

UNIVERSITY OF EDUCATION, WINNEBA

CHARACTERISATION IN DAGBAMBA FOLKTALES

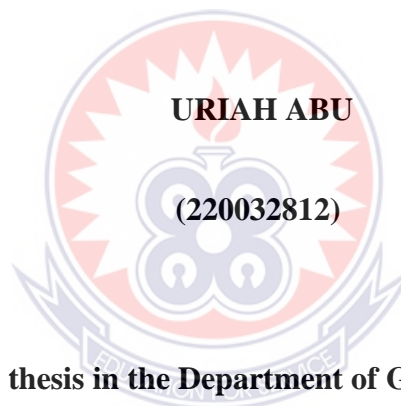


MASTER OF PHILOSPHY

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UNIVERSITY OF EDUCATION, WINNEBA

CHARACTERISATION IN DAGBAMBA FOLKTALES



**A thesis in the Department of Gur-Gonja
Education, College of Languages Education, Submitted to the School of
Graduate Studies in partial fulfilment**

**of the requirements for the award of the degree of
Master of Philosophy
(Ghanaian Language Studies-Dagbani)
in the University of Education, Winneba**

2024

DECLARATION

STUDENT'S DECLARATION

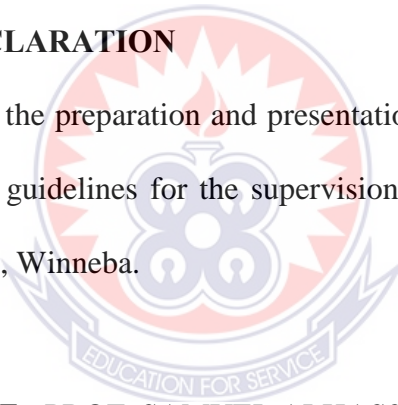
I, **ABU URIAH**, declare that this thesis, with the exception of quotations and references contained in published works which have all been identified and duly acknowledged, is entirely my own original work, and it has not been submitted, either in part or whole, for another degree elsewhere.

STUDENT'S SIGNATURE:

DATE:

SUPERVISOR'S DECLARATION

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



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SUPERVISOR'S NAME: **MR. FUSHEINI ABDUL-RAHMAN**

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DATE:

DEDICATION

I dedicate this work to my parents, Rev. Andrews Abu Napari and Madam Mary Abu, whose tireless efforts in preparing me for life have seen me this far. I further dedicate it to my caring and lovely wife Madam Awulatu and children, Puukasi, Puumaaya, Anamzooya, and Napari who missed me a lot during the time of studying.



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I would like to thank God Almighty for His glory and for all that He has done for me. It is He who has granted me good health and the needed resources to pursue and complete this programme. Thank you, ever-merciful and everlasting Father in heaven.

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ABSTRACT

This thesis examines characterisation in Dagbamba folktales. Dagbani is a Mabia language spoken in the Northern Region of Ghana by the Dagbamba. The study aims at exploring the characters in Dagbamba folktales that reflect the philosophies of the Dagbamba in the viewpoint of mimesis as a theoretical framework. It also looks into the individual themes found in these tales. The study reveals that, just as in many other cultures, the Dagbamba employ animals, human beings, objects and supernatural beings as characters in their tales. These characters exhibit unique traits such as hardwork, compassion and generosity. These characters depict the Dagbamba viewpoint of the world. The study uncovered specific themes such as respect for others and unity is strength in the individual Dagbamba tales. Data for the study were qualitatively collected from both primary and secondary sources. The primary data were collected through semi-structured interviews and native speakers' intuition, while the secondary data were collected from a Dagbani story book with the title, **Dagbani Salin'nyayisa**, which means, "Interesting Dagbani stories". It is expected that findings of this thesis would contribute to the prevailing literature on characterisation cross-linguistically.



CHAPTER ONE

1.0 General introduction

This study investigates the nature of characterisation in Dagbamba folktales. Folktales reflect the culture where characters such as lions, elephants, vultures, and many others take on human characteristics of honesty, greed, jealousy, pride, and many others (Agyekum, 2013). Through the behaviour of the characters, many lessons are learned. Characterisation in folktales helps society understand human nature and behaviour. Folktales play a crucial role within the Dagbamba tradition and culture as it is used to train and instruct the young ones for life. Also, it portrays human strengths and weaknesses which are needed for the transformation of society.

1.1 The Dagbamba people and their language

Dagbani is a Mbia (Gur) language that belongs to the Niger-Congo language family spoken by the Dagbamba in the Northern Region of Ghana (Naden, 1988; Naden, 1989). Bodo (2020) also views Dagbani as a Mbia language spoken in the Northern Region of Ghana and he indicates that Dagbani speakers are numbered around nine hundred thousand (900,000). Issah (2008, 2011) and Hudu (2010) maintain that Dagbani is the mother tongue of two ethnic groups which are the Dagbamba and Nanumba both in the Northern Region of Ghana. They are of the view that there is no definite figure on the number of speakers of Dagbani, but natively there are over two million people who speak the language. They again indicate that the language has three dialects. The Western Dialect (Tomosili) is spoken in Tamale, the largest city in Northern Ghana, and surrounding towns and villages, the Eastern Dialect (Nayahali) is spoken in Yendi, the traditional land of the Dagbamba and Nanuni dialect which is spoken in Bimbila and other towns and villages in Nanung,

the traditional land of the Nanumba. Hudu (2010) further clarifies that amongst the three dialects, the Western dialect has received the most attention in previous research and is therefore regarded as the standard dialect because it is spoken in Tamale, the largest city in the Northern part of Ghana. It is the dialect used in books and teaching materials written in Dagbani. This study was based on (Tomosili) and (Nayahili) because of the limited time for the research.

This chapter is structured as follows: Section 1.2 is the background of the study, Section 1.3 presents the statement of the problem, Section 1.4 the purpose of the study, Section 1.5 states the objectives of the study, Section 1.6 gives the research questions, Section 1.7 looks at the significance of the study, Section 1.8 deals with limitations, Section 1.9 is the delimitations and finally Section 1.10 looks at the general outline of the study in chapters.

1.2 Background to the study

In studying the nature of characterisation in folktales, Agyekum (2013) explains that folktales are the most popular narratives in Africa and they are narrated by adults and youth, males and females. He adds that folktales can be told at any time and place, and they are not considered true or sacred by the societies that tell them. He ends that tales can also be classified based on the occasion or context in which they are told as well as themes, and characters that are used. Nsoh, et al. (2010) postulate that folktales are stories originating from the oral tradition and they fall into a variety of categories like legends, ghost stories, fairy tales, fables, and anecdotes which are based on historical figures and events. Finnegan (2012) outlines the major roles of narratives as entertainment, imagination, education, and practice in public speaking,

recording, humor, elegance, ridicule, obscenity, and moralising. Finnegan's thought is in line with Mahama (2004) that the teaching of storytelling is part of the Dagbamba child's upbringing and it forms a significant part of the child's education.

The main function of storytelling in African communities is to entertain. Most African communities are peasants, for that matter, after a hard day's job, they find it necessary to relax a little before bedtime. During the relaxation they share their experiences about their environment; this they do by telling stories about creation, and their interaction with things in their environment like animals and birds, trees and plants, rivers and mountains, human beings and fairies, and so on (Nsoh, et al., 2010). While Nsoh and his colleagues think that the main function of storytelling is for entertainment, Finnegan (2012) on her part looks beyond and added imagination, education, and practice in public speaking, recording, humour, elegance, ridicule, obscenity, and moralizing as part of the functions of storytelling. From the above, one can describe folktales as a means of handing over the traditions and customs of a people from one generation to the next to build a formidable society.

On characterisation in folktales, Aquino (1976) describes characterisation as the method to analyze the main character's development and personality which focuses on the process of creating an image of a person's traits, features, and motivations. Di Yanni (2006) cited in Putri (2017) maintains that characterisation is how writers present and reveal characters. He further proposes that characterisation is a tool to expose the characteristics of a character the author created. Eller (1964) cited in Putri (2017) on his part argues that, for one to reveal a character she/he needs to notice what the person says, what the person does, what the person thinks, how the person

looks, and what the author says about him. There are two different approaches to characterisation; these include direct characterisation and indirect characterisation. Direct characterisation is used when the author tells the audience what the personality of the character is and indirect characterisation is used when the author shows things that reveal the personality of the character to the audience (Burroway, 2000). Burroway's claim is what pertains to Dagbamba folktales. The storyteller sometimes reveals the personality of the character to the audience and at other times he/she shows things to the audience that reveals the personality of the character.

Dahamani (2017) works on the structure and style of Dagbamba folktale and his structural analysis identified four kinds of folktales; normal folktale, trickster's folktale, dilemma folktale, and mixed folktale. Dahamani recommends that for Dagbamba folktales to be preserved, researchers need to continue to conduct further research of this nature so that people will understand that folktales are not only meant for entertainment but also for the maintenance of cultural resources. It is based on this that this study seeks to look at the characterisation of Dagbamba folktales.

1.3 Statement of the problem

Scholars have made substantial efforts in adding to the general discourse of folktales in various languages. Most of their contributions centered on the structure, functions, and forms of folktales. For instance, Propp (1968) works on the morphology of folktales by analysing the structure of Russian folktales which have many features in common with other cultures' folktales. This should not be considered as a universal model because every cultural group has its traditions and customs and the Dagbamba and their folktales are no exception. Tchijica (2009) works on the role of folktales in

building personality of the Lunda-Cokwe people of Angola. His study deals with the relationship between culture and national development in Angola. The author maintains that in order to bring about sustainable development and national unity, a holistic approach to personality building is required.

Mahama (2004) in his book *History and Traditions of Dagbon* made it clear that storytelling forms a significant part of a child's education and that adults, men, and women, sit together in the yard of the compound to narrate fables. Children sit with them and listen to the fables and upon hearing a fable several times, a child masters it and makes it their own. Mahama adds that almost every Dagbamba folktale has a moral lesson and these moral lessons are intended to impart Dagbamba children knowledge and wisdom. Mahama discusses the birth and upbringing of a child where he/she learns and observes some important aspects of the Dagbamba culture and because of that, he did very little on the characterisation of folktales. Alidu (2021) works on the characterisation of animals in Dagbani Proverbs. His study focuses on proverbs and not folktales. Dahamani (2017) studies the structure and style of the Dagbamba folktale. Mahama (2004), Alidu (2021), and Dahamani (2017) have done some studies in the field. However, none of them talks about the nature of characterisation in the Dagbamba folktale. Most children including adults in the geographical area occupied by the Dagbamba do not pay much attention to the character traits of characters in Dagbamba folktales. Therefore, this study finds a research gap that it seeks to bridge by exploring characterisation in Dagbamba folklore and preserving it for the future unborn. This research therefore focuses on the characterisation of Dagbamba folktale; the characters and their cultural relevance, the character traits of characters, and the themes of folktales in Dagbamba society.

1.4 Purpose of the study

The purpose of this study is to examine the characterisation of Dagbamba folktales.

1.5 Research objectives

The objectives of this research are to:

1. explore the characters in Dagbamba folktales and their cultural relevance;
2. examine the structure of Dagbamba folktales;
3. investigate the character traits of the characters in Dagbamba folktales;
4. discuss the themes of folktales in Dagbamba society.

1.6 Research questions

The study seeks to answer the following questions:

1. What are the characters in Dagbamba folktales and their cultural relevance?
2. What is the structure of Dagbamba folktales?
3. What character traits do characters portray in Dagbamba folktales?
4. What are the themes of folktales in Dagbamba society?

1.7 Significance of the study

The findings of this research are significant in several ways. In the first place, the outcome of this study serves as an asset to educate Dagbamba youth about the nature of characterisation in Dagbamba folktales. It is also of great significance to academics in general and those studying narrative and cultural studies, hence teachers and students can use the study as a teaching and learning resource in secondary and tertiary institutions. Lastly, the study also helps showcase the Dagbamba's rich folktale culture to the whole world.

1.8 Limitations of the study

One of the major limitations that the researcher encountered was time constraint. The researcher is a worker and getting time to interview all the respondents for the study was a challenge. Most of his participants were also workers/farmers and getting them for the interview was not easy. Nonetheless, the researcher was able to make good use of his limited time for the study to be a success. He was also able to make sure that he contacted the research respondents early and scheduled to have the interview with them at their own convenient time. Even though there were challenges, the quality of the study was not compromised hence, the researcher was able to work assiduously to overcome the challenges.

1.9 Delimitations of the study

This study should have covered the whole of Dagbon but due to limited time and resources, it was carried out in four communities in two districts. It is limited to Dagbamba folktales only. The scope of the study covers the nature of characterisation in the Dagbamba folktale. The analysis covers the characters and their cultural relevance, the character traits of characters, and the themes of folktales in Dagbamba society. The data were collected in the Karaga District and Sagnarigu Municipal in the Northern Region of Ghana. The respondents for the study constitute people who have in-depth knowledge of the Dagbamba folktale.

1.10 Organization of the study

This thesis is organized into five chapters. Chapter one is structured as follows: introduction, the Dagbamba and their language, the background of the study, statement of the problem, the purpose of the study, objectives of the study, research

questions, significance of the study, limitations, delimitations, and finally, the general outline of the study in chapters. Chapter two reviews the relevant literature on the topic under study. The literature is reviewed under the definition of folktales and folktales in Africa, Ghanaian folktales, Dagbamba folktales, the structure of folktales, character and characterisation , and the significance of folktales. Chapter three focuses on how the data for this study was collected and analyzed. Chapter four of the study presents the analysis of the data collected through the use of the research instruments. The fifth chapter, which is the final chapter, presents the conclusions, a summary of findings, and suggestions for further research.



CHAPTER TWO

REVIEW OF RELEVANT LITERATURE AND THE THEORETICAL FRAMEWORK

2.0 Introduction

This chapter discusses some of the related literature that is relevant to the current study of characterisation in Dagbamba folktale. The review covers the definition of folktales and folktales in African, Ghanaian and Dagbamba folkloric contexts. It also employs the structure of folktales, character and characterisation, and the significance of folktales. This chapter is structured as follows: Section 2.1 is the definition of folktale and folktales in Africa; Section 2.2 presents the Ghanaian folktales; Section 2.3 focuses on Dagbamba folktales; Section 2.4 shows the structure of folktales; Section 2.5 discusses character and characterisation and Section 2.6 presents the significance of folktales; Section 2.7 outlines theoretical framework; and concludes with the chapter summary in Section 2.8.

2.1 Definition of a folktale and folktales in Africa

Several definitions have been given by scholars of different orientations. For example, in the views of Akparobaro (2001), a folktale is a purely imaginative story that could have a basis in real life but is intended essentially to entertain rather than to record history or social experience and is not believed to be true. In the opinion of Kehinde (2010), folktale is a form of folklore that includes myth, legend, proverbs, aphorism, reminiscence, anecdote, and joke. He sums it up that folktale comprises various kinds of narrative prose literature found in oral traditions of the world. They are heard, remembered, and subject to various alterations in the course of retelling. According to Abrams (1999), a folktale is a short orally transmitted narrative of unknown

authorship. Quinn (2006) also postulates the folktale's orality as he describes it as an orally handed down story from generation to generation and has become a part of people's tradition. In the view of Dahal and Bhatta (2021), folktales are indigenous stories that are developed with social contexts and laden with moral lessons. They are intended to be told for moral discussions and show what is right and what is wrong to the youngsters. They also help listeners to choose the correct way to positive living and be a hero in life. Khelef (2010) cited in Dahal and Bhatta (2021) also views folktale as a type of narrative formed by the integration and narration of a real event with imaginative adventures. Finally, Tchijica (2009) states that folktales of a particular society can, to a certain extent, be taken as a mirror of life; they reflect what the people do, what they think, how they live and have lived, their values, their joys and their sorrows. Tchijica's assertion pertains to Dagbamba folktales as characters reflect the behaviour traits of the people in the Dagbamba society.

Folktales also perform a host of functions which, among others, include: entertainment, keeping of records, inculcating and instructing younger generations in the society's philosophy, world-view, cosmology, sense of community, knowledge, and skills required to handle problems and riddles in life and power of rhetoric and repertoire (Ewata et al., 2018). In addition to the functions, Ogunjimi et al. (2004) opines that the functions of folktales include the introduction of cultural practices to children and other accounts of the way to the customs, institutions, mores, and beliefs of their community. These oral traditions help people to develop meaningful psychological traits, expose them to concepts of meta/physical phenomena, inculcate a sense of social organization and collective responsibility, and serve as meaningful forms of intellectual engagement and a sense of belonging.

When it comes to the study of oral literature in Africa, Finnegan (2012) investigates the various genres of oral literature in Africa concerning sociocultural perspective. The author discusses oral literature as a form of art while pointing out the limitations of previous studies, deploring in particular the lack of British functionalists in oral literature. She provides the reader with a better comprehension of tone, meter, and other prosodic forms used by African poets, singers, and narrators.

Finnegan (1967) cited in Tchijica (2009) works on Limba folktales of Sierra Leone. She observes that these folktales are a rich repository of enduring wisdom and cultural values, forming a distinct part of their cultural heritage that the Limba people hand down their hopes, feelings, and aspirations, from generation to generation. Story, song, and dance are of daily importance to the Limba life. For instance, in storytelling, songs usually form part of the narration, and in practice, it may usually be the expert in musical skills who also tends to be the best storyteller. The author also adds that music and dance illustrate dramatic activity in which both the narrator and the audience share the emotions conveyed by storytelling.

It is further emphasized that Limba stories are most frequently told in the evening. The most typical occasions are when people are sitting around together soon after nightfall, relaxed and fully fed after the regular evening meal. They also may be cited in the daytime as precedents in formal legal discussions. Stories can be told by anyone whatever age or status. Even children attempt to tell a story, encouraged by elders who are interested to hear what they can do. But it is mostly those generally recognized as good storytellers that monopolise the session. Those who are very

specially skilled and confident stand or move, and narrate long and elaborate tales. In general, women do not often tell stories. Finnegan says that this may be related in part to the fact that men work very hard at times, and therefore generally enjoy more complete leisure at certain sessions and at the end of the day, while women are always occupied with cooking, cleaning, or tending children.

The author also proposes that the audiences vary somewhat according to circumstances. This audience is very much part of the whole situation and activity of storytelling. In this, it resembles the related activities of speech-making, dancing, and singing. If there are women present, their conventional contribution is to clap at certain points during the story and at the end, show honour to the speaker: This is also sometimes done by the younger boys, especially to accompany songs. All present react immediately to dramatic points, jokes, funny words, exaggerations, or mimicry, and there are always likely to be a murmur of agreement or sympathy, the making up and repetition of such phrases in the story as the conventional interchange of greetings, exclamations of surprise or humour, and loud laughter.

According to Finnegan (1967) cited in Tchijica (2009, p.21), the openings and conclusions of most stories are marked by certain formulas or stock phrases. The stock phrases are the expressions used to start and end a story. For instance, the opening of a story, 'Once happens a man

and closing '.....the story is finished'. Occasionally these are not used, but in most cases, the story is presented as a unit with a clear beginning and end marked by a conventional phrase. Very often the story opens directly with a sentence about one of the characters, usually the hero. He may be specified only by some general descriptive term, such as 'a man', 'a hunter', 'a

woman', without further elaboration. The closing phrases of a story tend to be in some ways more formal than the opening. Often a very brief phrase concludes the story, for instance, 'The story is finished'; 'It is finished', and so on. As discussed above, the author reviews almost all aspects of African Oral Literature. She also collects and discusses different aspects of folktales, such as functions, structure, opening and closing formulae, classification of folktales, and so on.

Magel (1981) studies Wolof of Gambia narratives and maintains that although folktales are entertaining and relaxing, they are intellectual arguments in artistic form that support and enhance specific cultural beliefs and behaviour. This is a general characteristic of African folktales and the Dagbamba are no exception. There is no commonly accepted place or time for the telling of Wolof folktales. The Dagbamba on the other hand tell folktales in the night after the day's hard work and in their compounds with their families. Dahamani (2017, p.14) indicates that when there is a need for the Dagbamba narrator to tell a story in the afternoon or before supper he/she has to say that "The tale's head should be cut off and leave my head", **Salinli zuyu woomi ka che n zuyu**, instead of the usual formulae "My tale goes on and on", **N salinli yaa zori ka zora**. This is because it is believed among the Dagbamba that if you give a story outside the normal time (after the evening meal), your head will be cut off. Also, during the day people are engaged with different chores and are busy. Telling a story at that time could breed laziness and idleness and that is why Dagbamba do not encourage that in the daytime.

Chesaina (1991) studies the Kalenjin stories in Kenya. He maintains that oral literature is an art, distinguished from other forms, such as sculpture, by the fact that it

utilizes language as its medium of expression. Like written literature, oral literature depends on artistic or imaginative language use. However, by its verbal expression in its authentic form, oral literature has unique stylistic traits. Each genre of oral literature has its special characteristics, just as each piece (narrative) will have aspects that it does not share with other material from the same genre. In order to appreciate fully any piece of oral literature, it is important to examine both its forms and its content. Oral literature does not belong to a particular person but is the product of the collective creativity of a communal group.

The author postulates that Kalenjin oral literature is a living reservoir of people's culture. It is a vehicle through which society articulates its hopes, fears, and aspirations. That is why this creative material is used in the socialization process of younger members of society as a way of inculcating cultural values. Besides its didactic values, Kalenjin oral literature is enjoyable and serves a therapeutic purpose for its recipients (Chesaina, 1991). This contributes significantly to the cohesion of the people in that they share in recreational singing and dancing or the didactic element of stories containing wisdom lessons, and so on. This is also true of Dagbamba's oral literature.

The cohesion effect of Kalenjin oral narratives is promoted because they are told either in the late afternoon after most work has been completed, or in the evening after supper. The evening is the most acceptable time for storytelling among the Kalenjin since most members of the community have chores to perform before the evening meal. In traditional Kalenjin culture folktales used to be predominantly assigned to old women. It is childish for Kalenjin men to participate in storytelling sessions. By

circumcision age, any adult male has passed through the storytelling stage and will therefore acquire the wisdom transmitted through this art form. Miruka (2001), in writing about Luo folktales, presents details to illustrate the importance of folktales for knowledge transmission. Just like the Kalenjin people, the task of storytelling is reserved for old women. This is understandably so because the Luo and the Kalenjin are all from Kenya, hence the cultural similarities between them. Among the Dagbamba people of Ghana, folktales are narrated by both males and females including children who learn from the elderly.

The narration of oral tales is an art; it is not just a mechanical recounting of events. A good oral artist has great awareness of and sensitivity toward the audience. A good narrator will not choose her stories at random but will select them carefully, relating them to a social grouping of her audience. An educational aspect of oral narratives is their contributions toward moulding and preparing children for their future social roles.

Chesaina (1991) argues that the general structure of various Kalenjin stories depends very much on the type of audience for whom they are intended. Stories for young children are short and have straightforward plots, while the adult audience or older youth's stories are longer and have more complex plots. The starting and ending formulas of Kalenjin stories are another important aspect of their structure. The formulas are shaped by the narrator's intended emphasis.

A common starting formula is:

“Long ago there was

A narrator may choose to start the story straight away without any formula, for instance:

“There were three girls

According to the author, the narrator tends to conclude with a formula that summarizes the lesson embedded in the tale and enunciates the moral of the story.

The author also shows that Kalenjin folktales are known for using both human and animal characters. Animal characters are very popular because they are easier to manipulate than human characters. This manipulation of animal characters helps present events and absurd situations as vividly as possible without making too much of a demand on the audience's emotions. Over the years, certain animals have come to be regarded as symbols or concrete representations of particular character traits in Kalenjin folktales, for instance: Hare is a trickster and a cheat. The elephant is depicted as huge but stupid, he is passive and is often tricked by hare. The lion is traditionally the king or chief of the animals; he is courageous and as king, he is expected to be wise. However, both his courage and wisdom are put to the test when he is fooled by the little Hare. Hyena is the symbol of greed and destructiveness, he only thinks about satisfying his prodigious appetite. Monkey is adroit and clever and uses his wits to save himself from trouble rather than to make others suffer. Chameleon is wise but his retarded movement and speech prevent him from putting his wisdom into practice. Crocodile is selfish and destructive and there is no sincerity in his displays of friendship. Birds are friends of humans, especially in terms of trouble. They act as guardian spirits and often carry messages to help save human characters from precarious situations.

The author further indicates that while he was collecting folktales he recognize that the audiences talked freely about their daily tasks but their attention was immediately drawn when hearing the opening formula. The connection between the narrator and the audience ends when the narrator utters the closing formula and the audience starts discussing how the folktale was told. This is not all that different from Dagbamba folktales. When people gather to tell stories, as soon as they hear the opening formula, **N salinli n-yaa zɔri ka zɔra**, which means, “My story goes on and on”, everyone stops speaking and listens attentively. The contrast here is that in Dagbamba communities folktales are narrated by males and females’ including children but when it comes to Kalenjin people, the narrator’s role is reserved for only old ladies.

Boscom (1972) maintains that African dilemma folktales are known for their elaborate narrative schemes, leaving the listener with a challenging choice between possible alternative answers, such as which of the several characters deserves a reward, or which of them has done the best. He also observes that the dilemmas in some folktales have a definite solution but most often the tales end with unresolved questions, to be debated by the audience. Even when they have standard answers, dilemma folktales generally evoke spirited discussion; thus, serving as a training ground for those who participate to develop the skills of debate and argument. It is this function, rather than any literary merit, that makes them interesting. This may be the reason why many dilemma folktales have literary merit. The Dagbamba people used dilemma folktales among themselves to discover who has the best persuasive and debating powers that can be applied to solve routine problems in society.

2.2 Ghanaian folktales

This section discusses some Ghanaian folktales. Kwekye-Opong and Gharbin (2017) maintain that folktales as an art form existed in Ghana for an undetermined number of years. This important art form has been with humanity for as long as our forebears decided to preserve their moral norms as well as provide the required entertainment that will relieve them of stress and boredom. Wilson (1998) cited in Kwakye-Opong and Gharbin (2017) on his part indicates that there are strong traditions of storytellers in many cultures who recite myths and legends from the past or teach lessons using tales, to a group of listeners. Traditionally, storytelling in Ghana exemplifies the communal ideals of the society. This is a way by which morals are taught and inculcated into society. Gyekye (1996) cited in Kwakye-Opong and Gharbin (2017) in their opinion indicate that these communal beliefs are those values that express appreciation of the worth and significance of the community, those values that underpin and guide the type of social relations, attitudes, and behaviour that ought to exist between individuals who live together in a community, sharing a social life and having a sense of common good. When philosophically decoded, storytelling becomes norms and virtues that educate and inform society for its well-being and economic growth. For instance, such communal values are caring for other people, proving mutual assistance, interdependence, solidarity, reciprocal obligation, and social harmony.

Kwakye-Opong and Gharbin (2017) investigate the import of the theatre architecture at Ekumfi Atwa in the Central Region, the Kodzidan, and also socio-cultural values in the storytelling sessions performed to enhance communal integration. The inherent values and philosophies in the stories Kwakye-Opong and Gharbin discuss include

remaining chaste until marriage, the menace of drug abuse, prostitution, peer pressure, and teenage pregnancy that could expose one to deadly diseases and other incurable diseases. They also added that the performance help trains the people in the traditions of the land and prepares them to take up the mantle of leadership in the future. With this, the culture and tradition of the people is being preserved. Themes from some of the folktales that bother on communal integration are successful in life through hard work; help mould individuals to become prosperous, patriotic, and exemplary citizens. Generally, these ideas culminate into a developed community.

Awedoba (2000) works on the social roles of riddles in the Kasena society. He indicates that in the Kasena communities, it was the practice for children to entertain themselves in the evenings with riddles, folktales, and children's games. In the Kasena society, telling folktales is accompanied with riddles and children's games. They may begin with riddles, then move over to games and perhaps end with storytelling. When it comes to Dagbamba folktales, riddles always serve as a prelude to folktales. It serves as a preparation platform for storytellers before they start. The other children's games that usually accompanied the Kasena folktales do not apply to Dagbamba folktales. Awedoba (2000) adds that the time devoted to riddles is often shorter in comparison with the telling of folktales; folktales are usually regarded as more interesting and exciting. Folktales are held in the daylight hours in the Kasena Society. The prohibition on the daytime telling of folktales seems to preempt the livelihood of work time being wasted on folktales by idling youth. He adds that, if people were allowed to tell folktales at any time of the day, there could not be any guarantee that interest in them would not diminish, leaving youth and especially young children with less varied sources of entertainment in the evenings before

bedtime. The traditional norms and the taboo on daylight performances notwithstanding, most Kasena children today would have learned folktales not necessarily at home but in school where the taboo on daytime performances is set aside. The last point applies to Dagbamba society too; most children learned folktales in the daytime at school instead of the usual time after supper at home.

Mireku-Gyimah (2014, p.1) in her “Performance and the Techniques of Akan Folktale” in Ghana indicates that folktale is commonly known as *Anansesem*, which means spider story (singular) and spider stories (plural), is a most popular verbal art form. The Akan folktale owes its popularity to many factors including its foremost character, *Ananse* the spider, who is an arch-trickster; the Akan folktale is made up of three essential parts namely, the introduction, the body, and the conclusion. In performance, each stage of the tale contains carefully laid out procedures constituting the techniques that help attract and sustain the interest of the audience.

The author again explains that the introductory part of the Akan folktales consists of formulae unique to itself, namely a call to order by the narrator and a response by the audience as a group pledging cooperation with the narrator to ensure a successful and enjoyable performance. For instance, the opening call by the narrator states: **Anansesem se se o!**, which means, “Spider story say so!”. She indicates that the opening formula is very important because it connotes the fact that the performer is reminding his or her audience that the tale is not factual but fictive. She mentions three main purposes of the opening; it reminds the audience not to expect a static story told exactly as in the time past, but rather to accept the incorporation of some aspects of modern life. It also calls for the cooperation of the audience to play their

part in making the storytelling performance a success. The last purpose is to seek the permission of the audience to start the story. The response by the audience is given in the form of a chorus as, **Yɛsesa soa wo**, which means, “We load it on your head”. The response of the audience is important because it gives the narrator permission to begin the story and vows the audience to cooperate with him to ensure the success of the performance.

The author further presents the sub-stages of the body of the Akan folktale namely launching into the story proper by the narrator: comments, interjections, questions, answers, and other reactions by the audience in response to the narrator; and teaching and learning choruses, refrains of songs and musical interlude (*Mmoguo*). The conclusion formula is spelled out by the narrator. Failure to end the performance with the formula may not be pardoned by the participatory audience. The importance of the signing-off formula is to choose a successor to continue the performance session. The conclusion formula is as follows:

“Na m’Anansesem a
metooe yi, se eede
o, se enye de o, ebi
n ko na ebi m mra.
Mede soa asemasi
anaa obenten/dee obentoo”

Meaning:

“and now, this Ananse
a story that I have
narrated to you,

Whether it is sweet or
not sweet, take some
away and let some
I call upon so
and so or whoever is
ready to narrate the
next story” (Mireku-Gyimah, 2014, p.18 – p.19).

2.3 Dagbamba folktales

According to Dahamani (2017), Dagbamba have four types of folktales. These are normal folktales, trickster folktales, dilemma folktales, and a mixture of both normal and dilemma folktales. The normal folktales are made up of one hero or heroine and they also contain all possible characters in them. The number of characters or the type of characters in a normal folktale depends on the individual folktale itself. This is because the kind of characters in a folktale determines the kind of functions it should contain. A normal folktale can have all sorts of characters like human characters, spirits, and animals. It is worth noting that the kind of characters in a folktale determines its length and the number of functions in it. From the above discussion, it is shown that Dagbamba normal folktales have a larger number of functions as compared to their dilemma and other kinds of folktales. Trickster folktale is just like the normal folktales. They can also have both human, spirit, and animal characters in them. What makes trickster folktales different from other folktales is the repetition of certain functions in their structures. So, functional repetition is peculiar to trickster folktales which make it different from other kinds of folktales. Dilemma folktale on the other hand has more than one hero or heroine in them and they are relatively

shorter than the normal and other folktales. Dilemma folktales have few characters in them and that is what results in less number of functions as compared to other folktales. Just like normal folktales, some dilemma folktales also have human, animal, and other forms of characters in them. The functions in the structure of dilemma folktales are not uniquely different from that of other folktales but some functions in normal folktales are not found in dilemma folktales. But it should be noted that some functions in dilemma folktales can be found in the structure of some normal folktales. With this, the research suggests that dilemma and trickster folktales are subsets of normal folktales. Another interesting phenomenon that came up from the above analysis is that some Dagbamba folktales consist of normal and dilemma folktales. The combination of these folktales causes mixed folktales to be relatively longer than dilemma folktales. Characters in the mixed folktales are the combination of the characters in the two different tales (both the normal and dilemma tale).

