact of parallelism is that it gives unity of structure to the performance. From example 13 synonymous parallelisms is drawn between the two lines that have given some balance to these phrases and that makes the song interesting and also memorable as identified by Saanchi (2002) in the Dagaaba dirge. Synonymous parallelism is identified in the two lines in example 13 because they are activities that farmers do during farming season and the singer used this device to express her displeasure on how she is only recognized as a woman during sowing time and transplanting time and when farming season is over she is not recognize as woman again. In example 14, synonymous parallelism is identified between line (1) and line (2). The functions of a father and a mother are the same because the ordeals that the fatherless go through are the same ordeals the

motherless also goes through. Example 15 shows synonymous parallelism between lines 1, 3, and 5 because the three lines are saying similar things.

#### 4.2.4.2 Phonological parallelism in Dagaaba women play songs

*Phonological parallelism deals with sameness in sound patterning in identical words phrases, lines, structures, or even stanzas. The phonological structures can be in terms of segments; consonants or vowels or a combination of the two, or supra-segmental features like tones or nasalization (Agyekum. 2013:86).*

Example: 16 (a)

LS: <i>N ma wooi wooi</i>	My mother <i>wooi wooi</i>
<i>N ma wooi woo</i>	My mother <i>wooi woo</i>
CH: <i>Aa hēē n ma wooi woo</i>	<i>Aa hēē</i> , my mother <i>wooi woo</i>
<i>Aa hēē n ma wooi woo</i>	<i>Aa hēē</i> , my mother <i>wooi woo</i>
LS: <i>Ka n ma yele naa N na gaa la Tuuree</i>	If not for my mother, I will go abroad
CH: <i>Aa hēē N na gaa la „Tuuree“</i>	<i>Aa hēē</i> , I will go abroad
<i>Aa hēē N na gaa la „Tuuree“</i>	<i>Aa hēē</i> , I will go abroad

Example: 16 (b)

LS: <i>K’N da baŋ la leebo yee!</i>	If I had known how to change <i>yee!</i>
<i>N da na lee la dɔɔlee</i>	I would have changed to a boy
CH: <i>N saa yee!</i>	My father <i>yee!</i>
<i>N saa yee!</i>	My father <i>yee!</i>
<i>N saa yee!</i>	My father <i>yee!</i>
<i>Yaa yee!!</i>	<i>Yaa yee!!</i>

Example: 16 (c)

CH: *A yee woo a yee*

*A yee woo a yee*

*A yee yaa a yee*

*A yee yaa a yee*

*A yee woo a yee*

*A yee woo a yee*

*A yee yaa yaa yaa*

*A yee yaa yaa yaa*

The excerpts are taken from song text 7, 26 and 28. It shows a phonological parallelism in both consonants and vowels. The following vowel sounds as seen in „*wooi woi*“; in lines 1 & 2 and „*Aa hēē*“ in lines 3 & 4 are examples of phonological parallelism. Also another example is seen in the following words; „*Tuuree*“ in lines 5, 6 & 7 and „*gaa*“ in the same lines are also showing sameness in the vowel sounds. The sounds „*saa*“, „*yaa*“, „*yee*“, „*woo*“ in example 16(b) and 16(c) all show phonological parallelism

#### 4. 2. 4 .3 Structural parallelism in Dagaaba women’s play songs

Example: 17 (a)

LS: *Poɔkpolee zeŋ ka poɔ zaa beɛɛ yaa*

Bloated stomach is sitting with stomach ache

LS: *Dɔndɔmɔ zeŋ ka teɛroŋ yaara yaa*

Enemy is sitting

with disturbed mind

Example: 17 (b)

LS: *N nan wa kore belaa N maŋ gaŋe la kyaaraa poɔ*

When I became a little old I slept in the hall

LS: *N nan wa kore belaa N ne booreŋ laŋ gaazie*

When I became a little old I slept with goats

Example: 17 (c)

LS: *Fo na yi la kyε e serε saa wola yaa?*

If you divorce what will you do to the father-in-law?

LS: *Fo na yi la kyε e serε ma wola?*

If you divorce what will you do to the mother-in-law?

Example: 17 (d)

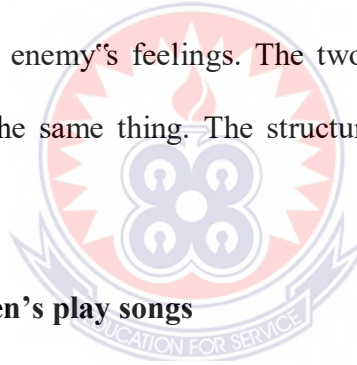
*Ba taa saa,*

Has no father,

*Ba taa ma*

Has no mother,

These excerpts are taken from song text 2, 10, 20 and 33. Structural parallelism according to Agyekum (2013) involves similarity of structure. Each of the examples above is the same in structure and they are expressing the same ideas. In 17(a) the singer used these structures to describe the feelings of the enemy; *Poɔkpolee zeη ka poɔ zaa beεε yaa* „Bloated stomach is sitting with stomach ache“ and *Dɔndɔmɔ zeη ka teεroη yaara yaa* „enemy is sitting with disturbed mind“ are both talking about the enemy’s feelings. The two structures in 17(b) are similar in structure and are talking about the same thing. The structures in 17(c) and 17(d) are equally talking about similar things.



#### 4.2.5 Imagery in Dagaaba women’s play songs

“One way by which oral and written literatures are united is in the way in which they employ words to paint mental pictures that appeal to our feelings and our understanding” (Agyekum, 2013: 80). In the Dagaaba women play songs the singer employs the use of imagery as one of her styles which not only add beauty to the song but also a touch of feeling.

Example: 18

LS: *Te boorɔ yuori waa ηmaadaa yuori*

Our clan’s name is male monkey’s name  
*yee!*

*Te boorɔ yuori waa ηmaadaa yuori*

Our clan’s name is male monkey’s name  
*yee!*

Te booro yuori waa *ɲmaadaa* yuori

Our clan's name is male monkey's name  
*yee!*

Te maŋ yɔ sɔgelɔŋ kyɛ ka zoore saana

Always hiding yet the tail is showing.

This excerpt is taken from song text 19. The singer deliberately used this image; *ɲmaadaa* „male monkey“ to carry her message across. The singer is comparing their clan's name with *ɲmaadaa* „male monkey“ because everybody knows the work of this image that is mentioned in the song. The singer mentioned in the song that even when they are hiding, the tail is still showing. This is because *ɲmaadaa* „male monkey“ has so many connotations. When the name *ɲmaadaa* „male monkey“ is being mentioned, what comes to the minds of people is destruction, fear, stealing etc. This animal, depending on its size can even kill someone in the farm if the person is alone. It does so many bad things in human life and as such, nobody says any good thing about it when the name is being mentioned. This singer is telling the general public that nobody says anything good about their clan. Even when they do not want to be seen, people still see them. When they don't want to be heard, people still hear about them because they have already built a name that is difficult to be changed no matter whatever good things they do in society. So, when one hears of the name *ɲmaadaa* „male monkey“, a mental picture is painted on the kind of work that it does. The magnitude of the destruction is such that it can not be forgotten about, and that is what the singer now compares with the tail of the monkey which is so long that even when it is hiding, yet the tail can not be hidden.

Example: 19

LS: *Hawoo n meŋ sɛ ne la yaa*

My boyfriend is,

*N meɲ sɛne la ,borɛɛ borɛɛ* "zoyaare weɛ

My boyfriend is that fast rabbit that runs round the farm

This excerpt is taken from song text 6. The singer decided to use imagery to describe the boyfriend. Among the *Dagaaba*, *,borɛɛ borɛɛ*" refers to a rabbit. A rabbit is an animal that is neat, fast and active and very smart in movement. This means that the boyfriend is hard working, he is not lazy, and he is a great farmer. So, the singer then employed this device, casting the minds of her audience to this image and the rhythm makes the song sound beautiful and appealing to the ear.

Example: 20

LS: *N ma wooi wooi N da boɔrɛɛ warebaɲa*

My mother *wooi wooi* I wanted ladies" bangle

LS: *N ma wooi wooi pɔgesarre ,boŋgori*

My mother *wooi wooi* ladies" high heels

The excerpt above is taken from song text 7. The images in the two sentences above are *warebaɲa* „bangle" in line 1 and *boŋgori* „high heels" in line 2. The singer is using this device to communicate her feeling to the audience. She is telling the mother what she desire as a lady and it also paints a picture in the minds of the audience the things that ladies always wish for.

Example: 21

LS: *N naŋ wa kore belaa N ne booreɲ laŋ gaazie*

When I became a little old I shared a sleeping place with goats

This excerpt is taken from song text 2. The singer used the image *boore* „goats" to express her feeling to the general public. The singer is telling the whole world that men normally handle newly married women better than when they become old. She mentioned clearly in the song that when she came first, she used to sleep in the chamber but when she became a bit old

she slept with goats. Goats sleep in the pen and a human being is now sleeping with goats in the pen. So a mental picture is painted here on how she sleeps with goats.

#### Example 22

LS: *Pɔge faa seɛ dalugiri*

An ugly woman is better than a log pillar

In this excerpt, the singer used “dalugiri” (log pillar) in the house to compare with an ugly woman. A picture is made in the minds of the audience concerning the ugly wife and a log pillar. The singer used this image because it is also in the house just like the ugly woman but can not do the work that an ugly woman does therefore, the singer is saying that an ugly woman is better than log pillar in the sense that when it rains the ugly woman goes to sow which the log pillar can not do.

#### Example 23

LS: *Kũũ woo wuli ma n noba kyɛ koorɔ baara*

Death, show me my people before you finish killing them

In this example the image “*Kũũ*” (death) is used. The singer is telling death to show her the people that belong to her before he finish killing. One will then have to make a mental picture of what death is.

### 4.2.6 Symbolism in Dagaaba women’s play songs

Another literary device that is seen in the Dagaaba women play songs is symbolism. A symbol is a concrete or familiar object that is used in reference to, or as an explanation of an abstract idea, or a less familiar object or event (Agyekum, 2013). It is a useful means of



conveying certain important facts or lessons about human life and the problems of existence. It is the act of representing things by symbols or using things with symbolic meanings or characters.

Bayor (2016) citing Dalfovo (1996) stipulates that, symbols have three kinds of association namely: personal, cultural and universal associations. He observes that we all have associations with things in our personal experience. One person may have strong affection for cows while another person may fear them intensely and that is personal association. He explains further that different symbols may have quite different meanings in different cultures. According to him, in Chinese culture, dogs represent devotion and faithfulness, while in Islamic culture they represent impurity which he referred to as cultural association. He reports finally that, Jungian psychology along with some other theories argue that some symbols have universal meaning and that lions suggest deity in a variety of cultures. However, he disagrees with them saying that, trying to discern and express the universal meaning of a symbol is tricky (Dalfovo, 1996). The Dagaaba women often refer to certain symbols when singing their play songs to express ideas. Some examples of symbolic objects that are employed in the Dagaaba women play songs are analyzed below.

Example: 22

*Die dalugo ba nɔŋ ma*

The log pillars of the house don't like me

The excerpt above is taken from song text 23. In this song the singer used the symbol *dalugo* „log pillars“ to refer to the members of the house. In the Dagaaba culture *dalugo* „log pillars“ are very important because without them there cannot be a house. In the olden days, *dalugo* „log pillars“ made from tree trunks, were what they used as pillars to support the big logs for local decking. Even today, some Dagaaba still use *dalugo* in building their houses because

rooms of that nature are always very cool as compared with those roofed with zinc. Others too are not able to provide the roofing sheets so they still rely on *dalugo* in building their houses. The singer is now telling the audience that the *dalugo* „log pillars“ in the house don't like her. The singer deliberately selected this symbol because of its importance in society. Every strong house in the *Dagaaba* community depends on the type of *dalugo* used as the big log beams will rest on the *dalugo* to carry the mortar and other sticks so that the building can stay strong. This symbol therefore shows that the important people in the house do not like the singer. The singer intentionally used this literary device to add beauty to the song.

Example: 23

LS: *Dmaana da koŋ zoro baa*

*A e wola da koŋ zoro baa?*

*Baa nan taa poteere*

*Dmaana meŋ poteere be?*

Monkey would not have feared dog

Why won't it fear dog?

Dog has a supporter

Where is monkey's supporter?

This excerpt is from song text 4. In this text, *Dmaana* „monkey“ and *baa* „dog“ represent rivals. Naturally, monkey fears dog because dog always has its owner around to give support when the need arises but monkey doesn't have a supporter. In this context *Dmaana* „monkey“ symbolizes the senior wife and *baa* „dog“ symbolizes the junior wife. The singer is using the *Dmaana* „and the “*baa* scenario to explain the situation of the senior wife and junior wife in the *Dagaaba* culture. Every creature normally protects the younger one more than the elder one and the same applies in the polygynous family. The junior wife is mostly protected and supported by the husband than the senior wife because it is assumed that the senior wife is well grounded and can withstand any difficulty. Besides this, the junior wife is the favorite of the man and is by all means being protected always supported by the man. Because of the deep love that the husband

normally has for the junior wife, easily supports the junior wife when there is misunderstanding between the wives. Following Jakobson's theory of communication, the singer is communicating verbally to whoever it may concern that, it is because the dog has supporter that is why the monkey fears him other wise, the monkey would not have always been hiding. This explains the reason why senior wives are always afraid of junior wives because they get backing from the husband whenever there is misunderstanding.

#### 4.2.7 Rhetorical question in Dagaaba women's play songs

A rhetorical question is a question that does not need an answer or a reply; a question that is asked for effect or to make a point (Agyekum, 2007). It is a question that does not demand response. It is observed that in the Dagaaba women play songs the singer has employed the use of rhetorical questions to send her message across. Below are some rhetorical questions identified in the Dagaaba women play songs.

Example: 24

<i>A e wola da koŋ zoro baa?</i>	Why won't it fear dog?
<i>Baa naŋ taa poteere</i>	Dog has a supporter
<i>Ɔmaanya meŋ poteere be?</i>	Where is monkey's supporter?

In the text above, lines 1 & 3 are statements that do not demand answers from anybody. The singer asked the question in the first line that, why won't *Ɔmaanya* „monkey“ fear *baa* „dog“ and the second question in the third line says, *Ɔmaanya meŋ poteere be?* „Where is monkey's supporter“? These questions are rhetorical questions and do not need any answer. The oral poet usually employs the use of this device in order to make a point.

Example: 25

LS: *N saa yi la yeŋ zo wa zeŋe kye?*

My father came from where to settle here?

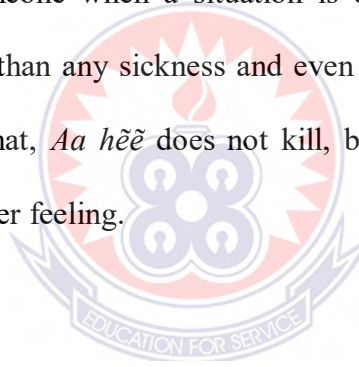
The excerpt above is taken from song text 1. In this example the singer uses this question to let the audience know that the Dagaaba like other cultures originated from elsewhere to settle at their current places. The singer has asked this question but does not expect an answer from anyone.