Mahama (2004), in discussing the birth and upbringing of a Dagbamba child mentions the teaching of storytelling as one of the ways a child should be brought up. He indicates that storytelling which forms a significant part of a child's education is only done in the evenings after supper. The adults, men, and women, sit together in a yard of the compound to narrate fables. Children, both boys, and girls, sit with the adults to listen to the fables. After hearing a fable for some time, a child masters it and makes his/her own. He concluded by saying that almost every Dagbamba fable has a moral lesson it carries and the moral lessons are intended to impact the Dagbamba children's knowledge and wisdom to fit into the society.

Inusah and Jomo (2019) maintain that folksongs which are known in Dagbani as **salima yila** are sung during storytelling to mark boundaries between the episodes and events in the story as well as prompt and criticize the narrator, the audience, or the characters. They add that folksongs which are sung in dramatic forms using dialogues contain proverbs that show conflicts and resolutions. They gave some proverbs in Dagbani folksongs as:

1. **zom yɛla zom yɛla.**

fear matters fear matters

“Fear matters fear matters”

2. **zom yɛla gari bɛ ni niŋ a bɔ.**

fear matters pass they can do you what

“Fear matters more than what they can do to me”

3. **zom yɛla ka Naawuni yihi a.**

fear matters and God remove you

“Fear matters and God will protect you”

4. **dabiem kani ka bɔ n-zibi yuŋ.**

fear there-not and what to-cause-to-be-dark night

“If there is no fear, what darkens the night?” (Inusah and Jomo, 2019, p.7).

Inusah and Jomo (2019) explain that folksongs warn people about the dangers of fear and asked them to stay away from matters that will lead them to trouble. Each line of

the folksong is a proverb that has matters as a subject matter. People who are arrogant in society are usually advised to be good and it is common to hear this folksongs sung by a folktale narrator. They gave an example that people go to the shrine to seek for children and if a person gets a child, the child must be named after the shrine but if the person declines, the song is used to warn the person. Folksongs in Dagbamba folktales are used to admonish society to behave well.

In the interviews conducted, some respondents made it clear that Dagbamba folktales reflect the society where animals such as wolves, lions, elephants, tigers, leopards, pythons, and other snakes, goats, sheep, cats, rats, bandicoots, monkeys, dogs appear frequently with a wide variety of birds such as doves, eagles, bats, vultures, ducks, guinea fowls, hens, and many others perform human characteristics of honesty, hard work, greed, loneliness, jealousy, pride, love, envy, gossip, and many others. Through the behaviour or attitude of these characters, many important lessons are learned by society. They also add that the surroundings in which the folktales take place reveal the vastness of the land and educate us about the climate, such as the dry season when it hasn't rained for several years, or the rainy season when the rivers and streams are full and every place is green and farming activities are going on.

Also, the respondents indicate that not only animals or birds are the characters of folktales among the Dagbamba. The other characters we can think about are objects, human beings, gods, ancestors, and spirits. For the objects, we have trees, mountains, and many others. For human beings, we can talk of chiefs and elders, old ladies and grandchildren, hunters, farmers, and weavers. For the gods, we can have a stone as a god, a river as a god, a tree as a god, and so on. For spirits, we can talk of dwarfs and

genies. Very often, the role of each animal, bird, or object in a folktale, depicts its nature and character. For instance, if a story to be told is about stealing, a cat plays the role of a thief; if it is about bullying, the lion is chosen.

2.4 Structure of folktales

This section focuses on the structure of folktales. According to Matateyou (1997) and Vambe (2004), most stories within the African setting are divided into three main parts namely; the introduction, the body, and the conclusion. They maintain that, after engaging the participation of the audience, the storyteller sets the scene by introducing the characters and defining the conflict using all sorts of techniques and gestures. Chinyowa (2004) gave an example where in Zimbabwe the audience performs a real dramatic play by joining the storyteller in singing, dancing and rhythmically shouting, in response. The storyteller utilizes a language that is vibrant and full of images and symbols. The storyteller imitates many characters in the story. When it concludes, the closure of the story emphasizes a moral lesson or final statement that was initially indicated in both the introduction and the body section (Chinyoma, 2004). The structure of the story illustrates its significance and importance (Chinyoma 2004).

Dahamani (2017) opines that the Dagbamba folktale starts with some formulas as an introduction and that the formulas are optional. This means some storytellers may choose not to start with a formula and that will not make it less a tale. He adds that the act of omitting the formula in Dagbamba folktale is commonly such that one can have a full recording of a tale from a respondent without hearing any opening formula. Dagbamba have different types of opening formulas for tales. They have question-

type formulas where the audience is asked whether they know why something is happening the way it is or not. After the traditional “once upon a time” which many do not say at all times, the storyteller will ask the audience a question but because answers to questions in tales are always no, the audience will say no. Tales with this kind of opening formula end with an answer to the opening formula question. According to him, Dagbamba tales do not only have an opening formula but also closing formula, both of which can be omitted during performance without any problem with the tale. The concluding formulas of the Dagbamba folktale may also vary due to the type of tale it is. For example, if it is a dilemma tale, the concluding formula may be a question to find out who the greatest hero is or the audience may be asked to resolve a dilemma situation. Dahamani indicates that the body of Dagbamba folktale which is the main content of the tale is sometimes made up of singing and dancing and also clapping of hands during performance. Some Dagbamba tales are also made up of literary devices such as repetitions, proverbs, personifications, and metaphors to beautify the events of the story. Dahamani states that one of the greatest styles used by Dagbamba storytellers is their ability to mimic the lead character or most of the characters’ voices in the folktale.

2.5 Character and characterisation

A character can be defined as someone in a literary work that has an identity that is made up of appearance, conversation, action, name, and thoughts in the head. Agyekum (2013) states that characters represent real life; animals represent human beings. Names are only used in fictionalized forms to avoid being penalized. He adds that there are big animals and small animals. The big animals like the elephant use their size to bully the weaker ones and the small animals like the hare, spiders, rabbits,

and tortoises use their wits to survive. Agyekum (2013, p.133) outlines some specific characters in folktales;

1. Animals and supernatural beings
2. People: chiefs, hunters, old ladies
3. Specific animals characters
4. Lion: strong
5. The elephant: heavy but rather slow
6. The leopard: untrustworthy, vicious
7. The antelope: harmless and often clever
8. Smaller animals: clever, witty and are tricksters

Agyekum (2013) also describes tricksters in folktales. He indicates that they are normally small and weak animals; they counterbalance their physical weakness with their mighty wits. He adds that the tricksters follow the structure below; friendship first, contract signed by the two, violation of the contract by any of the two, discovery/detection of the contract broken, and end of the contract.

Bennett and Royle (2004) state that characters are the life of literature; they are the objects of our curiosity and fascination, affection and dislike, admiration and condemnation. A character always uses the tools of communication to interact with other characters. His/her dialogue between characters forms a medium between their actions and thoughts. How they communicate with other characters can establish how they feel and are described such as where they come from and their relationship with the character to whom they are speaking.

Tchijica (2009) notes that all African folktales are animated by characters dramatis personae as a means of enlivening their presentation, to render vivid a conception of a lifestyle unlike their own; and to use animals as exemplars of human habit, mood, qualities, and defects. Tales may vary to suit particular communities, as Africa is inhabited by many different ethnic groups or tribes. Thus, they may have different characters conveying the same purport. Working with the folktales of the Lunder-Cokwe people of Angola, Tchijica observes that many fictional characters, animals, and humans, are used to form personalities. A human character could be a child in his/her mother's womb talking to adults outside, a baby discussing important issues with wise people, a dead person assuming the form of a bird to tell people the truth, and so on. Usually, uncommon situations are invented to arouse attention and pique the curiosity of the audience. Animal characters assuming human behaviour are either clever tricksters, commonly including monkeys, tortoises, chameleons, rabbits, and so on, or the victim of their pranks, commonly including lions, elephants, hyenas, hippopotamuses, and so on. This world of animal intrigue, of tricksters and tricked and uncommon human characters in the folktales called core African culture; and this typical oral genre, among others, shows the creation and imagination of incorporating and recreating knowledge in folktales, and then using the medium to disseminate the knowledge.

Personality has a close relationship with character in literary work even in real life. Millon et al. (2004) cited in Putri (2017) maintain that personality is seen as a complex pattern of deeply embedded psychological characteristics that are expressed automatically in almost every area of psychological functioning. Additionally, Millon and Everly (1986) cited in Putri (2017) argue that personality represents a pattern of

deeply embedded and broadly exhibited cognitive, affective, and overt behavioral traits that persist over an extended time.

Pope (2005) indicates that there are two categories of characters; the major character is an important figure at the center of the story's action or theme. The major character is sometimes called a protagonist whose conflict with an antagonist may spark the story's conflict; the minor character is a character that supports the major character, and the function of it is to illuminate the major character.

The major character is called a protagonist whose conflict with an antagonist may spark the story's conflict. The protagonist is a major character who generally sympathizes. The antagonist is the character or force against which the protagonist struggles (Pope, 2005). A major character is a character that is emphasized to tell the story. The major character always appears in most of the stories, either as a subject or object.

A minor character is unlikely to be used as a viewpoint character. Pope (2005) maintains that minor character appearances in the literary work will be brief and infrequent although that does not mean that they cannot shine whenever they are in the spotlight. Minor characters are essentially two-dimensional stereotypes or flat characters. The minor characters are comprised of all the other characters in the story that are of lesser importance.

On the other hand, Sutton (1971) categorises characters in fiction into four types; flat characters are characterised by one or two traits, that can be summed up in a sentence;

round characters are complex and have many sides, they might require an essay for full analysis; static character is a character who remains the same from the beginning of a work to the end; while dynamic character exhibits some kind of change of attitude, purpose, or behavior as the story progresses.

Flat characters are relatively simple, have a few dominant traits, and tend to be predictable. They are complex in temperament and motivation and represented with subtle particularity. Usually, flat characters are minor (eg. Relatives, acquaintances, functionaries), although not all minor characters are necessarily flat (Sutton, 1971). Flat characters do not grow. They remain the same because they may be stupid or insensitive or lacking in knowledge or insight. They end where they begin and are static, not dynamic.

Round characters usually play a major role in a story. They are often called heroes or heroines. Many main characters are heroic, however, it is therefore, preferable to use the more neutral word, the protagonist. Sutton (1971) maintains that the protagonist is central to the action move against an antagonist, and exhibits the ability to adapt to new circumstances. The round character is usually the main character and is developed throughout the story. These characters have been fully developed by an author, physically, mentally, and emotionally, and are detailed enough to seem real.

Static characters remain essentially the same throughout the tale. The action does not have an important effect on their lives (as might generally be the case with the hero of an action or adventure film). Furthermore, Sutton (1971) opines that static characters are essential to comedy and developing characters are essential to serious drama. In

other words, a static character is a literary character that remains unchanged throughout a work.

A dynamic character changes significantly during the story. Changes considered to qualify a character as dynamic include changes in sight or understanding, changes in commitment, and changes in values (Sutton, 1971). Changes in circumstances, do not apply unless they result in some change within the character itself. By that definition, the protagonist is nearly always a dynamic character.

Putri (2017) postulates that characters are the product of characterisation that is to say they have been made in a particular way. He adds that the kind of conversation they have, the things they do, their appearance, and so on are the particular ways in which the author chooses to characterise his or her character. Character creation is the art of characterisation which the author does to bring a character to life to provide the reader with a sense of that character's personality to make that character unique (Putri, 2017). In other words, characterisation is a method while character is the product of the method. Aquino (1976) argues that characterisation was brief but concise. It is coming from descriptions by a future being of past people and, events, seemingly observed from a great height.

Characterisation in literature is the process the authors used to develop characters and create images of the characters for the audience. On the other hand, it is a way in which the author reveals his character in a work of fiction. In other words; characterisation is a method of character portrayal (Bennett and Royle, 2004). In addition, it is very helpful to analyze the main character's development. There are two

different approaches to characterisation, including direct characterisation and indirect characterisation .

In direct characterisation, the author literally tells the reader what he/she wants us to know about the character. This is done via the narrator, another character, or by the character himself or herself. Direct characterisation is usually used in novels. It consists of the narrator telling the reader about the characters. In addition, Charters (2011) cited in Putri (2017) maintains that it can also involve other external details, such as names and other overt commentary.

In indirect characterisation, the author shows things about the character to help us to understand the character's personality and his/her effect on another character. It is usually used in films. Characterisation in films is different from in novels because the film is visual storytelling. The characterisation of a character in the film is more complicated and details than in a novel.

In the opinion of Pickering and Hoepfer (1981) cited in Hidayat (2016, p.38), there are two kinds of characterisation:

1. Telling; this method refers to relies on exposition and direct commentary by the narrator. This method includes:
 - i. Characterisation through the use of names. Names are often used to provide essential clues that aid in characterisation .
 - ii. Characterisation through appearance. Although in real life most of us are aware that appearance is often deceiving, in the world of fiction

details of appearance (what a character wears and how he looks) often provide essential clues to characters.

- iii. Characterisation by the author. In the most customary form of telling a folktale, the author interrupts the narrative and reveals directly through a series of editorial comments, the nature and personality of the characters, including the thoughts and feelings that enter and pass through the characters' minds.
 - iv. Characterisation through dialogue. Real life is quite literally filled with talk. People are forever talking about themselves, communicating bits and pieces of information.
 - v. Characterisation through action. Character and actions as we have noted, are often regarded as two sides of the same coin.
2. The second method of characterisation is an indirect, dramatic method of showing, which involves the narrator stepping aside, as it were, to allow the characters to reveal themselves directly through their dialogue and their actions.

Barroway (2000, p.52) established four different methods of indirect characterisation in literary work: speech, thought, action, and looks. The difference among them is shown in the table 1 as follows:

Table 1: Indirect characterisation

Speech	What does the character say?
	How does the character speak?
Thought	What is revealed through the character?
	Private thoughts and feelings
Action	What does the character do?
	How does the character behaves?
Looks	What does the character look like?
	How does the character dress?

2.6 Significance of folktales

Dorji (2005) works on folktales and education of the Bhutanese and he indicates that folktales exist for life's sake, serving multi-purpose functions for individuals, families, society, and community. There are multi-layered meanings embedded in tales. Most folktales are of trivial events, but of great moral and social importance, with experiences drawn from their daily life such as farming, fishing, hunting, religion and rituals, cattle business, adventures with domestic and wild animals, interactions with human companions and spirits such as ghosts, life and death battles with man-eating demons, business journey to other villages, conflict, and conciliation with rulers and so on (Dorji, 2005). He discusses the main functions of Bhutanese folktales – their roles and functions in children's education, entertainment, and communication, as repositories of history, language, culture, and values, and their spiritual functions.

The first significance, Dorji (2005) explains, is the education of children – the most important function of folktales is the education of children. Their extended family system functions as a school where grandparents, parents, elders, and other family members educate and prepare children for their adult life. Folktales serve as an inherent vehicle for intergenerational communication that prepares and assigns roles and responsibilities to different generations in their communities. Values are acquired, through maintenance of the direct participation in social, cultural, and religious institutions. Education is not only acquired but lived through. They are more pedagogic devices and less literary pieces deliberately composed to inculcate values into children with no formal instruction on what and what not to do. The author further explains that folktales make children imagine and create their mental pictures, and this mental exercise leaves the deepest impression on them, imprinting folktales' rightful place in their imagination. Folk wit and wisdom are not taught through formal arrangement but through direct observation in earlier stages and direct participation in events themselves. To Bhutanese children, entertainment is the end, and values inculcation comes as a by-product without their being aware of it. To their parents, value transmission is the main objective and the entertainment is a by-product.

Dorji (2005) adds that listening to folktales exposes children to knowledge, experiences, morals, customs, rituals, and beliefs that they are supposed to live through as adults through tales. Tales also introduce social customs, institutions, and organizations, and their processes. Characters that do not observe some basic social values are punished. Some of the values are respect for elders, rulers, parents, old persons, teachers, and so on, help or advise children, subjects, juniors, and so on. When old people stay at home with children during the day, the former nursing the

latter, and often narrating folktales, parents and adults are out in fields. But folktale narration is the replication of what elders are experiencing in the field even as tales are being told.

Dorji (2005) further elaborates on entertainment and communication as one of the key significance of folktales – in the absence of any form of sports and games, folktales come as a great relief for entertainment for children. The oral tradition which is the use of words in highly stylized form acts as a communication tool and strategy for social interactions, playing an important role in social life. Communication is not restricted to surviving generations; future generations can communicate with the dead through folktales despite it being one-way communication.

The author also talks about the repositories of culture and values – oral tradition is a source of a country's culture and values, proving an insight into the history of villages and regions. As a society that has just evolved from an oral medium, and when a literary medium is in its infancy, information on different villages and people, their habits, norms, beliefs, and traditions (ethnography, etc) still exist in oral forms, and they have never been committed to writing. For instance, it is impossible to conduct research on a particular village without the assistance of the village elders who can understand, listen, and converse. Folktales help in instilling a sense of belongingness, patriotism, and identity in their village. The settings and plots are designed to increase children's awareness and diversity of the culture and geography. The above significance of folktales as narrated by Dorji (2005) is universal to many cultures in the world and the Dagbamba culture is no exception.

Finnegan (2012) also outlines the major roles of narratives as entertainment, imagination, education, and practice in public speaking, recording, humour, elegance, ridicule, obscenity, and moralizing. The intent of the storyteller determines the function of the narrative. He adds that some narratives are fixed into Christian sermons to bring moral points. He also points out that folk narratives are pushed into modern polities in Gabon today.

These are some of the significance of folktales Agyekum (2013, p.134) also outlines:

1. It is used for entertainment – songs, drumming, and dancing.
2. It is used as a medium of moral education.
3. It is used to educate and admonish children.
4. It brings about socialization in children.
5. It strengthens social unity and relationship among societies.
6. It gives a realistic appraisal of the world.

2.7 Theoretical framework

This research embraced the mimesis idea. Mimesis is the fundamental theoretical idea behind the development of art, according to the Encyclopaedia Britannica (2011). The Greek word mimesis implies, "imitation," but it denotes "representation" rather than "copying." It points out that mimesis is the portrayal of nature as described by Plato and Aristotle. Plato believed that all artistic creation is an imitation; the concrete objects that man experiences in his life are merely shadowy representations of this ideal type, and that which really exists (in the "world of ideas") is a type created by God. He used the imitators of tragedies, musicians, and painters as examples of how they are all twice distant from the truth. According to the Encyclopaedia Britannica

(2011), Aristotle emphasized that tragedy was an "imitation of an action" in which a man falls from a higher to a lower estate. Shakespeare used Hamlet's words to the actors to illustrate Aristotle's point when he said that the goal of a play is "to hold, as it were, the mirror up to nature." Thus, an artist may deliberately attempt to "imitate" the action of life by deftly choosing and portraying his material.

Regarding the theory of mimesis, Pololsky (2006) argues that it is one of the most fundamental and oldest terms in literary and artistic theory. Our understanding of art, literature, and representation in general is so strongly shaped by this idea that we rely on it even if we are unfamiliar with it or its background. According to Pololsky (2006), mimesis characterizes the connection between the creative image and reality: art is a replication of the real world. He continued by saying that mimesis describes both things and acts, such as copying the actions of another person. It also mimics an astounding variety of originals, including nature, truth, beauty, mannerisms, acts, scenarios, instances, and concepts. He added that the word has been used to describe the imitative relationship between art and life, as well as the relationship between master and disciple, an artwork and its audience, and the material world and a rational order of ideas.

According to Pololsky, mimesis has always involved more than just an analysis of visuals and art. He helped us realise that mimesis, which had its roots in Greek philosophy, linked concepts about artistic representation to broader assertions about social behaviour in humans as well as to the ways in which we interact and know others in our surroundings. Mimesis originally described the physical process of copying or miming something. He suggests that this universal human tendency – that

is, that art imitates the outside world in the same way that individuals imitate one another – was carried over into the field of creative production by Plato and his pupil Aristotle. They contend that being able to produce art and be moved by it is fundamental to what it means to be human. Their reasoning supports a number of well-known notions on representation and art, such as the idea that great art communicates universal truths. We generally assume that art speaks to a transcendent aspect of human nature and, unlike law, rituals, or social institutions, is not restricted in its value or significance to any one age or society. Alternatively, we adopt the equally well-known notion that representations have an irresistible effect on human behavior. Even while we are aware that movies, video games, and books are not "real," we nevertheless think they have a significant impact on young readers and viewers in particular. The ancient Greek idea that mimesis speaks to something deep within human nature continues to shape our everyday beliefs about and practical relationship to art and literature (Pololsky, 2006).

The researcher adopted the theory of mimesis which states that every artistic work including narratives in literature is an imitation or representation of nature or reality. Characterisation in Dagbamba folktale is no exception when it comes to mimesis. In folktales, mimesis is employed by creating characters that mirror the actual or real responses to various scenarios. Folktales are fictional. They are creations from the minds of people about the real world; therefore, the characters in it are an imitation of humans and the real environment. Characters in folktales represent humans in real life but they are not real in the tales. Animals, humans, supernatural beings in tales take up the roles and responsibilities of humans in the natural environment. For this

research, the researcher adopted the theory of mimesis to investigate the characterisation of Dagbamba folktale.

2.8 Chapter summary

This chapter reviewed relevant literature that is connected to the topic under study. Some of the literature reviews explain what folktale is about, the structure of folktales, the characters, and characterisation in folktales, the types of characters, the significance of folktales, and the theoretical framework.



CHAPTER THREE

METHODOLOGY

3.0 Introduction

This chapter focuses on the methodology used for the study. It is structured as follows: Section 3.1 presents the research design; Section 3.2 discusses the population of the study; Section 3.3 is the sampling technique and sample size; Section 3.4 looks at the sources of data; Section 3.5.1 illustrates the data collection strategies; Section 3.5.2 states the data collection instrument; Section 3.5.3 explains data collection procedure; Section 3.5.4 is the interviews; Section 3.5.5 is the observation; Section 3.5.6 is the audio recording; Section 3.5.7 is the documents; Section 3.6 presents data analysis; Section 3.7 discusses ethical issues and Section 3.8 is the conclusion of the chapter.

3.1 Research design

The first important part of research methodology, which this study underscores, was the issue of research design. It is known that any research needs a design (structure), which is the plan or strategy for conducting the research (Mbogo, et al., 2012), particularly before data collection or analysis can commence. Research design involves identifying participants for the research, and preparing for data collection activities, which are part of the whole research process. In this study, a qualitative research design was adopted. This is described in Creswell (2007) as a way of collecting data in a natural setting or a real environment. It is said that, under qualitative design, as a key instrument in the field, the researcher uses multiple sources of data, respects the informant's viewpoint, adopts flexible research schedules, and performs a holistic account of research findings. Moreover, the qualitative research design was adopted because it is appropriate for descriptive

purposes and it allows the researcher to test the validity of certain claims and assumptions in real-world contexts that is natural settings (Leedy and Ormrod, 2010).

This work also calls for the use of qualitative and descriptive design in the sense that the study was based on describing characterisation in Dagbamba folktales. The design for this study was made clear on the characters of the Dagbamba folktale and their cultural relevance. It also helps clarify character traits of characters and also the themes in folktales.

3.2 The population

Population is the totality of all subjects that conform to a set of specifications, comprising the entire group of persons that is of interest to the researcher and to whom the research results can be generalised (Polit and Hungler, 1999). In the views of Anggraeni (2011), a population is seen as a group of persons with determined characteristics. The target population should have been the whole of Dagbon but due to time constraints, only four communities within Karaga District and Sagnarigu Municipal were selected for this study. These communities are Yapalsi and Tong in the Karaga District and Tuunaayili and Kpawumo in Sagnarigu Municipal all in the Northern Region of Ghana.

3.3 Sampling technique and sample size

Primarily, in qualitative research, sampling designs involve mainly purposive sampling for intentional individuals and sites and snowball sampling whereby the informants recommend another informant in the field (Creswell, 2002). In other words, Kothari (2004) states that purposive sampling suits better in a study whereby

the researcher finds it convenient to select significant respondents. Purposive sampling is a sampling method in which elements are chosen based on the purpose of the study. The sample is selected because they possess the information the researcher needs. In purposive sampling, we sample with the purpose in mind (Owu-Ewie, 2016). However, the selected sample represents the whole population. The researcher, therefore, adopts the purposive sampling technique in the conduct of the study. This technique assists the researcher to get accurate and reliable data that was used to answer the research questions. The respondents selected were considered as people who have the necessary information to support the study. Also, because of the unique culture and customs of the Dagbamba, the respondents selected were people conversant with the use of folktales, who helped the researcher to acquire the appropriate data on the characterisation of folktales within the people.

The number of respondents that were involved in the research was sixteen (16). In the Karaga District, four (4) respondents were from Yapalsi constituting two (2) males and two (2) females, and four (4) respondents were from Tong, thus two (2) males and two (2) females. Again, in the Sagnarigu Municipality, four (4) respondents were selected from Tuunaayili, thus two (2) males and two (2) females, and in Kpawumo two (2) males and (2) females were selected making a total of four (4) respondents within the community. The ages of the sixteen (16) respondents range from forty-five (45) to eighty-five (85), this is because they were considered to be the people who have an in-depth knowledge in folktales.

3.4 Sources of data

The data for the study were from primary and secondary sources. The primary sources of gathering data for the study were from taking information from respondents based on their knowledge and experience through personal interviews and observations. The researcher's native intuition was another source of data. The secondary data sources on the other hand were documents. The main document used for this study was Sugri (1971) which is a collection of Dagbani folktales. The researcher chose these types of data sources because they were convenient to be accessed by the researcher.

3.5 Data collection strategies

Specific data collection methods were employed in this qualitative research. Creswell (2002) and Leedy and Ormrod (2010) mention observation and gathering of documents as common methods of data collection in a qualitative research design. Data collection is "a systematic way of gathering information, which is relevant to the research purpose or questions" (Burns & Grove 1997, p. 383). While many studies successfully utilize one method, combining methods, an approach defined as triangulation (Denzin, 2006) can be a useful research option. Within the broad idea, Easterby-Smith et al. (2004) point out that, there are four different forms of triangulation; data triangulation (data collected from different sources or at different times); methodological triangulation (combining different methods); theoretical triangulation (the application of a theory from different disciplines); and triangulation by investigators (the use of multiple independent investigators). This study used data triangulation as a strategy whereby multiple perspectives of the same phenomena will be considered through the analysis of different data sources (Denzin, 2006). The data collection strategy used was from primary and secondary sources, specifically, semi-

structured interviews, participant observation, audio-recording, and documentation. During the interviews, the researcher records the proceedings, with the consent of the participants.

3.6 Data collection instruments

In this study, the following data collection instruments were used: semi-structured interview, observation, audio recording, and documentation.

3.6.1 Interviews

The researcher employs semi-structured interviews with open-ended questions to collect some of his data. The researcher creates and maintains a good cordial relationship with the respondents. The researcher visits all the respondents in their various homes to seek for their consent to interact with them. He also arranges with them at their own convenient time to have the interviews with them. This makes the respondents feel comfortable sharing their views on the characterisation of Dagbamba folktales with the researcher. The open-ended questions also helped the respondents to give accurate descriptions of their views which assisted the researcher to understand the respondents very well.

3.6.2 Observation

Observation is another procedure that was used by the researcher to collect information during the study. The researcher employed observation because it assisted and gave him a detailed documentation of events and behaviour of the respondents. The researcher was part of the data collection sessions and at the same time observed

and took down notes and also recorded everything that took place during the interviews.

3.6.3 Audio recording

Duranti (1997) cited in Dahamani (2017) maintains that no matter how good we are as writers, if our goal is to have the most accurate record of a given interaction, writing is a very poor technology for transcribing richness of the experience of either being in an event or witnessing it as an observer. The researcher personally used a phone recorder to record the folktales and all the responses and interactions that were used for the analysis. The recorded works were later played back and the information was transcribed into Dagbani and then translated into English for the analysis of the research.

3.6.4 Documents

Turkman (1999) cited in Narteh (2021) observes that documents are information about an event or phenomenon which have been prepared by people. The researcher consults Sugri (1971) which contains Dagbani folktales. Some of these folktales were collected as secondary data for the study. The combination of the interviews and the analysis from the Dagbani folktale book helped the researcher to gather accurate and reliable data for the analysis.

3.7 Data analysis

The data analysis for the study was in the form of written descriptions. The folktales gathered from the interviews were coded and categorized into themes for the analysis.

The analysis was based on the characters of Dagbamba folktale and their cultural relevance, the character traits of characters, and the themes in folktales.

3.8 Ethical issues

Some ethical issues such as confidentiality and consequences of the interview were identified and addressed during the research. This means that the privacy of the respondents was assured. The researcher assured the respondents that their personal information would not appear in the work. The respondents were informed that interviews and recordings were going to be kept away from the public and disposed of at the end of the study. With this assurance, the respondents opened and provided accurate and vivid information to support the study. The respondents were also informed about their freedom to withdraw from the study at any time they wanted to.

3.9 Chapter summary

This chapter presents the methodology for this research. The researcher adopted qualitative research and descriptive methodologies for the study. It presents some research participants who have in-depth knowledge of the Dagbamba folktale. The instruments used to collect the data were also discussed in this chapter. Apart from these, the researcher discussed data presentation strategies, data analysis, and some ethical issues to guide the study.

CHAPTER FOUR

DATA PRESENTATION AND ANALYSIS

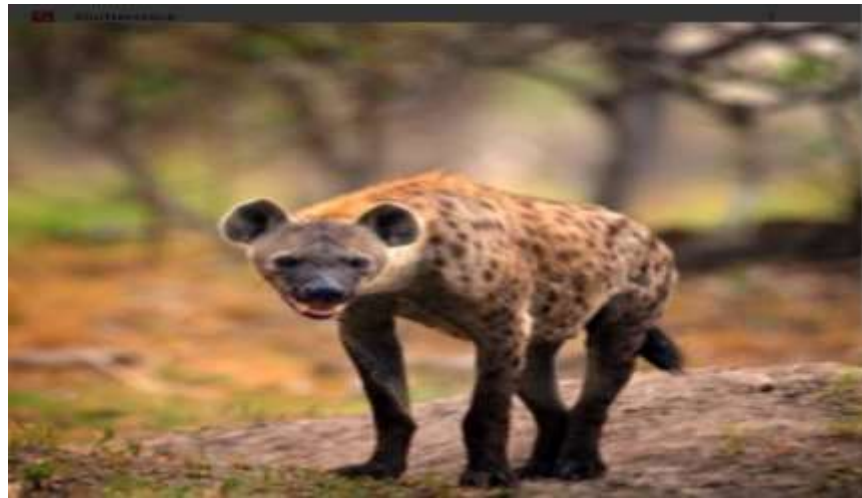
4.0 Introduction

This chapter presents the analysis and discussions on the characterisation of some characters in Dagbamba folktales. It is categorized into four sections: Section 4.1 discusses some characters in Dagbamba folktales and their relevance in the culture; Section 4.2 shows the structure of Dagbamba folktales; the character traits of characters in Dagbamba folktales are discussed in section 4.3; Section 4.4 deals with themes in Dagbamba folktales and Section 4.5 conclude with the chapter summary.

4.1 What are the characters of Dagbamba folktales and their cultural relevance?

Among the Dagbamba, there are a lot of characters that are used to play specific roles in their folktales. Some of these characters are animals, humans, objects, and supernatural beings. When it comes to characters that are animals Dagbamba use in depicting certain characters to help the comprehension of the concept they want to portray, elephant, lion, spider, monkey, hyena, tiger, rabbit, cat, chameleon, goat, sheep, guinea fowl, tortoise, dog, and many others are mentioned. Humans are also used to perform specific roles in Dagbamba folktales. Normally old ladies, children, chiefs, wives, and hunters appear in folktales. Some objects such as gourd, sun, moon, and others are also used. Some of these characters are discussed below.

Figure 1: Kunduŋ (Hyena)



The Hyena is classified as an animal that is full of foolishness in his character. The Dagbamba have an adage that in the olden days when hyenas were rampant when someone was moving alone a hyena would secretly follow him/her with the hope that the arms of that person will drop so he can pick and eat it. This adage goes to support the assertion that hyenas are fools in their attitude. Hyenas are also gluttons. Whatever they do, whether good or bad, is for them to get their stomachs full. In the Dagbamba culture, if someone behaves like this they are sometimes referred to as, **ninsal’kunduŋ** which means, “human hyena”. This teaches the society that whatever you do is for your benefit and interest and not for society. Hyenas again in the Dagbamba culture are animals that destroy. In the olden days when hyenas were rampant, in the night they would come closer to the community, lurking around to catch any animal they would see around. They would devour goats, sheep, fowl, and even children that came their way. There is a proverb about the hyena that says, **Kunduŋ ni Naawuni sɔŋmi o ka o kpe bunzɔŋ ni, ni o mi ni zaŋ o yaa yina** which means, “The hyena says God should help him to get into the animal's pen,

and it will use his strength out”. In those days, when a hyena entered a community, many people lost their animals.

Figure 2: Elephant (Wabigu)



The elephant in Dagbamba culture signifies strength and leadership. This is evident that when a lion is roaming in the bush and comes across an elephant, he cuts some grass and puts it in his mouth and pass just to indicate that the elephant is more powerful than him. In Dagban, respect for strength and leadership is very significant; therefore, the elephant represents some title holders such as chiefs who people are supposed to recognise and respect. Also in the Dagbamba culture, there is a saying that God created all animals and forgot about the elephant and because of that He asked all the animals to contribute some flesh for Him to create an elephant. When all the animals contributed some flesh and God created the elephant, he was bigger than all the animals God had already created. The Dagbamba add that the meat of the elephant is of different kinds and that some parts are delicious and some parts are bitter or not tasty. This is because they believe the elephant is made up of different kinds of animals put together. The Dagbamba see him as strong and should lead the other animals. Therefore, the elephant is used in Dagban as a symbol of strength and authority and represents some title holders.

Figure 3: Gumachuyu (Chameleon)



In Dagbamba culture, the chameleon is seen as a quiet animal that walks slowly and observes. Even when the ground is level, the chameleon still walks very carefully on it. The movement or the walking of the chameleon sends messages to society. His movement gives information about current events and incoming events to people who come across him. In the Dagbamba culture, if you are walking and you suddenly walk over a chameleon, three things will happen in your life that year. That means, you will either buy a horse, a bicycle or a motorbike. This is a very good omen and many people wished they walked across chameleons unknowingly. Also, if you are on the road coming and sees a chameleon crossing the road, he is announcing to you that someone in your family has passed on at that moment. This is a bad omen and people do not like meeting such situations. Whenever one witnesses such a sight, one struggles to cross before the chameleon just to avoid the funeral message, but that does not change the message. The funeral announcement of someone close to you will still come. The Dagbamba see the chameleon as an animal that reveals hidden messages to the people in society.

Also, some Dagbamba do not take cow milk in the rainy season. They call the cow milk in the rainy season, **gumachu'bihi** which means, “young chameleons”. The chameleons hatch their eggs in the rainy season and the young ones are always on the grasses because of how small and green they are, and when the cattle are grazing, they devour them unknowingly. That is why some Dagbamba do not take cow milk in the rainy season even though it does not affect those who take it. The Dagbamba also have a proverb that, **Gumachoyu porisirila o nini ni nya sheli** which means, “The chameleon changes to the colour of what his eyes see”. The Dagbamba said God has given the chameleon power so that no one can predict his colour. In Dagbamba culture, if someone is not predictable, he/she is referred to as, **Ninsal'gumachoyu** meaning, “A human chameleon”. People who do juju or traditional medicine use chameleons for that purpose. For instance, mallams use the eggs of chameleons for money rituals and others also use dried chameleons for other purposes. For this reason, today dry chameleons are sold in the market.

Figure 4: Bua (Goat)



The goat exhibits two attributes in the Dagbamba culture which have a lot of lessons to be learned. The goat is an animal that is wise and at the same time wicked. On the part of his wisdom, when he is on the road and a car is approaching, he runs away

whiles crying so that the car will not knock him down. With this action of the goat, the Dagbamba say that the goat boarded a car and the driver's change remained with him, and so whenever a car is approaching, he has to run away so that the driver will not get close to ask for his change from the goat. Also, when goats are fighting, they do not go back to use full force to head each other. Because they are wise, they will raise their fore legs, raise their horns, and strike gently; telling each other that they should be careful, or else they will wound each other. There are proverbs in Dagbani that support the wisdom of goats in Dagbamba culture. Some of these are, **Bukur' suŋ ka bu'bihi doli** which means, "It is a wise goat that the young ones follow). Another one says, **Bu'laa gbal'kabili dali ka o baŋdi o yiŋ soli** which means, "The day the billy goat breaks his leg, that is the day it recognizes the road leading to its home". The latter proverb is telling us that whatever the goat is doing out there, it knows its house and in times of difficulties it will get back home. This attitude of the goat needs to be emulated by people in the society, even though there are arguments and fights in the society, it should not be done to destroy one another. It should be done with love like the goats' fight.

Apart from the wisdom side of the goat, he also has a wicked character. Whenever a goat is out to destroy something, there is nothing that can stop him from destroying it. Whether that thing is up or down or on fire or in the rain, he will reach it to destroy it. In the Dagbamba culture, if a goat climbs a tree or is on top of a roof, it is a bad omen and forbidden and so it is mandatory that he/she should be killed. When you see a goat on a tree or on a roof, it shows the power and authority that the goat has over his owner. Because of this attitude of the goat, some Dagbamba sometimes make statements like, **Bua ŋuna sonya m-bala** which means, "As for this goat it is a witch". Sometimes when he does something wrong and you are to hit him, you have

to be extra careful not to wound yourself. This attitude and behaviour of the goat teaches the Dagbamba society a lot of valuable lessons such as love, caring, wickedness which should either be upheld or discourage.

Figure 5: Piɛyu (Sheep)



The sheep is considered an animal that is full of patience and blameless in the Dagbamba culture. It is so patient and blameless that when it is facing some challenges, it feels reluctant to cry for people to rescue it. The sheep is so patient that when a car is approaching, he feels reluctant to move away. This characteristic of the sheep makes the Dagbamba believe that long ago, he boarded a car and did not take his change from the driver, so whenever a car is approaching, he stays to collect his change from the driver. Because of how cool and patient the sheep is, the Dagbamba sometimes refer to his attitude and behaviour as foolishness. They sometimes make statements like, **Yaakaza ɲuna piɛyu n-kuli bala** which means, “As for this person, he is just a sheep”. If someone refers to you as a “sheep” in Dagban, there are two things involved: Either he/she is saying that you are a fool or patient depending on the context. The sheep is used in the Dagbamba culture in so many ways. It is used as meat on occasions such as funerals, naming ceremonies, sacrifices, and festivals. It is

also used to pay fines at the chief palaces and also to show appreciation to people in authority.

Figure 6: Kpatindaringa (Spider)



Dagbamba view the spider as an animal that shows wisdom, smartness, and skillfulness. The spider can move in the air for about a hundred meters without the support of anything and the Dagbamba believe that the kind of skills he exhibits is what the whites used to manufacture an aeroplane. Everything that the spider does is based on wisdom. When a spider is hungry, he will observe and see where flies are passing; then he will set its web there as a trap to catch them and any other insect that will fall prey to it. Dagbamba do describe some people as, **Ninsal' kpatindaringa** which means, "A human spider". People who normally exhibit wisdom or are smart and not predictable are described as such.

Figure 7: Gbuyinli (Lion)



In Dagbaŋ culture Naa Gbewa, who is the overlord of the Dagbaŋ Kingdom, is described as, **Gbuyinli** which means, “Lion”. He is the lion of the land. The authority and power of the Yaa Naa are equated to the authority and power that the lion has in the jungle over the other animals. To show that authority, the Yaa Naa sits on the lion’s skin at his palace. In Dagbaŋ, some **Tindaannima** which means “Town priests” also sit on the lion’s skin to show their authority in the land. It also shows that when a chief or town priest has an opportunity to sit on the lion’s skin, there are certain things that an ordinary man cannot do before them and go unpunished. The lion’s skin gives him authority and power over all living creatures in the kingdom. The lion is also seen as patient among the Dagbamba. When a lion meets a human in the bush, it hides its face and will not disturb the person. It will only trouble one when it is wounded or in pain. That notwithstanding, hunters are very careful when they meet them in the bush to respect their authority. Some communities in Dagbaŋ have the lion as their totem. For instance, we are told that the **Yani** lion lives in the **Katariga** shrine and people do see it occasionally.

Figure 8: Jɛngbuni (Tiger)



Dagbamba sees the tiger as an animal that has no patience and is wicked. When a man meets it in the bush, only God can save that person. No one kills its child, wife, or husband and goes scot free. Even when you cross a river with the one you have killed, it will trace you to wherever you are to revenge. There is no forgiveness in the life of a tiger and therefore, hunters and other animals that live in the bush are very careful with it when they are out there. Because of this in Dagbaŋ when a child or someone is found beating children, he/she is described as, **Bihi jɛngbuni** which means, “Children’s tiger”.

Figure 9: Baa (Dog)



Among the Dagbamba, the dog is a watchman and a hunter that catches meat for consumption. The main purpose of the dog is to work for its owner. When it even goes to the bush alone and catches an animal, it will not eat it but drags the catch to the owner at home. They are friends with all people in the household. Because of how they relate to people, other domestic animals such as the goat and the cat think that when the dog follows humans to the farm it supports the farming activities. There is a saying in Dagbani that, **Sambani kɔbu dali ka bua baŋdi ni baa ni kuli doli chani puu ni maa o bi kɔra, o dola mahim** which means, “The day the farmer weeds or farms around the compound was the day that the goat realises that the dog just follows to the farm, did no work, but lies in the shade”. There is a great relationship between man and dog in the Dagbaŋ kingdom. Because of this relationship, Dagbamba do not eat dog meat. Some parts of dog meat are used by some people for juju and it is just for the juju that they eat it. Also, when a big chief like the Yoo Naa, Mion Lana, Kari Naa, or even the Yaa Naa passes on and they are to perform the final funeral rites, parts of the sacrifice demand that a horse and a dog are slaughtered and people who were faithful to the chief at the time of his reign will use cola to soak the blood of the dog and horse and chew to show their faithfulness and loyalty to the deceased chief. All people who have ever had an affair with any of the deceased chief’s wives will flee the community because so many things will be infested with the blood of the dog and the horse including their sources of drinking water and if they eat this blood they will die. This sacrifice is called, **waannga ŋmeɓu** meaning, “Knocking of waannga”. These are the only two instances that one can say Dagbamba eat dogs.

Figure 10: Kpaŋ (Guinea Fowl)



Guinea fowl is a recognized bird in Dagbaŋ culture. When a Dagbana receives a special visitor, a guinea fowl is one of the birds that they normally slaughter to welcome him/her. They are also used to show appreciation to people who have done something good for the giver. The guinea fowl is a suspicious bird. When it suspects something, it will never go near it even when they are many. When they see something like a snake or lizard they will not go closer to it but will follow it at a distance while chirping for people to know that they have seen a strange thing. Also, when you see guinea fowls chasing one another, just know that they are the males fighting over how to share the females among themselves. They sometimes chase each other for days before they settle the issue. Quite apart from that, guinea fowls do something Dagbamba call, **taba pinibu** which means, “Shaving each other”. When they are getting to the adolescence stage, they have to shave each other to remove the childhood hair on their heads and grow adult hair to move to adulthood.

Figure 11: Jenkuno (Cat)

Dagbamba consider the cat as a calm animal that is so close to man. It is very wise, very suspicious, and very swift when it comes to catching its prey. Because of their relationship with man when it is hungry, it will come closer and use its body to touch you while meowing and looking direct into your face to alert you that it is hungry. They are also described as hunters and they hunt for themselves. They catch their meat and eat it. Sometimes when you even catch something for them and they refuse to eat it, unless they catch it by themselves. When there are mice in a house and you want to drive them away just look for a cat and they will all disappear. There is a proverb in Dagbani that says, **Jenkuno ka yiŋa ka jɛgbariga tɔri jɔŋ** which means, “The cat is not at home and the mouse is jubilating”. Dagbamba also call a cat, **Duudɔyu** which means, “a room wood”. This is because the cat is always in the room; it does not go out. Even when it gets out, it does not spend time out there and goes back to the room. Sometimes one can also hear a Dagbana who is hard-up saying that, **Shee ti kɔhila jɛnkunti bee duudɔri** which means, “Unless we sell cats”. When a Dagbana has financial difficulty and you hear him/her talking about selling cats, it means that his/her problem is critical and serious and that he/she has already sold all that he has and has nothing to lay his/her hands on again. Dagbamba do not use cats as their favourite meat but some use them when they are to eat new yam.

Kpukpariga mini Alizini (Dwarf and Genie)

Dagbamba regard these two spiritual beings as the same. They perform the same function, in the society. There are good dwarfs and genies and also bad ones. They can support people and can also harm them. On their good side, dwarfs or genies have taken people away to unknown places for some time and brought them back with some spiritual powers which they use to support people in the community in terms of healing, seeing people's problems, and supporting them out. On the bad side, we have also seen people who have gone mad and we are told they met a dwarf or a genie. Dagbamba believe that they are living with these spirits and because they can cause harm to men, women are advised not to leave their hair uncovered. Mostly, these demons see the hair of the women; especially girls and they fall in love with them. A girl who is possessed by these spirits is always not free when they visit her. Her life is always made miserable by these spirits. Because of these spirits, Dagbamba always advise their girls to keep themselves well by not exposing their body parts to the world.

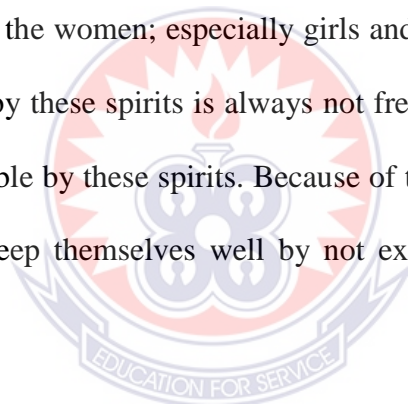


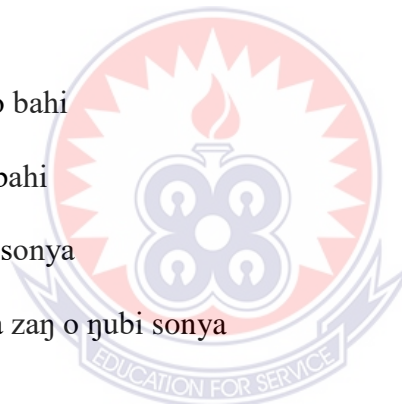
Figure 12: Wuntaŋa (Sun)



Dagbamba believe that the sun provides great light and energy to our vegetation. It also provides light for the day. They believe that if their crops do not get the right sunlight they will not produce good yields. Without the sufficient sunlight, the crops

will show leaves as if they are doing well but the yield will not be enough during harvesting. The traditional occupation of Dagbamba is farming and without the sun their crops cannot do well. The sun also helps to dry things or farm produce that needs the sun for its preservation. Because of the work Dagbamba do, the sun is a very significant commodity in the Dagbamba culture. The Dagbamba also believe that the moon is the father of the sun. During the eclipse of the sun, Dagbamba refer to it as, **Wuntaŋ vali goli** which means, “The sun has swallowed the moon”. During this period, the adults authorise the younger children to go out in to the streets to accuse the sun of being a witch. The children play empty cans, pleading with the sun to release the moon who is his son. As they move along the streets with the drumming, they sing the song:

Zom Naawuni zaŋmi o bahi
Zom salalana zaŋmi o bahi
Dɔyi bia ka zaŋ o ŋubi sonya
Dun na min dɔyi bia ka zaŋ o ŋubi sonya



This means:

Fear God and release him

Fear the owner of the human and release him

If you give birth to a child and eat him again you are a witch

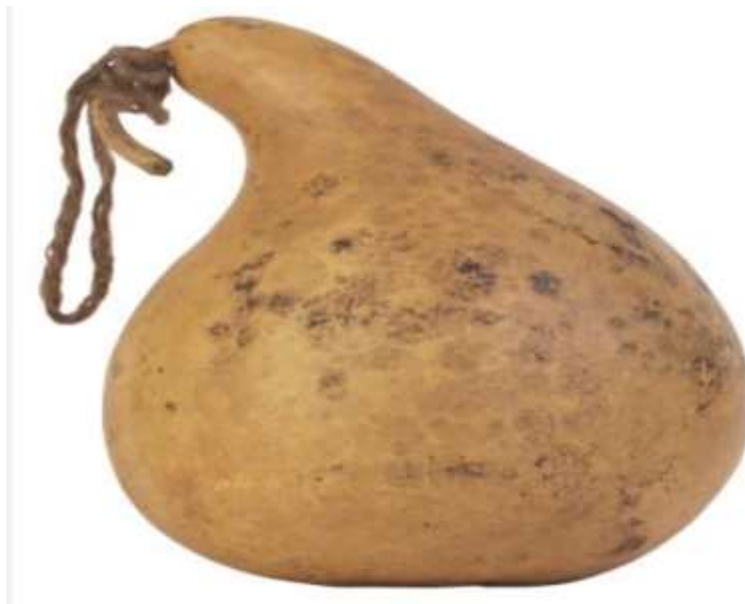
Whoever gives birth to a child and eats him again is a witch

The children move from street to street singing this song and playing the empty cans until the sun releases the moon. Sometimes children shed tears in this exercise just to make sure that the sun releases the moon. This cultural activity teaches the younger ones how to persuade in times of trouble.

Figure 13: Goli (Moon)

The moon provides light at night. Whether there is electricity or not, the moon is there to provide light. The moon is also important to Dagbamba because it indicates time. The moon starts somewhere and ends somewhere and it is called, **Goli** which means, “Month”. It will start again and end somewhere. This is called, **Chira ayi** which means, “Two months”. When it does this for up to twelve months it is called, **yuuni** which means, “A year”. The Dagbamba months end in either twenty-nine days or thirty days. When it ends in twenty-nine days, they say, **Goli maa kabimi** which means, “The moon has broken” and when it ends on thirty days they say, **Goli maa palimi** which means, “The moon is full”. The moon also indicates the time for Dagbamba festivals and the months that are good for marriages and funeral performances. A moon is divided into two in Dagbamba culture, and these are, **Gol’pieliga** and **Gol’liya** which means “Bright moon” and “Dark moon” respectively. The bright moon starts from day one to day eighteen and the dark moon starts after eighteen days to the end of the month. Under the bright moon, children play at night without any difficulty but when it gets to the dark moon, children find it difficult to play at night; this is because by the time the moon appears everyone including the children will be asleep.

Figure 14: Dmani (Gourd)



The gourd is a plant that bears fruits of different sizes and different shapes called gourds. The gourd is very important in the Dagbamba culture. It is processed and used for so many household items like cooking utensils such as bowls, ladles, spoons, drinking cups and many others. It can also be used as buckets for fetching water. Because the Dagbamba are traditional farmers, it is used as water cans in the farm. Also, it is used for winnowing farm produce such as maize, rice, millet and many more. It is also used to store seeds for the next farming season.

The gourd also has seeds called, **Tuɲbiri** which was processed and used as ingredient to prepare soup. This ingredient is very nutritious. The leaves are also important herbs when it comes to driving away spirits of dead people. For instance, when someone kills another person and the spirit of the dead person is following the culprit, Dagbamba have a way of driving the spirit away called, **Kariga** meaning, “Drive

away”. So in the process of driving the spirits away to free the culprit, the gourd leaves is one of the herbs that is used.

Figure 15: Kpakpuli (Tortoise)



The tortoise is a totem in some Dagbamba communities. This means that the tortoise is very significant in those communities in the sense that they worship them. They are considered as the, **Tingbani** which means, “Land/gods” of those communities. From time to time they make sacrifices to them for keeping their lands for them. The Dagbamba eat tortoise meat but in communities where they are considered as totems, it is forbidden for them to eat them. In those communities, tortoises roam like domestic animals without any fear of humans. Because they are their, **Tingbana** which means, “gods”, the people do what they can to protect them. A respondent said, **Ninvuy’sheba ban diri kpakpuya yi chaŋ tiŋ’sheŋa be ni nye tingbana maa nti nya ba ka b̄ori ni be gbahi ba, be bi sayiri ka be gbahiri ba. Hali be gbahibu ni tooi tahi zabilina be mini lala niriba maa sunsuuni**, which means, “If those who do not forbid the eating of tortoises go to communities that consider them as their gods and want to catch them, the people there do not agree. This can even degenerate into a conflict between these people”. Some families or clans also forbid the eating of tortoises. This is because they have smaller gods that forbid the eating of tortoises.

Also, the shell of the tortoise is very useful to Dagbamba. Herbalists or traditional healers use it to treat illnesses. For instance, there is a disease that affects women called, **Kpakpuli** which means, “Tortoise”. In treating it, the shell of the tortoise is paramount in the items needed. When a woman is affected by **Kpakpuli**, it will be very difficult for her to conceive; hence, the need for her to look for treatment and the shell of the tortoise is needed here. Because of the usefulness of tortoise shell, today it is sold in our markets for that purpose. Because of the shell of a tortoise, the Dagbamba say, “**Kpakpuli ŋun kuli chanimi ni o kum nɛma, ka o yi ti kuli kpi soyi bu lahi kani**” which means, “A tortoise moves with his shroud and any time s/he dies, there is no burial again”. Also, the Dagbamba have a proverb that says, “**Kpakpuli kɔyisiya o wɔɔyɔ ni, kpakpuli ŋmelimya o wɔɔyɔ ni**” which means, “If the tortoise is lean, it is in its cell, if the tortoise is fat, it is in its cell”. This proverb teaches the society that if they should keep themselves well, no one will know their secrets.

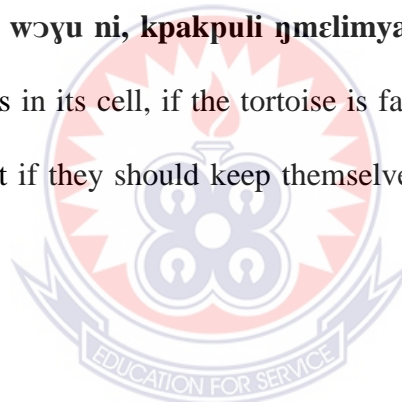


Figure 16: Nyɛbiga (Crocodile)



Crocodile is another animal that is considered a totem in some communities in Dagbaŋ. The people value them and keep them well. The people do not kill them for meat but worship them as their gods. Crocodiles are not also harmful to the people and animals of the community if they perform the necessary sacrifice for them. The Dagbamba believe that when crocodiles are found in a particular river, dam or pond, they hardly dry up. It will have water all year round until the rains come. These communities do not suffer water crises in the dry season. Dagbamba have a proverb that says, “**Ziŋ yi yi ko’tiŋ na ti yeŋi ni nyɛbiga malila nimbil’yini so bi ŋmɛri o nangbankpeeni**” which means, “If a fish comes from deep waters and says the crocodile has one eye, no one argues with him”. Even though the crocodile can live on land, it is always in the water. Some families or clans do not eat them because they have gods that forbid the eating of crocodiles. Dagbamba who have nothing to do with crocodiles, either as totems or gods eat them. The skin of the crocodile is also used for so many purposes among the Dagbamba. For instance, it is used in terms of healing, magical powers, and many others. Today, the skins of crocodiles are sold in markets for these purposes.

Figure 17: Wayamahili (Python)



Dagbamba consider the python as a fearful creature. Whenever a python is sighted, everyone runs for his/her life because Dagbamba believe that when a python bites someone, it is difficult for him to survive. Dagbamba have a saying that, “**Ni wayamahili n yeli ni o galsiya pam ni o dim niri ka o lahi gali**” which means, “The python says that it is too big to bite someone and s/he survives again”. This makes people fear pythons and all other snakes. Even though there is this fear in Dagbamba about pythons, they are totems in some communities. Pythons that are totems have no problem living with humans in the community. They live with the people without causing any havoc to them. They are not killed by the people who take them as their gods, they only protect them. Dagbamba eat pythons, except in communities where they are totems or gods. Some clans do not also eat them in the sense that they have smaller gods that forbid the eating of pythons. The skin of the python is useful when it comes to traditional healing and magical powers. For these reasons, the skins of pythons are sold in the market today.

Figure 18: Payakpema (old lady)



The old lady sees to it that things go on well in the family. She keeps things that she thinks the family may need in the future. She also sees to the upkeep of her grandchildren in terms of feeding them and providing for their needs. She also takes care of babies, singing lullabies for them to stop crying and sleep so their mothers can do their daily activities. Given the role old people play in society, Dagbamba have a proverb that says, “**Kpɛm ku be yiŋa ka saa buri kpɛya**” which means, “When an old person is in the house, the millet will not be soaked by rain”. They also say that, “**Kpɛm dondaliya sola kpɛm gballi**” which means, “An old person lying close to the grave is better than grave”. All these proverbs about old people confirm the above roles they play in the family and community as a whole. In spite of the roles old ladies play, they face a lot of humiliation in Dagbamba society. For instance, when someone is sick or dead in the family or community especially the younger ones, old ladies are sometimes accused of being responsible for that. Some of them, in such circumstances are brutalized, killed, or chased out of the community. Today, we have witch camps at Daani and Kpatiŋa, both in Dagbaŋ. In these camps, almost all the inmates are old ladies who have been accused of witchcraft in their various families and communities.

Figure 19: Toha (Hunter)



The hunter plies his trade in the bush. He goes around the bush in search of game to hunt for the consumption of his family. He sells some of his meat for money and also shares some with his neighbours. In Dagbamba culture, hunters are closer to butchers; they both deal with meat, which people use to prepare their meals. Many people prefer bush meat to meat from domestic animals. Some of the butchers are also herbalists. Because they are always in the bush, they know the kind of plants and trees they can put together to treat illnesses. Also, because they know every corner of the bush, if someone gets missing, they lead the search team to look for him/her. Also, if someone missed his/her way in the bush and comes across a hunter, he gives the direction to their destination. The hunter also protects his community in the sense that if a dangerous animal appears, he is the first person they call on to intervene with his weapon. The hunter is therefore described as the military man in the community.

4.2. What is the structure of Dagbamba folktales?

In the Dagbamba culture, there are three ways of structuring a folktale: These are the “introduction” **Salima piligu**, “the body”, **Salima majmaja** and the “ending” **Salima bahigu/naabu**. The sections below therefore analyze the structure of the Dagbamba folktale.

4.2.1 The introduction of Dagbamba folktale

Among the Dagbamba, every folktale has an introduction or the way it begins. The Dagbamba begin their folktales by saying the following: **N salinli n-yaa zori ka zora** which means, “My story runs and runs” or **N salinli n-yaa chani ka chana** which means “My story walks and walks” and the response to the above is **Ka di yaa be ka be** which means, “And it lived to be”. Some Dagbamba from the Eastern

Dagbaŋ also have a way of introducing folktales which is a bit different from the introduction above. If the narrator says, **N salinli n-yaa zɔri ka zɔra** or **N salinli n-yaa chani ka chana**, the audience will respond, **Tayafa** which means, “Shilling” and the narrator will again say, **Ka di yaa be ka be** which means, “And it lived to be” and then the audience will again respond, **Kobo** which means, “Penny”. According to the respondents, the audience is telling the storyteller that they will give him a shilling and a penny if s/he narrates the story very well.

Apart from these, it could also begins in the form of a question: for instance, “**Yi mi din che ka (noo duna be o nyaana?)**” or “**Yi mi din che ka (kpatindaringa kuli be lariga ni sahasheli kam?)**” which means, “Do you know why (the knees of the fowl is behind it?)” or “Do you know why (the spider is always at the corner of a room?)” respectively. The response of the audience or listeners to this introduction is always “No”. This is because they want to listen to the tale. Also, when a story is to be narrated in the afternoon, the Dagbamba have a special opening. They will say, **Salima zuyu woomi ka che n zuyu**, meaning, “The folktale’s head should be cut off rather than mine”. Dagbamba believe that tales are not supposed to be told in the daytime and anyone who does so will have his head cut off. To avoid this, they make this statement before they start the tales. The purpose of the introduction to a folktale is to alert the audience or listeners to the story the narrator is about to give. Also, during this introduction, the next narrator will book a turn to also narrate his/her tale after the one who has started finishes. They normally do this by saying, **Man lɔhi a gbaŋ** which means, “I am next to you” after the narrator has said, **N salinli yaa zɔri ka zɔra**, meaning, “My story runs and runs”.

4.2.2 The body of Dagbamba folktale

This part of the story is where everything about the story is located. There is an opening statement that introduces the actual narration of the tale and it goes like this:

Di daa yaa niŋla lala ka niŋ lala This means ‘It once happened that.....’

Then the main narration will follow.

The Dagbamba folktale is made up of characters. The characters could be animals, humans, objects, or supernatural beings. A folktale can have all animals as characters, all humans as characters, or a combination of animals, humans, objects, or supernatural beings as characters. Among the characters in a tale, there is always one major character and the others are minor characters. At all stages of a tale, the major character is always seen working towards achieving his/her goals. Normally, a story ends with the major character being successful or in trouble. In most Dagbamba folktales, the spider is always seen as the main character and most times do not end well. Characters in Dagbamba tales take on human characteristics for the development of the tale.

Also, some Dagbamba folktales have songs in them. The narrator sings the song and directs the listeners to respond to it. Folktales that have songs in them help the narrator to draw the attention of listeners or bring those who are sleeping or not paying attention back on track. Furthermore, every narrator also tries to use a certain language that will sustain the interest of the listeners throughout the narration. The narrator uses language that will suit the listeners. For instance, the language the narrator may use for adults will be different from that of younger children. Also, proverbs, metaphors, and repetitions are mostly used by Dagbamba folktale narrators to keep the tale alive.

Quite apart from that, there is conflict in Dagbamba folktales. The conflict can be between the main character and other characters. It can also be between the main character and himself/herself due to some happenings in the setting. Some of Dagbamba's folktale settings are the community, the bush, the riverside, the farm, at the market, and many more. All these are expressed in the body of the folktale. When it comes to time, it could be the rainy season, dry season, morning, evening, and many others.

The body of Dagbamba folktales also contain themes. Every folktale narrated by a Dagbana has a central idea it carries and that is what offers insight into human behaviour. A respondent has this to say about theme in folktales: **Salima nyɛla din mali yel'kpana di puuni, ka di yi niŋ ka salinli yi ka li di ni, din ŋuna ti bi booni li salinli. Dama yel'kpani maa n-nyɛ din sɔndi tayiri niriba biɛhigu.** This means, "Folktales have themes in them and if a folktale has no theme in it, then we cannot consider it as a folktale. This is because, it is the theme that helps to touch the behaviour of people". This central idea is found in the body of the folktale.

4.2.3 The conclusion of Dagbamba folktale

This is the point where the folktale is brought to an end. The Dagbamba folktale concludes like this: **Dindali hali ni zuŋɔ/yo ka (kpatindaringa na be lariga ni ŋɔ)** meaning, "From that day till now (the spider is still at the corner of a room)". It can also end like, **Din n-chɛ ka (noo duna be o nyaanɔ maa)** which means, "That is why the (knees of the fowl are behind it)". The ending resolves the main conflict in the folktale. When a narrator ends a folktale, the next narrator who booked

appointment (**ɲun lɔhi o gbaŋ**) at the beginning of the tale also takes his/her turn to tell with his/her tale.

4.3 What character traits do characters portray in Dagbamba folktales?

This section discusses the character traits of some characters in Dagbamba folktales. This is done in relation to the speech, thoughts, actions, and looks of the characters in the selected folktales used for the analysis. The character traits of characters in the selected folktales are discussed in the sections below.