Example: 26

LS: *Aa hēē ba koorɔ yee kyε boluu la koorɔ ma?*

*Aa hēē* does not kill but what is killing me?

The example above is another rhetorical question taken from song text 11. *Aa hēē* is an expression usually made by someone when a situation is beyond the person's capability. A feeling of hopelessness is worse than any sickness and even kills faster than any sickness. The singer then asked the question that, *Aa hēē* does not kill, but what is killing her? The singer employed this device to express her feeling.



Example: 27

CH: *A kuli kɔ maale n boŋ?*

Go and they will purify what?

This excerpt is taken from song text 16. In this song the singer has asked this rhetorical question to make her point. In the Dagaaba culture, a married woman who sleeps with another man, goes through a ritual called “*maale*” (purify). In the song the singer is agitating that the husband said she should go and they will purify her and she is now asking the question that she should go and they will purify what. This question does not need any response.

Example: 28

LS: *Fo na yi la kyε e a biiri wola yaa?*

If you divorce what will you do to the children?

LS: *Fo na yi la kyε e serε saa wola yaa?*

If you divorce what will you do to the father-in-law?

LS: *Fo na yi la kyε e serε ma wola?*

If you divorce what will you do to the mother-in-law?

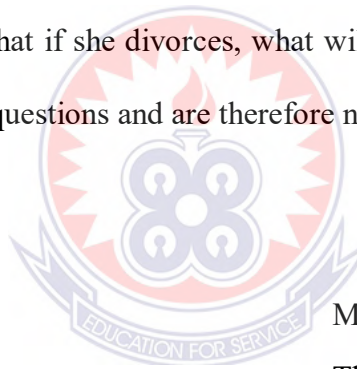
The excerpts above are taken from song text 33. In this song the singer used these rhetorical questions to send her message to someone who is seeking divorce. In the first sentence the singer asked the question that if she divorces what will she do to her children? In the second sentence she asked that if she divorces, what will she do to her father-in-law. In the third sentence she asked the question that if she divorces, what will she do to her mother-in-law? All the three questions are rhetorical questions and are therefore not demanding any answer.

Example 29

LS: *N kyεnεma wooi*

*Fo zubie ηa*

*Zubie wola la?*



My dear friend *wooi*,

This your bad luck,

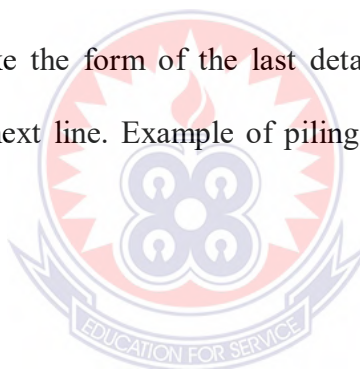
What bad luck is it?

This excerpt is taken from song text 34. In this song the singer is sympathizing with the friend through the use of a rhetorical question. She is asking the friend that the bad luck that is in her is what kind of bad luck? In human society and for that matter the Dagaaba the aim of every parent is that the children that they are bringing forth should grow and take care of them at their old age and possibly perform their funeral rites when they die. Society therefore always sees it to be odd when a young person dies while the parents are still alive. The singer is then asking

the friend that what bad luck is it that is following her. Because she has given birth to the child to mourn her when she dies and she is rather mourning the child.

#### 4.2.8 Piling and Association in Dagaaba women play songs

Another literary device that the Dagaaba women usually employ in their play songs is Piling and Association. Agyekum (2013) postulates that, piling and Association are two related mechanisms of repetition for emphasis and for verbal games. In this game, the artist compiles a sequence of words and expressions. Okpewho (1992) observes that, the principal aim of most performances is to give satisfaction to the audience and one way in which this can be achieved is by piling or coupling one detail or idea to another so that the whole performance builds up to a climax. Piling or linking can take the form of the last detail on one line of poetry or songs becoming the first detail in the next line. Example of piling is seen in the following Dagaaba women play songs.



Example: 29 (a)

LS: *N saa waa la yendemuu?*

My father is from where?

CH: *Yendemuu demuu o nan te denne waana*

Where, where, he is the one coming

LS: *N saa waa la Bowaaloo*

My father is *Bowaaloo*

CH: *Bowaaloo waaloo o nan te waala waana*

*Bowaaloo waaloo* he is the one coming

LS: *A kyɛ pãã are yendemee?*

And to who is he related maternally?

CH: *Yendemee demee ba nan te denne waana*

To who, to who, they are the people coming

LS: *A kyɛ pãã are Danteelee*

And is related maternally to the *Danteelee*

CH: *Danteelee teelee banan te teelee waana*

*Danteelee teelee* they are the

people coming

Example: 29 (b)

LS: *Yε ta maŋ laara nenyeni yee!*

You shouldn't laugh at one person  
*yee*

*Nenyeni kye laabo*

One person should not be laughed at

CH: *Yε ta maŋ laara nenyeni yee!*

You shouldn't laugh at one person  
*yee*

*Nenyeni kye laabo*

One person should not be laughed at

LS: *Yε ta maŋ laara nenyeni yee!*

You shouldn't laugh at one person  
*yee*

*Kũũ la de ko baare*

It is death that has killed them all

CH: *Yε ta maŋ laara nenyeni yee!*

You shouldn't laugh at one person  
*yee*

*Nenyeni kye laabo*

One person should not be laughed at

These excerpts are taken from song text 5 and 30. In example 29(a), it is realized that there is piling or linking occurring in the various lines. In line one the word *yendemuu* which is the last word in that line, has become that first word in the next line. Also, in the third line, *Bowaaloo* which is the last word in that line has become the first word in line four. In line 5 *yendemee* is the last word and it has become the first word in line 6. In line 7 *Danteelee* which is the last word, has become the first word in line 8. The same thing applies to example 29(b). The word "*nenyeni*" which is the last word in line one has become the first word in the second line respectively.

#### 4.2.9 Assonance in Dagaaba women's play songs

Assonance is the resemblance of word or sound. It is the relative close juxtaposition of similar vowel sounds. It is sometimes called vowel rhyme (Agyekum, 1999: 52). It is an

imperfect rhyme in which the stressed vowels correspond. It is the repetition of similar or same vowel (Agyekum, 2013). Below is example of assonance in the Dagaaba women play songs.

Example: 30

LS: <i>N saa yi la yeŋ zo wa zeŋe kye</i>	Where did my father come from to settle here?
<i>N saa yi la yeŋ zo wa zeŋe kye</i>	Where did my father come from to settle here?
<i>N saa yi la yeŋ</i>	Where did my father come from?
<i>N saa yi la yeŋ</i>	Where did my father come from?
<i>N saa yi la Bowa zo wa zeŋ kye</i>	My father came from „Bowa” to settle here.

The excerpt above is taken from song text 1. In this song there are same vowel sounds repeating throughout the text as seen in these words: *saa, yi, la,* and *yeŋ*.

Example: 31

LS: <i>Ba taa saa,</i>	Has no father,
<i>Ba taa ma</i>	Has no mother

This excerpt is taken from song text 20. The words that have similar vowel sounds are *taa* and *saa* in the two lines above. The sounds *aa* is rhyming at the end of *taa* and *saa*.

#### 4.2.10 Alliteration in Dagaaba women’s play songs

A series of words that begin with the same letter of sound, especially consonants as in „now and never” (Agyekum, 2007). It is observed that the *Dagaaba* women also employ the use of alliteration in composing their play songs as seen in the excerpt below.

Example: 32



LS: <i>Die deme ba nɔŋ ma yee!</i>	The house members don't like me yee!
<i>Die deme ba nɔŋ ma!</i>	The house members don't like me!
<i>Koŋkogiri deme naŋ nɔŋ ma lɛ!</i>	The way outsiders like me!
<i>Die deme ba nɔŋ ma!</i>	The house members don't like me!

The excerpt above is taken from song text 23. In this song the singer has used a lot of alliterations throughout. The singer used consonants such as, 'd', 'b', 'n', 'm' in all the four line as seen above.

#### 4.2.11 Ideophones in Dagaaba women's play songs

Ideophone is a stylistic technique that relies on sound. Simply defined, it means "idea-in-sound," in the sense that from the sound of the word one can get an idea of the nature of the event or the object referred to (Okpewho, 1992: 92). Ideophones are not normal words that have meanings assigned to them, they are mere sounds used in conveying a vivid impression. Ideophone is a device that is more frequently used in songs and chants for achieving lyrical and other effects (Okpewho, 1992). He added that ideophones are more frequently used in narratives for achieving a stronger sensual or dramatic impact than any words available in the language could have done. An Ideophone is a vivid representation of an idea in sound. Ideophones are linguistic expressions, whose forms of sounds often correlate with their semantic meanings and therefore debunk the arbitrariness of language (Agyekum, 2008: 101). The Dagaaba women also employ the use of ideophones in composing their play songs. Ideophones, as said earlier are sounds that do not have meaning on their own but they have an effect on the songs. Some examples of ideophones in *Dagaaba* women play songs are shown below.

Example: 33 (a)

LS: *N ma wooi wooi*

My mother *wooi wooi*

*N ma wooi woo*

My mother *wooi woo*

CH: *Aa hēē n ma wooi woo*

*Aa hēē* my mother *wooi woo*

*Aa hēē n ma wooi woo*

*Aa hēē* my mother *wooi woo*

LS: *Ka n ma yeɛ naa N na gaa la Tuuree*

If not for my mother I will go Abroad

CH: *Aa hēē N na gaa la „Tuuree Aa hēē*

I will go abroad

*Aa hēē N na gaa la ‘Tuuree’*

*Aa hēē* I will go abroad

Example: 33 (b)

CH: *A yee woo a yee*

*A yee woo a yee*

*A yee yaa a yee*

*A yee yee a yee*

*A yee woo a yee*

*A yee woo a yee*

*A yee yaa yaa yaa*

*A yee yaa yaa yaa*

The excerpts above are taken from song text 7, and 26. In example 33(a) it is observed that the singer used ideophones to communicate her feeling to the audience. She uses ideophones like; *wooi wooi* and *Aa hēē* to express her feeling. Though these sounds or words have no vivid meanings on their own, their meanings can be deduced from the song. It is observed that the singer has the desire to go somewhere but she also has some feeling for her mother and then uses these words or sounds to express her worries. In example 33(b) the singer used sounds like *yee*, *woo*, *yaa* in song text 26 to support the message that she is trying to communicate. They are sounds that add beauty to the song. Also, following the oral formulaic theory, it makes the response of the song easier for the participants.

#### 4.2.12 Hyperbole in Dagaaba women's play songs

Hyperbole is the use of excess exaggeration for emphasis; it may be used to heighten effect or produce some comic effect (Agyekum, 2013). A hyperbole is a figure of speech that is an intentional exaggeration for emphasis or comic effect (Agyekum, 1999). It is a means of emphasizing a point with a statement containing exaggeration. In the Dagaaba women play songs the singer has made use of hyperbole to convey her message to the audience. Below is an excerpt showing the use of hyperbole in the Dagaaba women play songs.

Example: 34

LS: *N nanj wa kore belaa N ne booreŋ laŋ gaazie* When I became a little old I shared sleeping place with goats

The excerpt above is taken from song text 2. This statement is an exaggeration which the singer has used to let the audience understand how badly she is being treated. The singer exaggerated by saying that, *N ne booreŋ laŋ gaazie* „I sleep with goats“. In trying to let the audience know that where she was sleeping as a newly married woman, is different from where she now sleeps. So, to be able to make her point, she exaggerated using this statement. In normal situation, a human being and goat cannot share sleeping place but since there is a change in room and probably their standards too may not be the same that is what is referred to as sleeping with goats.

Example: 35

LS: *Fo taaba deme beebe*

Your friends own are there

*Ka ba dii kpeuuu*

Well cemented

*A ŋmaa naa bini sɔ*

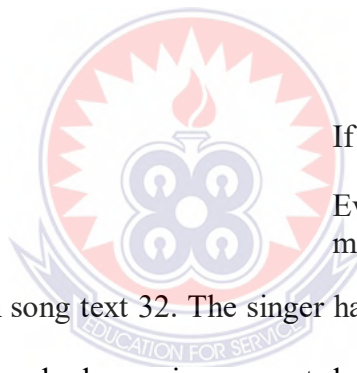
With cow dung

The excerpt above is another hyperbole taken from song text 22. The singer is saying that the problems of a child who has owner are well cemented with cow dung. In the Dagaaba culture, cow dung is very important because that is what they use in plastering walls and smoothing the floors for it makes the floor or the wall very hard and it is difficult to get spoiled in time. Knowing how cow dung can preserve things in the Dagaaba culture, the singer exaggerated by telling the audience that those children who have owners problems are well ceeed wmenith cow dung. This is an exaggeration because problems can not be cemented with cow dung

Example 36

*Ka dieŋ ba iri ma,*

*Dɔndɔnne kɔɔ koŋ baŋ toɔ ma.*



If my family don't expose me,

Even hundred enemies can not defeat me

This excerpt is taken from song text 32. The singer has exaggerated by saying that if her family doesn't expose her even hundred enemies can not defeat her. It is clear that one person can not withstand hundred people and yet she is saying that hundred enemies can not do her anything if her family does not expose her.

#### **4.2.13 Personification in Dagaaba women's play songs**

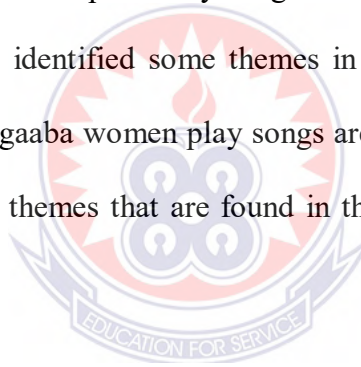
Personification is a figure of speech in which a thing, an animal or an abstract term is made human. Personification endows animals, ideas, abstractions and inanimate objects with human attributes, forms, characters, sensibilities and emotions (Agyekum, 2007). It is a device whereby the oral artist assigns human qualities to non-human things. It is a presentation of



Example 39 is taken from song text 27. Again, in this excerpt, “*Kũũ*” (death) is being personified. The singer is addressing death like a human being. She is asking death to show her people before he finished killing them. The singer is saying this because all her relatives are dying.

#### **4.3 Main themes in Dagaaba women play songs**

Theme is the major, dominant or central idea of a work of literature including stories, novels, plays and poems (Agyekum, 2013). The theme may be referred to as the main idea or the subject matter of literary work. Okpewho (1992) observes that there is no occasion or activity in traditional African life that is not accompanied by songs and chants and these songs and chants evolve around themes. Okpewho identified some themes in songs and chants as love, praise, criticism, war and death. The Dagaaba women play songs are also composed based on some of these themes. Some of the major themes that are found in the Dagaaba women play songs are enumerated below.



##### **4.3.1 The Theme of praise/love in Dagaaba women’s play songs**

Love, the feeling of affection or tenderness toward a person or a thing, is expressed in traditional African songs in several ways (Okpewho, 1992). He expresses that the theme of praise is to some extent similar to that of love because both sentiments are fundamentally based in a feeling of admiration for a person or an object. The language of praise and love are often lofty and exaggerated as the singers usually try to impress their audience. In the Dagaaba women’s play songs the singer uses some adjectives to praise the boyfriend.

Example: 40

LS: *Hawoo n meɲ sɛne la yaa*

*Hawoo* my boyfriend is

*N meɲ sɛne la dɔɔbilii poɔ kpekyaandie*

My boyfriend is the light of  
the room among the boys

*Hawoo n meɲ sɛne la yaa*

*Hawoo* my boyfriend is

*N meɲ sɛne la dɔɔbilii poɔ kpekyaandie*

My boyfriend is the light of  
the room among the boys

CH: *Hawoo n meɲ sɛne la yaa*

*Hawoo* my boyfriend is

*N meɲ sɛne la dɔɔbilii poɔ ,kpekyaandie*

My boyfriend is the light of  
the room among the boys

*Hawoo n meɲ sɛne la yaa*

*Hawoo* my boyfriend is

*N meɲ sɛne la dɔɔbilii poɔ ,kpekyaandie"*

My boyfriend is the light of  
the room among the boys

LS: *Hawoo n meɲ sɛne la yaa*

*Hawoo* my boyfriend is,

*N meɲ sɛne la ,borɛɛ borɛɛ"zoyaare weɛ*

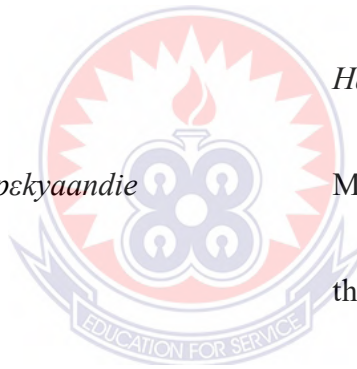
My boyfriend is the rabbit  
that runs round the farm

*Hawoo n meɲ sɛne la yaa*

*Hawoo* my boyfriend is,

*N meɲ sɛne la ,borɛɛ borɛɛ"zoyaare weɛ*

My boyfriend is the rabbit



	that runs round the farm
CH: <i>Hawoo n meɲ sene la yaa</i>	<i>Hawoo</i> my boyfriend is
<i>N meɲ sene la ,boreɛ boreɛ"zoyaare weɛ</i>	My boyfriend is the rabbit that runs round the farm
<i>Hawoo n meɲ sene la yaa</i>	<i>Hawoo</i> my boyfriend is
<i>N meɲ sene la ,boreɛ boreɛ"zoyaare weɛ</i>	My boyfriend is the rabbit that runs round the farm
LS: <i>Hawoo n meɲ sene la yaa</i>	<i>Hawoo</i> my boyfriend is
<i>N meɲ sene la dɔɔbilii poɔ dɔɔbil-goŋo na</i>	My boyfriend is that kapok tree boy among the boys
<i>Hawoo n meɲ sene la yaa</i>	<i>Hawoo</i> my boyfriend is
<i>N meɲ sene la dɔɔbilii poɔ dɔɔbil-goŋo na</i>	My boyfriend is that kapok tree boy among the boys
CH: <i>Hawoo n meɲ sene la yaa</i>	<i>Hawoo</i> my boyfriend is,
<i>N meɲ sene la dɔɔ dɔɔbilii poɔ dɔɔbil-goŋo na</i>	My boyfriend is that kapok tree boy among the boys
<i>Hawoo n meɲ sene la yaa</i>	<i>Hawoo</i> my boyfriend is,
<i>N meɲ sene la dɔɔbilii poɔ dɔɔbil-goŋo na</i>	My boyfriend is that kapok tree boy among the boys

The singer is praising the boyfriend using some adjectives that are exaggerating. For instance, the singer uses adjectives like *kpekyaane die* „the light of the room“, *boreɛ boreɛ zoyaare weɛ* „fast running rabbit“, *dɔɔbil-goŋo na*“, *dɔɔbil-goŋo na* „kapok tree“ etc in praising the boyfriend.



#### 4.3.2 The theme of lamentation in Dagaaba women's play songs

Some of the Dagaaba women play songs are songs of lamentation. They express feelings of disappointment and regret. This is clearly displayed in the song below.

Example: 41

LS: <i>N nan da wa paalon, N nan da wa paalon yee</i>	When I came first, when I came first yee
CH: <i>Salaa laare leŋ leŋ saa leŋ leŋ saa leŋ leŋ leŋ</i>	<i>Salaa laare leŋ leŋ saa leŋ leŋ saa leŋ leŋ leŋ</i>
LS: <i>N nan da wa paalon N man gan la die kyε kpe</i>	When I came first I used to sleep in the chamber
CH: <i>Salaa laare leŋ leŋ saa leŋ leŋ saa leŋ leŋ leŋ</i>	<i>Salaa laare leŋ leŋ saa leŋ leŋ saa leŋ leŋ leŋ</i>
LS: <i>N man gan la die kyε kpe a te won yeli muno muno</i>	I used to sleep in the chamber and listen to small talks
CH: <i>Salaa laare leŋ leŋ saa leŋ leŋ saa leŋ leŋ leŋ</i>	<i>Salaa laare leŋ leŋ saa leŋ leŋ saa leŋ leŋ leŋ</i>
LS: <i>N nan wa kore belaa yeli muno muno zaa baareε</i>	When I became a little old all the small talks got finished
CH: <i>Salaa laare leŋ leŋ saa leŋ leŋ saa leŋ leŋ leŋ</i>	<i>Salaa laare leŋ leŋ saa leŋ leŋ saa leŋ leŋ leŋ</i>
LS: <i>N nan wa kore belaa, N man gan la kyaaraa poɔ</i>	When I became a little old I slept in the hall
CH: <i>Salaa laare leŋ leŋ saa leŋ leŋ saa leŋ leŋ leŋ</i>	<i>Salaa laare leŋ leŋ saa leŋ leŋ saa leŋ leŋ leŋ</i>
LS: <i>N nan wa kore belaa N ne booreŋ lan gaazie</i>	When I became a little old I shared a sleeping place with goats
CH: <i>Salaa laare leŋ leŋ saa leŋ leŋ saa leŋ leŋ leŋ</i>	<i>Salaa laare leŋ leŋ saa leŋ leŋ saa leŋ leŋ leŋ</i>

In this song the singer is lamenting over the way she has been handled by her husband. She is comparing the early days of her marriage to the present time. For instance, the singer says; *N nanj da wa paalonj N manj ganj la die kyε kpe* „When I came first I use to sleep in the chamber.“ *N nanj wa kore belaa N manj ganj la kyaaraa poɔ* „When I became a little old I sleep in the hall.“ So, the singer is lamenting over the way husbands normally handle their wives at the beginning of their marriage and when they become old in the marriage how they are treated by the same men.

Example: 42

LS: <i>Borebo daare k" N e pɔge,</i>	Sowing season, I am a wife,
<i>Selebo daare k" N e pɔge,</i>	transplanting season, I am a wife,
<i>Kyε ka zie wayi yee,</i>	But during dry season,
<i>Ka dɔɔ pɔge ba la e pɔge.</i>	A man's wife is no longer a wife.

This is another song that is showing lamentation. The excerpt is taken from song text 8. In this song the singer is agitating that when it is time for sowing she is recognized as a wife, when it is time for transplanting, she is recognized as a wife, but during dry season, a man's wife is no longer recognized as a wife.

Example: 43

LS: <i>K" n biiri yεε naa,</i>	If not because of my children
<i>Maa koŋ zej dɔɔ dieŋ yaa!</i>	I won't sit in man's house
<i>K" n biiri yεε naa,</i>	If not because of my children
<i>Maa koŋ zej dɔɔ dieŋ yee yee</i>	I won't sit in man's house
<i>A e dɔɔ boŋ mɔɔ?</i>	And do what with a man?

*Kannyiri belaaŋ ɛ la*

It is just a little patience

This excerpt is taken from song text 17. In this song, the singer is lamenting. She is sad and telling the audience that if not because of her children, she will not stay in a man's house, that what is she doing with a man? That one just needs a little patience. The message that the singer is conveying to the audience shows that the singer is regretting for going into marriage.

Example: 44

LS: *Dɔɔ yaa*

A man,

*Dɔɔ ba e neɛ*

A man is not human.

*Dɔɔ yaa*

A man,

*Dɔɔ yaa dɔɔ yaa dɔɔ yaa*

A man, a man, a man,

*Dɔɔ ba e neɛ*

A man is not human.

*Dɔɔ maŋ nyɛ la paalaa ba baŋ boŋkore dɔɔ*

when a man sees a new thing, he forgets of the old thing.

This excerpt is taken from song text 3. It is normal for human beings to always pay more attention to new things than old ones and the same thing applies in the marriage system. So, in this song the singer is telling the audience especially the young ladies that a man is somebody that should not be relied on because when he sees a new woman, he turns to forget of the old one.

Example 45

LS: *Kũũ woo wuli ma n noba kyɛ koorɔ baara*

Death, show me my people before you finish killing them

*Kũũ woo wuli ma n noba kyɛ koorɔ baara*

Death, show me my people before you finish killing them

*Kũũ woo wuli ma n noba kyɛ koorɔ baara*

Death, show me my people before you finish killing them

*N yɔɔdɔɔ yeni k'N meŋ da teɛɛ ka kũũ wa de ko*

My only brother that I was depending on, death has killed him

This excerpt is taken from song text 27. In this song the singer is lamenting over the death of the only brother that she was relying on and death has taken him away. So, the singer is telling death to let her know the people that belong to her and those that belong death because, death is taking all the people away to the extend that he has taken the only brother that she was also relying on.

Example 46

LS: *K'N da baŋ la leebo yee!*

If I had known how to change yee!

*K'N da baŋ la leebo yee!*

If I had known how to change yee!

LS: *K'N da baŋ la leebo yee!*

If I had known how to change yee!

*N da na lee la dɔɔlee*

I would have changed to a boy

LS: *N da na lee la dɔɔlee*

I would have changed

to a boy

*A koɔɔ korɔ n saa pɔge*

And be farming for my father's wife

LS: *A koɔɔ korɔ n saa pɔge*

And be farming for my father's wife

*A tɔɔ lee neɛkaŋa pɔge*

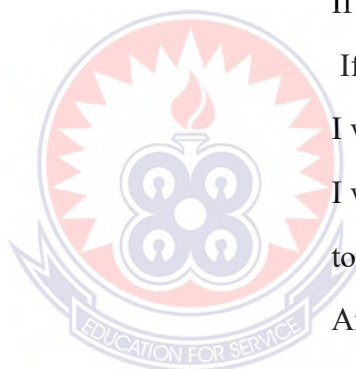
And not become somebody's wife

LS: *A tɔɔ lee neɛkaŋa pɔge*

And don't become somebody's wife

*K'o maŋ zeŋ toorɔ ma zomɔ*

And he will always be insulting me.



The excerpt above is taken from song text 28. The singer is regretting for being a woman.

She is lamenting that if she had known how to change her sex, she would have changed to a boy and be farming for her father's wife instead of becoming somebody's wife and be receiving insults from the husband. This singer has seen how some husbands treat

their wives and she is regretting for being a woman and wished that she could change her sex and become a boy.

Example 47

LS: *Ka zubie waa yuori yee!*

If bad luck is a pot *yee*

*Ka zubie waa yuori!*

If bad luck is a pot!

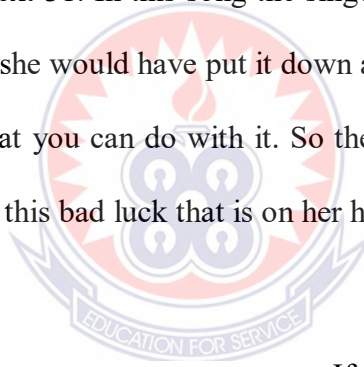
*Ka zubie waa yuori yee!*

If bad luck is a pot *yee*

*N na nyɔge o togi biɲ belle*

I will put it down and have a look at it

This excerpt is taken from song text 31. In this song the singer is lamenting that if the bad luck that is on her head was like a pot, she would have put it down and had a look at it. If you are born with bad luck, there is nothing that you can do with it. So the singer is worried to some extent that she wished she could uncarry this bad luck that is on her head and have a look at it.



Example 48

LS: *Ka dieɲ ba iri ma,*

If my family doesn't expose me,

*Ka dieɲ ba iri ma,*

If my family doesn't expose me,

*K'n dɔnne nyɛ ma,*

to my enemies

*Ka dieɲ ba iri ma,*

If my family doesn't expose me,

*Dɔndɔnne kɔɔ koɲ baɲ toɔ ma*

Even hundred enemies can not defeat me

This excerpt is taken from song text 32. The singer is saying that before her enemies can get her, it is from her family members. The singer is telling the general public that the family has a very big role to play in your success or failure in life. Before your enemy can attack you, he or she would be led by a known person because it is that known person who knows your

movements and can track you. So the singer is lamenting that if her family does not expose her, even if hundred enemies are searching for her but they cannot get her

#### Example 49

LS: *N kyɛnɛma wooi*

*Fo zubie ŋa*

*Zubie wola la?*

*A dɔge bie k'o koŋfo,*

*Leɛ de bie na koŋ ũũ*

*Kye yaara*

My dear friend *wooi*,

This your bad luck,

What bad luck is it?

You gave birth to a child to mourn you,

And you have rather mourned and buried this child,

And struggling

The excerpt above is taken from song text 34. The singer is lamenting over the death of a friend's child by asking the question that what kind of bad luck is that. In human society and for matter the Dagaaba, it is seen to be odd for a child to die while the parents are still alive. Society normally frowns on that. Therefore, when that happens, it is always considered as a bad luck because it is assumed that children should mourn their parents and not the other way round.

#### 4.3.3 The theme of caution in the Dagaaba women's play songs

A caution may be sounding formal warning to someone against danger. Caution may be an advice given to a person to avoid danger. The Dagaaba women play songs are composed based on various themes and the theme of caution is one. Below are examples of songs that are sounding caution to the audience.

Example: 50

LS: *Yiriŋ lere!*

The house is collapsing!

*Yiriŋ lere!*

The house is collapsing!

*Neŋkpoŋ faa zeŋ kyε hoono*

A bad elder sits!

While moaning!

*Yiriŋ lere!*

The house is collapsing!

The excerpt above is taken from song text 13 and it is cautioning the landlord. The singer is saying that the house is collapsing. The first two lines are sounding warning that the house is collapsing and the third line is cautioning that a bad elder that sits while moaning, the house is collapsing.

Example: 51

LS: *Yε nyɔge taa taa lε!*

You should be united

*Yε nyɔge taa taa lε!*

You should be united

*Kεε ba nɔnema mɔɔ yeŋe yε taŋ yoo!*

If your enemies are

Complaining, be quiet

*Yε nyɔge taa taa lε!*

You should be united

*Yε nyɔge taa taa lε!*

You should be united

*Kεε ba nɔnema mɔɔ yeŋe yε taŋ yoo!*

If your enemies are

Complaining, be quiet

This excerpt is taken from song text 14. In lines 1 & 2 the singer is cautioning the audience that they should be united and in line 3 she is saying that they should ignore their enemies when they are complaining. The first three lines are repeated in lines 4, 5 and 6.