4.3.1 Character traits of spider

The Spider exhibits a lot of character traits in Dagbamba folktales. Generally, the following traits can be exhibited by the Spider in most of the folktales: hardworking, a liar, wisdom and intelligence, trickster, bravery, arrogance, killer, pretender and many more. The Spider shows some character traits in most Dagbamba folktales which are elaborated in this section.

The Spider is portrayed as a trickster and deceiver in the tale titled, **Mɔyuni binkɔbiri tiŋa** which means, ‘The village of animals’. This trait can be seen in Appendix A, paragraph two, line 1 to 4. Here, the Spider tricked the other animals and used them to prepare sumptuous meals. This is evident when he gave the chief a wrong advice and went behind and used the law for his own personal interest. In paragraph 3 of the same story, when the tricks of the Spider were counteracted by the Chameleon, he was also to take Spider home to prepare a meal, Spider went ahead and tricked him once again to save his life. When the chief authorized Chameleon to take Spider home to prepare a meal, he told Chameleon that when he is cooking him and foam is gathers

on top of the soup, he should fetch it and pour away or else the soup will be bitter. When the Chameleon did that when he was cooking, the Spider escaped and ran to the corner of the room and saved his life. In the society, there are people who have the character of the Spider. They want others to perish or suffer while they benefit through that. This character trait is not good for the society to emulate; therefore parents should tell this kind of folktales to their children in order to bring them up to be good citizens in the community and the nation as a whole.

Also, the Spider is portrayed as a trickster in the tale titled, **Wɔbigu nyuya puu** which means, “The Elephant’s yam farm”. This can be observed in the story in Appendix E. When Spider’s son brought the yam from Elephant’s house and he bit his son’s finger and he was crying, he deceived him that, he should keep quiet and promised to buy a new finger for him on the next market day; knowing very well that fingers are not sold in the market. In addition to Spider’s tricks and deceits, when the boy revealed to him that he got the yam from the Hunter’s house and that there are more yams there, he applied glue on his buttocks and went to Hunter’s house just to trick him for the yam. When he sat on the skin with the glue on his buttocks and was about to return home, the skin was following him, so he asked “What are you going to give me with your skin following me?” All this was just to trick the Hunter to get his yam. In life, there are people who use trickery to get what they want from their friends, neighbours and relatives. Those people do not care about the consequences that may occur through their actions and inactions. Society is therefore to take note of such people and know how to deal with them.

Another character trait that is seen in the Spider is greed. This can be observed in the tale titled, **Tɔha mini Kpatindaringa** which means, “The Hunter and the Spider”. In Appendix D, paragraph four, line 1 to 3, when the bird carried the Spider to the river bank and was about to go back to fetch the Hunter, “The Spider firmly held the neck of the bird, twisted it so hard that it broke and the bird died”. The Spider wanted the Hunter to die in the river so he alone would have the berry tree to himself during the famine period. Also in the same story, when the Hunter came home with two baskets full of fish, the Spider asked him where he had the fish and he replied, “I caught them under the berry tree”. The Spider, being so greedy went back to the river the next morning without the knowledge of his friend, the Hunter, to catch the fish under the berry tree but he died in the river. The Spider thinks about only himself and that caused his death. The moral of the story is that, greed kills. There is an adage in Dagbani that says, **Diri n ko kpirila n ko** which means, “He who eats alone dies alone”. Some people in the society behave like the Spider; they want everything for themselves. Society should be aware of this greedy people and manage them to be able to change their negative traits to positive ones’. Society should also understand that greed kills like how it killed the Spider.

The Spider exhibits another character trait which is bravery. This can be noticed in the tale titled, **Binkɔbiri tiŋa** which means, “The village of animals”. Appendix A, paragraph two, line 1 reads, “My friend Guinea Fowl come and count these mounds for me”. Because of the painful death of the chief’s son, **Awei**, meaning, “Nine” he passed a law that no one in the community should mention the name Awei again. The Spider was so brave that he thought of a plan to kill the other animals for food. Through his bravery, he was able to trap a lot of animals to mention the name, **Awei**

which was the trap and he dragged them to the chief's palace to be judged. Whichever animal was sent to the palace by the Spider was given to him to prepare a meal for consumption. In society, people use bravery to succeed in doing things which they could have never thought of achieving.

Also, Spider shows bravery in the tale titled, **Toha mini Kpatindaringa** which means, "The Hunter and the Spider". In Appendix D, paragraph four, lines 2 and 3 read, "Spider firmly held the neck of the bird, twisted it so hard that it broke and the bird died". Through bravery, the Spider killed the bird that helped carried him onto the river bank, so that the bird would not have an opportunity to carry the Hunter out of the river. Spider's intention was to let the Hunter remain in the river to pave way for him to have the berry tree for himself throughout the famine period. Also, in paragraph six, lines 6 and 7, "Spider jumped into the water to catch fish". When Spider inquired from the Hunter where he got the fish from, he deceived him that he caught them under the berry tree and even adds that the water there is shallow. The Spider being brave manages to get to the berry tree without knowing the depth of the water under the tree and jumped into the river to catch fish but was drowned. In real life, bravery makes people to take decisions that enable them to step into situations that put their lives at risk. This was what happened in the life of Spider when he jumped into the river to catch fish. In life, one has to sometimes be careful in taking certain decisions as the proverb in Dagbani goes that, **Dabiɛmlana lɛhu ka bi mali soyiri bidibiga**, which means, "It is a coward's axe that is used to bury a brave man". The Dagbamba tell this kind of tales to inculcate in their young one the need for them to be brave and also sometimes be careful in certain decisions they take. These lessons shape the society to be careful in taking certain critical initiatives in life.

Furthermore, the Spider again shows bravery in the story titled, **Wɔbigu nyuya puu** which means, “The Elephant’s yam farm” in Appendix E, paragraph six, lines 4 and 5. The Spider climbed the tree where the Elephant normally throws his basketful of roasted yam with the intention of catching it and instead throws a basketful of waste fruits down, but his bravery failed and he fell with it into the anus of the Elephant. Bravery is in two folds: It is either you succeed or you fail. Therefore society should wary of that and take care. The Spider was brave enough to take that decision, but his decision failed and it cost his life.

Another trait of the Spider’s in Dagbamba folktales is hardwork. The Spider is portrayed as hardworking in the tale titled, **Binkɔbiri tiŋa**, which means, “The village of animals”. This character trait can be observed in Appendix A, line 9 and 10 where the Spider went to the market road and moulded some yam mounds. Not everyone can farm; so the fact that the Spider was able to mould some yam mounds, showed how hardworking he was. Every member of society is therefore urged to work hard to be able to put food on the table for his/her family as seen in the life of Spider. As the saying goes, “There is no food for lazy man”. This is confirmed by the Good Book in 2Thessalonians 3:10 which reads “If a man will not work, he shall not eat”. A lazy person may be tempted to go and steal in order to meet his/her needs which might land him/her in trouble. These kinds of tales teach the younger ones to shun laziness and embrace hardwork to be able to fit well into the society.

Also, the Spider is portrayed as hardworking in the tale titled, **Toha mini Kpatindariŋga**, which means, “The Hunter and the Spider”. This can be seen in Appendix D, paragraph two, from line 1 to 3. “Spider mischievously urged his friend

the Hunter that they should go to the forest to search for edible fruits”. According to the narrator, they went to the bush together and in their quest they got to a large river which they could not cross. Because they were all hardworking they kept looking for a way to cross the river. In human society, it pays to work hard because hardwork brings success. In life, one must persevere to earn a decent living. When a person is hardworking, he/she will always protect his/her family and the community as a whole from trouble. This character trait suits the Spider because he was always persevering to put food on the table for his family.

Quite apart from that, the Spider shows hardwork in the story titled, **Wɔbigu nyuya puu**, which means, “The Elephant’s yam farm” in Appendix E, paragraph five, lines 2 and 3. The Hunter invited Spider to come the following morning so they go to where the yam is. Being hardworking, “The Spider went with a basket to the Hunter’s house early in the morning and they went together to the Elephant’s yam farm”. After they had gotten some yam that day, the Spider had his share which he carried home to feed his family. Applying this to human society, one needs to be hardworking to be able to achieve his/her goals as demonstrated by the Spider and the Hunter in the story in Appendix E.

The Spider again portrayed the trait of hardwork in the story titled, **Kpukparisi mini Kpatindaringa**, which means, “The Spider and the Dwarfs”. This can be seen in Appendix M, paragraph one, lines 1 to 3 which read “He was a farmer with a very large field of farm. Yet he was not content with the size of his farm and yearned to expand it”. Also, in paragraph three of the same tale, when the Spider went to work on the land and the Dwarfs asked, “Who is that?” his answer was, “I Spider, the great

farmer”. These statements of the Spider indicate that he was hardworking. If one is not hardworking he/she cannot own a big farm not to talk of becoming a great farmer. Whatever work one is doing in life, he/she has to do it with all his/her heart and all his/her might; that will make one succeed in life.

The Spider again exhibits another trait which is intelligence and wisdom. This can be sighted in the story titled, **Binkɔbiri tiŋa**, which means, “The village of animals” in Appendix A, paragraph one, line 2 to 6. The Spider used his wisdom and intelligence to convince the chief to pass a law that no one should mention the name **Awei** to remind him of the painful death of his son. The Spider did not mean what he asked the chief to do; he was having a different motif which the chief was not able to detect. Also in paragraph two, lines 1 and 2, the Spider used his wisdom to mould nine mounds that will be a death trap to all animals who will want to assist him to count them. Society needs to be wise and intelligent so that they will know their way around in order not to fall into trouble.

The trait of wisdom and intelligence of the Spider can also be observed in the story titled, **Wɔbigu nyuya puu**, which means, “The Elephant’s yam farm” in Appendix E, paragraph four, line 1 to 6 “The Spider applied glue to his buttocks and went to his friend, the Hunter’s house”. The Spider wanted the yam of the Hunter but did not know where to start from, so he decided to apply glue to his buttocks and went and sat on a skin at Hunter’s house in the name of visiting him. When he bit the Hunter goodbyed, the skin was glued to his buttocks and he asked the Hunter, “What are you going to give me with your skin following me?” His friend realised that it was because of his yam that the Spider had done that. This kind of intelligence and

wisdom of the Spider's offered him the yam and he was also introduced to the source of the yam. In human society, wisdom makes us to succeed in life as Spider succeeded in his plans to get yam and the source of the yam from his friend, the Hunter.

The Spider is portrayed as disobedient in the story titled, **Kpukparisi mini Kpatindaringa**, which means, "The Spider and the Dwarfs" in Appendix M, lines 3 to 7. Here, when Spider requested the permission of the Chief to farm the land he saw. The Chief told him that the land was not meant for farming. Spider refused to listen to the advice and continued to prevail on the Chief to give him the land. Finally, the Chief reluctantly agreed to his request, but with a caution that no one will be responsible for any problem that he may encounter on the field. Spider ignored the advice of the Chief and everyone and went ahead to cultivate the land. Through his disobedience, dwarfs killed him on that farmland. It is always good to listen to advice in life; this will prevent you from trouble.

4.3.2 Character traits of hunter

In Dagbamba folktales, the Hunter is seen to be generous. This can be sighted in the story titled, **Payakpeem' biemlana mini tchinima**, which means, "The stingy Old Lady and the hunters". This can be seen in Appendix C, paragraph three, lines 7 and 8. "While still grumbling, the Hunter offered her some smoked meat and sought to continue his journey". The Old Lady did not receive the Hunter well into her house. She treated him badly when he got to her house. She mumbled unpleasant words to him justifying her dislike for people. She did not even offer him water to drink. She also sang these words into his ears: "Now that you are here, we shall see the room you

will sleep in; you will neither get water to drink nor food to eat”. The Old Lady was mean to the Hunter. She never cared a little for the Hunter, her guest. Upon all the bad and wicked treatment he received from the Old Lady, the Hunter offered her some smoked meat and asked for permission to continue his journey.

In the same story, paragraph six, from lines 5 to 7 the story continues, “Even though they passed the night without food, the hunters still show the woman kindness by giving her a portion of their smoked meat before leaving the house”. After the first hunter had left the Old Lady’s house, she receives another two hunters again and she treated them the same way she treated the first hunter. When they were also to leave, they gave her some of their meat. In life, there is a need for every human being to be generous. Share what you have with others with all your heart. There is a saying in Dagbani that, **Diri n ko, kpirila n ko**, which means, “He who eats alone dies alone”. This story will help the younger ones in our families, communities, and the nation as a whole to learn to give or offer support to people in need. The hunters did not consider the wicked and bad treatment the old lady meted out to them. They went ahead and gave her a gift. Society is therefore admonished to emulate this character trait of the hunters and apply it to people around them.

Another character trait exhibited by the Hunter in the story titled, **Payakpeem’ biɛmlana mini tɔhanima**, which means, “The stingy Old Lady and the hunters” is kindness. This can be seen in paragraph two, line 2, paragraph three, lines 4 to 8, and paragraph four, line 2. When all the hunters arrived at the Old Lady’s house, they greeted her. Greeting is very important in our society and should be one of the first values we should inculcate in our children. Also, even though they did not receive a

warm welcome from the Old Lady at her house, they bid her goodbye and sought permission to continue their journey. These hunters could have ignored all the good courtesies because of the way the Old Lady handled them, but they chose to show her kindness and love. This character trait of the Hunter teaches society that, they should not pay evil with evil but with kindness. This kind of folktales direct listeners especially the young ones to live a good life as exhibited by the hunters.

The Hunter again portrays another character trait which is love. This can be seen in a story titled, **Toha mini Kpatindaringa**, which means, “The Hunter and the Spider”. This can be sighted in Appendix D, paragraph one, line 1 which reads, “Once upon a time, Spider and Hunter were very good friends in a certain village”. There was a famine in their village so the two friends came together and went to the forest to search for fruits. Their love for each other was so much that they did things in common and that was why they went to the bush to search for wild fruits together. There is a saying that “Let love lead”. This is so because, in everything we do, we should consider love because this is what makes us one and binds us together. Society should inculcate this and we will have incident-free communities in Dagban. In the same story, in paragraph five, lines 4 to 7, “The Spider heard about the feast at his friend’s house. Early in the morning, he went to greet him. There was in the local oven, different kinds of fish being smoked. He asked the Hunter where he caught the fish. The Hunter’s answer was very simple: “I caught them under the berry tree”. He added that, the water under the tree was shallow. The Spider was very wicked to the Hunter, when the bird carried them into the water to eat the berry fruits. After they were done eating the fruits, the bird carried the Spider first to the river bank and when it was preparing to go for the Hunter, Spider killed the bird. The hunter was left on the

tree in the river helpless. He was later saved by the king of the river. So when the Spider heard of the feast at the Hunter's house and came, the Hunter should not have listened to him or should have quarreled with him. But he did not do that, he was patient with a friend who betrayed him and listened to him. "Patience, they say moves mountains". No matter the situation, there is the need to be patient and this can solve a lot of problems in the society. Dagbamba have a lot of proverbs on patience which they use to admonish society. Some of these are:

1. **Suyilolana n-diri o bayili**, which means, "It is a person with patience who inherits his father's throne".
2. **Suyilo yi beni chinchini kp̄eri gayili ni**, which means, "If there is patience, a cloth will get into a gourd".
3. **Suyilo n-nyɛ buni**, which means, "Patience is riches".
4. **Suylo puuni ka dakoli nya paya**, which means "It is through patience that a bachelor gets a wife".
5. **Suyilo puuni ka nabiɔŋ nya nam**, which means, "It is through patience that a prince is crowned a chief" and many others. These indicate how Dagbamba value patience and wished that the young ones learn that.

Apart from the positive traits exhibited by the Hunter, he also shows a negative character trait, which is deceit. This can be seen in the story titled, **Toha mini Kpatindariŋga**, which means, "The Hunter and the Spider". In Appendix D, paragraph five, which reads, "I caught them under the berry tree" was his reply. He added that the water under the tree was shallow. What the Hunter said here was not true but a deception. The Hunter said these to deceive the Spider to get drown in the river and that was exactly what happened. The Spider went to the river and jumped

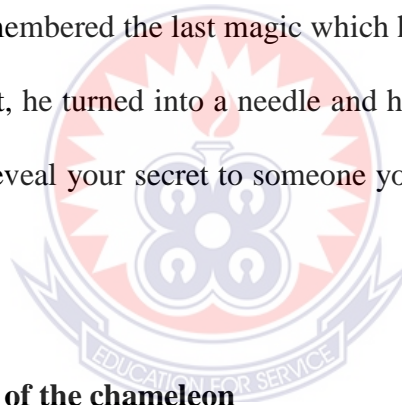
into the river under the tree to catch fish and drowned. The Hunter did this to pay him back for what he did to him on the berry tree when he killed the bird that was to carry him to the river bank. Applying this to humans, there are people who will never speak the truth, apart from greetings, all that they say is deception. This story teaches us that deceit kills because when the Hunter told the Spider that he caught the fish under the berry tree and that the water there was shallow, he believed in him and went and killed himself.

Another trait the Hunter exhibits is bravery. This can be seen in the story titled, **Payisaribila mini Wayimahili**, meaning, “A Damsel and a Python”. This can be found in Appendix L, paragraph three, lines 3 to 5, which reads, “The Hunter aimed at the head of the Python and shot with a bullet. The Python stretched out to locate the Hunter. The Hunter quickly shot the Python in the head again and it fell dead after its fruitless effort to get the Hunter”. The Hunter was on his hunting expedition when he heard the cry of the girl and when he traced the cry, he saw the Python coiled around the girl tightly and he was brave enough to kill the Python with his gun. If one is brave, he/she is able to defend and protect his/her family and those around him. If the Hunter were to be a coward, the Python would have swallowed the Damsel.

Another character trait of the Hunter in Dagbamba folktales is that he saves. In paragraph three, lines 1 to 5 of Appendix L, the Hunter saves the life of the Damsel. The narrator explains that the great Hunter heard the cry of the Damsel and came to her rescue; he shot the Python in the head two times to kill it to save the life of the girl. Hunters as they go on their hunting expeditions in the wilderness, save the lives

of people who find themselves in critical situations in the bush. Young children are encouraged by these types of tales to inculcate the spirit of saving others in their lives.

The Hunter portrays the trait of a magician in the story titled, **Tɔha mini Yɔnahɔ**, which means, “The Hunter and the wild ox”. This can be seen in Appendix I, paragraph two, lines 1 to 3 where the new wife of the Hunter asked him on the techniques he uses to kill the wild oxen. The narrator said the Hunter exposed all his magic secrets to her except one which his mother cautioned him against. Also in Appendix I, paragraph three, lines 5 to 11, when the Damsel turned into a wild ox and pounced on the Hunter to kill him, he was chanting his magic powers to escape death. Finally, the Hunter remembered the last magic which he did not expose to the Damsel and when he chanted it, he turned into a needle and hid in the tail of the ox, and that saved his life. Never reveal your secret to someone you do not know very well as the hunter did.



4.3.3 Character traits of the chameleon

The Chameleon exhibits some character traits in some Dagbamba folktales. Some of these are discussed in this section. The Chameleon shows the trait of intelligence and great wisdom in the tale titled, **Binkɔbiri tiŋa**, which means, “The village of animals”. In Appendix A, paragraph two, lines 6 to 10, and paragraph three, lines 1 to 6 when the Spider was tricking the animals to mention the name **Awei**, meaning, “Nine” (9) and he was using them for food. It was the Chameleon that used his wisdom to detect the trick. He prepared and went to where the Spider had set his trap and with his great wisdom and intelligence, he influenced the trap to catch the Spider himself. The Spider moulded nine mounds and he was inviting any animal that would

pass there to count them for him. While counting, immediately they mention **Awei** “Nine”, he would remind them of the law passed by the chief and send them to the chief’s palace and the chief would ask that he should take them home for food. The Chameleon detected this trick of the Spider’s and also used his wisdom to let the Spider mention the name **Awei** and he also took him home for food.

The Chameleon counted the mounds many times and each time he counted them, he stops at eight and the Spider would say “My friend Chameleon, you didn’t count well. Count again”. Finally, the Spider became furious and said, “Don’t you know one, two, three, four, five, six, seven, eight, and nine?” Then the Chameleon reminded the Spider of the law against the mentioning of **Awei** “Nine”. Spider was dragged to the chief palace and the chief ordered the Chameleon to take him home to prepare a meal. This saved the lives of animals in the village from the wrath of the spider. This situation conforms to the saying that “Wisdom is not in the head of one person”. Everyone has some amount of wisdom in him/her which we need to exhibit in our everyday life to solve problems in our vicinities. The Spider thought he was wise, but the Chameleon showed him that he was wiser than him. The Chameleon has other character traits, but this is the only trait that is seen in the sampled stories that the researcher uses for the analysis.

4.3.4 Character traits of the old lady

The Old Lady portrays some character traits in Dagbamba folktales. Some of these traits are discussed in this section. The Old Lady shows a trait of stinginess in the story titled, **Payakpeem’biɛmlana mini tɔhanima**, which means, “The stingy Old Lady and the hunters”. This can be seen in Appendix C, paragraph one, lines 1 to 8.

The story begins this way, “Once upon a time, there lived a very stingy old lady who was very unfriendly to people. Her stinginess was so much that she did not have any living creature in her house apart from a cat. She later killed the cat with the reason that it eats a lot”. The narrator even suggests that maybe her stinginess rendered her childless. In paragraph two, lines 5 to 8, when the Hunter came to stay in her house, she did not give him water to drink not to talk of food to eat. She did not even give him a room to sleep in. In paragraph six, after the Hunter left the following day, two other hunters also came to her house to sleep, and this was what she said, “If you ever got food in the house to eat, you should be thankful to the gods of your fathers”. She treated them the same way she treated the first hunter. She was so stingy that when animals ate her food, she was unhappy; stinginess is not a positive trait that one should aspire to exhibit in life. In society, we need to share with one another, accommodate visitors and show them kindness. There is a saying in Dagbani that, **Nudirigu payirila nuzaa ka nuzaa mi payiri nudirigu**, which means, “The right hand washes the left hand and the left hand washes the right hand”. This is how we are to support one another in our communities but if we are stingy and will not offer a helping hand to one another like the Old Lady did, we will not have cooperation in our homes and the community at large.

One of the traits exhibited by the Old Lady was wickedness. This can be found in the story titled, **Payakpeem’biɛmlana mini tɔhanima**, which means, “The stingy Old Lady and the hunters”. This can be seen in Appendix C, paragraph one, lines 4 to 10, where the old lady killed the only cat that was living with her. The narrator made it clear that the Old Lady felt the cat was eating a lot and that was the reason she killed it. When she killed the cat, this was the statement she made, “I don’t even see your

usefulness and every morning you consume a mini jug of milk before noon day”. She adds that the cat will not bear her golden fruits and for that matter, the earlier it died the better. If a woman is wicked in Dagbamba culture she can easily be alleged to be a witch. Also, if a woman is fond of killing animals by herself, the Dagbamba believes that such an action can have adverse effects on her children. The childlessness of the Old Lady is not a surprise, looking at her attitude towards humans and animals in the tale. In applying this to real human society, one must shun wickedness which was the life of the Old Lady, and embrace love, kindness, and support for people.

The Old Lady also shows the trait of unfriendliness. This can be sighted in Appendix C, paragraph one, line 1. The narrator indicates in the introduction that, “There lived a very stingy Old Lady who was very unfriendly to people”. When the Hunter went and greeted the Old Lady and wanted to stay with her for the night in paragraph two, lines 4 to 8, the Old Lady mumbled an unpleasant sound justifying her dislike for people. She refused to give him water to drink and this was the song she was singing into the ears of the Hunter, “Now that you are here, we shall see the room you will sleep in. You will neither get water to drink nor food to eat”. In paragraph six, she got another two hunters in her house as guests and she treated them in the same way. She refused to offer them accommodation, food, and water and said that if they got food in the house to eat, they should be thankful to their gods. “For you never built nor accommodated me in this house, neither do you know what I eat in the house” was the statement of the Old Lady to the hunters. Because of the unfriendly nature of the Old Lady, she was staying alone in the house. The only living thing she was staying with was a cat, but because of her unfriendly life, she killed it with the reason that it eats a lot. Unfriendliness brings about disagreement which will lead to the absence of peace

in our families, communities, and the nation at large. This character trait of the Old Lady is captured in the folktale to nurture and admonishes the young ones to adopt a sense of friendliness and frown unfriendliness in life.

The Old Lady also portrays the character trait of regret in the story in Appendix C, where all the hunters she treated badly in her house showed her kindness and generosity when it was time for them to leave her house. They all fetched some of their smoked meat and gave to her. In paragraph two, after the departure of the two hunters, she sat silently and pondered over the kind gestures extended to her by the hunters, and regretted her attitude towards people. According to the narrator, in paragraph seven, the Old Lady resolved in her heart never to be harsh or treat strangers badly ever again in her entire life. This was what she said to herself, “There is no point being harsh to strangers who always end up being nice to me by giving me gifts”. She also added that her guest always ended up making her feel ashamed of herself.

According to the narrator, the Old Lady truly stood by her words. She became a changed person, loving strangers, feeding and sheltering them as her own sons. This is a lesson for everyone to learn. In the first place, treat people well even when they dislike you and treat you badly. Maybe your kindness to them will touch their lives and they will become changed people like how the stingy wicked Old Lady’s life was changed. The Old Lady does not only show negative traits in Dagbamba folktales, they also portray the trait of love. In paragraph seven, lines 5 and 6 of Appendix C, after the Old Lady had regretted and repented of her wicked ways, she was now a changed person. The narrator explains that the Old Lady was true to her words and

became a changed woman loving strangers, feeding and sheltering them as if they were her own children. The Dagbamba are known for their hospitality when they receive strangers or visitors in their homes. They show them the Dagbanj hospitality by offering them water to drink, and food for the number of days they are to stay with them and also shelter them. Dagbamba have a way of welcoming a guest into their homes. When a Dagbana has a visitor, he/she slaughtered a fowl or guinea fowl to prepare a nice meal to welcome him/her. As Mahama (2004) puts it, these kinds of folktales are narrated to the young ones to nurture them to become responsible citizens in society.

4.3.5 Character traits of the elephant

The Elephant shows some character traits which are discussed in this section. In the story titled, **Binkɔbiri tiŋa**, which means, “The village of animals” in Appendix A, the Elephant was seen as authoritative. The Elephant was the chief of the village and when his beloved son **Awei** meaning, “Nine” died, he instituted a law that no one should dare mention the name **Awei** again. This law was obeyed by all animals under his authority until the Spider started tricking them to mention it. In the same story, in paragraphs two and three, the chief authorizes the Spider to take the Guinea Fowl home and prepare a meal. Whichever animal the Spider sent to the chief’s palace for breaking the law was given to him to prepare a meal. The chief was not doing this because he loved the Spider, but was exercising his authority as the ruler of the village. This was evident when the Chameleon also brought the Spider to the palace that he had broken the law by mentioning the name **Awei**. The chief authorised the Chameleon to take the Spider home and make a sumptuous meal for his family. Rules and laws are set in the community to be followed; so, as chief, you have to step your

feet on the ground and make sure that every law in the community is obeyed. This applies to all those who are leaders in our society to emulate the leadership skills that the Elephant exhibits in his community. If we are able to institute laws and also make sure that we implement them well, our communities and the nation will be formidable.

The Elephant is also portrayed as a hardworking animal and this can be sighted in the story titled, **Wɔbigu nyuya puu** which means, “The Elephant’s yam farm” in Appendix E, paragraph one. The Elephant was described there as a great farmer. In the paragraph, the Hunter met the Elephant roasting some yam for his lunch on his farm. The Elephant usually roasts the yam and throws it to the top of a particular tree and opens his anus up widely and receives it and talks to himself that, “Eating big requires hardwork”. In human society, this trait of the Elephant’s, needs to be emulated. The Elephant is telling everyone that, if you want to eat big then you have to work hard. If you want to be great in whatever you do, then you have to be hardworking. The Elephant was called a great farmer because he was hardworking. If you want to be called a great teacher, a great doctor, a great carpenter, a great politician, or a great engineer then you have to work hard. This is one of the values we have to imbibe in our children so that, as they grow, it will be in them.

In some Dagbamba folktales, the Elephant is considered to be brave and strong. This can be observed in the folktale titled, **Mɔyuni binkɔbiri vagɔyɔ**, which literally means, “Wild animals wrestling contest’ where the Elephant was seen as the organiser of the contest. The Elephant himself did not wrestle with any of the animals because he was seen as stronger than any other animal in the jungle. He had no equal amongst

the animals, and was brave to gather all the animals to his house for the contest. He was brave to announce the results of the contest as it was without fear or favour. The narrator made it clear that, “After announcing the results, he instructed that all winners should take their captives home to prepare a meal which they did”. As patriotic people in society, we must be brave and strong enough to defend our people when the need arises.

4.3.6 Character traits of the hyena

The Hyena generally demonstrates the following character traits in Dagbamba folktales; wicked, foolish, dangerous, brave, and fearful among others. The Hyena exhibits the character trait of bravery and this can be seen in the folktale titled, **Mɔyuni binkɔbiri vagɔyɔ**, which means, “Wild animals wrestling contest”. This can be noticed in Appendix G, paragraph three, lines 3 to 11. When the Monkey announced the wrestling contest to the Hyena’s wife, she was excited and called on the Monkey to have a pre-contest with her. Also, as soon as the Monkey left, the Hyena’s wife was so brave that she headed toward the wrestling grounds without even informing her husband about it. In paragraph five, line 2, the Hyena’s wife shows bravery by defeating the Antelope in the wrestling contest on the first day. In paragraph six, lines 3 and 4, Hyena was brave enough to also go with his sons to the Elephant’s house for the wrestling contest the following day upon seeing his wife’s Antelope. As humans in society, we need to be brave to take certain decisions. Bravery will help us to be successful in life.

Another character trait of the Hyena in the story in Appendix G was strength. In paragraph five, line 2, the Hyena’s wife was physically strong enough to wrestle with

the antelope in the contest. The results of the contest were in favour of her as she defeated the Antelope and took him home for food.

The Hyena also portrays the trait of fear in the folktale. This can be seen in paragraph seven, line 1 of Appendix G “Immediately he got up, he fled home to his wife”. When the Hyena and his children got to the wrestling grounds, they met an Alligator. The Hyena told his sons to set fire so that he would floor the Alligator for lunch, while they waited for the arrival of bigger animals. To the amazement of everyone, the Alligator flood Hyena. For fear of Alligator taking him home for food, he runs away. Also, in the same paragraph seven, lines 6 and 7, the narrator said when the Hyena fled home and was seated, he saw a lizard moving towards him and he thought that was the Alligator coming for him and out of fear, he ran into the wilderness for cover.

The Hyena also shows the trait of foolishness in the folktale in Appendix G, paragraph five, lines 1 and 2. “Hyena pleaded with his wife to kindly lend him just the fore limb of her Antelope so that when he floors a Buffalo the following day, he will pay back with a fore limb”. This was a foolish thought of the Hyena’s. How did he know that he would be able to succeed in defeating any of the animals? Also, in lines 4 to 6 of the same paragraph, the Hyena had another foolish thought. When he got to the contest grounds, he met the Alligator, and by rating the strength of the Alligator, he urged his sons to set fire quickly so that he would floor Alligator and use him for lunch whiles waiting for bigger animals. This was a foolish thought by the Hyena. All these thoughts did not work for him and he was embarrassed and fled for his life. In life, when you are to do something, think positively about it; also try to look at the negatives, so that it will help you to strategise to succeed in that activity.

The Hyena portrays the character trait of a pretender in the tale titled, **Doo mini o payaba ayi**, which means, “A man and his two wives”. This can be seen in Appendix K, paragraph two, lines 4 and 5, and also in paragraph three, lines 7 to 9. When the children of the two wives were crying for the ripe tomatoes from the Hyena’s farm, he pretended to be generous by asking the mothers to plug some for them. The Hyena again asked for those accompanying them on their various journeys, and when they called the dogs, he asked them to continue their journeys. But when the second woman was returning without the dogs, his real colours were shown and he killed and ate the woman and her child. In life, try to be who you are, and do not pretend to be someone else like the Hyena did. Though Hyena has other character traits, these are the few ones that are sighted in the folktales the researcher uses for the analysis.