Example 52

LS: *Pɔge faa seɛ dalugiri*

An ugly woman is better than a log pillar

*O mɔɔ ba seɛ dalugiri*

she is better than a log pillar

*A borebo saa naŋ maŋ mi,*

when it rains,

*O maŋ ba gaa te bore?*

Doesn't she go to sow?

The above excerpt is taken from song text 26. In this song the singer is drawing the attention of the general public that, no matter how ugly your wife is, but she is better than a log pillar that is standing in the room. She supports her argument by saying that when it rains, the ugly wife goes to sow which in fact the log pillar can not do. She is then cautioning the men in particular that even if one has a wife that is ugly but she is better than the log pillar.

Example 53

LS: *kɔɔ wa gaaɛ tɔɔ yeɛ yee!*

When you go don't say anything *yee!*

*N kyɛnɛ ma woo!*

My dear friend *woo!*

*kɔɔ wa gaaɛ tɔɔ yeɛ yee!*

When you go, don't say anything *yee!*

*Ziezaa ka yeɛ be*

There are problems everywhere

The excerpt above is taken from song text 29. In this song, the singer is advising married women. She is cautioning married women not to share their marital issues with their parents when they visit them. Some women are used to sharing their marital problems with their parents and she is now cautioning a woman who is going to visit her parents that when she goes she should not tell her parents anything concerning her marriage because there are problem



everywhere. It is not only one person that has problems or it is not only one marriage that has issues. Every marriage has its own special problems because there is no perfect marriage anywhere.

Example 54

LS: *Ye ta maŋ laara nenyeni yee!*

You shouldn't laugh at one person  
*yee*

*Nenyeni kye laabo*

One person should not be laughed at

CH: *Ye ta maŋ laara nenyeni yee!*

You shouldn't laugh at one person  
*yee*

*Nenyeni kye laabo*

One person should not be laughed at

This excerpt is taken from song text 30. The message the singer is sending across is that no one should laugh at one person. If you see that somebody is alone in a particular house, you should not think that the person was the only one that was born to that family. There were many people in that house but it is death that has killed all of them leaving that one person. So the singer is therefore cautioning the general public that when they see one person they should not laugh at that person because it is death that has caused the loneliness of that person.

Example 55

LS: *Ta yi yee yaa!*

Don't divorce!

*Ta yi zagloŋ.*

Don't divorce for nothing.

CH: *Ta yi yee!*

Don't divorce!

LS: *Ta yi yee yee yaa n kyene ma*

Don't divorce my dear friend,

CH: *Ta yi yee*

don't divorce.

LS: *Ta yi yee yaa!*

Don't divorce!

*Ta yi zagloŋ.*

Don't divorce for nothing.

CH: *Ta yi yee!*

*Kɔɔ wa kuli a serɛ k'o ba sãã fɔ,*

*Ta yi yoo!*

Don't divorce!

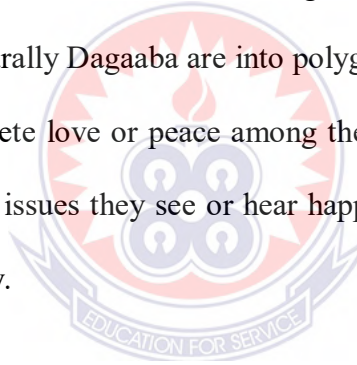
If you marry a husband and he has not wronged you,

Don't divorce!

This excerpt is taken from song text 33. The singer is advising a married woman who is threatening to divorce the husband. The singer is telling this person that she should not divorce the husband because if she divorces the husband what will she do with her children, her father-in-law and mother-in-law. So the singer is cautioning this woman against divorce.

#### 4.3.4 The Theme of rivalry in the Dagaaba women's play songs

From the analysis it is also realized that the Dagaaba women play songs also revolve around the theme of rivalry. Culturally Dagaaba are into polygamy and in a polygamous family it is not always easy to have complete love or peace among the women. The oral artists compose their songs based on some of the issues they see or hear happening between rivals. The excerpt below is a song concerning rivalry.



Example: 56

LS: *Ɔmaanya da koŋ zoro baa*

*A e wola da koŋ zoro baa?*

*Baa nan taa poteere*

*Ɔmaanya meŋ poteere bee?*

Monkey would not have

Feared dog,

Why won't it fear dog?

Dog has a supporter

Where is monkey's

Supporter?

The excerpt above is taken from song text 4. The singer uses metaphorical language to convey her message to the audience. The singer uses *Ɔmaanya* „monkey“ and *baa* „dog“ to

represent the rivals. *Dmaanya* represents first wife and *baa* represents second wife. It is an undeniable fact that a monkey and a dog are rivals and whenever a monkey sees a dog, it hides not because the dog is stronger, but because it has a supporter.

Example: 57

LS: *Yontaa nyuuri la yee!*

This is rivalry *yee!*

*Yontaa nyuuri la!*

This is rivalry!

*Kaŋ de ŋmane kaŋ te pɛge meŋ,*

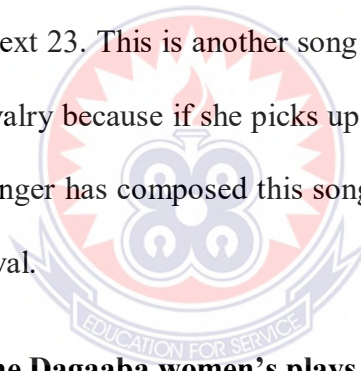
Even I picked a

Calabash to wash,

*Ka yontaa nyɔge faa.*

And my rival seizes it,

This excerpt is taken from song text 23. This is another song that is showing rivalry. The singer is telling the audience that it is rivalry because if she picks up a calabash to go and wash and her rival seizes it from her. So, the singer has composed this song for the audience to know what is happening between her and her rival.



#### 4.3.5 The theme of jealousy in the Dagaaba women's plays songs

Example 58

LS: *A yiri ŋa koŋ taa bale,*

This house should not have offsprings,

*A yiri ŋa deme da koŋ taa bale,*

The members of this house should not have offsprings,

*Poɔkpolee da teere ka,*

Enemies thought that,

*yiri ŋa eŋ deme da koŋ taa bale.*

The members of this house should not have offsprings

LS: *A yiri ŋa da naa ɔɔ moɔ,*

This house should have chewed grass,

*A yiri ŋa deme da naa ɔɔ moɔ,*

The members of this house should have chewed grass,

*Wanɔnema da teere ka,*

Enemies thought that,

*yiri ŋa eŋ deme da naa ɔɔ moɔ.*

The members of this house should have chewed grass.

#### Example 59

LS: *Bɔmbaala yeŋe koŋ maale yee!*

Poor person's problems can never be solved *yee!*

*Dɔndɔmɔ teereɛ,*

Enemies thought,

*Bɔmbaala yeŋe koŋ maale!*

Poor person's problems can never be solved!

*Anaŋ maala waana le!*

They are becoming solved!

The excerpts above are taken from song text 15 and 35 respectively. In the first stanza of example 55 the singer is saying that the enemies of their family thought that they should not have offsprings. And in the second stanza, the singer said the enemies of their family thought that they should have been eating grass. In example 56, the singer is saying that the enemies of the poor person thought her problems should not have been solved but that they have been solved. The wishes of the enemy are not the wish of God. All the above excerpts are expressing jealousy in our society.

#### 4.4 Summary

This chapter has discussed the data that was collected. It has dealt with the structure of the Dagaaba women play songs, the types of play songs performed by the Dagaaba women. Some of the literary devices identified are metaphor, repetition, simile, hyperbole, parallelism, symbolism, personification, rhetorical questions, Ideophones, Assonance, Alliteration, etc. The

analysis have revealed that the Dagaaba women play songs are composed based on themes such as; praise and love, caution, lamentation, rivalry and jealousy.



## CHAPTER FIVE

### SUMMARY OF FINDINGS, CONCLUSION AND RECOMMENDATIONS

#### 5.0 Introduction

This chapter presents the major findings, conclusion and recommendations made on the analysis of the aesthetics of the Dagaaba women play songs.

#### 5.1 Summary of findings

This study is a qualitative research and it is purely descriptive. The main objective was to assess the aesthetics of Dagaaba women play songs. Specifically, the study identified the types of play songs performed by the Dagaaba women. It analyzed the literary devices that are embedded in the Dagaaba women play songs and also the various themes that are espoused in these songs. The results revealed that the main play songs performed by the Dagaaba women are *Anlee*, *Kɔɔre*, *Gyaŋ* and *Yaaloo* songs. From the lead singers, Dagaaba women play songs can be composed by any woman who has the skills of singing. The young ones learn the songs and the performance from the adults through direct participation. It is observed that the Dagaaba women play songs are not only sung in the night during moonlight but also at festivals and even in recent times they are sung at funerals especially if the deceased is an elderly person. The young ladies therefore learn these play songs and the performance during such occasions through direct participation. One doesn't need any spiritual powers before one can sing or perform the Dagaaba women's play songs. This is at variance with what Yemeh (2002) observed about the Dagaaba dirge, that the singing of the Dagaaba dirge can be acquired if certain herbs are applied properly

and systematically. He added that even some dirge singers are initiated by some well-known and respected persons who have dirge- singing medicine (Kotēē).

It has also been observed that the Dagaaba women play songs have five lines verses and five lines chorus, four lines verses and four lines chorus, and also one line verse and one line chorus structure and these lines come together to form stanzas. The lines and stanzas of the Dagaaba women play songs are determined by the pauses that the lead singer makes and the chorus singers come in with the chorus based on the pauses that the lead singer makes. This is similar to what Saanchi (2002) observed about the Dagaaba dirge that the lines and the stanzas are determined by the pauses made by the dirger. In the Dagaaba women play songs the lead singer usually starts the song with the chorus to introduce the song to people who might be singing the song for the first time.

The results show that Dagaaba women play songs use figurative language. The Dagaaba women play songs contain metaphorical language which makes the language sound beautiful and unique in the ears of the audience. The Dagaaba women employ the use of literary devices such as metaphor, repetition, symbolism, simile, imagery, parallelism, ideophone, personification, rhetorical question and hyperbole among others. It is observed that repetition is a key ingredient in the Dagaaba women play songs. Repetition runs through all the songs and it is not because of lack of words but it is a device employed by oral artists to add beauty to the songs and also help the audience to become familiar with the lyrics in the songs. Apart from the aesthetic value, it is also observed that the repetition was giving some amount of emphasis to address certain points that need attention.

The analysis also identified some major themes that the Dagaaba women play songs address. It has come to knowledge that the Dagaaba women's play songs revolve around themes like love, praise, caution, lamentation and rivalry. It is observed that the Dagaaba women play songs and the Dagaaba dirge have similar themes. For instance Yemeh (2002) explained that the Dagaaba dirge is a lamentation song sung at the death of someone which is also seen in the Dagaaba women play songs. It is also observed that the Dagaaba women play songs vary in rhythm depending on the type of song and the performance involved.

On the whole, the Dagaaba women's play songs are not only sung for recreational purposes but also to address some social issues in society. Some of the songs are advising, some are showing lamentation, love and praises, rivalry, while some are also showing lineage as well as places of origin. The Dagaaba women's play songs are therefore used as channels of addressing social problems.

## 5.2 Conclusions

Based on the analysis, the study was able to answer the three research questions that were set. The data analyzed shows that the types of play songs frequently performed by the Dagaaba women are *Anlee*, *Kɔɔre*, *Gyaŋ* and *Yaaloo*. Some of the literary devices that are embedded in the Dagaaba women play songs included metaphor, repetition, personification, parallelism, rhetorical, symbolism, and hyperbole. The Dagaaba women use play songs to address some social problems at home and the society as a whole. The Dagaaba women also use play songs for recreational purposes. It is observed that performing the Dagaaba women play songs does not have age limit. Both adults and the youth can sing the play songs as well as the performance.



Performing the Dagaaba women play songs is a cultural practice that is passed on from generation to generation and the songs are composed based on themes.

In the Dagaaba set up sometimes songs are composed to ridicule a social problem in order to bring it to a halt. As a result, the songs are composed based on themes addressing different issues in society. Some of the themes in Dagaaba women play songs are praises; love, caution, rivalry, and lamentation.

### **5.3 Recommendations**

The following are some recommendations for consideration and action.

1. Because of lack of time, the study could not cover the entire Dagaaba land. The data was collected in Ul-kpong Bakonoyiri community and for that matter the results may not be generalized to the entire Dagaaba land. Therefore in future, researchers who might want to embark on similar studies may widen their scope.
2. Though researchers have worked on some aspects of the Dagaaba oral literature, much attention is not given to songs. Therefore, I recommend for researchers to direct their attention to the various types of the Dagaaba songs which are very good platforms for addressing social and cultural issues.
3. This study also recommend for Dagaare scholars to make audio and video documentation of the Dagaaba women play songs for future reference.
4. I also recommend for a comparative study by researchers on the themes of Dagaaba women's play songs and Dagaaba bawaa songs.

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## APPENDICES

### APPENDIX A

#### DAGAABA WOMEN PLAY SONGS

##### SONG TEXT 1: N SAA YI LA YEŊ?

##### WHERE FROM MY FATHER

LS: *N saa yi la yeŋ zo wa zeŋ kye*

Where did my father come from  
to settle here?

*N saa yi la yeŋ zo wa zeŋ kye*

Where did my father come from  
to settle here?

*N saa yi la yeŋ*

Where did my father come from?

*N saa yi la yeŋ*

Where did my father come from

*N saa yi la Bowa zo wa zeŋ kye*

My father is from „Bowa“ and has come  
to settle here.

CH: *O saa yi la yeŋ zo wa zeŋ kye*

Where did her father come from  
to settle here?

*O saa yi la yeŋ zo wa zeŋ kye*

Where did her father come from  
to settle here?

*O saa yi la yeŋ*

Where did her father come from?

*O saa yi la yeŋ*

Where did her father come from

*O saa yi la Bowa zo wa zeŋ kye*

Her father is from „Bowa“  
and has come to settle here.

LS: *N ma yi la yeŋ zo wa zeŋ kye*

Where did my mother come from  
to settle here?

*N ma yi la yeŋ zo wa zeŋ kye*

Where did my mother come from

*N ma yi la yeŋ*

to settle here?

Where did my mother come from?

*N ma yi la yeŋ*

Where did my mother come from

*N ma yi la ŋmɔɔ zo wa zeŋ kyɛ*

My mother is from „*ŋmɔɔ*” and has come to settle here.

CH: *O ma yi la yeŋ zo wa zeŋ kyɛ*

Where did her mother come from

to settle here?

*O ma yi la yeŋ zo wa zeŋ kyɛ*

Where did her mother come from

to settle here?

*O ma yi la yeŋ*

Where did her mother come from?