4.3.7 Character traits of the cat

When it comes to the folktale titled, **Jankuno mini Jangbarisi**, which means, “The Cat and the Mice”, the Cat is seen as demonstrating the trait of dishonesty. According to the narrator, the Cat sent a little mouse to tell her colleagues and the parents that he had repented from eating mice. This can be observed in Appendix B, paragraph two, lines 7 and 8. In paragraph three, lines 3 and 4, when the little mouse delivered the Cat’s message to his parents and colleagues that he (the Cat) had repented from eating mice, they all returned home. The little mice started climbing over the Cat and playing with him. According to the narrator, when the temptation to eat mice was unbearable, the Cat exclaimed that he had only repented from eating mice that were distant from him but not those close to his nose. All the mice ran for their lives after hearing that from the Cat. This kind of repentance of the Cat’s was a deceitful and dishonest one.

In life, let your yes be yes and your no be no. This character trait of the Cat's is not worth emulating and so the young ones should avoid that.

The Cat was also seen as being wise and intelligent in the folktale. In paragraph two, lines 1 to 8 of Appendix B, after the mice ran away to nearby houses for their lives, the narrator indicates that, the Cat visited the homes where the mice relocated to. When the Cat saw the little mouse, he enquired of the whereabouts of his parents and siblings. He finally sent him to inform his parents that he had repented from eating mice. All these were just strategies the Cat was using to get the mice to return to his home so that he would continue eating them. The main food of the Cat is mice; therefore, he has to use his intelligence and wisdom to always make his food available around him.

Also, the Cat was seen as being curious in the folktale. This trait can be noticed in Appendix B, paragraph two, lines 5 to 7. According to the narrator, when the Cat saw the little mouse at home, he inquired where the little mouse's family was. The Cat was also curious and probed for clarification as to why the little mouse did not pack in with his parents and the other siblings. In life, one needs to be curious. If one is curious he/she learns a lot of things.

4.3.8 Character traits of the gourd

Gourd exhibits the trait of the killer in the folktale, **Tiɔ-naa mini ŋmaɔ**, which means, "The Chief and the Gourd". This can be observed in Appendix H, paragraph one, lines 1 to 3. According to the narrator, the sons of the chief went to the farm to work but the big Gourd in the farm swallowed them. The Gourd also swallowed the

pregnant wife of the chief on the farm. The Gourd was a plant in the chief's farm but it grew so big that it started killing the family members of the chief again. In life, it is not good to be involved in killing fellow humans. Among the Dagbamba, these kind of people are termed as, **sonima** which means, "Witches" for females, and **bukpahinima** which means, "Wizards" for males. Society shuns those people and sometimes banishes them from the community.

4.3.9 Character traits of a the chief

The Chief in Dagbamba folktales exhibits numerous character traits, some of which are honesty, leadership, hardworking, love, and many others. In Appendix H, paragraph one, lines 1 and 2 of the folktale titled, **Tiŋ-naa mini ŋmaŋ**, which means, "The Chief and the Gourd", the Chief portrays the trait of hardwork. In line one, it is stated that "Once upon a time, there lived a chief who had a big farm". To own a big farm among the Dagbamba calls for someone who is hardworking and therefore, for the Chief to have a big farm indicates that he was a very hardworking person. In Dagbaŋ, people who own big farms are recognised and liked by many people. People sometimes even give their daughters out to such people in marriage because of their hardwork. Also in line 2 of Appendix H, the story has it that, "One day, the sons of the Chief went to the farm to work". A hardworking person will always bring up his/her children to be hardworking. Dagbamba have a proverb that, **Bu'bila lihirila o ma noli ka ŋubiri mɔri**, which means, "The kid looks at the mother's mouth and graze". It is very significant to inculcate in our children or young ones the spirit of hardwork so that when they grow up, they will not depart from it, but will work to improve the lives of their families, communities, and humanity at large.

Another character trait exhibited by the Chief is good leadership. In Appendix H, paragraph four, lines 1 to 7, the narrator said that the Chief summoned all abled bodied men in the village to go with him to his farm to fight the Gourd to rescue his children and pregnant wife. With sharp knives and spears, men went to the farm to rescue the children and the pregnant wife of the Chief. The warriors surrounded the Gourd and used their sharp objects to cut open the Gourd. The farm of the Chief was now safe. Because the Chief was a good leader, the abled men obeyed his authority and came out in their numbers to fight the Gourd. In life, if you are a leader lead well so that your people will have trust in you and obey your authority like the people obeyed the authority of the Chief and defended him to cut open the Gourd.

The Chief also portrays the trait of bravery in the tale titled, **Tiɔ-naa mini ŋmaɔ**, which means, “The Chief and the Gourd”. In paragraph one, lines 1 and 2, the narrator made it clear that the big Gourd swallowed the children and the pregnant wife of the Chief. The Chief would have been afraid to go to the farm but in paragraph four, lines 1 to 7, the Chief summoned all abled men and they went and defeated the Gourd. In life, one needs to show bravery no matter what to defend one’s family, community, and nation against internal and external aggression.

4. 3.10 Character traits of the moon

The Moon shows the trait of hardwork. This can be seen in the folktale titled, **Goli mini Wuntaɔa**, which means, ‘The Moon and the Sun’. This can be seen in Appendix F, paragraph two, lines 3 and 4 and reads “The Moon claimed to have been working harder than the Sun”. Also in paragraph three, line 2 and 3, when God asked the Sun and the Moon why they were quarreling, this was the reply from the Moon, “I

work harder than the Sun but he disagree with me on that”. The Moon and the Sun were very good friends and they did everything together until they had a quarrel as to who is more hardworking than the other. It is very good to be hardworking. Hardwork will help one to achieve his/her goals in life.

Also, in the same folktale in paragraph four, lines 1 to 4 of Appendix F, the Moon exhibits the character trait of rendering services. The narrator explains that God instructed the Moon to provide light to all living creatures in the world during the night. The Moon therefore rendered the services of providing light in the night for all creatures. In life, if one is asked to render some service, he/she has to do it with all seriousness so that the people you are serving will benefit from it. God asked the Moon to provide light to all creatures at night and that was exactly what he was doing, even though sometimes the Moon was not able to shine and hide behind the clouds.

Another character trait seen in Moon is loyalty. In paragraph four, lines 2 and 3 of Appendix F, God instructed the Moon to provide light for the night. The Moon did not refuse God’s instruction, but being loyal to Him, he obeyed and did as God instructed. This teaches the young ones and society to be loyal to whoever is due it. Our chiefs, governments, and other leaders in our society deserve our loyalty. God created the Moon and he therefore has to obey all His instructions.

4.3.11 Character trait of the sun

The Sun portrays the trait of loyalty in the tale titled, **Goli mini Wuntaŋ**, which means, “The Moon and the Sun”. In Appendix F, paragraph four, lines 1 and 2, the narrator made it clear that God appointed the Sun to provide light during the daytime for all people and creatures on earth and in the world. Being loyal to God, he obeys

the appointment given to him and provides light during the daytime. The young ones need to listen to these kinds of tales so that it will build them to be loyal to the authority.

Also, another trait seen in the story in paragraph two, lines 3 and 4 of Appendix F is hardwork. The Moon claimed to have been working harder than the Sun. The argument between these two friends was: who works harder than the other? This shows that both of them were hardworking. Everyone in society should exhibit the trait of hardworking as it will help them to succeed in life. Arguments among us should be discouraged. Everyone should put up his/her best in terms of hardwork.

4.3.12 Character traits of the lion

The Lion shows some character traits in Dagbamba folktales and these will be discussed in this section. In the folktale titled, **Moyuni binkɔbiri vagɔgu**, which means, “Wild animals wrestling contest”. In Appendix G, paragraph five, the Lion is seen as very strong and brave. This can be seen in the line that reads, ‘Lion floored the Wild Ox’. The narrator portrays the Lion as brave and strong because he went to the wrestling contest upon hearing the announcement. If he was not brave, he would not have appeared there. He was also portrayed as strong because he wrestled with the Wild Ox and he succeeded in defeating him in the contest. When one is strong he/she protects the society from trouble or harm; therefore, in human society, people look up to them for protection in terms of trouble. When folktales of this nature are narrated, the traits like bravery are inculcated into the younger ones to defend their people. Even though the Lion has other character traits in Dagbamba folktales, only strength and bravery are seen in the tales the researcher used for the analysis.

4.3.13 Character traits of the crocodile

The Crocodile portrays the trait of compassion. This can be seen in the folktale, **Toha mini Kpatindaringa**, which means, “The Hunter and the Spider”. This can be observed in Appendix D, paragraphs four and five. In paragraph four, the narrator explained that the Spider killed the bird that helped to carry them to the berry tree in the river. When they ate to their satisfaction, the bird came to carry them to the river bank again. The bird first carried the Spider to the river bank and in an attempt to go back for the Hunter, the Spider killed him. The Hunter became helpless on the tree and finally, a strong wind blew him into the river. And in paragraph five, when the Hunter fell into the river, some big fishes dragged him to Crocodile their King in the deep waters to be questioned. Crocodile the King listen to the ordeal of the Hunter and was moved with compassion and had pity on him. As we live in a society, it is good to have compassion for each other. People who are in authority should have compassion for those who are brought before them to be interrogated. Also, people who are accused should be given a fair hearing of their cases in our palaces before passing judgment on them. The Hunter was given a fair hearing and through that Crocodile the King was moved with compassion and he had pity on him, and his life was saved.

Also, the Crocodile does not only exhibit the trait of compassion but he portrays the trait of generosity as well. In paragraph five, lines 1 and 2 of Appendix D, the Crocodile ordered that three baskets full of fish should be given to the Hunter to take home. The Crocodile knew that the Hunter was in need. There was a great famine in the land and everyone was struggling to survive it. The Hunter went to the river for fruits but went home with three baskets full of fish. In society, there are people in

need, people who cannot afford the three daily square meals. It is important for those who have to show these people generosity by rendering support to them.

Quite apart from these, the Crocodile also shows the trait of curiosity. In paragraph four, lines 5 to 7 of Appendix D, when the Hunter was dragged to the Crocodile the King in the deep waters, the Crocodile was curious to know how the Hunter got there. The narrator stated that, “Crocodile enquired to know Hunter’s purpose of getting into the river”. Curiosity sometimes makes one give support to people after finding out the actual cause of their problems like the Crocodile did to the Hunter.

4.3.14 Character traits of the hare

The Hare shows many character traits in Dagbamba folktales. One of the character traits the Hare shows is intelligence and wisdom. This can be seen in the tale titled, **Soonja mini Jaja**, which means, “A Hare and a Monkey”. In Appendix J, paragraph one, lines 1 to 3 where the Monkey proposes that they both should use derogatory words on each other. The Hare being intelligent and wise realised that what the Monkey is proposing will bring about a fight, so he declined that proposal. Also, in paragraph two of the same Appendix J, lines 2 to 9, when the King of the Jungle broke his grinding stone because of the Monkey’s and Hare’s fight, the Monkey quickly told the King that Hare’s father was an expert in mending grinding stones just to put him into trouble. But the Hare being wise and intelligent quickly realised the trouble Monkey wanted to put him into. Hare told the King that his father was using the ligaments of Monkeys to mend the grinding stones. The Monkey wanted to flee from the trouble that was about to befall him and so he asked the King to allow him to go for a dead Monkey not far from where they were, but the Hare again said only the

ligament of living Monkeys can be used. The Monkey again pleaded with the King to allow him to fetch a little Monkey not far from where they were. Finally, the Monkey had no option but to pull out one of his ligaments and the Hare used it to mend the King's broken grinding stone. We must try to always live in peace with one another and stop thinking that we are wiser or stronger than our friends. The Monkey thought that he could use his strength and intelligence and wisdom to put the Hare into trouble but the Hare exhibited a great sense of intelligence and wisdom to defeat the Monkey.

The Hare also shows the character trait of fear. This can be noticed in Appendix J, paragraph one, lines 1 to 3. The Monkey proposed that they should use derogatory words to each other but the Hare declined, stating that he was not strong for any fight that might occur. The narrator said when the Hare insulted the Monkey, he became offended and pounced on the Hare to beat him but the Hare being alert took off and the Monkey pursued him. The Hare was afraid of the beating from the Monkey which was why he was running for his life. In society, fear makes us lose opportunities that come our way. This is because it makes one so timid that he/she loses opportunities that are offered to him/her.

The Hare again is portrayed as skillful. It can be seen in Appendix J, paragraph two, lines 8 to 10. The narrator made it clear that the Monkey had no other option than to pull out one of his ligaments and give it to the Hare to sew the King's grinding stone. To mend a broken grinding stone requires skill and expertise and for the Hare to mend it for the King of the Jungle indicates that he was a skillful man. In today's society, everyone needs skills in different areas of study to solve societal problems.

Furthermore, the Hare portrays a character trait which is bravery. This can be sighted in a tale titled, **Sooŋa mini Jaŋa**, which means, “The Hare and the Monkey”. This can be seen in Appendix J, paragraph one, lines 4 and 5. The Monkey was the first to insult the Hare in respect of his ears. That provoked the Hare to insult the Monkey that he had tiny eyes in the eye sockets. Even though the Hare complained that he was not strong for any fight, he was brave enough to insult the Monkey back. In society, when a person is brave, he/she defeats fear in him/her and take up bold decisions.

4.3.15 Character traits of the monkey

The Monkey exhibits the following character traits in Dagbamba folktales: intelligence, wisdom, smartness, and many others. The Monkey shows the character traits of wisdom and intelligence in Appendix J, paragraph two, lines 1 to 7, where the Monkey and the Hare caused the King of the Jungle to break his grinding stone. Here, the Monkey was trying to use his wisdom to put the Hare into trouble. This was what he said to the King about the Hare, “Hare’s father is an expert in mending grinding stones”. The Hare, being wise, claimed his father was using the ligaments of monkeys to mend the grinding stones. The Monkey now realised that he was in trouble and pleaded with the king to allow him to go for a dead Monkey to be used but the Hare said no, he pleaded to go for a little Monkey so that Hare can use his ligaments. All that the Monkey was now doing was to get a way to escape. In life, use your wisdom appropriately, the Monkey had wisdom but he was not right to use it to cause havoc. All that he was trying to cause for Hare befell him and he ended up being in great pain because one of his ligaments was removed and used to mend the King’s grinding stone.

The Monkey also shows the character trait of a bully. This is seen in Appendix J; paragraph one, lines 5 and 6. When the Monkey insulted the Hare and he also insulted him back, the narrator stated that the Monkey became highly offended and pounced on the Hare to beat him up. It was the Monkey who initiated the insults and when it was not going down well with him, he tried to be rude and cruel to the Hare. This is the behaviour that society needs to frown on. Being cruel to our fellow humans is not appropriate and so tales like this will help shape the younger ones to avoid this character trait as they journey through life.

In the same Appendix J, paragraph one, lines 2 to 4, the Monkey exhibits the trait of unfairness. It reads, “The monkey proposes that they both use derogatory words on each other, the Hare declined to that proposal stating that he wasn’t strong for any fight that might occur later. Monkey was the first to insult the Hare concerning his long ears. That provoked the Hare to also insult the Monkey that he had tiny eyes in the eyes sockets”. The Monkey was not fair to the Hare when he was chasing him to beat him. Because when he proposed the insults, he did not support it and even went ahead to explain why he was not in support of that. In life, when you don’t like something don’t do it to your fellow human. The Monkey did not like insults but he insulted the Hare and that brought about their fight.

The Monkey again shows the trait of anger. This can be seen in Appendix J, paragraph one, lines 5 and 6. The narrator indicates that the Monkey became highly offended and pounced on the Hare to beat him. He initiated the insults and now he was angry over the Hare insulting him. Anger, they say, kills. His anger led him to lose his ligaments in paragraph two, lines 8 and 9 which caused him great severe pain.

It is significant for everyone in the society to learn how to control his/her anger. This will help build a peaceful and enjoyable society.

4.3.16 Character traits of the damsel

The Damsel shows the character trait of pretty in the tale titled, **Payasaribila mini Wayamahali**, meaning, ‘The Damsel and the Python’. This can be noticed in Appendix L, paragraphs one and two. In paragraph one, line 1 reads, “The little girl grew into a very pretty Damsel” and also paragraph one, line 2 reads, “She was so pretty that she conditioned her mind to get married to the most handsome man that lived in her generation”. Paragraph two, line 1 also reads, “This beautiful Damsel became a topic for discussion anywhere and anytime young men gathered”. These statements of the narrator confirmed that the Damsel was really pretty. In society, people who want to go into marriage should not look at the beauty of the person but should consider the character.

The Damsel was also selective in her character. In paragraph one, lines 3 and 4 of Appendix L, the narrator stated that one of the specification of the Damsel for a husband was that, her man should not have any scar on his body. In life, it is good to be selective but when it comes to marriage, one needs to be careful in taking certain decisions. In paragraph two, the decision of the Damsel landed her in the hands of a Python that turned itself into a handsome man to kill her.

The Damsel also shows the character trait of regret. Paragraph two, lines 11 and 12 of Appendix L reads, “Out of regret and in tears, the Damsel pleaded with the young man to let her return to her parents”. Her handsome husband carried her to the

wilderness and ushered her into a cave. With her experience on the journey and the home of the young man, the Damsel regretted taking such a decision. There are some decisions in life in which we need to consult our parents and elders for guidance. This story admonishes the youth especially the young girls to be careful in the decisions they take in choosing their life partners.

The Damsel portrays the trait of bestiality in the tale titled, **Tɔha mini Yɔnahu**, which means, “The Hunter and the Ox”. This can be seen in Appendix I, paragraph three, lines 5 and 6 where the Damsel turned into a Wild Ox and pounced on the Hunter to kill him. The Hunter had to chant his magic powers to escape death. The Damsel was privy to all the magical secrets of the Hunter except one, and that one saved his life. Do not reveal your secrets to people you do not have trust in.

4.3.17 Character traits of the wife

A wife shows many character traits in Dagbamba folktales, some of which are: respect, love, evil, wickedness, envy, gossip disrespect, and many others. In the tale titled, **Doo mini o payaba ayi** which means, “A man and his two wives”, a wife portrays the trait of respect towards her husband. This can be seen in Appendix K, paragraph one, lines 1 and 2. Here, the wife wanted to go and visit her family and so she informed her husband about her intention to travel to her family. For the respect the wife showed by informing her husband, he allowed his dogs to accompany her on her journey. Her journey was successful because of the presence of the dogs. In society, people are supposed to show respect to one another, that is what strengthens relationships.

A Wife also shows another character trait in Appendix K which is generosity. This is seen in paragraph three, lines 5 and 6 where the first wife of the man returned from her family with a lot of provisions. She gave her rival some portion of her provisions however; her rival rejected it saying that if she also wants she will go to her people. Giving is a trait that our young are supposed to learn in their daily lives, for the Good Book says that there is a blessing in giving than in receiving.

Furthermore, the wife also exhibits the trait of kindness in some Dagbamba folktales. In paragraph three, lines 1 to 3 of Appendix K, the wife shows the dogs that accompanied her to her people some kindness. When they got to her home and they offered them water and food, she made sure that the dogs were served and satisfied first before she ate. This teaches us that we should be kind to one another including animals.

Quite apart from that, the Wife shows the character trait of envy. This is shown in paragraph three, lines 5 and 6 of Appendix K. When the first Wife returned from her family and gave her rival some of her provisions, she rejected it claiming that she could also go to her people for more and better provisions. She rejected these gifts out of envy of her rival. Folktales of this nature teach society not to be envious. If one has something and you also want it, pass through the normal process to acquire it; do not envy him/her.

The wife also shows the character trait of disrespect in Appendix K, paragraph three, lines 7 and 8, where the second wife disrespected her husband. When the woman wanted to visit her family, she did not inform her husband about her intention to

travel. She took the dogs and left without the blessings of her husband. This was a great disrespect to the man who takes care of the woman. In paragraph four, lines 5 and 6, because the husband's blessings were not on her, she and her child were eaten up by a hyena on their return journey.

The wife also exhibits the trait of wickedness. In paragraph three, lines 12 and 13 of Appendix K, when the envious woman got to her family with the dogs and they offered her water and food, she drank and ate all without giving anything to her dogs. The dogs ran home and left the envious woman there and when she was returning home the Hyena ate her and the child up. This is because the dogs were not with her. Her attitude is in line with the Dagbamba proverb, **Diri n ko kpirila n ko**, which means, "He who eats alone dies alone". The wife ate and left the dogs and so they also left her to die.

4.3.18 Character traits of the dog

Dog portrays some character traits in Dagbamba folktales. In the tale titled, **Doo mini o payaba ayi**, which means, "A man and his two wives", in Appendix K, lines 3 and 4, the Dog exhibits the character trait of a guide. When the first wife was about to visit her family, the husband allowed his Dogs to accompany her as a guide through her journey. In paragraph two, lines 5 to 8, when the Hyena wanted to disturb the woman, and upon realizing that she was accompanied by Dogs, he pleaded with the woman to journey fast with her team. In our daily lives, we need guidance, and if young children understand that they will be submissive to their parents. In the same tale in Appendix K, a dog again shows a trait of revenge. In paragraph three, lines 12 to 15 where the second wife took them as a guide to her family but refused to offer

them water and food. They also ran home and left the woman to suffer on the way. This revenge of the dogs cost the woman and her child their lives.

4.3.19 Character traits of the dwarfs

In the story titled, **Kpatindaringa mini Kpukparisi**, which means, “The Spider and the Dwarfs” in Appendix M, lines 2 to 5, the Dwarfs perform the character trait of being supportive or helpful. This is where the Spider went to start work on the field the Chief cautioned him that it was not meant for farming. As soon as Spider struck the ground, a strange voice instructed his men to help Spider plough the land, and at once the whole farmland was ploughed. The next day when the Spider came to sow his maize in paragraph three, lines 1 and 2, the voice of the Dwarf instructed his men again to help the Spider to sow his maize and it was done at once. All this while, Spider was not seeing the one speaking and those who were helping him. In Dagbamba folktales, Dwarfs render support to other characters even though they normally do not see them.

Apart from the Dwarfs being supportive in Dagbamba folktales, they also portray the character trait of causing harm to other characters. In paragraph three of Appendix M, when Spider’s wife visited the farm with her son who requested her mother to pluck a corn for him and she did, the Dwarf shouted at her. She had to run home in terror to avoid any harm that may befall her on the farm. In paragraph four, lines 1 to 6 of the same Appendix M, when Spider giggled and beat his chest seeing that he was going to have a bountiful harvest, the Dwarfs asked him why he was beating his chest in excitement. In an attempt to explain, the Dwarf instructed his men to help beat the spider's chest for him, and he was beaten to pulp. When he was coming back from the

bush, the search team from his village found him dead on the farm. Society is afraid of Dwarfs because of the harm they can cause to people.

4.4 What are the themes of folktales in Dagbamba society?

Dagbamba have a lot of folktales in their culture. These folktales are built around themes that are supposed to inculcate in them the sense of good values in society. Every tale among the Dagbamba is supposed to carry a theme; therefore, a tale without a theme is not considered a tale. Some of the themes in folktales mentioned by the respondents are: one should not be rude to others; strangers should be treated well; he who does evil dies with it, and many more. The discussions in the sections below are centered on some themes in the selected Dagbamba folktales that are used for the analysis.

4.4.1 Theme in the story about a village of animals

The theme that is observed in the story titled, **Binkɔbiri tiŋa**, meaning, “The Village of Animals” which is seen in Appendix A is, “Wisdom is not owned by one person”. In the story, the spider thought he was the only person with wisdom. The chief had a lovely son who died and through his death, the spider used his wisdom to make gains out of that. He convinced the chief to institute a law that no one should mention the name of his dead son again. He quickly came out with a strategy that compels the other animals to mention the name unknowingly so that the law will take its course. This has allowed him to trap a lot of animals and drag them to the chief’s palace. Through this trap, many animals lost their lives.

The chameleon, who was also a member of the community through observation realised the tricks of the spider. He also decided to use his wisdom to rescue the community from the wrath of the spider. Through the wisdom of the chameleon, he was able to get the spider to mention the name Awei, which is the name of the chief's dead son. This cost the Spider his life and peace was restored into the community. Therefore, the tale admonishes the society that, wisdom is not owned by one person. The spider thought he was wise but the wisdom of the chameleon overpowered him.

4.4.2 Theme in the story about the cat and mice

The tale titled, **Jenkuna mini Jengbarisi**, means, “The cat and the mice” which is seen in Appendix B has a theme “Do not pretend to be someone whiles you are not”. In the tale, the cat and the mice were in the same house and she was eating them as her main meal. Finally, all the mice relocated to nearby houses. Whenever the cat visited the houses the mice relocated to and they see her, they run to their hid outs. The cat was not getting her prey again and so she lay down and soberly reflected on her state of life. Upon her reflection, she sent a message to the mice that she had repented from eating mice. When the mice heard this, they all returned to their former house. Some of the little mice started climbing over the cat and playing with her. The temptation to eat mice returned and she passed a comment that she had only repented of eating mice that are far from her and not those who are right at her nose. When the mice heard this, all of them ran and hid in the dark places. Do not pretend to be someone whiles you are not. The cat pretended to repent from eating mice, whiles he knew very well that it was not possible. Society does not cherish such people; they only cherish people who are trustworthy and can stand by their words.

4.4.3 Theme in the story about the stingy old lady and the hunters

The theme that is paramount in the tale titled, **Payakpeen'biɛmlana mini Tɔhanima**, meaning, “The stingy old lady and the Hunters” in Appendix C is that, “Strangers should be treated well”. In the tale, a stingy old lady was staying in a house alone in the bush. The only creature that was with her was a cat but she later killed the cat with the excuse that she eats a lot. This old lady had two different visitors in her house whom she treated so badly. The first hunter who came to her house was in the wilderness hunting for months. He came there to sleep and to continue his journey the next day. But the stingy old lady as she was described in the tale did not receive him well. When the hunter greeted her, she mumbled unpleasant words to justify her dislike for people. This old lady did not offer the hunter water to drink not to talk of food to eat. She did not care a bit about her guest. The hunter had to cut some of his smoked meat to eat before he could sleep.

After the hunter left, another two hunters also arrived at her house again. When they greeted her she felt reluctant to respond. The stingy old lady again treated the two hunters the same way she treated the first hunter. She did not offer them water to drink or food to eat. She makes a statement that, if they ever got food in the house to eat, they should be thankful to the gods of their fathers. The hunters passed the night without food.

Upon all these wicked treatments by the stingy old lady, when the first hunter and the second hunters were leaving the old lady for their homes, they both offered her some of their meat. ‘Strangers should be treated well’. Even though the old lady treated them badly, they paid her back with kindness and generosity. Through the good

behaviour of the hunters, the stingy old lady was changed from her bad attitude to a good attitude.

4.4.4 Theme in the story about the hunter and the spider

The main theme in the story titled, **Tɔha mini Kpatindariŋga**, which means, “The Hunter and the Spider” in Appendix D is, “He who does evil dies with it”. In the tale, the spider and hunter were very good friends who do almost everything together. There was a great famine in a particular year and so they went to the forest to search for edible fruits. Finally, a kind bird assisted them to get to the top of a berry tree in the river to eat ripe berries. After they had finished eating, the bird first carried the spider to the river bank, and in an attempt to go back to pick the hunter, the spider killed it leaving his friend stranded on the tree.

The hunter was saved by the crocodile who was the king of the deep waters. The crocodile offered him a lot of fish. When he got home, the information about his fish got to the spider and he visited the friend he betrayed the next morning. He asked the hunter where he caught the fish and he replied that he caught them under the berry tree and even adds that the water there was shallow. The next morning the spider with the help of the duck got to the top of the berry tree. He jumped into the water under the tree to catch fish and he was drowned. Therefore, he who does evil dies with it. The spider betrays his bosom friend to die in the river but things turned around and he rather died. This is a very good lesson for the society to learn.

4.4.5 Theme in the story about the elephant's yam farm

The theme that is evident in the tale titled, **Wɔbiga nyuya puu**, meaning, “The Elephant’s yam farm” in Appendix E is, “The consequences of betrayal”. In the story, the hunter introduces the spider to a source of food. The spider’s son informs his father that, there is a lot of roasted yam in the hunter’s house. The spider devised some strategies and went and ate the hunter’s yam after which he inquired to know where he got the yam from. At first, the hunter did not want to tell the spider with the fear that, if he revealed the source of the yam to him, he would go there without his consent. The spider assured the hunter that he will not betray him.

After the hunter had introduced the spider to the source of the yam, he secretly went to the place with his children without the knowledge of the hunter. In the process of catching the basket full of roasted yam which the elephant threw on top of the tree, the spider fell with the yam into the anus of the elephant and that ends his life. There are consequences to betrayal. The spider betrays the hunter and lost his life through that. Therefore, the society must have this at the back of their minds. The younger ones should be admonished on the consequences of betrayal so that they will grow with it.

4.4.6 Theme in the story about the moon and the sun

The story titled, **Goli mini Wuntana**, which means, “The moon and the sun” which is seen in Appendix F has the theme, “The absence of true love destroys friendship”. The story made us understand that the moon and sun were very good friends; their friendship was stronger than blood related brothers, they did almost everything together including eating the same bowl.

These bosom friends were together until they had a little misunderstanding which resulted in a quarrel. The issue that brought the quarrel was who was working harder than the other. The absence of true love destroys friendship. If the moon and sun had true love for each other, this little misunderstanding would not have led them to quarrel to the extent that God had to intervene in their issue. In solving their problem, God realizes that they were both hypocrites in their work. Friends have to always show themselves, true love, and motivate each other to always work hard. Desist from blame games and your friendship tie will be much stronger than ever.

4.4.7 Theme in the story about wild animals wrestling contest

The theme in the story titled, **Mɔyuni binkɔbiri vagoɔyɔ**, meaning, “Wild animals wrestling contest” which is found in Appendix G is, “Do not look down on others”. In the story, the wild animals in the jungle agreed to engage in a wrestling contest to determine the strongest amongst them. On the first day of the contest, the hyena did not receive the information and therefore was absent. His wife went to the contest and defeated the antelope. When she got home, the hyena asked her where she got the antelope from. It was then that his wife delivered the message about the wrestling contest to him. Hyena pleaded with his wife to lend him a portion of her antelope so that when he floors a buffalo the next day he will pay her back.

The next day, the hyena went to the contest ground with his children. When they got there they met an alligator and the hyena asked his children to set fire so that he will floor the alligator and use him for breakfast whiles waiting for bigger animals. To the surprise of everyone present, the alligator floored the hyena and he has to flee away. When he got home, his wife asked him whether it was any big animal that flawed

him. Finally, he testifies to his wife that the alligator is very strong even though it looks smallish. Therefore do not look down on others. The hyena looked down on the alligator that was why he asked his children to set fire for them to roast him for breakfast while they wait for bigger animals. It is the mandate of society to admonish the youth who are the future leaders not to look down on people no matter their situation.

4.4.8 Theme in the story about the chief and the gourd

The theme of the story titled, **Tiŋ-naa mini Ɖmɔŋ**, which means, “The Chief and the Gourd” which is seen in Appendix H is, “Unity is strength”. The chief in the story had a farm and on the farm, he had a big gourd. One day his nine children and his pregnant wife went to the farm and the gourd swallowed all of them. The chief was afraid to go to the farm again. The chief, therefore, gathers all able men in the village to go with him to the farm to rescue his family. When they got to the farm, they surrounded the gourd with their sharp knives and spears. They cut open the gourd. Because the community came together with one accord, they were able to defeat the gourd that swallowed ten people. There is a saying that, “United we stand, divided we fall”. If we are united in our homes, communities, and the nation at large, we will be able to fight against internal and external forces that may come on our way.

4.4.9 Theme in the story about the hunter and the wild ox

The theme that is evident in the story titled, **Tɔha mini yɔnahu**, meaning, “The hunter and the wild ox” which is in Appendix I is, “Do not reveal your secrets to those you do not trust”. In the story, the hunter wipes out all the wild oxen in the wilderness except one who was determined to also kill him. The ox turned into a beautiful damsel

and went and married the hunter. At night the damsel asked the hunter about the techniques he uses to kill the wild oxen. He exposed all his magic secrets to the damsel except one which he was about to reveal when his mother shouted at him to keep silent.