*O ma yi la yeŋ*

Where did her mother come from

*O ma yi la ŋmɔɔ zo wa zeŋ kyɛ*

Her mother is from „*ŋmɔɔ*” and has come to settle here.

LS: *N meŋ yi la yeŋ zo wa zeŋ kyɛ*

Where did I come from

to settle here?

*N meŋ yi la yeŋ zo wa zeŋ kyɛ*

Where did I come from

to settle here?

*N meŋ yi la yeŋ*

Where did I come from?

*N meŋ yi la yeŋ*

Where did I come from

*N meŋ yi la Bowa zo wa zeŋ kyɛ*

I come from „*Bowa*” to

Settle here.

CH: *O meŋ yi la yeŋ zo wa zeŋ kyɛ*

Where did she come from

to settle here?

*O meŋ yi la yeŋ zo wa zeŋ kyɛ*

Where did she come from

to settle here?

*O meɲ yi la yeɲ*

Where did she come from?

*O meɲ yi la yeɲ*

Where did she come from?

*O meɲ yi la Bowa zo wa zeɲ kye*

She comes from „Bowa” to  
settle here

**SONG TEXT 2: N NAID DA WA PAALOD**

**WHEN I CAME FIRST**

LS: *N naɲ da wa paalonɲ, N naɲ da wa paalonɲ yee*

When I came first,

when I came first yee

CH: *Salaa laare leɲ leɲ saa leɲ leɲ saa leɲ leɲ leɲ*

*Salaa laare leɲ leɲ saa leɲ leɲ saa  
leɲ leɲ leɲ*

LS: *N naɲ da wa paalonɲ N maɲ gaɲ la die kye kpe*

When I came first I used

to sleep in the chamber

CH: *Salaa laare leɲ leɲ saa leɲ leɲ saa leɲ leɲ leɲ*

*Salaa laare leɲ leɲ saa leɲ leɲ saa  
leɲ leɲ leɲ*

LS: *N maɲ gaɲ la die kye kpe a te woɲ yeli muno muno*

I used to sleep in the chamber and  
listen to small talks

CH: *Salaa laare leɲ leɲ saa leɲ leɲ saa leɲ leɲ leɲ*

*Salaa laare leɲ leɲ saa leɲ leɲ saa  
leɲ leɲ leɲ*

LS: *N naɲ wa kore belaa yeli muno muno zaa baareɛ*

When I became a little old all

the small talks finished

CH: *Salaa laare leɲ leɲ saa leɲ leɲ saa leɲ leɲ leɲ*

*Salaa laare leɲ leɲ saa leɲ leɲ saa  
leɲ leɲ leɲ*

LS: *N naɲ wa kore belaa N maɲ gaɲ la kyaaraa poɔ*

When I became a little old I

usually slept in the hall

CH: *Salaa laare leɲ leɲ saa leɲ leɲ saa leɲ leɲ leɲ*

*Salaa laare leɲ leɲ saa leɲ leɲ saa  
leɲ leɲ leɲ*

LS: *N naɲ wa kore belaa N ne booreɲ laɲ gaazie*

When I became a little old I shared a  
sleeping place with goats

CH: *Salaa laare leŋ leŋ saa leŋ leŋ saa leŋ leŋ leŋ*

*Salaa laare leŋ leŋ saa leŋ leŋ saa leŋ leŋ leŋ*

**SONG TEXT 3: DƆƆ BA E NEƐ**

**MAN IS NOT HUMAN**

LS: *DƆƆ yaa*

A man,

*DƆƆ ba e neƐ*

A man is not human.

*DƆƆ yaa*

A man,

*DƆƆ yaa dƆƆ yaa dƆƆ yaa*

A man, a man, a man,

*DƆƆ ba e neƐ*

A man is not human

*DƆƆ maŋ nye la paalaa ba baŋ boŋkore dƆƆ*

when a man sees a new thing, he forgets of old thing

CH: *DƆƆ yaa*

A man,

*DƆƆ ba e neƐ*

A man is not human.

*DƆƆ yaa*

A man,

*DƆƆ yaa dƆƆ yaa dƆƆ yaa*

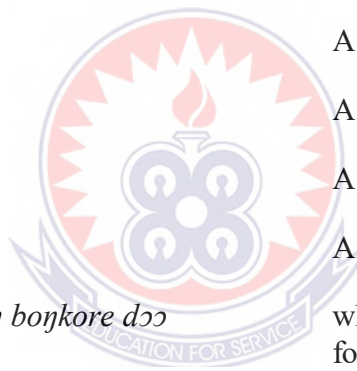
A man, a man, man,

*DƆƆ ba e neƐ*

A man is not human

*DƆƆ maŋ nye la paalaa ba baŋ boŋkore dƆƆ*

when a man sees a new thing, he forgets of old thing.



**SONG TEXT 4: DMAADA DA KOD ZORO BAA**

**MONKEY WOULD NOT HAVE FEARED DOG**

LS: *Dmaada da koŋ zoro baa*

Monkey would not have feared dog

*A e wola da koŋ zoro baa?*

Why won't it fear dog?

*Baa naŋ taa poteere*

Dog has a supporter

*Dmaada meŋ poteere be?*

Where is monkey's

supporter?

CH: *Dmaada da koŋ zoro baa*

Monkey would not have

feared dog

*A e wola da koŋ zoro baa?*

Why won't it fear dog?

*Baa nan̄ taa poteere*

*Ɔmaana meŋ poteere beɛ?*

LS: *Ɔmaana da koŋ zoro baa*

*A e wola da koŋ zoro baa?*

*Baa nan̄ taa areguuro*

*Ɔmaana meŋ areguuro beɛ?*

CH: *Ɔmaana da koŋ zoro baa*

*A e wola da koŋ zoro baa?*

*Baa nan̄ taa areguuro*

*Ɔmaana meŋ areguuro beɛ?*

**SONG Text 5: N SAA WAA LA YENDEMUU?**

LS: *N saa waa la yendemuu?*

CH: *Yendemuu demuu o nan̄ te denne waana*

LS: *N saa waa la Bowaaloo*

CH: *Bowaaloo waaloo o nan̄ te waala waana*

LS: *A kyɛ pãã are yendemee?*

CH: *Yendemee demee ba nan̄ te denne waana*

Dog has a supporter

Where is monkey's  
supporter?

Monkey would not have  
feared dog

Why won't it fear dog?

Dog has a guard

Where is monkey's guard?

Monkey would not have  
feared dog

Why won't he fear dog?

Dog has a guard

Where is monkey's guard?

**WHICH LINEAGE IS MY  
FATHER?**

Where from my father?

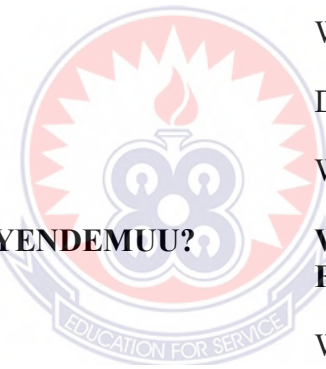
Where, where, he is  
the one coming

My father is *Bowaaloo*

*Bowaaloo waaloo* he is the  
one coming

And to whom is he related  
maternally?

maternally, maternally,  
they are the people coming



LS: *A kye pãã are Danteelee*

And is related maternally

to the *Danteelee*

CH: *Danteelee telee banan te telee waana*

*Danteelee telee* they are the people coming

LS: *N ma waa la yendemuu*

Where from my mother?

CH: *Yendemuu demuu onan te denne waana*

Where where, she is the one coming

LS: *M ma waa la Dmofcboo*

My mother is *Dmofcboo*

CH: *Dmofcboo foboo onan te foboo waana*

*Dmofcboo foboo* she is the one coming

LS: *A kye pãã are yendemee?*

And to whom is she related maternally?

CH: *Yendemee demee banan te denne waana*

maternally, maternally, they are the people coming

LS: *A kye pãã are Kowaree*

And is related maternally to the *Kowaree*

CH: *Kowaree waree banan te waree waana*

*Kowaree waree* they are the people coming

LS: *N meɛ waa la yendemuu*

Where from myself?

CH: *Yendemuu demuu onan te denne waana*

Where, where, she is the one coming

LS: *N meɛ waa la Bowaaloo*

I am *Bowaaloo*

CH: *Bowaaloo waaloo onan te waala waana*

*Bowaaloo waaloo* she is the one coming

LS: *A kye pãã are yendemee?*

And to whom am I

Related maternally?

CH: *Yendemee demee ba nan te denne waana*

Maternally, maternally, they

Are the People coming

LS: *A kye pãã are Dmofcbee*

And related maternally to the *Dmofcbee*

CH: *Ɖmɔfɔbɛɛ fɔbɛɛ banan te fɔbɛɛ waana*

*Ɖmɔfɔbɛɛ fɔbɛɛ* they are the people coming

**SONG TEXT 6: N MED SENE LA YAA**

**MY BOYFRIEND IS**

LS: *Hawoo n meɲ sene la yaa,*

*Hawoo* my boyfriend is,

*N meɲ sene la dɔɔbilii poɔ kpekyaane die.*

My boyfriend is the light of the room among the boys

*Hawoo n meɲ sene la yaa,*

*Hawoo* my boyfriend is,

*N meɲ sene la dɔɔbilii poɔ kpekyaan die.*

My boyfriend is the light of the room among the boys.

CH: *Hawoo n meɲ sene la yaa,*

*Hawoo* my boyfriend is,

*N meɲ sene la dɔɔbilii poɔ kpekyaanedie.*

My boyfriend is the light of the room among the boys.

*Hawoo n meɲ sene la yaa,*

*Hawoo* my boyfriend is,

*N meɲ sene la dɔɔbilii poɔ kpekyaane die.*

My boyfriend is the light of the room among the boys.

LS: *Hawoo n meɲ sene la yaa*

*Hawoo* my boyfriend is,

*N meɲ sene la boreɛ boreɛ zoyaare weɛ*

my boyfriend is the rabbit that runs round the farm.

*Hawoo n meɲ sene la yaa*

*Hawoo* my boyfriend is,

*N meɲ sene la 'boreɛ boreɛ' zoyaare weɛ*

my boyfriend is the rabbit that runs round the farm.

CH: *Hawoo n meɲ sene la yaa,*

*Hawoo* my boyfriend is,

*N meɲ sene la boreɛ boreɛ zoyaare weɛ.*

My boyfriend is the rabbit that runs round the farm.

*Hawoo n meɲ sene la yaa,*

*Hawoo* my boyfriend is,

*N meɲ sene la boreɛ boreɛ zoyaare weɛ.*

My boyfriend is the rabbit that runs round the farm.

LS: *Hawoo n meɲ sene la yaa*

*Hawoo* my boyfriend is,

*N meɲ sene la dɔɔbilii poɔ dɔɔbil-goŋo na*

My boyfriend is that kapok tree boy among the boys.

*Hawoo n meɲ sene la yaa*

*Hawoo* my boyfriend is,

*N meɲ sene la dɔɔbil poɔ dɔɔbil-goŋo na*

My boyfriend is that kapok tree boy among the boys.

CH: *Hawoo n meɲ sene la yaa*

*Hawoo* my boyfriend is,

*N meɲ sene la dɔɔbilii poɔ dɔɔbil-goŋo na*

My boyfriend is that kapok tree boy among the boys.

*Hawoo n meɲ sene la yaa*

*Hawoo* my boyfriend is,

*N meɲ sene la dɔɔbilii poɔ dɔɔbil-goŋo na*

My boyfriend is that kapok tree boy among the boys.

**SONG TEXT 7: N MA WOUI**

**MY MOTHER WOUI**

LS: *N ma woui woui*

My mother *woui woui*

*N ma woui woo*

My mother *woui woo*

CH: *Aa hẽẽ n ma woui woo*

*Aa hẽẽ* my mother *woui woo*

*Aa hẽẽ n ma woui woo*

*Aa hẽẽ* my mother *woui woo*

LS: *Ka n ma yeɛ naa N na gaa la Tuuree*

If not for my mother I will go abroad

CH: *Aa hẽẽ N na gaa la Tuure*

*Aa hẽẽ* I will go Abroad

*Aa hẽẽ N na gaa la Tuuree*

*Aa hẽẽ* I will go Abroad

LS: *N ma woui woui N da boɔɔɛ warebaŋa*

My mother *woui woui* I wanted ladies' bangle

CH: *Aa hẽẽ N da boɔɔɛ warebaŋa*

*Aa hẽẽ* I wanted a bangle

*Aa hẽẽ N da boɔɔɛ warebaŋa*

*Aa hẽẽ* I wanted a bangle

LS: *N ma woui woui pɔgesarre boŋgori*

My mother *woui woui* ladies high heels

CH: *Aa hẽẽ pɔgesarre boŋgori*

*Aa hẽẽ* ladies' high heels

*Aa hẽẽ pɔgesarre boŋgori*

*Aa hẽẽ* ladies' high heels



LS: *N ma wooi wooi sakuuri tɛɛ*

My mother wooi wooi

Only school

CH: *Aa hɛɛ sakuuri tɛɛ*

*Aa hɛɛ* only school

*Aa hɛɛ sakuuri tɛɛ*

*Aa hɛɛ* only school

**SONG TEXT 8: TOMA DAARE K'N E PɔGE**

**I AM A WIFE DURING  
FARMING SEASON**

LS: *Borebo daare k'N e pɔge,*

Sowing season I am a wife,

*Selebo daare k'N e pɔge,*

Transplanting season

I am a wife.

*Kye ka zie wa yi yee,*

But during dry season,

*Ka d ɔɔ pɔge ba la e pɔge.*

A man's wife is no

longer recognized as a wife.

CH: *Borebo daare k'N e pɔge*

Sowing season I am a wife,

*Selebo daare k'N e pɔge*

Transplanting season

I am a wife,

*Kye ka zie wa yi yee*

But during dry season,

*Ka d ɔɔ pɔge ba la e pɔge*

A man's wife is no

longer recognized as a wife

LS: *Marewaraa ɲa saakũ*

Miserable like rotten TZ

*Zorikporoo ɲa wɛɲ kye suori*

Lunpy like a fruited tree

*Zie naɲ wa yi yee*

During dry season

*D ɔɔ pɔge ba la e pɔge*

A man's wife is no longer  
recognized as a wife

CH: *Borebo daare k'N e pɔge*

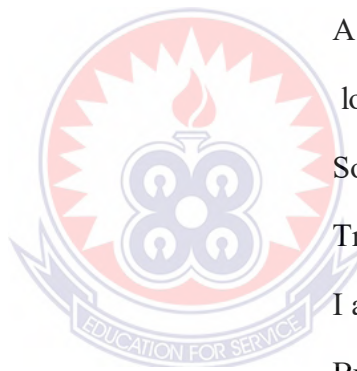
Sowing season I am a wife

*Selebo daare k'N e pɔge*

Transplanting season I am a wife

*Kye ka zie wa yi yee*

But during dry season



*Ka dɔɔ pɔge ba la e pɔge*

A man's wife is no longer recognize as a wife.