The damsel asked the hunter to go with her to her people to know them. When they got to the bush, the damsel turned into a wild ox and pounced on the hunter to kill him. The hunter chanted all his magic powers to escape death but the wild ox was privy to all of them so it did not work for him. Finally, he remembered the last one his mother shouted at him to keep silent on. When he chants that one, he turns into a needle, and that saves his life. This is a great lesson to everyone in society that we should not reveal our secrets to people we do not trust. If we do that, we are putting our lives at risk like the hunter did.

4.4.10 Theme in the story about the hare and the monkey

The story in Appendix J which is titled, **Soona mini Jaja**, which means, “The Hare and the Monkey” has the theme, “One should not be rude to others”. The narrator explains to the audience that, the hare and the monkey were very good friends until one day the monkey proposed to the hare that they should insult each other. The hare declined to that proposal stating that he was not strong for any fight that may occur. But the monkey refused and insulted the hare that he has long ears. The hare, being provoked, also insulted the monkey about her tiny eyes.

The narrator indicates that the monkey became highly offended and pounced on the hare to beat him. The hare had to run away while the monkey pursued him. Looking at

this story, the hare has done nothing to deserve this rude treatment from the monkey. In society, people who think they are stronger than others turn to mishandle them. The theme of this story admonishes everyone not to be rude to others.

4.4.11 Theme in the story about a man and his two wives

The story titled, **Doo mini o payaba ayi**, meaning, “A Man and his two wives” which is seen in Appendix K has the theme: “Respect others”. In the story, the narrator indicates that the man had two wives and one of them respected him while the other disrespected him. The first wife decided to visit her family, but there were hyenas on the way. She informed her husband of her intention to visit her parents and he allowed his dogs to accompany her. Throughout her journey, the woman treated the dogs well by providing for all their needs. Her journey was successful.

When the first wife came home with provisions from her family, the second wife also decided to visit her family. She did not inform her husband about her visit to her parents. She took her husband’s dogs to accompany her. Throughout her journey, she did not treat the dogs well; she did not provide them with water not to talk of food. The dogs run home and left her. The narrator said when she was returning home and the dogs were not with her, the hyenas killed her for food. This woman did not respect her husband not to talk of the dogs that accompanied her to her family that was why she and her child lost their lives. Therefore, if we are to live happily in society then we need to show one another respect.

4.4.12 Theme in the story about the damsel and the python

The theme in the story titled, **Payisaribila mini Wayimahili**, which means, “The Damsel and the Python” which is in Appendix L is, “Seek the counsel of elders”. In the story, a couple had a daughter who grew into a very pretty damsel. The girl said she wanted to marry the most handsome man that lived in her generation. The narrator said the girl disregarded all men who came to ask for her hand in marriage with the reason that they had scars on their bodies.

A python heard about the news of the damsel and turned itself into a handsome young man and came to marry her. Not knowing that the young man was a snake, she falls in love with him. The young man married her and took her home. He took her to the wilderness and ushered her into a cave as his home. The damsel regretted and with tears pleaded with the man to let her return to her parents. The husband eventually turned into a python and coiled around her tightly. She was lucky that there was a hunter nearby who killed the python to rescue her. In life, it is good to seek the counsel of elders before taking certain decisions. The damsel should have sought the counsel of her parents before going into this kind of marriage. This calamity would not have befallen her if guidance and counseling were given to her by elders on the choice of her life partner.

4.4.13 Theme in the story about the dwarfs and the spider

The theme in the tale titled, **Kpukparisi mini Kpatindaringa**, meaning, “The Dwarfs and the Spider” which is seen in Appendix M is, “Be content with what you have”. In the tale, the Spider was a great farmer who was had a very large farm, but was not content with the size of it. He was still yearning to expand it. Any land he saw, he

tried to own it to expand his farm. When he saw the fertile land on his way to his father-in-law's house, he visited the chief and asked for permission to cultivate that land. Everyone was aware that the land was not meant for farming because of the dwarfs on it. The chief explained to the spider that the land was not meant for farming, but Spider persisted until it was released to him. The Chief cautioned him that no one would be responsible for any trouble he may encounter on the land. Because the Spider was not content with the size of his farm, and was eager to expand it, he cultivated the land that had the dwarfs on it. The Chief and other people cautioned him about the land, but he will not listen. He expanded his farm by cultivating that land but the dwarfs killed him before harvest. Therefore, in society, as one strives to achieve in life, one should be content with what he/she has and not do things that will put him/her into trouble.

4.5 Chapter summary

The discussions above have shown that the Dagbamba have a lot of characters that perform specific roles in the culture. The character traits of characters have revealed the values that are needed in life. It also shows the themes in Dagbamba folktales on which human life is built.

CHAPTER FIVE

SUMMARY, FINDINGS AND RECOMMENDATION

5.0 Introduction

This chapter presents the general conclusion of the study. It deals with the summary and findings of the study and some recommendations. The other sections were organised under the following sections: Section 5.1 presents the summary of the chapters, and Section 5.2 focuses on the findings of the study. Section 5.3 concludes the study, and some recommendations were provided in Section 5.4.

5.1 Summary of the thesis

This study explores characterisation in Dagbamba folktales. The study adopted the descriptive approach using the theory of mimesis which states that every artistic work is a representation of nature or reality.

This study is organised into five chapters. The first chapter serves as an introductory part of the thesis. The background of the study is discussed as well as the statement of the problem. It also discussed the purpose of the study. Furthermore, it also presents the objectives of the study as guided by the research questions. The significance of the study, limitations, and delimitations were also dealt with. The chapter concluded with the organisation of the thesis.

Chapter two reviews the related relevant literature on the characterisation of Dagbamba folktale. The literature discussed included the definition of folktale and African folktales as well as Ghanaian and Dagbamba folktales. Also, the structure of

folktales, characters and characterisation, and significance of folktales were discussed. The chapter also discussed Mimesis as the theoretical framework of the study.

The third chapter discusses the methodology used for the study. The chapter discusses the research design, population, participants, and sampling techniques. The sources of data and the techniques used in the data collection were discussed. Also, the data for this research were collected from interview recordings of folktales from respondents, documentation related to the study, and native speakers' intuition. The instruments used in the data collection process were also discussed. Furthermore, interpretation and analysis procedures and ethical issues concerning the research were outlined.

Chapter four explores the analysis of characterisation in Dagbamba folktales. It reveals some of the characters used in their folktales and their cultural relevance. It also examines the structure of Dagbamba folktales. Quite apart from these, it also investigates the character traits of characters which serve as lessons for society. Lastly, it discusses the themes Dagbamba folktales are built around.

Chapter five which is the last chapter focuses on the research findings, conclusions, and recommendations of the study.

The study aimed to answer the following questions:

- i. What are the characters in Dagbamba folktales and their cultural relevance?
- ii. What is the structure of Dagbamba folktale?
- iii. What character traits do characters portray in Dagbamba folktale?
- iv. What are the themes of folktales in Dagbamba society?

5.2 Findings of the study

This study aims at investigating the nature of characterisation in Dagbamba folktales. Also, it aims at examining the characters and their cultural relevance, as well as the structure of Dagbamba tales. The study further aims at exploring the character traits of characters and the themes in Dagbamba folktales. The analysis of the characterisation in Dagbamba folktales showed that a lot of characters are used in the tales. Animal characters are the most dominant as compared to humans, objects, and supernatural beings in Dagbamba folktales. Among the animal characters, the spider appears most in the folktales than any other character.

The study again showed that the Dagbamba folktale is structured into introduction, which is made up of opening formulas; the body, which is the subject matter that comprises characters, style of language, conflict, settings, time, theme etc. The ending is also made up of formulas which sometimes state the moral lessons of the tale or answers to a question that was asked in the introduction formulas.

The study of the character traits of characters in Dagbamba folktales examined certain aspects of society and human behaviour which either should be upheld as a good value worthy of emulation and development or discouraged or condemned as bad value which is an obstacle to be removed in the interest of the welfare of the society at large.

Also, the study brought out some of the themes which the Dagbamba folktales are built around. Themes like, “Respect for others”, “Treat strangers well”, and others are

found in Dagbamba tales. It was also revealed that all Dagbamba folktales have themes and a folktale without a theme is not considered a tale.

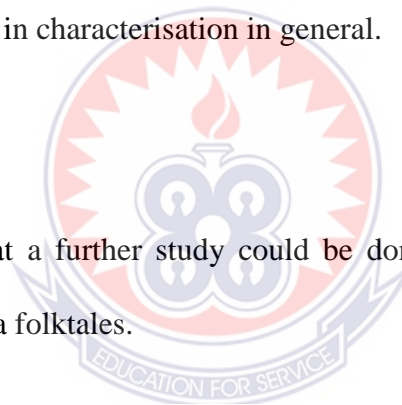
5.3 Conclusion

Characters in Dagbamba folktales can be categorised into animals, humans, objects, and supernatural beings. The characters of tales may be all animal; all human; all object; or a combination of the categories mentioned. The character traits of characters and the themes of folktales impart values that may be imbibed or shunned by society. Folktales therefore occupy a very important place in Dagbamba culture. The study is thus, very significant as it contributes to knowledge not only in Dagbamba culture, but in characterisation in general.

5.4 Recommendation

It is recommended that a further study could be done on the semantic analysis of folksongs in Dagbamba folktales.

Also, television has taken the place of folktales in the Dagbamba society; it is therefore recommended that all radio and television stations in Dagbamba should allocate time in their programmes for storytelling. This will help revive the dying folktale culture in Dagbamba society.



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APPENDIX A

Binkɔbiri tiŋa (Jacob Mumuni, a respondent)

N salinli n-yaa zɔri ka zɔra, moɣini binkɔbiri n-daa layim be tiŋa ni, ka Wobigu nye be naa. Wobigu daa malila o bia ka o yuli booni Awei. Wobigu daa yuri Awei pam, amaa di daa bi yuui ka o bia maa kpi. Dahinsheli ka kpatindaringa daa ti chaŋ naa sani, nti yeli o, ‘Naa, a bia maa kum maa bierim maa yaɣiya dinzuyu zalimi zaligu ni so di lahi boli awei yaha. Ni ŋun lahi boli awei ka so wum dilana ŋun zaŋ mi o kuli ti di bim. Naa daa shiri nyela ŋun layim tiŋa maa zaa chisimam nti zali ba lala zaligu maa ni ŋun lahi boli awei ka so wum ni ŋun zaŋmi o ti di bim.

Ka kpatindaringa daa niŋ yem chaŋ daa soli nti ko pina awei n-sɔŋ ka zi ni. O kuli zimi ka Kpaŋ ti garita ka o boli o, ‘n zo Kpaŋ, dolina ti kali m pina ŋɔ ti ma’. Di saha ka kpaŋ kana ti pili kalibu, ‘yini, ayi, ata, anahi, anu, ayobu, ayopɔin, anii, awei’, ka kpatindaringa dii yeli, ‘Naa daa bi yeli ni so di lahi boli Awei? ti cham nayili’. Be ni daa paai nayili, Naa daa yelila Kpatindaringa ni o zaŋmi Kpaŋ kuli ti di bim. Lala ka Kpatindaringa daa kuli niŋdi mali o taba maa ŋubira.

Gumachuyu daa niŋya hali nti baŋ Kpatindaringa ni tumdi ba tuun’sheli maa ka daa mali shili doli soli maa ni o chanila daa. Kpatindaringa ni kuli nya o, o dii boli o mi, ‘N zo Gumachuyu dolina ti kali m pina ŋɔ ti ma’. Ka Gumachuyu daa chaŋ ti pili kalibu, ‘Yini, ayi, ata, anahi, anu, ayobu, ayopion anii’ ka kpalim zani. Di saha ka Kpatindaringa yeli, ‘N zo Gumachuyu, a bi kali vienyela, labi kali’. Ka Gumachuyu lahi pili, ‘Yini, ayi, ata, anahi’ hali ti paai anii’ ka zani. Di saha ka suli dii ku Kpatindaringa ka o dii yeli, a zi yini, ayi, ata, anahi, anu, ayobu, ayopɔin, anii, awei? Di saha ka Gumachuyu yeli Kpatindaringa ni naa daa bi yeli ni so di lahi boli awei? Ka daa zaŋ kpatindaringa chaŋ nayili ka naa daa bahi noli ni o zaŋmi o kuli ti di bim.

Gumachuyu ni daa mali Kpatindaringa kuna, o daa yeli o mi ni o bim to pam ni di zuyu o yi ti duyiri o ka fuyifuyi ti pani ni num pahimi li bahi. Gumachuyu ni daa kuli duyiri o ka fuyifuyi ti pani ka o pahi bahi, Kpatindaringa dii niŋla landilandi ti tabili lariga ni, dindali hali ni zuŋo ka Kpatindaringa na tabi larigi ni ŋo.

The translation of the story about the village of animals

Once upon a time, there lived animals in a village. The Elephant was their chief. The Elephant had a son called Awei (Nine). Elephant's love for Awei was unimaginable but it was not long before the son died. One day, the Spider went to the Chief and told him, "Chief, the death of your son is so painful so you need to institute a law to prohibit people from mentioning the name Awei (Nine) again". Anyone who violates the law and dares mention Awei (Nine) in the presence of another, the offender should be used to prepare a sumptuous meal. The Chief agreed to his suggestion and gathered all his subjects and passed it into law, that, no one should ever mention the name Awei (Nine). He said that failure to comply will land the offender into being used by another in preparation for a sumptuous meal. The Spider was so wise that he went and raised nine mounds close to the road leading to the market. He was there until Guinea Fowl was passing.

He called him, 'My friend Guinea Fowl come and count these my mounds for me'. The Guinea Fowl came and started counting, 'one, two, three, four, five, six, seven, eight, nine (Awei)'. Then the spider said, 'Didn't the chief say no one should dare mention the name Awei? (Nine), let's go to the palace'. When they got to the palace, the Chief asked Spider to take Guinea Fowl home and prepare a sumptuous meal for dinner. That was the trick Spider deduced in using his colleagues in preparing sumptuous meals. The Chameleon was able to detect the trick Spider was using on his

colleagues. He decided to dress up to go to the market. Intentionally, he followed where Spider raised his mounds to go to the market. When the Spider saw him coming, he called him, 'My friend Chameleon, pass here and count these my mounds for me'. The Chameleon went and started counting, 'one, two, three, four, five, six, seven, eight', and then he stopped.

Then the Spider said to him, 'My friend Chameleon, you didn't count well, count again'. The Chameleon started again, 'one, two, three, four' and when he got to eight' he stopped again. This time, Spider became furious and said; 'don't you know one, two, three, four, five, six, seven, eight, nine?' Then Chameleon asked Spider 'Didn't the chief say no one should mention nine (Awei) again?' He took Spider to the palace and the Chief authorized him to take Spider home and prepare a sumptuous meal for dinner. When Chameleon was taking Spider home, he told him that he has a bitter taste and so when he is cooking him and the soup boils and forms bubbles of foam, he should use a ladle to fetch it and pour it off. When Chameleon was cooking him, foam started to gather on top of the soup, and he used the ladle to fetch it and poured it off and the Spider run and hid himself at the corner of a room. And that is how come spiders are always found at the corners of rooms.

APPENDIX B

Jaŋkuno mini jaŋgbarisi (Musah Sugri. Pg, 17-18)

Di daa niŋla lala ka Jaŋkuno be n-gbahiri jaŋgbarisi ŋubira. Jaŋkuno maa mi nini yi daa kuli pali jaŋgbariga duu puuni, o gbaari o mi ŋubi. Lala ka jaŋkuno maa daa niŋ ka jaŋgbar' yino ŋ-ŋo ti lahi ka du' sheli bee yil' sheli puuni o ni be maa.

Dahinsheli ka Jaŋkuno maa yi n-chaŋ yil' sheli jaŋgbarisi maa ni zo n-kuli la, o paaya ka be kuli dirila dari ka kuli yiyiri jamda. Jaŋkuno ni niŋ ba salamaleekum, be zaa ban pun zo m-borigi ka che o zali. Dinsaha n-nye Jaŋkuno kuli yiŋa, nti doya m-pɔbi o nina ka o gbihirimi la, ka jaŋgbar' bila naanyi kana nti pilisiri o ninni. Dina n-nye Jaŋkuno neei o nina, m-bɔhi jaŋgbar' bila maa ni o mini o jaŋgbar' kpee m-beni bee o ko, jaŋgbar' bila maa ŋun yeli Jaŋkuno maa ni o ko m-beni. Jaŋkuno maa ŋun lahi bɔhi jaŋgbar' bila, 'Ka ya ka a ma nima chaŋ?' Dun yeli ni o ma nima kahi kulla yil' sheli. Dun lahi ŋmaligi bɔhi jaŋgbar' bila maa ni ka daliri dini n-che ka o ka o taba maa sani ka be o ni be yil' sheli ŋo? Jaŋgbar' bila ŋun yeli Jaŋkuno ni be tamla nema yela bahi yili maa ni. Jaŋkuno ŋun yeli jaŋgbar' bila maa, 'Chama nti yeli a taba maa, ni mani Jaŋkuno yeliya kadama n niŋ tuuba zaŋ chaŋ jaŋgbarisi ŋubbu polo'.

Ka jaŋgbar' bila maa daa chaŋ ti yeli o taba ni jaŋkuno yeliya ni o niŋ tuuba zaŋ chaŋ jaŋgbarisi ŋubbu polo. O ni yeli lala neei bieyu, ka jaŋgbarisi lahi teli zii zaa Jaŋkuno ni be yil' sheli ni maa. Ka Jaŋkuno doya ka jaŋgbarisi guuri duri o. Ka o bori o ni yen niŋ shem ŋubi ba ka naanyi yeli, 'Jaŋgbariga ŋun niŋ ma katiŋa ŋubbu tuuba ka n niŋ maa, pa jaŋgbariga ŋun miri ma'.

Jaŋkuno ni yeli lala, jaŋgbarisi ban zo n-kpe duyukpima luya ni ti soyi. Dindali hali wooyo duyukpima luya ni ka be na soyiya ka jaŋkuno puɣisiri gbahiri ba ŋubiri ŋo.

The translation of the story about the cat and the mice below;

Once upon a time, there lived a Cat that always ate mice as her main meal. Any time she spotted mice in a room, she would maneuver her way to catch them. The Cat ate up all the mice in the house it lived in. The few mice that survived the Cat manage to convey their young ones to the nearby houses where there were no cats.

Incidentally, the Cat visited the home that the mice relocated to: she was surprised to see mice celebrating all over the place. As soon as they saw the Cat at the door knocking, they run to their hideouts. The Cat returned home, lay down, and soberly reflected on his state of life with closed eyes as if she was sleeping. A little mouse came down, pacing up and down near the Cat. Opening her eyes, the Cat inquired where the little mouse's parents and siblings were. The little mouse replied that her parents relocated to a new home. The Cat probed for clarification as to why the little mouse didn't pack in with her parents and other siblings. The Cat then sent the little mouse to tell their colleagues that she had repented from eating mice.

When the little mouse relayed the news to its colleagues, the mice returned to their old home the next day where the Cat lived. Some of the little mice were bold enough to climb over the Cat and played with her. When the temptation to eat the mice was unbearable, he exclaimed that she had only repented eating mice that were far or distanced from her but not that right after her nose.

Having said that, all the mice including the little ones run and hid in the thatches and other dark places in the room. Up till now, mice still hide from cats while the latter search for them for food.

APPENDIX C

Payakpeen' biemlana mini tɔhanima (Musah Sugri. Pg, 19-21)

N salinli n-yaa zɔri ka zɔra, kurumbunni ha ka payakpeen' so daa beni m-mali biem pam. Payakpiema maa daa je niriba zaa kahikahi. Ka di zuyu che ka o daa bi dɔyi bia. Hali o daa lee kuli bi zaŋmi bahi gba. O ko ni o ko n-daa be o yiŋa. Binvuyu ŋun daa lan pahi ka be be o yili maa puuni daa nyela jaŋkuno. Ka dahinsheli ka payakpiema ti ziya lihiri jaŋkuno maa surim, nti gbaai ŋme n-ku o soŋ. Daliri sheli din daa che ka payakpiema maa ŋme n-ku o jaŋkuno maa daa nyela o ni daa diri pam la zuyu. Dama bieyukam, payakpiema daa yi kuli da bihichia, jaŋkuno maa pun nyu li naai ka wuntaŋa na bi bii. Ka payakpiema ziya ka o guuri duri o ka kumda, 'Miiaw miiaw'. Di suli n-daa ku o ka o daa gbaai ŋme n-ku o maa. O ni daa ŋme n-ku o jaŋkuno maa ka naanyi yeli, 'M bi nya a bukaata ni nye sheli ka a nyuri bihichii bieyukam ka wuntaŋa na bi bii. A bi yen ti walla salima ka m pɔhi. M mi ti bi yen kpi ka a pɔbisi n ninni ka n neei.'

Payakpiema ni daa ku o jaŋkuno maa naai, di daa bi yuui ka sana kana ti kpe o yiŋa. Sana maa daa nyela kambɔntɔha. O daa kpela yɔyuni ti dɔni chira gari shem n-ŋmeri kuri sibisi. N-daa ŋɔ be nimdi maa kuni o ya ka yuŋ daa pirim o ka o daa chaŋ ti kpe payakpiema maa yiŋa. N-daa vuhi ka daa chaŋ ti damdi puhi o yilikperilana, ka o daa sayi o lɔŋni dama o daa je niriba. Dinzyu sana maa ni daa paana ti kpe payakpiema maa yiŋa, o daa bi zuhi o kom ni o nyu. O daa kuli zimi nyuri tabaduyu ka yera, 'A kpɛna a ni gari nya duu gbe. Hali a ku nya ko'nyurim gba balante a ti nya sayim di'. Ka di pali, dama o daa bi niŋ sana maa di zay' yini gba.

Ka yuŋ ti zibi ka sana maa kuli ziya m-mi ni payakpiema ni ti o sayim, ka payakpiema ti bi ti o. ka sana daa larigi kpalanɔ ŋmaai nimŋɔra ŋubi ka nyu kom, ka daa naanyi tooi gbihi. N-daa kaai bieyu, n-lahi chaŋ ti damdi puhi o yilikperilana ka o

yilikpierilana daa yaa lahi sayi o loṅni. Ka sana maa yiṅisi chan ni o ti mali shili kuli o ya, ka payakpiema ṅumdi o kparima ni, ‘Kale, a ni nya ṅo, a yi ti lahi go tohigu ka yuṅ pirim a, a ni lahi kana n yiṅa ti gbe? Dama a yi ti lahi labina, n ni maan niṅa biem ka di gari ṅ-ṅo’. Payakpiema maa kuli yerila lala maa ka sana lahi kana ti damdi o tooni n-zaṅ nimṅora ti o ka yeli, ‘M paya n nya soli, dinzuyu zaṅmi nimdi ṅo puyi tim di’. Ka daa kana ti kpuṅi o nimdi zi n-yi n-lu o ya soli kuna. Ka vi daa jiṅ payakpiema maa zili. Sana maa daa chanmi naai ka payakpiema maa daa naanyi nya noli n-yeli, ‘Niri zin zaṅisi pini, dinzuyu ka n deei nimṅora ṅo. Amaa o yi ti kuli lahi kana ti kpe n yili ṅo, lala ka n lahi yen niṅ o’. Ka zaṅ o naba pa taba n-nyuri o tabaduyu.

Payakpiema daa na kuli nyurila o tabaduyu maa ka tohanima ayi mi lahi zi be nimdi kpe o yiṅa maa na ti suui soṅ, ka chan ti damdi puhu o, ‘Ni ti maasim m paya’. Ka payakpiema kuli liyi ziya nti naanyi sayi be puhigu maa. Dama o ni daa je yeltoy’ sheli zaa kahikahi n-daa paagi o maa. Ka saamba ayi maa naanyi chan be nema gbini ka payakpiema yera, ‘Nira ni je sheli, dina m-paari o, amaa be gba nini ni nya’. Ka saan’ tohanima ayi maa naanyi kpuṅi be nimdi maa kpehi duu. Dama saamba maa ni yino zosimo n-daa me yili maa n-zaṅ payakpiema maa niṅ di ni ka o mini o beni, ka o daa ti kpi ka che payakpiema maa ka o di yili maa fali. Dinzuyu, be daa bi ziya ni payakpiema maa ti wuhi ba be du’ doonigu. Ka be ni daa niṅ shem maa daa bie payakpiema maa pam.

Dinsaha, ka o naanyi ziya yeri o koṅko, ‘Yee! Hali ban bi lahi ziya gba ni n ti ti ba du’ doonigu, be dii tila bemaṅa duu. N yi moni sayim yi zuhiya, yi banima gari m ba. Dama pa yi so n-zili ma yili ṅo. M mi bi diri yi kambon ni’. Ka daa shiri moni sayim di m-mon ba. Ka saamba maa doni ni kum maa n-nee bi eyu daa lan chan ti puhu payakpiema maa. N-daa lahi labi be du’ doonigu maa ni ti pii nimṅora sheli daa chan ti ti o ka chabisi o ni be ni kuli be ya. Ka payakpiema daa deei nimṅora maa be sani,

ka be daa lan labi be duu maa ni. N-daa kpuyi be nema zi n-kuli be ya. Ka payakpiema daa ziya surim ka teha ti gbaagi o.

Dinsaha n-nye o lihi nimnora la ka yeli, 'N ku lahi niŋ saamba biem. Sana yi kuli lahi kpe n yili nɔ, n yen niŋla sana maa jilima. N-zaŋ o leei m bidoyiro. Dama sana yi kuli kpe n yili nɔ ka n niŋ o biem, o ti tiri ma la pini ka vi gbaai ma'. Ka di daa shiri pali. Sana daa yi kuli lahi kpe o yiŋa, o bi diri ka mɔŋdi o. O suhu daa kuli pielimi ka o bidoyiro n-kana ni o ti puhi o la. Dinzuɣu, di niŋ kamaata ka ti paani bilichiinsi, n-tiri saamba jilima ti yinsi puuni. Dama ninsala ku tooi baŋ o dalirilana, nayila o mila bilichintali.

Translation of the story about the stingy old lady and the hunters

Once upon a time, there lived a very stingy old lady who was very unfriendly to people. Perhaps, her stinginess rendered her childless. She never even had a miscarriage even once; she was living all by herself in her house. She had a cat as the only living creature in her house. One faithful day, as the old lady observed the cat, she eventually killed it. The reason she killed the cat was that she felt the cat was eating a lot. Every morning the cat would consume a sizable jug of milk she bought before noonday. Any time the old lady lay to rest, the cat would mew around her. When she could not take it any longer, she killed the cat. Then she said to herself, 'I don't even see your usefulness and every morning you consume a mini jug of milk before noon day'. She added that the cat would not even bear her a golden fruit: for that matter, the earlier it died the better it was for her.

A few days later, the old lady had a guest in her house. The guest was a hunter. He hunted game in the wilderness for several months without going home. He had been walking all day long carrying the smoked meat he killed till dusk when he saw the old

woman's abode and went in. He greeted the lady, the owner of the house. The old lady mumbled an unpleasant sound justifying her dislike for people. She didn't even offer her guest water to drink. She was busy singing to herself with the following words: 'Now that you are here, we shall see the room you will sleep in. You will neither get water to drink nor food to eat. Indeed, she never cared a bit for her guest.

The hunter was anticipating getting supper from his host only to be disappointed. The hunter helped himself with a piece of smoked meat from his sag after which he drank water and slept. Early the next morning, the hunter went and greeted his host: her response was the usual mumble and a nasalized sound from her nostrils. When the hunter bid her goodbye and picked his items to leave, the old lady mumbled the following words into the ears of the hunter 'Next time you go hunting and night falls, will you ever pass the night here again? This is just a little; you will experience the worse part of me if you visit here again'. While grumbling, the hunter offered her some smoked meat and sought to continue his journey. The old lady was embarrassed and dumbfounded as the hunter carried his goods along. She became eased after the hunter left. Sitting on a stool with crossed legs and smoking from a Tabaco pipe, she consoled herself with the following words: 'Had it not been customarily unhealthy to reject gifts, I would not have collected his smoked meat. Nevertheless, should he come here again, I will treat him the same.

While still smoking from her tobacco pipe that morning, two hunters arrived at her house with their smoked meat. When they greeted the old lady, she was silent for a while before responding. She was silent because what she hated most in her entire life was exactly happening to her. As the hunters returned to their sags of smoked meat, the old lady grumbled the following few words to herself 'Things one hates in life always occur them, these two will taste pepper'.

One of the hunters fetched their smoked meat into the room; for he was a very close friend to the late hunter who built the house and lived with the old lady. These two fellows did not even wait for the old lady to offer them their sleeping place. Their action greatly annoyed the old lady.

The lady continued her usual grumbling that those hunters' impudence was such that they select their bedroom. She added that if they ever got food in the house to eat, they should be thankful to the gods of their fathers. 'For you never built nor accommodated me in this house, neither do you know what I eat in this house'. She said. Indeed, when she prepared food, she neither served her guests nor did she invite them to eat with her. Even though they passed the night without food, the hunters still showed the woman kindness by giving her a portion of their smoked meat before leaving the house. The old lady did not reject the offer (meat) but after the departure of the two hunters, she sat silently and pondered over the kind gestures extended to her.

The lady resolved in her heart never to be harsh or treat strangers badly ever again in her entire life. She purposed never to be stingy but treat every stranger that comes her way as though they were her sons 'There is no point being harsh to strangers who always ended up being nice to me by giving me gifts', she said. She added that her guests always ended up making her feel ashamed of herself. True to her words, she became a changed woman, loving strangers, feeding and sheltering them as though her sons visited her to spend quality time with her. It is therefore impetuous for us to entertain strangers always, for that is right. For you may not know whom God might send to your life as your destiny helper. Therefore, always be kind because it pays.

APPENDIX D

Tɔha mini kpatinariŋga (Musah Sugri. Pg, 5-6)

N salinli n-yaa zɔri ka zɔra, tɔha zosumo n-daa nye Kpatinariŋga ka be layim be tiŋa ni. Yuun' sheli ka kum daa ti lu be ya maa ni ka di ka ŋmali.

Dahinsheli ka Kpatindariŋga ti niŋ alali n-yeli o zo Tɔha ni be cham mɔyuni nti bɔ binwala di; ka be daa yiyisi doli taba chaŋ mɔyuni. Be daa ti paala kul' titali ka kom tayi ba zali. Be daa kpalimmi ziya n-lihiri be lɔya ni ginda nti nya gaa ni ze ko' sunsuuni sa. Gaa maa daa walimi moo zaa.

Tɔha mini o zo Kpatinariŋga nya gaya ŋɔ ka be kɔre lu di ni, be mi so daa zi koduyili din ni paai li. Be daa kuli zimi bɔhiri be suhuri ka noombil' so ti ka be sanna nti kpuyi ba nyam nti tam gaa maa zuyu. Ka be daa di n-tiyi be yubu zaa.

Be ni daa di gaya maa n-naai ka bɔri yiŋa kundi, noombila maa n-daa lahi kana ni o ti kpuyi ba duhi kuliga maa. O daa tuui zaŋla kpatinariŋga duhi ka yen yiyi labi nti zaŋ Tɔha gba duhi. O kuli sayisimi ni o yiyi n-chaŋ Tɔha zaŋbu ka Kpatinariŋga dii gbaagi o ŋmeli kabi o nyingoli ka o kpi. Di saha n-nye Tɔha kpalim n-tabi tia zuyu ka o niŋbuŋ jila ŋmera. Di be m-bemi ka zɛyɛ ti ziera hali ti ze Tɔha n-luhi kom ni. O kom ni lubu yim ka zimbihi kara sheba daa gbaagi o n-tahi be nayili kotiŋa Nyebiga sani. Be ni zaŋ o paai ka Nyebiga ti bɔhi o o ni bɔri sheli kom maa ni. Dinsaha ka o tɔyisi o mini Kpatindariŋga ni kana nti di gaya shem ka o niŋ o zamba ka o kɔŋ yiŋa kundi shem.