*Goreɲmonoo ɲa sɛɲkɔɔ*

„Goreɲmonoo” like broken traditional mat

*Zie naɲ wa yi yee*

During dry season,

*Dɔɔ pɔge ba la e pɔge*

A man's wife is no longer recognize as a wife.

CH: *Borebo daare k" N e pɔge*

Sowing season I am a wife

*Selebo daare k" N e pɔge*

Transplanting season I am a wife

*Kyɛ ka zie wa yi yee*

But during dry season

*Ka dɔɔ pɔge ba la e pɔge*

A man's wife is no longer recognize as a wife.

#### **SONG TEXT 9: TENTƆƆRE GODO**

#### **DISTANT KAPOK TREE**

LS: *Te yiri ɲa waa la tentɔɔre goɲo*

This community is a far kapok tree

CH: *Ha woo eɲyaa*

*Ha woo eɲyaa*

LS: *Te yiri ɲa waa la ɲmanɲgbulee koɔ*

This community is a round calabash water

CH: *Ha woo eɲyaa*

*Ha woo eɲyaa*

LS: *Ka saama zaa a woɲi yi waana*

And all strangers heard of it and are coming

CH: *Ha woo eɲyaa*

*Ha woo eɲyaa*

*Eɲyaa yee eɲyaa*

*Eɲyaa yee eɲyaa*

*Ayii ye yee eɲyaa*

*Ayii ye yee eɲyaa*

LS: *Te yiri ɲa waa la zibaɲenaa tee*

This house of ours is a known tree

CH: *Ha woo eɲyaa*

*Ha woo eɲyaa*

LS: *Zibaŋenaa tee are tɔɔre kaara*

A known tree you can see from far

CH: *Ha woo eŋyaa*

*Ha woo eŋyaa*

LS: *Ka saama zaa a woŋi yi waana*

And all strangers heard of it and are coming

CH: *Ha woo eŋyaa*

*Ha woo eŋyaa*

*Eŋyaa yee eŋyaa*

*Eŋyaa yee eŋyaa*

*Ayii ye yee eŋyaa*

*Ayii ye yee eŋyaa*

### SONG TEXT 10: YED KA DƆƆNE DƆƆNƆ?

### WHERE IS THE

### SOUND SOUNDING?

LS: *Yendemee yiriŋ ka gangare kono*

In whose house are they drumming

CH: *Senlerenle*

*Senlerenle*

*Pɔɔkpolee zeŋ ka pɔɔ zaa beɛɛ yaa*

Enemy si sitting with  
stomach ache

*Senlerenle*

*Senlerenle*

LS: *Bakonee yiriŋ ka deene deene*

They are playing in *Bakono*'s house

CH: *Senlerenle*

*Senlerenle*

*Dɔndɔmɔ zeŋ ka teeɔŋ yaara yaa*

Enemy is sitting  
with disturbed mind

*Senlerenle*

*Senlerenle*

LS: *Ka Dɔndɔmɔ zeŋ ka pɔɔ zaa ŋmeɛɛ nyoore*

And enemy's stomach is  
producing smoke

CH: *Senlerenle*

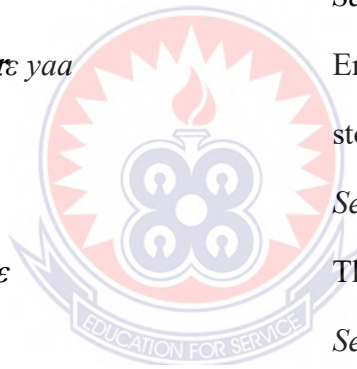
*Senlerenle*

*Dɔndɔmɔ zeŋ ka pɔɔ zaa ŋmeɛɛ nyoore*

And enemy's stomach is  
producing smoke

*Senlerenle*

*Senlerenle*



**SONG TEXT 11: A HĒĒ BA KOORŌ YAA?**

LS: *A hēē ba koorŌ yee kyē boluu la koorŌ ma?*

CH: *A hēē ba koorŌ yee kyē boluu la koorŌ ma?*

LS: *A hoonŌ koŋ yeli ba koorŌ*

*Kyē boluu la baara ma?*

CH: *A hēē ba koorŌ yee kyē boluu la koorŌ ma?*

LS: *A gaŋ kyē sŏrŏ daserēē ba koorŌ*

*Kyē boluu la koorŌ ma?*

CH: *A hēē ba koorŌ yee kyē boluu la koorŌ ma?*

LS: *A kyēne kyē boorŌ ba koorŌ*

*Kyē ka boŋ la koorŌ ma?*

CH: *A hēē ba koorŌ yee kyē boluu la koorŌ ma?*

**SONG TEXT 12: N DŌMŌ WOO N KULŌD**

LS: *N dŏmŏ woo N kulŏŋ yaa*

*N dŏmŏ woo N kulŏŋ yaa*

*N dŏmŏ woo N kulŏŋ yaa*

*Kyē kyēmpelaa meŋ na baarēē*

*Dŏmŏ gbēē*

CH: *N dŏmŏ woo N kulŏŋ yaa*

*N dŏmŏ woo N kulŏŋ yaa*

**HMMM DOESN'T KILLS?**

*Aa hēē* does not kill but what is killing me?

*Aa hēē* does not kill but what is killing me?

Moaning without talking does not kill

But what is finishing me?

*Aa hēē* does not kill but what is killing me?

Sleeping while counting the ceiling joins does not kill?

But what is killing me?

*Aa hēē* does not kill but what is killing me?

Walking while talking does not kill

But what is killing me?

*Aa hēē* does not kill but what is killing me?

**I AM GOING HOME,**

**MY ENEMY**

My enemy I am going home,

My enemy I am going home,

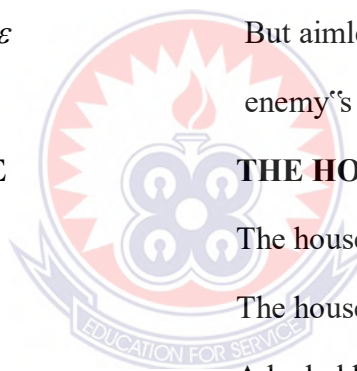
My enemy I am going home,

But aimless-walking will finish enemy's feet

My enemy I am going home,

My enemy I am going home,

<i>N dɔmɔ woo N kulon yaa</i>	My enemy I am going home,
<i>Kye kyempelaa men na baareɛ</i>	But aimlss -walking will finish
<i>Dɔmɔ gbɛɛ</i>	enemy's feet
LS: <i>Poɔ kpolee woo fo ko man yaa</i>	Enemy <i>woo</i> , you have killed me <i>yaa</i>
<i>Poɔ kpolee woo fo ko man yaa</i>	Enemy <i>woo</i> , you have killed me <i>yaa</i>
<i>Poɔ kpolee woo N kulon yaa</i>	<i>Enemy woo</i> , I am going home <i>yaa</i>
<i>Kye poɔ kpolee woo fo ne Dmene la</i>	But enemy <i>woo</i> , it is you and God
CH: <i>N dɔmɔ woo N kulon yaa</i>	My enemy I am going home,
<i>N dɔmɔ woo N kulon yaa</i>	My enemy I am going home,
<i>N dɔmɔ woo N kulon yaa</i>	My enemy I am going home,
<i>Kye kyempelaa men na baareɛ</i>	But aimless walking will finish
<i>Dɔmɔ gbɛɛ</i>	enemy's feet
<b>SONG TEXT 13: YIRID LERE</b>	<b>THE HOUSE IS COLLAPSING</b>
LS: <i>Yirin lere !</i>	The house is collapsing
<i>Yirin lere !</i>	The house is collapsing
<i>Nɛnkpon -faa zɛn kye hoonɔ</i>	A bad elder sits while moaning
<i>Yirin lere !</i>	The house is collapsing
CH: <i>Yirin lere !</i>	The house is collapsing
<i>Yirin lere !</i>	The house is collapsing
<i>Nɛnkpon faa zɛn kye hoonɔ</i>	A bad elder sits while moaning
<i>Yirin lere !</i>	The house is collapsing
LS: <i>Yirin lere !</i>	The house is collapsing
<i>Yidaana yirin lere !</i>	Landlord the house is collapsing
<i>Nɛnkpon faa hoonɔ kon yeli</i>	A bad elder moaning without talking
<i>Yirin lere !</i>	The house is collapsing



CH: *Yiriŋ lere !*

The house is collapsing

*Yidaana yiriŋ lere !*

Landlord the house is collapsing

*Neŋkporŋ faa hoonɔ koŋ yeli*

A bad elder moaning without talking

*Yiriŋ lere !*

The house is collapsing

**SONG TEXT 14: YE NYɔGE TAA TAA LE**

**BE UNITED**

LS: *Ye nyɔge taa taa le!*

You should be united

*Ye nyɔge taa taa le !*

You should be united

*Kee ba nɔnema mɔɔ yele ye taŋ ba!*

If your enemies are talking,

Ignore them

*Ye nyɔge taa taa le!*

You should be united

*Ye nyɔge taa taa le!*

You should be united

*Kee ba nɔnema mɔɔ yele ye taŋ ba!*

If your enemies are talking

Ignore them

CH: *Ye nyɔge taa taa le!*

You should be united!

*Ye nyɔge taa taa le !*

You should be united!

*Kee ba nɔnema mɔɔ yele ye taŋ ba!*

If your enemies are talking

Ignore them

*Ye nyɔge taa taa le!*

You should be united!

*Ye nyɔge taa taa le!*

You should be united!

*Kee ba nɔnema mɔɔ yele ye taŋ ba!*

If your enemies are talking

Ignore them

LS: *Ye nyɔge taa taa!*

You should be united!

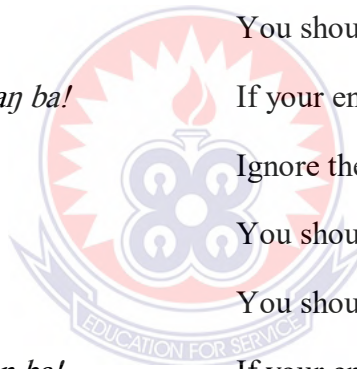
*Bakonee ye nyɔge taa taa le!*

Bakonee you should

be united

*Kee dɔndɔnne mɔɔ yele ye taŋ ba*

If your enemies are talking



	Ignore them
<i>Yɛ nyɔge taa taa lɛ!</i>	You should be united
<i>Yɛ nyɔge taa taa lɛ!</i>	You should be united
<i>Kɛɛ ba dɔndɔnne mɔɔ yele yɛ taŋ ba</i>	If your enemies are talking
	Ignore them
CH: <i>Yɛ nyɔge taa taa!</i>	You should be united!
<i>Bakonee yɛ nyɔge taa taa lɛ!</i>	<i>Bakonee</i> you should
	be united
<i>Kɛɛ dɔndɔnne mɔɔ yele yɛ taŋ ba</i>	If your enemies are talking
	Ignore them
<i>Yɛ nyɔge taa taa lɛ!</i>	You should be united
<i>Yɛ nyɔge taa taa lɛ!</i>	You should be united
<i>Kɛɛ ba dɔndɔnne mɔɔ yele yɛ taŋ ba</i>	If your enemies are talking
	Ignore them
<b>SONG TEXT 15: A YIRI DA KOD TAA BALE</b>	<b>THE HOUSE WOULDN'T</b>
	<b>HAVE HAD OFFSPRING</b>
LS: <i>A yiri ŋa koŋ taa bale,</i>	This house would not have had offspring,
<i>A yiri ŋa deme da koŋ taa bale,</i>	The members of this house would not have
	had offspring,
<i>Poɔkpolee da teɛɛ ka,</i>	<i>Bloated stomach</i> thought that,
<i>yiri ŋa eŋ deme da koŋ taa bale.</i>	The members of this house would not have had offspring
CH: <i>A yiri ŋa koŋ taa bale,</i>	This house would not have had offspring,

*A yiri ɲa deme da koɲ taa bale,*

The members of this house would not have had offspring

*Poɔkpolee da teɛɛ ka,*

Enemy thought that,

*yiri ɲa eɲ deme da koɲ taa bale.*

The owners of this house would not have had offspring.

LS: *A yiri ɲa da naa ɔɔ moɔ,*

This house would

have chewed grass,

*A yiri ɲa deme da naa ɔɔ moɔ,*

The members of this house would have eaten grass,

*Wanɔnema da teɛɛ ka,*

Enemies thought that,

*yiri ɲa eɲ deme da naa ɔɔ moɔ.*

The members of this house would have eaten grass.

CH: *A yiri ɲa da naa ɔɔ moɔ,*

This house would

have chewed grass

*A yiri ɲa deme da naa ɔɔ moɔ,*

The members of this house would have eaten grass,

*Wanɔnema da teɛɛ ka,*

Enemies thought that,

*yiri ɲa eɲ deme da naa ɔɔ moɔ.*

The members of this house would have eaten grass.

LS: *A yiri ɲa da koɲ tona bie,*

This house would not have sent a child,

*A yiri ɲa deme da koɲ tona bie,*

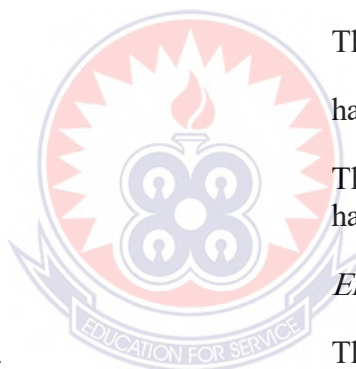
The members of this house would not have sent child.

*Dɔndɔmɔ da teɛɛ ka,*

Enemies thought that,

*yiri ɲa eɲ deme da koɲ tona bie.*

The members of this house would not have sent a child.





**SONG TEXT 16: K'D KULI KA BA MAALE MA**

**THAT I SHOULD**

**GO HOME**

**FOR PURIFICATION**

LS: *A dɔɔ naa ne yeli k' N kuli kɔɔ maale ma*

The man said I should go and they will purify me

CH: *A kuli kɔɔ maaleŋ boŋ?*

Go and they will purify what?

LS: *A dɔɔ naa ne yeli k' N kuli kɔɔ maale ma*

The man said I should go and they will purify me

CH: *Kuli kɔɔ maaleŋ boŋ?*

Go and they will

*Kuli kɔɔ maale,*

purify what?

*Kuli kɔɔ maale,*

Go and they will purify,

*A kuli kɔɔ maaleŋ boŋ?*

Go and they will purify,

Go and they will

LS: *A dɔɔ naa ne yeli k' N kuli kɔɔ maale m*

purify what?

The man said I should go and they will purify me

CH: *A kuli kɔɔ maaleŋ boŋ?*

Go and they will

LS: *A dɔɔ naa ne yeli k' N kuli kɔɔ maale ma*

purify what?

The man said I should go and they will Purify me

CH: *Kuli kɔɔ maaleŋ boŋ?*

Go and they will

*Kuli kɔɔ maale,*

purify what?

Go and they will purify,

*Kuli kɔɔ maale,*

Go and they will purify,

*A kuli kɔɔ maaleŋ boŋ?*

Go and they will

purify what?



**SONG TEXT 17: K'D BIIRI YELE NAA**

LS: *K'n biiri yele naa,*  
*Maa koŋ zey dɔɔ dieŋ yaa!*  
*K'n biiri yele naa,*  
*Maa koŋ zey dɔɔ dieŋ yee yee*  
*A e dɔɔ boŋ mɔɔ?*  
*Kannyiri belaaŋ le*

CH: *K'N biiri yele naa,*  
*Maa koŋ zey dɔɔ dieŋ yaa!*  
*K'n biiri yele naa,*  
*Maa koŋ zey dɔɔ dieŋ yee yee*  
*A e dɔɔ boŋ mɔɔ?*  
*Kannyiri belaaŋ le*

**SONG TEXT 18: K'D SAAD DA BE BE**

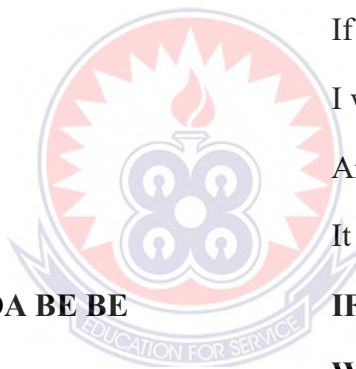
LS: *Waae waa waae waa k'n saan da be be yaa*  
CH: *Waae waa*  
LS: *Waae waa waae waa N woore koŋ be le yaa*  
CH: *Waae waa waae waa*  
*Waae waa*  
*A hēē yaa yee waae waa*  
LS: *Waae waa waae waa k'N saan da be be yaa*

**IF NOT FOR  
MY CHILDREN**

If not because of my children  
I won't sit in man's house  
If not because of my children  
I won't sit in man's house  
And do what with a man?  
It is just a little patience  
If not because of my children  
I won't sit in man's house  
If not because of my children  
I won't sit in man's house  
And do what with a man?  
It is just a little patience

**IF MY FATHER  
WAS ALIVE**

*Waae waa waae waa* if my father  
was alive  
*Waae waa*  
*Waae waa waae waa* I wouldn't  
have been suffering  
*Waae waa waae waa*  
*Waae waa*  
*A hēē yaa yee waae waa*  
*Waae waa waae waa* if my father  
was alive



CH: *Waae waa*

*Waae waa*

LS: *Waae waa waae waa N woore koŋ be lɛ yaa*

*Waae waa waae waa*

I wouldn't have

been suffering

CH: *Waae waa waae waa*

*Waae waa waae waa*

*Waae waa*

*Waae waa*

*A hɛɛ yaa yee waae waa*

*A hɛɛ yaa yee waae waa*

**SONG TEXT 19: ɔMAADAA YUORI**

**A MALE MONKEY' NAME**

LS: *Te boorɔ yuori waa ɔmaadaa yuori yee!*

Our clan's name is a male

monkey's name yee!

*Te boorɔ yuori waa ɔmaadaa youri yee!*

Our clan's name is a male monkey's name yee!

*Te boorɔ yuori waa ɔmaadaa yuori yee!*

Our clan's name is a male monkey's name yee!

*Te maŋ yɔ sɔgelɔŋ kyɛ ka zoore saana.*

We are always hiding yet the tail is seen.

CH: *Te boorɔ yuori waa ɔmaadaa yuori yee!*

Our clan's name is a male monkey's name yee!

*Te boorɔ yuori waa ɔmaadaa yuori yee!*

Our clan's name is amale

monkey's name yee!

*Te boorɔ yuori waa ɔmaadaa yuori yee!*

Our clan's name is a male monkey's name yee!

*Te maŋ yɔ sɔgelɔŋ kyɛ ka te yɛlɛ saana.*

We are always hiding yet our problems are spreading.

LS: *Te boorɔ yuori waa ɔmaadaa yuori yee!*

Our clan's name is a male

monkey's name yee!

*Te boorɔ yuori waa ɔmaadaa yuori yee!*

Our clan's name is a male monkey's name yee!

*Te boorɔ yuori waa ŋmaadaa yuori yee!*

Our clan's name is a male smonkey's name yee!

*Te maŋ yɔ sɔgelɔŋ kyɛ ka te yeɛ saana.*

We are always hiding yet the tail is seen.

CH: *Te boorɔ yuori waa ŋmaadaa yuori yee!*

Our clan's name is a male monkey's name yee!

*Te boorɔ yuori waa ŋmaadaa yuori yee!*

Our clan's name is amale monkey's name yee!

*Te boorɔ yuori waa ŋmaadaa yuori yee!*

Our clan's name is a male monkey's name yee!

*Te maŋ yɔ sɔgelɔŋ kyɛ ka te yeɛ saana.*

We are always hiding yet our problems are spreading.

**SONG TEXT 20: BA TAA SAA BA TAA MA**

**HAS NO FATHER, HAS NO MOTHER**

LS: *Wuyee yee,*

*Wuyee yee,*

*Wuyee yee,*

*Wuyee yee,*

*A yaa woŋyee wooye*

*A yaa woŋyee wooye*

CH: *Wuyee yee,*

*Wuyee yee,*

*Wuyee yee,*

*Wuyee yee,*

*A yaa woŋyee wooye*

*A yaa woŋyee wooye*

LS: *Ba taa saa,*

Has no father,

*Ba taa ma*

Has no mother,

*La leɛ dɔsunɔkpuli zelle*

Has become a dawa dawa fruit swinging

CH: *Wuyee yee,*

*Wuyee yee,*

*Wuyee yee,*

*Wuyee yee,*

*A yaa woŋyee wooye*

*A yaa woŋyee wooye*

LS: *Bibil Ba taa saa,*

A father less child,

*Ba taa ma*

A mother less child,



*La leε dɔsuŋkpuli zelle*

Has become a dawa dawa fruit swinging

CH: *Wuyee yee,*

*Wuyee yee,*

*Wuyee yee,*

*Wuyee yee,*

*A yaa woŋyee wooye*

*A ya woŋyee wooye*

**SONG TEXT 21: BA MAD KAAREE BA NOBA**

**THEY CONSIDER THEIR RELATIVES**

LS: *Ba maŋ kaareε ba noba,*

They always consider their relatives,

*Zenε noba maŋ kaareε ba noba yoŋ,*

today's people always consider only their relatives,

*Kɔɔ wa yie bɔɔ taa bale foŋ bɔ bale.*

If you have no relatives, look for relatives.

*Ba maŋ kaareε ba noba*

They always consider

*Zenε noba maŋ kaareε ba noba yoŋ*

their relatives,

*Kɔɔ wa yie bɔɔ taa bale foŋ bɔ bale*

today's people always consider only their relatives,

CH: *Ba maŋ kaareε ba noba,*

If you have no relatives, look for relatives

*Zenε noba maŋ kaareε ba noba yoŋ,*

They always consider their relatives,

*Kɔɔ wa yie bɔɔ taa bale foŋ bɔ bale.*

today's people always consider only their relatives,

*Ba maŋ kaareε ba noba*

If you have no relatives, look for relatives.

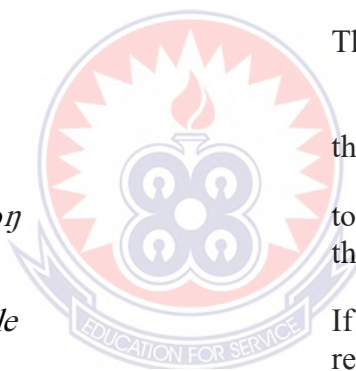
*Zenε noba maŋ kaareε ba noba yoŋ*

They always consider their relatives,

*Kɔɔ wa yie bɔɔ taa bale foŋ bɔ bale*

today's people always consider only their relatives,

If you have no relatives, look for relatives



**SONG TEXT 22: BIBIL BA TAA SOBA**

LS: *Bibil ba taa soba yeɛ la yɔɔɔ yaara*

*Fo taaba deme beebe*

*Ka ba dii kpeuuu*

*A ŋmaa naa bini so*

CH: *A yaa wuyee yee*

*Woŋyee ayamma*

*A yee yamma wooyee*

*Woŋyee ayamma*

LS: *Bibil ba taa soba yeɛ la yɔɔɔ yaara*

*Fo taaba deme beebe*

*Ka ba dii kpeuuu*

*A ŋmaa naa bini so*

CH: *A yaa wuyee yee*

*Woŋyee ayamma*

*A yee yamma wooyee*

*Woŋyee ayamma*

**SONG TEXT 23: DIE DEME BA NŊD MA**

LS: *Die deme ba nŋ ma yee!*

*Die deme ba nŋ ma!*

*Koŋkogiri deme naŋ nŋ ma lɛ!*

*Die deme ba nŋ ma!*

**A CHILD WITHOUT OWNER**

A child with no serious relatives  
problems are spreading about

Your friends own are there

Well cemented

With cow dung

*A yaa wuyee yee*

*woŋyee ayaama*

*A yee yamma wooyee*

*woŋyee ayamma*

A child with no serious relatives  
problems are spreading about

Your friends own are there

Well cemented

With cow dung

*A yaa wuyee yee*

*woŋyee ayaama*

*A yee yamma wooyee*

*woŋyee ayamma*

**THE HOUSE MEMBERS**

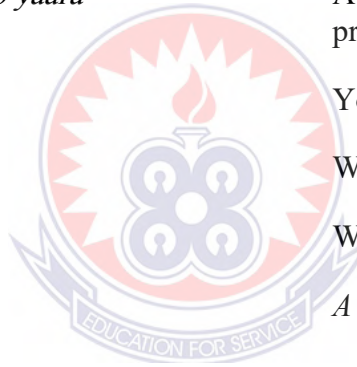
**DON'T LIKE ME**

The house members don't like  
me yee!

The house members don't like me!

The way outsiders like me!

The house members don't like me!



CH: <i>Die deme ba nɔŋ ma yee!</i>	The house members don't like me!
<i>Die deme ba nɔŋ ma!</i>	The house members don't like me!
<i>Koŋkogiri deme naŋ nɔŋ ma lɛ!</i>	The way outsiders like me!
<i>Die deme ba nɔŋ ma!</i>	The house members don't like me!
LS: <i>Die deme ba nɔŋ ma yee!</i>	The house members don't
	like me <i>yee!</i>
<i>Die dalugo ba nɔŋ ma!</i>	The house log pillars don't like me!
<i>Koŋkogiri deme naŋ nɔŋ ma lɛ!</i>	The way outsiders like me!
<i>Die deme ba nɔŋ ma!</i>	The house members don't like me!
CH: <i>Die deme ba nɔŋ ma yee!</i>	The house members don't like me!
<i>Die dalugo ba nɔŋ ma!</i>	The log pillars of the house don't like me!
<i>Koŋkogiri deme naŋ nɔŋ ma lɛ!</i>	The way outsiders like me!
<i>Die deme ba nɔŋ ma!</i>	The house members don't like me!
LS: <i>Yontaa nyuuri la yee!</i>	This is rivalry <i>yee!</i>
<i>Yontaa nyuuri la!</i>	This is rivalry!
<i>K"N de ŋmane k"N te pɛge meŋ!</i>	Even I pick a calabash to wash,
<i>Ka yontaa nyɔge faa!</i>	And my rival seizes it!
LS: <i>Yontaa nyuuri la yee!</i>	This is rivalry <i>yee!</i>
<i>Yontaa nyuuri la!</i>	This is rivalry!
<i>K"N de ŋmane k"N te pɛge meŋ!</i>	Even I pick a calabash
	to wash,
<i>Ka yontaa nyɔge faa!</i>	And my rival seizes it!
<b>SONG TEXT 24: A DE O BOOLE DAA</b>	<b>REGARDED AS A LOG</b>
LS: <i>A de o boole daa!</i>	And call it a log!
<i>A de o boole daa!</i>	And call it a log!

*Ka dɔɔ maŋ de o tɔ bie!*

A man takes a colleague's  
child!

*A de o boɔle daa!*

And calls it a log!

CH: *A de o boɔle daa!*

And calls it a log!

*A de o boɔle daa!*

And calls it a log!

*Ka dɔɔ maŋ de o tɔ bie!*

A man takes a colleague's child!

*A de o boɔle daa!*

And calls it a log!

LS: *A de o boɔle tee!*

And calls it a tree!

*A de o boɔle tee!*

And calls it a tree!

*Ka dɔɔ maŋ de o tɔ bie!*

A man takes a colleague's child!

*A de o boɔle tee!*

And calls it a tree!

CH: *A de o boɔle tee!*

And call it a tree!

*A de o boɔle tee!*

And calls it a tree!

*Ka dɔɔ maŋ de o tɔ bie!*

A man takes a colleague's  
child!

*A de o boɔle tee!*

And call it a tree!

### **SONG TEXT 25: YI WA KA TE GAA**

#### **NOŊRE YENI TOMA**

LS: *N taaba woo ye yi wa ka te gaa a noŋre yeni toma*

### **LET'S GO FOR**

#### **COMMUNAL LABOUR**

My colleagues come out and we go  
for communal labour,

*Sommo na yi la be k ate kaa te biiri zie yoo!*

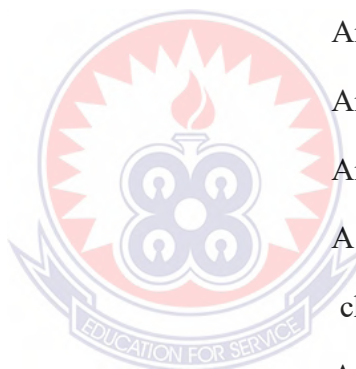
We will get help there and take care  
of our children

*N taaba woo ye yi wa ka te gaa a noŋre yeni toma,*

My colleagues come out and we go  
for communal labour,

*Sommo na yi la be ka te kaa te biiri zie yoo!*

We will get help there and take care  
of our children





CH: <i>N taaba woo ye yi wa ka te gaa a no ɔre yeni toma,</i>	My colleagues come out and we go for communal labour,
<i>Sommo na yi la be k ate kaa te biiri zie yoo!</i>	We will get help there and take care of our children
<i>N taaba woo ye yi wa ka te gaa a no ɔre yeni toma,</i>	My colleagues come out and we go for communal labour,
<i>Sommo na yi la be k ate kaa te biiri zie yoo!</i>	We will get help there and take care of our children
LS: <i>Ka dɔɔ maŋ de pɔge a de ɛ de vinni bare kɔɔ dara,</i>	The man always marries you and just throw you away,
<i>A vinni bare kɔɔ dara,</i>	And throw you away,
<i>A vinni bare ŋa kuurii</i>	And throw you away like a stone
<i>N taaba woo ye yi wa ka te gaa a no ɔre yeni toma,</i>	My colleagues come out and we go for communal labour,
<i>Sommo na yi la be ka te kaa te biiri zie yoo!</i>	We will get help there and take care of our children
CH: <i>N taaba woo ye yi wa ka te gaa a no ɔre yeni toma,</i>	My colleagues come out and we go for communal labour,
<i>Sommo na yi la be k ate kaa te biirizie yoo!</i>	We will get help there and take care of our children
<i>N taaba woo ye yi wa ka te gaa a no ɔre yeni toma,</i>	My colleagues come out and we go for communal labour,
<i>Sommo na yi la be k ate kaa te biirizie yoo!</i>	We will get help there and take care of our children

**SONG TEXT 26: PɔGE FAA SE ɛ DALUGIRI**

**AN UGLY WOMAN IS BETTER THAN A LOG PILLAR**

LS: <i>Pɔge faa se ɛ dalugiri</i>	An ugly woman is better than a log pillar
<i>O mɔɔ ba se ɛ dalugiri</i>	she is better than a log pillar
<i>A borebo saa naŋ maŋ mi,</i>	when it rains,
<i>O maŋ ba gaa te bore?</i>	Doesn't she go to sow?