Nyebiga ni wum Tɔha yeltɔya maa, di niŋ o la nambɔyɛ ni achiika. Ka o daa bo pieri ata, n-che ka be gbahi zahim m-pali di zaa n-ti Tɔha ka o zaŋ kuli.

Tɔha daa paai yiŋa na nti pala nandaŋa ŋ-ŋɔ o zahim maa n-che ka o paya duyi li ka be mini be bihi ŋubi. Bim daa lu Tɔha yiŋa ka di lahibali ti nti to Kpatindariŋga.

Kpatinariŋga ni wum di yela, a daŋla yibu chaŋ Tɔha yiŋa ni o ti puhi o. O paaya nti nya ka nandaaŋa zuyu mehimla zinjila ka nyobaligu ŋɔ n-kpieri li. Ka o bɔhi Tɔha, ‘Ya ka a lee gbahi a zahim ŋɔ?’ Tɔha ŋun yeli o ni gaa la gbini ka o gbahi zahim maa. Ka lahi yɔhim o ni di gbini bi zilima ni ka zahim pali ni.

Dindali neei bieyu, ka Kpatindariŋga dii daŋ yibu nti yeli Gbunyayu ni o kpaŋmi o maŋa m-bieli o mɔyili ni ka o ti gbi tim. Ka Gbunyayu doli o ka be paai kuliga maa ni. Be ni paai naai, ŋun yeli Gbunyayu ni tilaa maa bela gaa din ze kom puuni ŋɔ gbini ni dinzuyu o kpaŋmi o maŋa n-zaŋ o tahi ni. Ka Gbunyayu zaŋ o duyɛ kom hali ni gaa gbini. O ni paai nti du gaa naai, o yelila Gbunyayu ni o kulima. Gbunyayu ni ŋmaligi n-naai, Kpatindariŋga dii chayisimi lu kom ni na ni o gbahi zahim. Ka daa kpalim din ni; hali ni zuŋɔ, o na be ni. Zamba kunila ŋa lana yili.

Translation of the story about the hunter and the spider

Once upon a time, Spider and Hunter were very good friends in a certain village. On a particular year, there arose a great famine in their village.

One faithful day, Spider mischievously urged his friend the Hunter that they should go to the wild forest and search for edible fruits. And they all went together. In their quest, they got to a very large river that they could not cross. Being stranded, they kept looking for a way to cross the river until they saw a berry tree in the middle of the river. There were ripe berries on the tree.

Seeing the ripe berries, the two friends, Spider and the Hunter had their appetite whet. Unfortunately, none of them could swim to the berry tree. While they were contemplating how to make it to the berry tree, a kind bird offered them a lift on her back and flew them to the tree. They ate the berry to their satisfaction.

After being full, the bird returned to offer them a ride back to the river bank. The bird carry Spider to the river bank first, and in an attempt to fly back in order to fetch the Hunter, Spider firmly held the neck of the bird, twisted it very hard until it broke and the bird died. The Hunter became helpless on the berry tree. In a short while, there arose a great storm. It was so fierce that it blew the Hunter into the river. As soon as the Hunter landed in the water, two giant fish drag him into the deep waters to be questioned at their palace by the Crocodile their chief. Crocodile enquired to know the Hunter's purpose for getting into the river. He narrated his ordeal about how he and his friend the Spider were helped by a bird onto the berry tree at the center of the river. He explained that after they ate to their full satisfaction, the bird returned and picked Spider to the river bank and that Spider killed the bird before it could pick him to the river bank.

As Crocodile listens to the Hunter, he was moved with compassion and he had pity on him: so he ordered that three baskets full of fish be given to Hunter to take home. When the Hunter got home, he instructed his wife to smoke the fish and cook some of it for his whole family to take for supper. Spider heard about the feast at his friend Hunter's house: early in the morning, he went to greet him. Here was in the local oven, different kinds of fish being smoked. He asked the Hunter where he caught the fish. The Hunter's answer was very simple; 'I caught them under the berry tree' was his reply. He added that the water under the tree was shallow.

Early in the morning, Spider pleaded with Mr. Duck to accompany him to the forest to fetch some herbs. When they got to the river, Spider pleaded with the Duck to help him get to the berry tree in the middle of the river. He added that the particular herbs he needed could be found under that berry tree and for that matter, the Duck should kindly help him get there. When the Duck took him to the berry tree, he climbed to

the top of the tree and dismissed the duck to go home assuring the duck that he would be fine. After the Duck left, Spider jumped into the water to catch fish: he reminds in the water until now. Therefore, anyone who does evil dies by it.



APPENDIX E

Wɔbigu nyuya puu (Musah Sugri. Pg, 23-24)

Wɔbigu n-daa kɔri o nyuya mɔyuni, ka Tɔha chaŋ mɔyuni nti nya ka o she nyuya o puu maa ni. O mi yi daa yen she, o sherila nyu' pieyu. Ka o shehi chaŋ tia gbunni ni o ti ŋubi ka Tɔha baŋiya nya o ni zaŋ labi zuyusaa ka tiligi o gbini ka yeli ni wɔyirili ni diri shem, lala ka o kɔra.

Tɔha ni nya lala, ŋun ŋmaligi kuli, n-neeii bieyu bɔ pieyu ka wɔbigu puu maa ni na ti du n-tam tia zuyu. Ka ŋahi tuŋalima pali pieyu. Ka Wɔbigu ti shehi nyuya ka tia gbini na. N-zaŋ ŋa labi tia maa zuyu ka Tɔha gɔhi ka zaŋ tuŋalima la labi Wɔbigu na ka ŋa lu o gbinni ka o kahim niŋ n-ŋmaligi, ka Tɔha zaŋ o nyuya n-sheei tia maa zuyu kuli o yiŋa ka o mini o malibu ti ŋubi.

Ka Kpatinariŋga dapala gariti nya, n-doli kpe nti mooii buyim, n-zaŋ yina ti dulim dulim kpihi. Ka lan labi kpe nti mooii. Ka tɔha yeli o, 'Ti nyuya ŋɔ zuyu ka a kperina waawaayili maa? Ka ŋmaai nyuuli ti o ka o ŋubi ka guui biela firi o nyinyee ni kuli nti yeli o ba ni o pɔbisi ti o. Ni binsheyu n-firi o nyinyee ni. O ba ŋun zaŋyisi ka yeli ni o zaŋ chaŋ o ma sani ka o ti pɔbisi ti o. Ka o zaŋ kpe o ma sani ka o ti lihi ka kari o kpehi o ba sani. Ka o zaŋ yina ka o ba ti pɔbisi ka di nyayisim che ka o nyiigi o nubila. Ka bia yen kuhi ka o ba balim o ka yeli o ni daa dali o daa ni da nubila ti o. Ka bɔhi bia ni ya polo ka o nya li, ka bia yeli o ni o zo Tɔha yiŋa ka o nya li.

Ka o ba mi chaŋ ti bɔ taansuri melim o gbina. N-chaŋ Tɔha yiŋa ka be ti ti o kuya ni o zini ka o zaŋyisi ka chen yeli ni o yiŋa, o ziinila gbɔŋ zuyu, ka be zaŋ gbɔŋ ti o ka o zini m-puhi Tɔha ka yeli ni o naŋi o mi pam ka kana ni o ti nya o daalaafee. Ka yiŋisi ni o yi, ka gbɔŋ maa tabili o gbuna. Dinsaha ka o bɔhi Tɔha, ni ka bɔ ka o yen ti o ka gbɔŋ maa ti tabili o gbuna. Tɔha ŋun yeli o ni o dapala la ni kuli zaŋ binsheli la na zuyu ka o ka maa na. Kpatinariŋga ŋun yeli ni bieyu ni neei, ŋun nini na bi nya o

dapala maa. Tɔha nɔn ti o nyuuli ka o nɔbi ka bɔhi o ni ya polo ka o nya li. Tɔha nɔn yeli o, ‘N yi yeli, a ni zo n-chaŋ a kɔŋko?’ Dɔn yeli ni o ku chaŋ o ko.

Tɔha nɔn yeli o ni o sa kana ka be chaŋ. Ka bieyu neei ka kpatinariŋga zaŋ pieyu ka Tɔha yiŋa na, ka o mini o chaŋ. Ka Wɔbigu ti yaa she nyuya, ka Tɔha mini Kpatinariŋga daŋ ti tam tia zuyu. Ka Wɔbigu shehi ka kanna. Ka Kpatinariŋga yeli, ‘Ka bimbo n-kanna ka suyuli nɔ?’ Tɔha nɔn yeli o ni o di yɔri vuri. Ka o shini. Ka Wɔbigu zaŋ nyuya paai tia gbuni na nti zaŋ labi zuyusaa, ka Tɔha gɔhi ka zaŋ tuŋalima labi Wɔbigu ha ka di lu o gbunni ka o kahim niŋ nmaligi. Ka Wɔbigu chaŋ, ka be sheena ka Tɔha ti Kpatinariŋga sheli ka o kuli ka be ti nɔbi.

Ka bieyu neei ka Kpatinariŋga zaŋ o malibu chaŋ nti du tia maa tamyaa, ka Wɔbigu ti shehi nyuya ka tia gbuni na nti zaŋ labi zuyusaa ka Kpatinariŋga yen gɔhi nyuya maa ka faai lu Wɔbigu gbunni ka o kahim o niŋ.

Translation of the story about the elephant’s yam farm

Once upon a time, Elephant was once a great farmer. The Hunter once met him roasting yam for lunch. The Elephant always fills a basket with roasted yam under a tall tree on his farm, threw the basket full of roasted yam to the top of the tree, and turns his anus up widely to receive the yam as he mutters the following words to himself ‘Eating big also requires hard work’. The Hunter hid behind the tree and observed how the Elephant ate his lunch.

The next day, the Hunter carried a basketful of waste fruits to the top of the particular tree where the Elephant goes to eat its lunch. When the time came, the Elephant, as usual, threw the basketful of roasted yam to the top of the tree. But this time round, the Hunter caught the basket of roasted yam and threw down his basketful of waste fruits. The Elephant open his anus wide and received the fruits, squeezed himself, and

walked away. The Hunter went home with the basketful of yam for his family to enjoy.

When the son of Spider was passing by, he saw the feast at Hunter's house. He decided to go in to fetch live coal to go and set fire to their house. When he went out, he puts the fire off with his urine and returned back again. The Hunter understood what he was up to and gave him some small pieces of yam to eat. After eating, he kept a small piece under his fingernails: he pleaded with his father Spider to blow out something that was pinching him. The father refused and urged him to show it to his mother to blow air into the finger to remove the object pinching him. His mother also refused and referred the boy back to Spider. When Spider removed the small piece of yam and it fell in his mouth, he saw that it tasted sweet, and he even bit the boy's finger. When the boy cried, his father consoled him to be quiet, promising to buy a new finger for him on the next market day. In their conversation, Spider sought to find out how the boy got such a sweet thing. The boy said that the hunter had plenty of roasted yam in his house.

Spider applied glue to his buttocks and went to his friend, the hunter's house. When he was offered a stool to sit on, he refused and rather requested that they give him a skin to sit on. Having made himself comfortable on the animal skin, he greeted and told his friend that he had missed him, which was why he had come to check on him as a friend. When he got up to leave, the skin he sat on clung to his buttocks as a result of the glue he had applied. He quickly asked his friend 'What are you going to give me and your skin is following me?' The Hunter said he knew why Spider has come to visit; because of the yam, his son took home. Spider disagrees and claimed that he has not set eyes on his son since daybreak. The Hunter served his friend yam to eat after which Spider sought to know how and where his good friend got the yam

from. The Hunter responded that he would not dare tell Spider less he goes there alone without his consent again. Spider assured his friend that he would not betray him that much.

The Hunter invited Spider to come over the following day so that they may go together to fetch the roasted yam. Spider went with a basket to the Hunter's house early in the morning and they went together to the Elephant's yam farm. During lunch time, Spider and the Hunter were already on the top of the tree with their basketful of waste fruits. The Elephant took his basketful of roasted yam to the tree. When Spider first saw the Elephant carrying the basketful of roasted yam, he thought that was a moving hut. The Elephant threw the basketful of yam on top of the tree, the Hunter caught the basketful of yam and threw the basketful of waste fruits down to the anus of the Elephant and he squeezes it inside. The Hunter and Spider climbed down with their basketful of yam after the Elephant had left. Both of them went and share the basketful of yam.

The next day, Spider went with his sons to the Elephant's farm and climbed to the top of the tree. When the Elephant went to the tree with his basketful of roasted yam, he threw it up on top of the tree. Unfortunately for Spider, when he tried to catch the basketful of yams, he fell with it into the anus of the Elephant who squeezed everything inside and walked away.

APPENDIX F

Goli mini wuntaŋa (Musah Sugri. Pg, 18-19)

N salinli n-yaa zɔri ka zɔra, di daa niŋla lala ka niŋ lala, ka Goli mini Wuntaŋa layi taba zɔri. Be zosimli maa daa ŋmanila nira mini a mabia. Dama be daa kuli dolla taba, n-tumdi tuun' yinsi. Be galisim daa nyela yim, so n-daa bi gari o kpee.

Wuntaŋa mini Goli daa yi layindimi diri ŋman' yini ni. Din daa che ka be wɔligi taba nyela naŋgbankpeeni n-daa lu be sunsuuni. Ka be ŋme naŋgbankpeeni ni ŋo gari dabis' muna Anahi. Din mi daa tahi be naŋgbankpeeni maa na daa nyela be ni daa yi layindi tumdi tuma la. Ka Goli ti yeli ni o tumdi tuma gari Wuntaŋa, ka Wuntaŋa mi yeli ni o tumdi tuma gari Goli.

Ka naŋgbankpeeni ŋo ti nti to Naawuni ka o boli Goli mini Wuntaŋa. Ka be ka o sanna ka o bɔhi ba din tuhi ba ka be gayiri taba ka bahi la. Dinsaha n-nye Goli yeli Naawuni ni o yelimi ni o tumdi tuma gari Wuntaŋa ka Wuntaŋa zayisi ka mi yeli ni ŋun tumdi tuma gari o. Ni din tahi naŋgbankpeeni na m-bala.

Naawuni ŋun yeli ba ni o yen ŋmaala be naŋgbankpeeni maa. Ni o ni yen ŋmaai li shem nyemi, o yen wɔligi ba mi kɔŋkɔba. Ni dina ka o ni baŋ ŋun tumdi tuma pam, ni ŋun mali anyinsi o tuma puuni.

Dina n-nye Naawuni yeli Wuntaŋa ni o ni zaŋ o leei wuntaŋni firila, ni dinzuyu wuntaŋni, o bɔri ni o nyɔri o firila maa ka tiŋgbani kam din be dunia yili ni ne. Ka lahi yeli Goli mi, ni o ni zaŋ o leei yuŋ firila. Ni yuŋ kam, o bɔri ni o yina nyo o firila ka tiŋgbani kam din be dunia yili ne.

Lala ka Naawuni daa niŋ m-baŋ kadama Wuntaŋa mini Goli zaa mali anyinsi be tuma tumbu puuni. Dama sheli ni Wuntaŋa min bi puhi wuntaŋni ka luyilikam niŋ zim ka yuŋ la. Ka sheli ni mi ka Goli bi puhi yuŋ ka di mi pa Goli niŋla go' liya.

The translation of the story about the moon and the sun

Once upon a time, the Moon and the Sun were very good friends. Their friendship tie seemed stronger than that of blood-related brothers. They were always seen together and doing almost all things in common. They had the same body size and height.

The Sun and the Moon ate together in one bowl until they had a little misunderstanding which resulted in a quarrel between both. The quarrel lasted for over four days. The cause of the quarrel was that the Moon claimed to have been working harder than the Sun while in the Sun's opinion; he was working harder than the Moon.

When the argument got to the Most High God, He summoned both the Sun and the Moon to hear their case. God asked both friends why they were quarreling like strange dogs. Moon replied that he said he worked harder than the Sun while Sun also held a contrary view. God then assured both friends of settling their quarrel. He said He would separate them and observe their works to know the most hardworking fellow amongst them. He added that He would also discover the lazy ones amongst them.

God then appointed Sun to provide light during the daytime for all people and creatures on Earth and in the world. God instructed the Moon also to be light for the night too. The Moon was to provide light for all the living creatures in the world during the night hours. God realized how hypocritical both Sun and Moon were. There were some days that the Sun would not show up the whole day making the weather dim and cloudy. Likewise, the Moon would sometimes not shine and hide behind the clouds even though it may be a full Moon.

APPENDIX G

Məyuni biŋkəbiri vagəyü (Musah Sugri. Pg, 8-11)

Məyuni biŋkəbiri n-daa zali be vagəyü. Ka she luŋa ti Jaŋa ni o ŋme m-moli kadama biŋkəbigu ŋun nini tiyi o yaa, ŋun kraŋmi omaŋa kana vagəyü maa ni ti va o biŋkəb' taba. Ni ŋun va n-luhi o kpee, ŋun zaŋmi o kuli ti di bim. Ka Jaŋa zaŋ luŋa nyayi o bəyü n-dari məyü mooni molo maa n-kana ti paai Yəbaa yiŋa. Jaŋa kuli yen garila Yəbaa yiŋa sambanni ka o dii təhi zani na, m-bəhi Jaŋa, 'N zo ninləyiralana, ya ka a chana?' Jaŋa ŋun yeli Yəbaa, 'Məyuni biŋkəbiri n-zali be vagəyü ka puhi ma ni m moli ka biŋkəbigu kam wum. DinzuYu ka n chani mooni molo maa'.

Yəbaa ŋun yeli o, 'Ka che ka m mini a va kpe nya ŋun mali yaa'. Jaŋa ŋun yeli o, 'Vagəyü maa yen zalla Wəbigu yiŋa sambanni, pa a yiŋa sambanni. DinzuYu a nini yi tiyi a yaa nyin ləm kpara chaŋ Wəbigu yiŋa sambanni ka n kana ka ti va. A yi chaŋ nimaani, ka a nini ti tiyi a yaa, a nyela ŋun ni tooi va GbuYinli, Jaŋgbuni bee Kunduŋ. Hali a yi bəri gba, a nyela ŋun vari wəbigu'. Jaŋa ni yeli Yəbaa lala, o suhu din yiYisi bahi o zuYu ka o naanyi yeri o, 'N zo ninləyira ŋə lana. A yi mali noli ni ŋubi a'. Jaŋa ŋun yeli Yəbaa, 'A yi ŋubi ma Kunduŋ ni kpuyi a duŋ, GbuYinli ni kpuyi duŋ, Jaŋgbuni ni kpuyi duŋ. Hali Wəbigu ni kpuyi a duŋ. Dama bana m-puhi ma ni n chaŋ moli molo ka biŋkəbigu kam wum. DinzuYu a yi ŋubi ma be ni ŋubi a'. Ka Yəbaa daa dihi Jaŋa na ka o mi daa kraŋ omaŋa ka o napəŋ yihi o. N-daa kana ti zi Kunduŋ yiŋa sambanni vuhira.

Kunduŋ paya ŋun yina ti bəhi Jaŋa, 'Bə ka a lee bəri n yiŋa sambanni?' Jaŋa ŋun yeli o, 'Məyuni niŋkəbiri n-zali vagəyü Wəbigu yiŋa sambanni ka puhi ma molo molibu. DinzuYu niŋmi yomyom chaŋ Wəbigu yiŋa sambanni. A yi chaŋ ti yi vagəyü maa ni, n-va n-luhi Wəbigu bee GbuYinli bee Jaŋgbuni bee Kəyü, a zaŋdila a ni luhi so maa ti di bim'. Kunduŋ paya ŋun yeli Jaŋa, 'Che ka m mini a va n-nya ŋun yen luhi o kpee.

A yi luhi ma, nyin zaŋmi ma kuli a yiŋa ti di bim, m mi yi luhi a, n ni zaŋ a bahi yembahiga'. Jaŋa ŋun yeli Kunduŋ paya, 'Wɔbigu yiŋa ka be yen zali vagɔɣu maa, pa yili ŋɔ sambanni. A yi baŋ ni a mali kɔbili nyin cham Wɔbigu yiŋa sambanni ti va'. Ka daa dii yiyisi niŋ tia niŋ. Ka Kunduŋ paya daa lu Wɔbigu yiŋa sambanni soli. Hali ŋun daa bi lan kpe nti chebisi o yidana gba.

Lala maa ka Jaŋa daa niŋ yem moli molo maa ka biŋkɔbiri zaa layim Wɔbigu yiŋa sambanni. Biŋkɔb' so ŋun daa bi wum vagɔɣu maa yela n-daa nye kundun. O paya n-daa che ka o bi chaŋ vagɔɣu maa ni. Ka Wɔbigu naanyi yeli biŋkɔbiri maa, ni ŋun kuli luhi o kpee, ŋun zaŋmi o ni luhi so maa kuli yiŋa ti di bim. Dinsaha, ka lihiri biŋkɔbiri maa nina ni, o ti bi nya Kunduŋ maŋmaŋa. Din nye o bɔhi Kunduŋ paya, 'Bɔ n-niŋ ka a yidana bi kana?' Kunduŋ paya ŋun yeli Wɔbigu, 'O kala alaafee ka bahi ma noli ni n kana ti yi vagɔɣu ni'. Wɔbigu ŋun lahi yeli Kunduŋ paya, 'Kadayila a ni va?' Kunduŋ paya ŋun sayi.

Ka be daa pili vali maa ka Gbuyinli yi vagɔɣu maa ni n-luhi Yɔnahu, ka Yɔbaa yi vagɔɣu ni luhi ŋɔɣu, Jaŋgbuni ŋun luhi Kparibua, ka Kunduŋ paya mi luhi Sibiga. Ka Wɔbigu daa bahi be zaa maa noli ni be zaŋmi be ni luhi biŋkɔb' sheba maa kuli be yinsi. Ka Kunduŋ paya kuli yiŋa ni Sibiga. Ka o yidana nya Sibiga maa tarigi ziya ka naanyi bɔhi o paya, 'Ya polo ka a gbaai Sibiga maa?' Kunduŋ paya ŋun yeli o yidana, 'Vagɔɣu ka be zali Wɔbigu yiŋa sambanni. Ka yeli ni ŋun luhi o kpee ŋun zaŋ kuli yiŋa ti di bim. Ka m mi yi n-va n-luhi Sibiga. Ka Wɔbigu yeli ni n zaŋ o kuli ti di bim'.

Kunduŋ ŋun yeli o paya, 'Dahigim bɔɣu paŋ ma. Biɛɣuni n yi sa luhi Yɔnahu man ŋahigi o bɔɣu yo a samli'. Ka o paya ŋahigi paŋ o. Ka biɛɣu kaai, ka Kunduŋ mini o bihi chaŋ Wɔbigu yiŋa. Nti nya Yuɣu yeli ni be malimi buyim ka o zaŋ o suugi o noli.

Ka be mali buyim ka Kunduḡ mini Yuḡu gbaai kpe vali ni. Ka Yuḡu guḡḡuḡ kum ka Kunduḡ guḡḡuḡ kum. Ka di be m-be ka Yuḡu ti labi Kunduḡ na ti luhi tiḡa parigili.

Kunduḡ ḡun yiḡisi vaai guui kuli ka o paḡa ti nya o ka bḡhi o, ‘Kḡḡu n-luhi a?’ Kunduḡ ḡun yeli o paḡa, ‘N zo nimbarima ḡḡ lana ni tooi luhi ma?’ Duḡ lahi bḡhi o, ‘Kparili n-luhi a?’ Kunduḡ ḡun yeli o paḡa, ‘N zo nyiri diḡinli ḡḡ lana ni tooi luhi ma?’ Ka Kunduḡ paḡa bḡhi o yidana ka o ti naan yi yeli o, ‘A tamla Yuḡu yela yḡḡḡ? O ni pḡri zuḡu, mḡḡu maa ni so n-gari o yaa?’ Ka ziya ti nya baandḡḡu ka mi ni Yuḡu. Ka daa dii yiḡisi zo n-kpe mḡḡu. Dindali mḡḡuni ka Kunduḡ na be ḡḡ.

Translation of the story about wild animals wrestling contest

Once upon a time, there lived wild animals in a jungle. One day all the wild animals agreed to engage in a wrestling competition to determine the strongest among them. Hence, they carved a drum for the Monkey to play to summon all energetic beasts to the contest. The singular rule of the contest was that any beast that flawed the other could use it for food. The Monkey moved from one end of the jungle to the other beating the drum, inviting everyone to the contest until he reached the den of foxes. Just as he was about to pass, Mr. Fox greeted him with a compliment that is rather harsh, asking him where he was up to. The Monkey simply spelled out the wrestling contest he has been sent to invite all interested wild beasts to attend.

When Fox challenged the Monkey to wrestle with him then, he retorted that the contest would take place at Elephant’s residence. He adds that if Fox wishes to wrestle with him, he should prepare and meet him at the Elephant’s residence. He continued that if Fox still wanted to wrestle with the Cheetah, the Hyena, Tiger, or even the Lion, he was at liberty to contest the wrestling match. In conclusion, he said Fox could even contest with the Elephant himself. Fox got angry and threatened to eat

up the Monkey but he replied Fox that if he kills him, he would become an enemy to the Cheetah, Hyena, the Lion, and even the Elephant himself because they have sent him on that errands. When the Fox pursued the Monkey, he runs for his dear life until he got to the Hyena's residence. He sat under a tree to rest before he continued his journey.

When Mrs. Hyena saw him, she asked the Monkey what he was doing at her residence again; the Monkey passed the announcement of the wrestling contest at the Elephant's residence. He hastened to spell the rules of the game to Mrs. Hyena which made her so excited that she wanted a pre-contest wrestling at her residence. Mrs. Hyena added that if the Monkey flaws her, then the Monkey could use her to prepare the light soup. However, if she wins the contest, she will allow the Monkey to go home freely. The Monkey reminded Mrs. Hyena that the contest would take place at the Elephant's residence but not hers. He runs from her house. Mrs. Hyena headed towards the wrestling grounds without even informing her husband about the news. And that was how the Monkey succeeded in inviting the entire beast into the jungle for the contest. Only Mr. Hyena was not privy to the wrestling competition simply because his wife did not tell him the news.

Before the wrestling began the Elephant reiterated the rule of the game stating that the vanquished/loser would be taken home by the winner for a light soup. As the Elephant glances through the wild beast, he asked for the where about of Mr. Hyena: the wife replied that her husband had been sick for days and had requested her to represent him in the contest. The Elephant for confirmation whether Mrs. Hyena was fully prepared for the wrestling and her answer was emphatically yes.

When the contest began, the results of the first day were as follows: Mr. Lion flawed Wild Ox, Fox over powered Pig, Tiger flawed Wild Goat, and Mrs. Hyena defeated an Antelope. Elephants instructed that they should take their captives home to make food and they did so. When Mrs. Hyena reached home, her husband asked to know where and how she got her Antelope. It was then that his wife told him about the wrestling contest at the Elephant's residence and the rule thereof.

Hyena pleaded with his wife to kindly borrow him just the fore limb of her Antelope so that when he flaws a Buffalo the following day, he would pay back with a fore limb. The wife agreed and shared her meat with the husband. Early the following morning, Hyena went with his sons to the residence of the Elephant for wrestling. Hyena met Alligator. Under rating the strength of the Alligator, Hyena urged his sons to set fire quickly so that he would flaw Alligator and use him for breakfast awaiting the arrival of bigger animals. His wrestle with the Alligator was far fiercer than he anticipated. Whiles his children played drums to inspire him to win the contest; Alligator's children did the same. To the surprise of everyone present, Alligator flawed Hyena. His fore limb was almost hurt.

Immediately he got up, he fled home to his wife. The wife asked whether he was flawed by a Zebra and he said no. She asked again whether it was a Chimpanzee that flawed him. Getting irritated, he retorted how such a flat and hardened buttock creature could defeat him in a wrestling match. Finally, Hyena broke the news that he was flawed by the Alligator: insinuating that the Alligator presumably was the strongest of the entire wild beast except that it had not much flesh on it. As he was seated, the Hyena saw a Lizard moving and he thought that was the Alligator coming for him and so he runs into the interior wilderness for cover. That accounts for the reason why the Hyena is always found in the heart of the wilderness.

APPENDIX H

Tiŋ-naa mini ŋmɔŋ (Musah Sugri. Pg, 29-30)

Nsalinli n-yaa zɔri ka zɔra, tiŋ-naa n-daa mali o puu ka ŋmɔŋ be o puu maa ni. Dahinsheli ka Naa maa bihi chaŋ o puu maa ni ni be ti tum tuma. Ka Ɖmɔŋ maa gbaai bihi maa zaa vali. N-labi gbaagi o pay’ puulana n-vali pahi. Dinsaha n-nyɛ Naa kuli yiŋa na nti zaŋ o bi’ kpalinkpaa tam leeŋa zuɣu. Ka che n-yeli o, ‘zɛya ka n chaŋ maaniyili nti da kpana mini suhi na’.

Dinsaha n-nyɛ Naa chaŋ maaniyili ka Ɖmɔŋ mi paai nayili na nti nya la Naa bi’ kpalinkpaa la ka o tam leeŋa zuɣu. Ɖmɔŋ ŋun bɔhi o, ‘Ya polo ka a ba lee chaŋ?’ Bia ŋun yeli Ɖmɔŋ, ‘M ba chaŋla maaniyili.’ Ɖmɔŋ ŋun maan bɔhi bia, ‘Bɔ ka o lee yen niŋ maaniyili?’ Bia ŋun yeli ni o yen chibila Ɖmɔŋ, ni o valila o ba bihi awei nti tabili o ma pay’ puulana zuɣu’.

Dinsaha n-nyɛ Ɖmɔŋ bilim lani puuni nti labi do o dooshee. Ka Naa yi maaniyili na ka bia yeli, ‘Ɖmɔŋ kana n-lahi bilim labi puuni’. Naa ŋun yeli bi’ kpalinkpaa, ‘N-nyɛ kpana mini suhi la’. Bia ŋun bɔhi Naa, ‘Dabisi dini dali ka ti yen chaŋ puuni nti chibi ŋmɔŋ maa?’ Naa ŋun yeli o, ‘Alizimma dali ka ti yen layisi taba chaŋ ti chibi ŋmɔŋ maa’.

Ka Alizimma dali paai, ka be layisi taba chaŋ Naa puu maa ni. Be paaya ka Ɖmɔŋ dola o dooshee. Ka niriba maa zaa pe Ɖmɔŋ niŋ sunsuuni. Dinsaha n-nyɛ Ɖmɔŋ bɔhi Tiŋ-Naa, ‘Bɔ ka yi bɔra? Bɔ ka n niŋ ka yi yen chibi ma?’ Naa ŋun labisi o yeli, ‘A ni vali m bihi awei ni m pay’ puulana la zuɣu ka ti yen chibi a.’ Ɖmɔŋ ŋun yeli, ‘Ka dayila n zuɣu ka yi zaasa ŋɔ ka maa na?’ Dinsaha be zaa ban sayi ka zaŋ be suhi la chibi li. Dindali hali ni yo ka Ɖmɔŋ yam ŋɔ. Ɖmɔŋ daa nyɛla ŋmɔŋ gaŋa, n-vandi niriba.

The translation of the story about the chief and the gourd

Once upon a time, there lived a chief who had a big farm and on his farm, there was a big gourd. One day, the sons of the chief went to the farm to work, but the big gourd swallowed them up. The gourd again swallowed up the chief's pregnant wife. The chief returned home and set his only son left on his hut. He urged the boy to remain on top of the hut while he went to the home of the blacksmith to buy sharp implements like cutlass, knives, swords, and spears.

As soon as the chief left for the blacksmith home, the gourd arrived at his palace and there was the only son of the chief resting on top of the hut. 'Where is your father?' the gourd asked the last child of the chief. 'My father has gone to the blacksmiths'. 'What for?' the gourd asked again. 'He said he was going to cut open a gourd that swallowed nine of his sons and my mother – a pregnant woman', the boy retorted.

Having heard that, the gourd rolled back to the farm and remained at its original resting place. When the chief returned from the home of the blacksmith, his son reported that a big gourd came to the palace and rolled back to the farm. The last son of the chief asked his father when they will go and cut open the gourd that swallowed his pregnant mother and siblings: the father replied that they will go on Friday.

When it was Friday, the chief summoned all the abled men in the village to go with him to his farm. They met the gourd at its usual place and surrounded it with their sharp knives and spears. The gourd asked the chief what their mission was. 'What wrong have I done that you want to cut me with your sharp tools?' the gourd added. 'Because you swallowed my nine children and my pregnant wife' the chief replied. 'Did you all really gather here just because of me?' the gourd further enquired. All the men responded in affirmation and used their sharp objects to cut open the gourd.

Since then, gourds became common everywhere: for there was only one big gourd on earth that swallowed people.



APPENDIX I

Taha mini yonahu (Musah Sugri. Pg, 6-7)

N salinli n-yaa zori ka zora, Taha mini o ma n-daa be be yili ni moyu sunsuuni. Sahakam, Taha maa daa kperila yoyu ni n-nmeri kuri yonyi.

Di daa ti be m-be ka o ku n-naai yonyi balibu zaa ka di ti guula nay' yino. Nahu maa mi daa nyela nay' bieyu, dama o daa lo nia ni o gba ni ku Taha maa. O daa lebigila omaja payasaribil' vielli n-chaj Taha maa yija. Taha daa nya o ka o suhu gbaagi o pam. Di daa bi nij dabaayi ka Taha kpuyi o n- nij o paya.

Dahinsheli yuj ka be ti do duu ka paya maa kariti Taha maa sariya o ni nijdi shem n-kuri yonyi maa. Ka Taha maa dii piligi n-wuhiri o o ni mali ti' sheja n-kuri ba. O daa wuhi o o tima maa zaa ka di ti kpalimla ti' yini; ka o yen wuhi o ka o ma tahi o zuyu ka o che. Di saha siya gbaai Taha ka o fo n-doya, hali ka bieyu ti neei.

Bieyu ni daa neei ka nolori kumda, payasarili maa daa kpahimi n-neei Taha ni o yayisima ka be chaj o ya ka o ti baj o niriba. Ka Taha vaai yayisi kpuyi o malifa ni be chaj, ka paya maa zayisi ni o di zaj malifa. Di saha ka o zaj li tili ka yeli ni be chama. Ka be gbaai chandi nti paai kuliboj' bila soli ni. Ka paya maa yeli Taha, ni o guhimi o biela ka o birigi nti nyu kom kuliga maa ni. O ni kuli limsi tuturi ni, o lahi lebigila Yonahu n-dihi na ni o ti ku Taha. Ka dabiem gbaai Taha ka o booni o tima la yuya m-bori faako. O daa naan ku lan tiligi dama nahu maa daa pun bohi o m-baj na yuya. Be daa kuli malila taba n-tilindi ka Taha ti teei o ni daa yen boli sheli yuli ka o ma tahi o zuyu la. Din saha nye o boli di yuli ka dii leei sheriga n-kpe Yonahu maa zuli ni. Ka Yonahu maa bo o shee je ka dii diri dari n-gindi sunsuuni maa. Di daa ti wum o mi ka o nmaligi n-kpe yoyu maa ni n-chana ka Taha maa yi o zuli maa ni n-luna. Yonahu maa ni gari m-bahi, ka o leei ninsala yaha n-kuli ti yeli o ma paya maa ni

leei Yɔnahu n-yen ku o ka o tiligi shem. O ma daa lan sayisi o ni o di mali o daashili wuhiri niriba yiriŋyiriŋ. O daa niŋla naani ka naanigoo yen kuhi o.

Translation of the story about the hunter and the wild ox

Once upon a time, there lived a hunter and his mother exclusively in a hut in the heart of the wilderness. Every blessed day, they hunt/kill wild oxen in the wilderness. Eventually, the Hunter wiped out all the species of wild oxen except one particular ox. This Ox was a beast, determined to terminate the life of the Hunter. It changed its form to a beautiful Damsel and went to the hut of the Hunter. At first sight, the Hunter fell in love with her. Within a short while, the Hunter married the beautiful Damsel.

While there were together one night, his new wife asked him probing questions about the techniques he uses to kill the wild oxen. The Hunter started pouring out the details to her about the kind of magic he even uses to kill the wild Oxen. He exposed all his magic secrets, except the last one: his mother shouted at him to keep silent when he was about to reveal the last trick. He became concerned and thought about the matter throughout the night.

At dawn, the Damsel wakes up the Hunter to take him to her village to know her people. When the Hunter got up, he picks his gun but the damsel insisted that there was no need to take a gun along. He left the gun behind as they embark on their journey. When they got to a stream, the Damsel pleaded with the Hunter to patiently wait for her as she moves a little further to drink fresh water. Immediately she went behind the shrubs, turned into a Wild Ox, and pounced on the Hunter to kill him. Out of fear, the Hunter was chanting his magic powers one after the other to escape death. Unfortunately for him, there was no escape route for him because the Wild Ox was privy to all his magic secrets. The wrestle was so fierce that the Hunter almost lost his

dear life until he remembered the very last of his magic secret which he was about to reveal when his mother silenced him. After chanting that last secret, he turned into a needle and hid at the tail fair of the Ox. The Wild Ox thought it had killed the Hunter and started jubilating wildly until it got exhausted and returned to the wilderness. Whiles on his way, the needle fell from its tail and turned to the Hunter again later. He returned home and narrated to his mother how the Damsel turned to a Wild Ox to kill him. His mother admonished him not to be quick in revealing his secrets. He had trusted the Damsel and that almost ended his life.



APPENDIX J

Jaŋa mini sooŋa (M ba komonnaa, a respondent)

N salinli n-yaa zɔri ka zɔra, Jaŋa mini Sooŋa n-daa kanna, ka Jaŋa ti yeli Sooŋa ni be tum taba. Sooŋa ŋun yeli Jaŋa ni ŋun je nyela o je dama ni o ka yaa. Jaŋa ŋun tu Sooŋa ni o tib' gbana. Ka Sooŋa mi tu Jaŋa ni o nin' loyira. Ka Jaŋa suhu yiyisi ka o yeli ni Sooŋa ni tu o shem maa ku maagi o. Ka yiyisina ni o ti ŋme Sooŋa ka Sooŋa yiyisi guui ka be kariti taba na, ka Yo-naa ziri o neli ka dabiem gbaagi o ka o yirigi zaŋ li luhi. Ka be yen guui gari ka o yeli ba ni be ka o sanna. Ka be kana ka o ti bohi ba din tuhi ba ka be kariti taba. Ka Sooŋa yeli Yo-naa ni be kanimina ka Jaŋa ti yeli ni be tum taba. Ka Jaŋa tu o ni o tib' gbana ka o mi tu Jaŋa ni o nin' loyira ka Jaŋa suhu yiyisi ka o kari doli o ni o bu o.

Ka Yo-naa yeli ba ni ka ŋɔ zuyu ka be che ka o zaŋdi o neli luhira? Jaŋa ŋun yeli Yo-naa ni Sooŋa ba n-daa sheri li kali. Ka Sooŋa mi yeli ni o ba daa shera. Amaa Jaŋa jiligu ka o ba daa mali sheri neya maa. Jaŋa ŋun yeli Yo-naa, 'Dindina Jaŋa daa kpi n-do ŋ-ŋɔ polo sa, dinzuyu che ka n chaŋ ti kpiyi o na'. Ka Sooŋa yeli, 'Jaŋ' ni enj jiligu ka di shera pa jaŋ' kpiŋ'. Ka Jaŋa yeli ni jaŋ bil' so daa be kpe ni be che ka o chaŋ ti kpiyi o na. Sooŋa ŋun yeli o, 'Jaŋ' so ŋun ze kpe jiligu ka di shera. Ka Jaŋa ŋooi o jiligu n-ti Sooŋa ka o she Yo-naa neli ti o.

Ka Yɔnaa yiyisi kuli. Ka Jaŋa yen bu Sooŋa ka o zo n-kpe mɔkariwaa ni. Dindali hali ni yo mɔkariwaa ni ka sooŋa na be ŋɔ.

The translation of the story about the hare and the monkey

Once upon a time, the Monkey and the Hare were very good friends. As they walk together on a faithful day, the Monkey proposed that they both use derogatory words on each other. The Hare however decline that proposal stating that he wasn't strong

for any fight that might occur later. The Monkey was the first to insult the Hare with respect to his long ears. That provoked the Hare to insult Monkey who had tiny eyes in the eye sockets. The Monkey became highly offended and pounced on the Hare to beat him up: being alert, the Hare took off and the Monkey pursued after him. They got to the King of the jungle who was carrying a large stone on his head. Being a bit scared about their pursuit, he called both Hare and Monkey to explain why they were running after each other. The Hare explained that while they were moving together, the Monkey suggested that they should use derogatory words on one another and that the Monkey insulted him that he had very long ears: then the Hare retaliated that the Monkey had tiny eyes in its sockets that was my offense and the Monkey wanted to beat me.

‘Is it because of this trivial issue that you have made me break my grinding stone?’ asked the King of the jungle. The Monkey quickly replied that Hare’s father was an expert in mending grinding stones. The Hare provoked by what the Monkey said, also claims his father was using the ligaments of monkeys to mend the grinding stones. The Monkey pleaded with the King of the jungle to permit him to fetch the body of a dead monkey not too far from where they were. ‘It is only the ligament of a living monkey that could be used to mend a grinding stone’, the Hare retorted. The Monkey again asked to be allowed to fetch a little monkey not too far from where they were so that the Hare could use his ligament to mend the grinding stone. The Hare insisted that only the ligaments of the monkey in their presence could be used to mend the grinding stone. The Monkey was left with no other option than to pull out one of his ligaments and give it to the Hare who mended the grinding stone of the King of the jungle.

The King carried his mended grinding stone home. Being in severe pain, the Monkey with all his might pounced on the Hare and he galloped into the thicket. From then till now, the Hare always seek refuge in the thicket.



APPENDIX K

Doo mini o payaba ayi (Musah Sugri. Pg, 14-17)

N salinli n-yaa zɔri ka zɔra, doo n-daa mali o payaba ayi. Ka pay' yino ti chabisi o yidana ni o chanila o ya. Ka o yidana yeli o, 'N ka ban ni bieli a tahi'. Dinsaha n-nye o paya maa yeli o, 'A yi ka ban ni bieli ma tahi, nyin che ka a bahi la bieli ma'. Ka doo maa daa che ka o bahi maa bieli o tahi o ya maa.

Paya mini bahi ni yi soli, be chaɲya na ti paala Kunduɲ kama puuni. Ka kama maa woli zii zaa nyayimata. Ka paya maa bia nya kama maa ka kuhira. Dinsaha ka Kunduɲ naanyi bohi paya maa, 'Bo n-lee niɲ a bia maa ka o kuhira?' Paya maa ɲun yeli o, 'M bia maa bohila kama ni o ɲubi'. Kunduɲ ni wum lala, ɲun yeli paya, 'To ka tohigimi kamli ti o ka o ɲubi, dama bia kam nyela sokam dini'. Ka paya daa zani ka Kunduɲ kana ti bohi o, 'A mini ɲuni n-lee chana?' Ka paya yeli, 'M mini n nachimba n-chana'. Kunduɲ ɲun yeli o, 'To ka bolimi ba ka be labina'. Dina n-nye o boli ba ka be labina. O ni boli ba ka be kana, Kunduɲ nya ka be nyela bahi, ɲun yeli paya maa ni o zaɲmi o nachimba chama.

Ka be daa dii lahi gbaai chandi, n-tooi biela paai yiɲa. Ka o yiɲnima daa tooi kom na ti zuhi o mini o nachimba, ka o daa zaɲ li ti bahi maa ka be nyu ka naanyi ti o. Ka be zaɲ sayim na nti ti o, ka o zaɲ zali bahi maa ka be di n-tiɲi pɔi ka o mi naanyi kpuyi li m-mi di o kpion tariga. N-daa kaai bieɲu ka paya chebisi o yiɲnima ni o ni kuli. Ka o yiɲa nima daa ti o zieri ni o zi m-mali yiɲa ti duyiri ka o mini o yiɲnima dira. Ka paya daa zi zieri maa kuli o yidanayili nti tooi di sheli ti o nyintaa. Ka o nyintaa maa zabi o nyuli yera, 'N je a zieri. Mani gba mali n ya. N yi boɔra, n ni chaɲ ti zi m mi dini na nti duyira. Dinzuɲu mali a zieri, woɔra'. N-daa kaai bieɲu ka payanyulilana mi daa dii yiɲisi. Hali ɲun daa bi lahi chebisi o yidana gba. N va o yidana bahi m-pa o maɲa zuɲu, n-lu o ya soli. N-daa kana ti paai Kunduɲ ka o be o kama puuni. Ka

payanyulilana bia nya kama maa n-bɔri sheli ni o ŋubi, ka zi o ni yen niŋ shem, ka gbaai kuhigu. Ka Kunduŋ bɔhi payanyulilana maa, 'Bɔ n-lee niŋ a bia maa ka o kuhiri shem maa'. Payanyulilana ŋun yeli Kunduŋ, 'Kama zuyu ka o kuhiri maa'. Kunduŋ ŋun yeli o, 'Ka tɔhigimi sheli ti o ka o ŋubi dama bia nyela sokam dini'. Dinsaha n-nyɛ o tɔhigi li ti o ka ŋmaligi ni o chaŋ ka Kunduŋ naanyi yeli o, 'Zanima', dinsaha ka payanyulilana zani. Ka kundunŋ naanyi bɔhi o, 'A mini ŋuni n-lee chana?' Payanyulilana ŋun yeli, 'M mini nachimba n-chana'. Kunduŋ ŋun labi yeli, 'Bolimi a nachimba maa na ka n nya ba'. Payanyulilana ŋun boli bahi. Kunduŋ ni nya ba ka be nyela bahi maa, dinsaha n-nyɛ o yeli payanyulilana, 'Chama'. Ka payanyulilana mini bahi daa chaŋ paai o ya. Ka o yiŋnima ti tooi kom ti zuhi o, ka o nyu kom maa zaa ka che o yiŋa bahi maa. Ka be lahi zaŋ sayim na ti ti o, ka payanyulilana lan di sayim maa zaa ka che ba. Dinsaha n-nyɛ bahi maa zaasa zo n-kuli yiŋa ka che payanyulilana. Paya yidana nini ni nya bahi, ŋun yeli, 'M paya ŋɔ ku lahi kuna. Bahi ŋɔ ni zo n-kuna ŋɔ, Kunduŋ ni ŋubi o soli ni'.

Ka biɛyu daa neei ka payanyulilana chebisi o yiŋnima ni o ni kuli. Ka be ti o zieri mini cheriga ni zieduɣu. Ka o kana ti paai Kunduŋ puu la shee. Ka Kunduŋ maan nya o m-bɔhi o, 'M paya a mini ŋuni n-lee chana?' Payanyulilana ŋun yeli ni o mini o nachimba n-chana. Daliri din ni che ka Kunduŋ bahi yembahiga, ŋun yeli payanyulilana ni o bolimi ba na. Ka payanyulilana daa kuhi boli ba ka bi wum be damli. Dinsaha ka Kunduŋ daa dii guuna ti gbaai payanyulilana mini o bia la n-ŋahi ba, n-zaŋ ba niŋ payanyulilana zieduɣu la ni tam buyim ni. Ka be ti bi ka o suui ba zali m-bahi yembahiga.

Salinli maa wuhiri ti mi kadama, di tu kamaata ka paya be o yidanayili ka tirila o yidana jilima. Dama paya yi beni ka bi zɔri o yidana, yeltɔy' sheli din paai payanyulilana ŋɔ ti paari o mi.

Kpamli fasara: Yelimaŋli tibili ku wum yim; daadam di yeli ni o bi zori sheli.

Translation of the story about a man and his two wives

Once upon a time, there lived a certain man and his two wives. One day, one of his wives bid her husband farewell to go and visit her family. The husband replied that he had no men to accompany her to the parents. His wife replied ‘If you don’t have men to keep me company, then kindly allow your dogs to go with me’. Her request was granted.

On their way, they came across a Hyena on his tomato farm. There were a lot of ripped tomatoes on the farm. The woman had a baby strapped at her back who was crying for a bite of the ripened tomatoes. ‘Why is your baby crying?’ Hyena asked. The woman replied that he wanted a bite of the tomatoes. Hyena gave the woman go ahead to pluck a ripe tomato for the child. He added that children may be useful at any day, anytime. When the woman stopped, the Hyena drew nearer, enquiring from the woman who was keeping her company. She replied that ‘I go with my men’. The Hyena urged the woman to invite her men over which she did. Seeing that they were dogs, the Hyena pleaded with the woman to journey fast with her team.

As they continued their journey, they soon reach home. When she was offered water, she insisted that the dogs should drink first as a sign of respect. When food was served, she ensured that the dogs were satisfied, after that she ate the leftover. The woman bid her family farewell as they embarked on their return journey the following day. She was given so many provisions by her family to return with. She gave her rival some portion of her provisions. However, her rival rejected the gifts. Claiming she could also go to her own people for more and better provisions. This envious rival set off to her family house the next morning. She didn’t even bid her husband farewell

even though she left with the husband's dogs. When they got to Hyena's tomato farm, her child cried for a bite of the ripe tomatoes. The cry was persistent that the Hyena urged the woman to pluck a tomato for the child. When she was about to leave, the Hyena enquired about her company and she invited the dogs over, seeing the dogs, the Hyena entreated the woman to quickly embark on her journey. When they got to her family, they offered her water and she drank it all. When food was served, she ate everything without giving some to her dogs. The dogs' returned home ahead of the envious woman. When the husband saw the dogs, he knew that his envious wife would not return safely. He was afraid that without the dogs, the Hyenas would eat her up.

The envious woman bid her family farewell as she embarked on her return journey the following day. She received different kinds of provisions including cooking utensils. When she got to the vegetable farm the Hyena, asked whether she have company. She replied that she was being accompanied by her men. To be vividly sure, the Hyena demanded that the envious woman invite her men over which she did. When no dog showed up, the Hyena pounced on her into pieces and cooked her using the utensils that the envious woman carried. She and her child were eaten up that day.

This story teaches every married woman to be submissive and honor their husbands. All envious and disrespectful women are likely to suffer the fate of the envious woman in the story.

APPENDIX L

Payasaribila mini wayimahili (Musah Sugri. Pg, 7 - 8)

Doo mini o paya n-daa be m-mali be bipuyinga. Ka bia maa daa ti zooi n-vieli ka o vielim maa ka nmali.

O daa lee nyala omaɲa pam ka o nini bi tiyi daadam kam. O daa zani yim, ni nɲun ku kuli doo nɲun mali wulieyu o niɲgbuɲ ni. Dabba daa yi bɔba ni yaya zuyu na nti bɔri o ka o zayisi be zaa ka yeli ni be mali wulieri dinzuyu o je ba. Payasabila maa yeltɔya n-daa be doo kam noli ni, o ya zaɲ ni tinduya ni.

Di daa kuli bela lala ka Wayimahili ti wum o yela n-lebigi omaɲa nachimbil' vielli n-chaɲ bia maa yiɲa ni o ti bo o. Payasaribila maa ni nya o, ka o yurilim lu o ni. Ka o yeli o ba mini o ma ni nɲun bɔrila nachimbila maa. O daa bi mi ni wayimahili m-bala. Dakulo ayi ka o daa niɲ payasaribila maa yiɲa ka chebisi ni o ni kuli o ya. Bia nɔ ni daa kuli sɔhirimi ka o kahi o nema zaa n-dii lu soli ka o yidan doli. Be chaɲya hali ka di ti wum payasaribila maa ka o bɔhiri o yidana maa ni be na bi miri o ya maa? Dɲun yeli o ni soli na beni dinzuyu o bahimila napɔɲ. Be daa ti paala yɔyu sunsuuni ka o zaɲ o nti kpe tiyɔ' titali ni ka yeli o ni be yiɲa m-bala. Siya din kpe payasaribila maa ka o gbaai kumsi ka yeri o ni o zaɲmi o labisi nti ti o ba mini o ma. O na kuli bela kumsi nɔ ni ti nya ka o yidana leela wayimah' titali vili o doya.

Dinsaha n-nyɛ kumsi maan pahi ka yɔyu zaa mɔni vuri, Naawuni maa, ashee Tɔh' yar' so be yoma n-wum kumsi maa. Ka daa puɲisi na nyamnyam nti luhi buyim wayimahili zuyu ni. Ka wayirili va gburigburi n-teegi o maɲa ni o bo Tɔha shee. N yeri a nɔ ka Tɔha maan luhi buyim o zuyu ni yaha, ka o daa dii lebi doni yeliga n-kpi.

Tɔha ni ku Wayimahili m-bahi, o yila palo ka payasaribila maa guui lɔɲlɔɲ ti vili o mali. Dinsaha nyɛ o zaɲ o kulisi ti ti o ba mini o ma ka be suhu paligi pam. Be daa zaɲ

payaribila maa ti Tɔha maa ka o deei ka payi Naawuni. Tɔha maa ni zaa daa nyela wulieri amaa payasaribila maa daa sayiya ni o bɔri o. ka be daa beni ni suhupielli sahakam.

Translation of the story about the damsel and the python

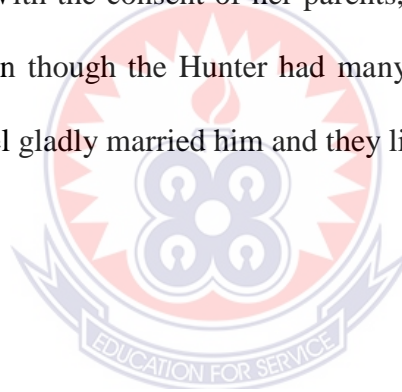
Once upon a time, there lived a couple with their only daughter. The little girl grew into a very pretty Damsel. She was so pretty that she conditioned her mind to get married to the most handsome man that lived in her generation. One of her speck for a husband was that, her man should not have any scar on his body. As a result, she had no regard for any of the men that came her way. All the men that came from far and near to ask for her hand in marriage were turned down for the mere fact that they had scars on their bodies. This beautiful Damsel became a topic of discussion anywhere and anytime young men gathered.

A Python heard the news about this Damsel and turned itself into a handsome young man as a suitor for the charming Damsel. For the very first time, this Damsel declared her intention to get married to the spotless young man. She never knew that the young man was a snake. After spending two weeks with the Damsel's family house, the young man decided to return home. The Damsel was anxious to go with the young man: so she packed all her belongings from her father's house and went with her newfound husband. As they walked, the Damsel got wearied and enquired from her husband whether or not they were getting closer to his home. The young man entreated her to strengthen herself: for their home was still a bit further. They eventually got to the interior part of the wilderness when the young man ushered his wife into a cave. He said they were then at home. Out of regret and in tears, the

Damsel pleaded with the young man to let her return to her parents. While still in tears, her husband suddenly turned into a Python and coiled around her tightly.

Seeing that, the Damsel intensified her yelling which caused chaos in the wilderness. Fortunately for this Damsel, there was a great Hunter nearby who heard her cry for help and came to her rescue. The Hunter aimed at the head of the Python and shot it with a bullet. The Python stretched out up to locate the Hunter. The Hunter quickly shot the python in the head again and it fell dead, after a fruitless effort to get the Hunter.

After this, the Damsel ran out and held on tightly to the Hunter who then sent her home to her parents. With the consent of her parents, the Damsel gladly accepted to marry the Hunter. Even though the Hunter had many different sizes of scars on his body, the pretty Damsel gladly married him and they lived happily ever after.



APPENDIX M

Kpukparisi mini Kpatindaringa (Musah Sugri. Pg. 11-12)

N salinli n-yaa zɔri ka zɔra, di daa yaa niŋla lala ka niŋ lala ka Kpatindaringa mini o paya be tiŋkpaŋ' sheli. Kpatindaringa tuma daa nyela pukparigu, ka o puu daa galisi pam. O mi nini daa bi tiyi o puu maa zoosim ka daa na kuli yumi ni o yeligi li pahi.

Dahinsheli ka kpatindaringa daa ti daŋ yibu pindapinda n-chani ni o ti puhi o diemba tin'shee. O daa kuli kanimi na n ti nya palo ni kuli doya ɔiɔzaa. Palo maa mi kulim daa yayiya. Ka o daa zani yuli li surim ka ti ŋmaligi gbaai chandi ni o diemba ya. Kpatindaringa ni daa paai tiŋ maa ni, o daa chaŋmiti puhi Tiŋ Na aka yeli o ni o suhiri o la palo maa ni o ko puu. Ka Naa maa daa kpahi o zuyu ni vienyele ka yeli o ni palo maa pala din kɔra. Kpatindaringa daa muyisi Naa palo maa zuyu hali ka o ti sayi ni o kom palomaa ni amaa o yi ti nya yelli kam puu maa ni, o nuu kani.

Dindali chee bieyu ka o daŋ yibu n-chaŋ ni o ti pili kobu palo maa ni. O ni kuli zaŋ kuli n-che tiŋ yim, o wumla so ni bohi 'ŋun n-lee bala?' Di saha ŋun yeli ni 'ŋun Kpatindaringa kpari gonaate'. Kpatindaringa ni wuhi yuli naai, o wumla kukoli maa ni lahi yeli 'Nachimba yim ya na ti soŋ kpari gonaate ka o ko o puu ŋɔ' kukoli ŋɔ ti yen yeli bahi la ka be pun ko palo maa zaa ka Kpatindaringa suhu paligi ka o puhi kukoli maa lana mini ban ko li maa. O daa bi nyari ba, o mi daa bi bohi ni o baŋ ban bala ka ŋmaligi kuli yiŋa.

Biegu ni neei o daŋla yibu ni kariwaan' bira n-chaŋ puu maa ni ni o ti biri. O kuli pilila biribu yaha ka kukoli la lana lahi yeli o nachimba ni be soŋmi Kpatindaringa ka o biri o kariwana maa. Yeligu ŋɔ naabu yim ka kariwana maa pun biri naai. Ka Kpatindaringa suhu yaa paligi ka o puhi ba ka dii gamda n kuni yiŋa. O daa paai yiŋ nti kuli dirila dari o paya tooni ka tiri o puu maa lahabali.

Di daa yuuya pam ka Kpatindaringa bi lahi yi puu maa ni. Dahin'sheli ka o paya mini o dapala ti chaŋ ni be ti kaai li. Be paaya ka bia maa ti kumdi ni o ma nahigim kariwaani ti o. O ma ni kuli kabigi kariwaani o wumla so ni tahi o zuyu ka darigi fa li. Dabiem daa wum paya maa pam ka o zo n-kuli yiŋa. O ni paai yiŋa o bi sayi yeli o yidana din niŋ puu ni.

Dindali neei bieyu ka Kpatindariga maŋmaŋa chaŋ tohigu moyuni ka doli ni o ti kaai puu. Kpatindaringa ni nya kariwana ka di nyayi n-sabigi ziizaa maa ka o suhu paligi ka o la pam ka nme o nyoyu. Kukoli la lana ni wum lala maa nun bohi Kpatindaringa din che ka o nmeri o nyoyu ni.

Kpatindaringa ni daa yeli din tahili ka o la ka nme o nyoyuni maa, ka kukoli maa pun tahi o nachimba la zuyu ni be gari nme Kpatindaringa nyoyu ho soŋ o. Kpe ni kpe ka be pun nme Kpatindaringa n-luhi tiŋa ka o tarigi. O ya nim ti guhila o kundi na je ka kari o naba puu ni nti nya ka o kpimi doya. Ni ti baŋmi ni ka bin din galisi n-yihiri nira.

Translation of the story about the dwarfs and the spider

Once upon a time, there lived Spider and his wife in a certain village. He was a farmer with a very large field of farm. He was therefore not content with the size of his farm and yearned to expand it.

Spider decided to visit his in-laws on one particular morning in a different village. He saw a vast land on his way. He realized that the field was very fertile. He keenly observed the land and proceeded to his father-in-law's village. When Spider got to the community he went and paid homage to the chief of the village and requested permission from the chief to plough the land he saw. The chief cautioned him to desist from that vast field: for it was not meant for farming. Spider persisted in his request to

plough the field until the chief reluctantly agreed to his quest with the condition that no one would be responsible for Spider's misfortune if he went ahead to cultivate the land.

The next day, Spider went to start work on the field. As soon as his hoe struck the ground, a strange voice asked the question 'Who is that?' without turning to look, he replied 'I Spider the great farmer!' after Spider identified himself, he heard the voice with the instruction 'Young men, assist this great farmer to plough his land'. Hardly did the voice go down when the entire field was ploughed. Spider being excited, did not hesitate to express his gratitude to the voice that spoke to him, he returned home unperturbed.

Early the next day, he sent maize seeds to his farm to sow. As soon as he started; the voice instructed that Spider should be helped in sowing the seeds, and it was done immediately. The spider became extremely excited and thanked the voice and the helpers again. He shared his new farming experience with his wife with great joy. Spider did not visit his farm for some weeks. One day, his wife and son went to the farm. The boy entreated his mother to pluck an ear of corn for him. Just as she plucked the corn, she heard a voice shouting at her and took it from her. She runs home in terror but she didn't tell her husband about her encounter.

Spider went hunting the next day and passed by his maize farm. Spider giggled and beat his chest: seeing that he was going to have a bountiful harvest. Once again, he heard the voice asking him why he was proudly beating his chest in excitement. Before Spider could explain, the voice invited his men to help beat Spider's chest for him: he was beaten to a pulp. His village people went searching for him after waiting a long while for his return. They uncovered his dead body on his new maize farm field. This story, therefore, teaches us to be content with the little we have.

APPENDIX N**Table 2: list of native speakers recruited for the research**

S/N	Name	status	Gender	Age	Occupation	Town
1	Abdulai Sulemana	Respondent	Male	53	Farming	Kpawumo
2	Sana Yayubia	Respondent	Female	85	Farming	Kpawumo
3	Issahaku Kamon-Naa	Respondent	Male	70	farming	Kpawumo
4	Rahinatu Abdulai	Respondent	Female	50	Trading	Kpawumo
5	Yakubu Mumuni	Respondent	Male	55	Farming	Tuunaayili
6	Alhassan Wumbei	Respondent	Male	81	Farming	Tuunaayili
7	Alhassan Mary	Respondent	Female	63	Trading	Tuunaayili
8	Barikisu Fuseini	Respondent	Female	51	Trading	Tuunaayili
9	Alhassan Shaani	Respondent	Male	48	Teaching	Yapalsi
10	Afishetu Alhassan	Respondent	female	55	Trading	Yapalsi
11	Abdul-Mumin Abdulai	Respondent	Male	49	Teaching	Yapalsi
12	Adishetu Damba	Respondent	Female	62	House wife	Yapalsi
13	Adam Bawa	Respondent	Male	53	Farming	Tong
14	Abdulai Gonje	Respondent	Male	48	farming	Tong
15	Zaratu Yakubu	Respondent	Female	52	Trading	Tong
16	Damata Yahaya	Respondent	Female	54	farming	Tong

APPENDIX O
UNIVERSITY OF EDUCATION, WINNEBA
COLLEGE OF LANGUAGES EDUCATION, AJUMAKO
SCHOOL OF GRADUATE STUDIES
AN INTERVIEW GUIDE ON “CHARACTERISATION IN DAGBAMBA
FOLKTALE”

This interview guide has been designed to solicit information for purely academic purpose.

NAME OF RESEARCHER: URIAH ABU

NB: All information given would be treated with utmost confidentiality. Thank you.

The Age of Respondent The Gender of Respondent

1. Could you please mention to me some of the characters in Dagbamba folktales?
2. Do these characters have relevance in the culture? Yes/No
3. If yes (2), could you kindly tell me the relevance of these characters in Dagbamba culture?
4. Do Dagbamba folktales have a structure? Yes/No
5. If yes in (4), could you please tell me the structure of the Dagbamba folktales?
6. Do you know any stories that have these characters mentioned in (1) in them?
Yes/No
7. If yes in (6), could you please tell me stories that have some of these characters in it?
8. What are the character traits of characters in the stories you have narrated?
9. Aside these character traits, do folktales have other specific roles they play in our society? Yes/No
10. If yes in (9), what are some of the specific roles do these characters play in the Dagbamba society?

11. And what themes can be found in Dagbamba folktales?

12. Any other comments?

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