CH: *A yee woo a yee*

*A yee yaa a yee*

*A yee woo a yee*

*A yee yaa yaa yaa*

LS: *Pɔge faa seɛ dalugiri*

*O mɔɔ ba seɛ dalugiri*

*A borebo saa naŋ maŋ mi,*

*O maŋ ba gaa te bore?*

CH: *A yee woo a yee*

*A yee yaa a yee*

*A yee woo a yee*

*A yee yaa yaa yaa*

**SONG TEXT 27: KŪŪ WOO WULI MA N NOBA**

LS: *Kūū woo wuli ma n noba kyɛ koorɔ baara*

*Kūū woo wuli ma n noba kyɛ koorɔ baara*

*Kūū woo wuli ma n noba kyɛ koorɔ baara*

*N yɔɔdɔɔ yenɪ k'N meŋ da teɛɛ ka kūū wa de ko*

CH: *Kūū woo wuli ma n noba kyɛ koorɔ baara*

*Kūū woo wuli ma n noba kyɛ koorɔ baara*

*Kūū woo wuli ma n noba kyɛ koorɔ baara*

*N yɔɔdɔɔ yenɪ k'N meŋ da teɛɛ ka kūū wa de ko*

*A yee woo a yee*

*A yee yee a yee*

*A yee woo a yee*

*A yee yaa yaa yaa*

An ugly woman is better than a log pillar

she is better than a log pillar

when it rains,

Doesn't she go to sow?

*A yee woo a yee*

*A yee yee a yee*

*A yee woo a yee*

*A yee yaa yaa yaa*

**DEATH, SHOW ME**

**MY PEOPLE**

Death, show me my people before you finish killing them

Death, show me my people before you finish killing them

Death, show me my people before you finish killin them

My only brother that I was depending on, death has killed him

Death, show me my people before you finish killing them

Death, show me my people before you finish killing them

Death, show me my people before you finish killing them

My only brother that I was

Depending on, death has killed him

**SONG TEXT 28: K'N DA BAJ LA LEEBO**

LS: *K'N da baj la leebo yee!*

*K'N da baj la leebo yee!*

CH: *N saa yee!*

*N saa yee!*

*N saa yee!*

*Yaa yee!!*

LS: *K'N da baj la leebo yee!*

*N da na lee la dɔlee*

CH: *N saa yee!*

*N saa yee!*

*N saa yee!*

*Yaa yee!!*

LS: *N da na lee la dɔlee*

*A kɔɔɔ kɔɔ n saa pɔge*

CH: *N saa yee!*

*N saa yee!*

*N saa yee!*

*Yaa yee!!*

LS: *A kɔɔɔ kɔɔ n saa pɔge*

*A tɔɔ lee neekaŋa*

CH: *N saa yee!*

*N saa yee!*

*N saa yee!*

*Yaa yee!!*

LS: *A tɔɔ lee neekaŋa*

**IF I HAD KNOWN**

**HOW TO CHANGE**

If I had known how to change *yee!*

If I had known how to change *yee!*

My father *yee!*

My father *yee!*

My father *yee!*

*Yaa yee!!*

If I had known how to change *yee!*

I would have changed to a boy

My father *yee!*

My father *yee!*

My father *yee!*

*Yaa yee!!*

I would have changed to a boy

and be farming for my father's wife

My father *yee!*

My father *yee!*

My father *yee!*

*Yaa yee!!*

And be farming for my father's wife,

And don't become somebody's wife

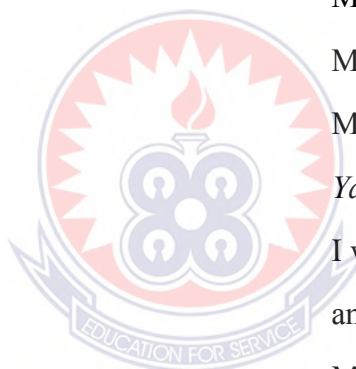
My father *yee!*

My father *yee!*

My father *yee!*

*Yaa yee!!*

And don't become somebody's wife



*K'o maŋ zeŋ toorɔ ma zomɔ*

CH: *N saa yee!*

*N saa yee!*

*N saa yee!*

*Yaa yee!!*

LS: *K'o maŋ zeŋ toorɔ ma zomɔ*

*A kyɛ meŋ ba la sɛɛ ma*

CH: *N saa yee!*

*N saa yee!*

*N saa yee!*

*Yaa yee!!*

LS: *K'N da baŋ la lɛbo yee!*

*K'N da baŋ la lɛbo yee!*

CH: *N saa yee!*

*N saa yee!*

*N saa yee!*

*Yaa yee!!*

**SONG TEXT 29: KƆƆ WA GAAƐ TƆƆ YELE**

LS: *kɔɔ wa gaaɛ tɔɔ yele yee!*

*N kyɛnɛ ma woo!*

*kɔɔ wa gaaɛ tɔɔ yele yee!*

*Ziezaa ka yeɛ be*

CH: *kɔɔ wa gaaɛ tɔɔ yele yee!*

*N kyɛnɛ ma woo!*

And he will always be insulting me

My father *yee!*

My father *yee!*

My father *yee!*

*Yaa yee!!*

And he will always be insulting me

And not even better than me

My father *yee!*

My father *yee!*

My father *yee!*

*Yaa yee!!*

If I had known how

to change!

If I had known how

to change!

My father!

My father!

My father!

*Yaa yee!*

**WHEN YOU GO DON'T SAY ANYTHING**

When you go don't say anything!

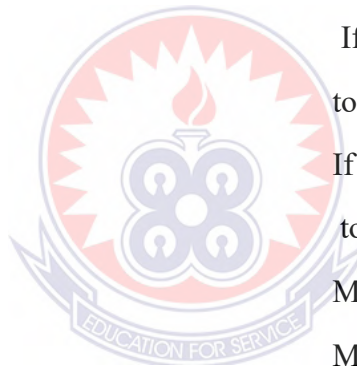
My friend!

When you go don't say anything!

There are problems everywhere

When you go don't say anything!

My friend!



*kɔɔ wa gaɛ tɔɔ yeɛ yee!*

*Ziezaa ka yeɛ be*

LS: *kɔɔ wa gaɛ pɔɔge noɔre yee!*

*N kyɛnɛ ma woo!*

*kɔɔ wa gaɛ pɔɔge noɔre yee!*

*Ziezaa ka yeɛ be*

CH: *kɔɔ wa gaɛ pɔɔge noɔre yee!*

*N kyɛnɛ ma woo!*

*kɔɔ wa gaɛ pɔɔge noɔre yee!*

*Ziezaa ka yeɛ be*

When you go don't say anything!

There are problems everywhere

When you go close your mouth!

My friend!

When you go close your mouth!

There are problems everywhere

When you go close your mouth!

My friend!

When you go close your mouth!

There are problems everywhere

**SONG TEXT 30: YE TA LAARA NENYENI**

LS: *Ye ta maŋ laara nenyeni yee!*

*Nenyeni kye laabo*

CH: *Ye ta maŋ laara nenyeni yee!*

*Nenyeni kye laabo*

LS: *Ye ta maŋ laara nenyeni yee!*

*Kũũ la de ko baare*

CH: *Ye ta maŋ laara nenyeni yee!*

*Nenyeni kye laabo*

**YOU SHOULD NOT LAUGH AT ONE PERSON**

You shouldn't laugh at one person

One person should not be laughed at

You shouldn't laugh at one person

One person should not be laughed at

You shouldn't laugh at one person

It is death that has killed them all

You shouldn't laugh at one person

One person should not be laughed at



**SONG TEXT 31: KA ZUBIE WAA YUORI**

LS: *Ka zubie waa yuori yee!*

*Ka zubie waa yuori!*

*Ka zubie waa yuori yee!*

*N na nyɔge o togi biŋ belle*

**IF BAD LUCK IS**

**A POT**

If bad luck is a pot

If bad luck is a pot!

If bad luck is a pot!

I will put it down and look at it

CH: *Ka zubie waa yuori yee!*

*Ka zubie waa yuori!*

*Ka zubie waa yuori yee!*

*N na nyɔge o togi biɲ belle*

LS: *N na nyɔge o togi biɲ belle yee!*

*N na nyɔge o togi biɲ belle*

*Ka zubie waa yuori yee!*

*N na nyɔge o togi biɲ belle*

CH: *Ka zubie waa yuori yee!*

*Ka zubie waa yuori!*

*Ka zubie waa yuori yee!*

*N na nyɔge o togi biɲ belle*

**SONG TEXT 32: KA DIED BA IRI MA**

LS: *Ka dieɲ ba iri ma,*

*Ka dieɲ ba iri ma,*

*K'n dɔnne nyɛ ma,*

*Ka dieɲ ba iri ma,*

*Dɔndɔnne kɔɔ koɲ baɲ toɔ ma.*

CH: *Ka dieɲ ba iri ma,*

*Ka dieɲ ba iri ma,*

*K'n dɔnne nyɛ ma,*

*Ka dieɲ ba iri ma,*

*Dɔndɔnne kɔɔ koɲ baɲ toɔ ma.*

If bad luck is a pot!

If bad luck is a pot!

If bad luck is a pot!

I will put it down and look at it

I will put it down and look at it!

I will put it down and look at it

If bad luck is a pot!

I will put it down and look at it!

If bad luck is a pot!

If bad luck is a pot!

If bad luck is a pot!

I will put it down and look at it!

**IF MY FAMILY**

**DOESN'T EXPOSE ME**

If my family doesn't expose me,

If my family doesn't expose me,

To my enemies

If my family doesn't expose me,

Even hundred enemies can not defeat me

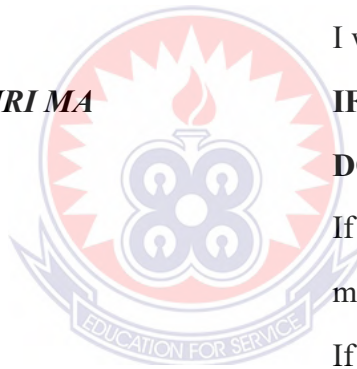
If my family doesn't expose me,

If my family doesn't expose me,

To my enemies

If my family doesn't expose me,

Even hundred enemies can not defeat me



**SONG TEXT 33: TA YI ZAGLOD**

LS: *Ta yi yee yaa!*

*Ta yi zagloŋ.*

CH: *Ta yi yee!*

LS: *Ta yi yee yee yaa n kyɛɛ ma*

CH: *Ta yi yee*

LS: *Ta yi yee yaa!*

*Ta yi zagloŋ.*

CH: *Ta yi yee!*

*Kɔɔ wa kuli a serɛ k'o ba sãã fò,*

*Ta yi yoo!*

LS: *Fo na yi la kyɛ e a biiri wola yaa?*

CH: *Ta yi yee!*

LS: *Fo na yi la kyɛ e serɛ saa wola yaa?*

CH: *Ta yi yee!*

LS: *Fo na yi la kyɛ e serɛ ma wola?*

CH: *Ta yi yee!*

*Kɔɔ wa kuli a serɛ k'o ba sãã fò,*

*Ta yi yee!*

**SONG TEXT 34: N KYɛNɛMA ZUBIE WOLA LA?**

LS: *N kyɛnɛma wooi*

*Fo zubie ŋa*

**DON'T DIVORCE FOR NOTHING**

Don't divorce!

Don't divorce for nothing.

Don't divorce!

Don't divorce my friend

Don't divorce!

Don't divorce!

Don't divorce for nothing.

Don't divorce!

If you marry a husband and he has not wrong you,

Don't divorce!

If you divorce what will you do to the children?

Don't divorce!

If you divorce what will you do to the father-in-law?

Don't divorce!

If you divorce what will you do to the mother-in-law?

Don't divorce!

If you marry a husband and he has not wrong you,

Don't divorce!

**MY DEAR FRIEND**

**WHAT BAD LUCK IS IT?**

My dear friend *wooi*,

This your bad luck,

*Zubie wola la?*

*A dɔge bie k'ɔ koŋfo,*

*Leɛ de bie na koŋ ũũ*

*Kye yaara*

CH: *N kyɛnɛma wooi*

*Fo zubie ŋa*

*Zubie wola la?*

*A dɔge bie k'ɔ koŋfo,*

*Leɛ de bie na koŋ ũũ,*

*Kye yaara*

**SONG TEXT 35: BOMBAALA YELɛ**

**KOD MAALE**

LS: *Bombaala yelɛ koŋ maale yee!*

*Dɔndɔmɔ teɛɛɛ,*

*Bombaala yelɛ koŋ maale!*

*Anaŋ maala waana le!*

CH: *Bombaala yelɛ koŋ maale yee!*

*Dɔndɔmɔ teɛɛɛ,*

*Bombaala yelɛ koŋ maale!*

*Anaŋ maala waana le!*

What bad luck is it?

You gave birth to a child to mourn you,

And has rather mourn and buried this child,

And struggling

My dear friend *wooi*,

This your bad luck,

What bad luck is it?

You gave birth to a child to mourn you,

And has rather mourn and buried this child,

And struggling

**A POOR PERSON'S**

**PROBLEMS CAN NEVER BE SOLVED**

Poor person's problems can never be solved *yee!*

Enemy thought,

Poor person's problems can never be solved!

They are becoming solved!

Poor person's problems can never be solved *yee!*

Enemy thought,

Poor person's problems can never be solved!

They are becoming solved!





**APPENDIX B**  
**PERFORMANCE OF DAGAABA WOMEN PLAY SONGS**



**A cross-section of *Dagaaba* women from Ul-Kpoŋ Bakonoyiri performing *Anlee***



**A cross-section of *Dagaaba* women from Ul-Kpoŋ Bakonoyiri performing *Anlee***



**A cross-section of *Dagaaba* women from Ul-Kpoŋ Bakonoyiri performing *Yaaloo***



**A cross-section of *Dagaaba* women from Ul-Kpon Bakonoyiri performing *Kɔɔre***



**A cross-section of *Dagaaba* women from Ul-Kpoŋ Bakonoyiri performing *Kɔ̀rɛ***



**A cross-section of *Dagaaba* women from Ul-Kpoŋ Bakonoyiri performing *Gyaŋ***



A cross-section of *Dagaaba* women from Ul-Kpon Bakonoyiri performing *Gyaŋ*



**A cross-section of *Dagaaba* women from Ul-Kpoŋ Bakonoyiri performing *Gyaŋ***