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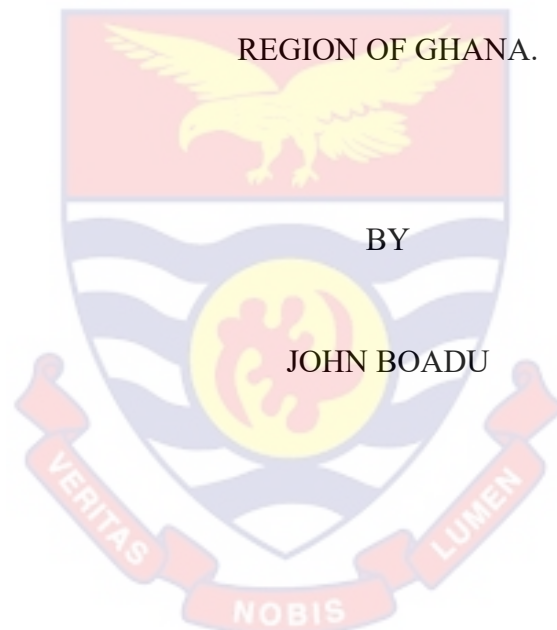
SCHEMES AND TROPES: A STYLISTIC ANALYSIS OF APOO
FESTIVAL SONG TEXT OF THE PEOPLE OF TECHIMAN IN THE
BONO EAST REGION OF GHANA.



2022

UNIVERSITY OF CAPE COAST

SCHEMES AND TROPES: A STYLISTIC ANALYSIS OF APOO FESTIVAL
SONG TEXT OF THE PEOPLE OF TECHIMAN IN THE BONO EAST



A thesis submitted to the Department of English of the Faculty of Arts, College of Humanities and Legal Studies, University of Cape Coast, in partial fulfillment of the requirements for the award of Master of Philosophy degree in Literature in English.

JUNE 2022

DECLARATION

Candidate's Declaration

I hereby declare that this thesis is the result of my own original research and that no part of it has been presented for another degree in this university or elsewhere.

Candidate's signature: Date:

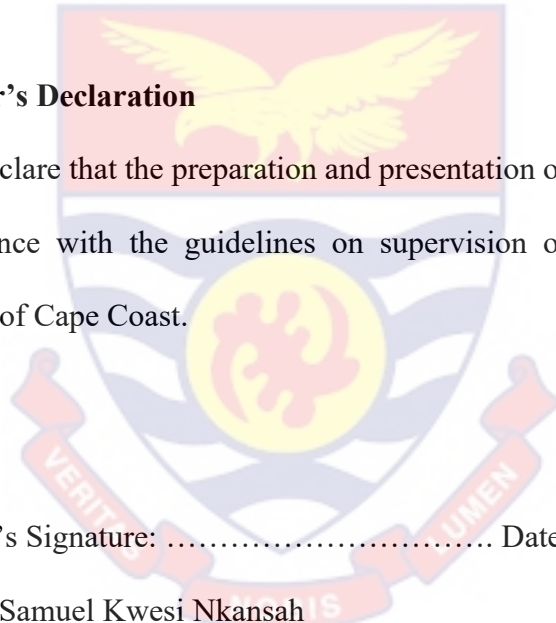
Name: John Boadu

Supervisor's Declaration

I hereby declare that the preparation and presentation of the thesis were supervised in accordance with the guidelines on supervision of thesis laid down by the University of Cape Coast.

Supervisor's Signature: Date:

Name: Dr. Samuel Kwesi Nkansah



ABSTRACT

The public's need to satirise and correct leaders in politics, economics, religion, and other significant spheres of power has been satisfied by Apoɔ songs. By criticising or praising leaders and authorities, Apoɔ songs challenge public discourse and the collective imagination; acting as a public opinion counterbalance to power (whether socio-political, economic, religious, symbolic or otherwise). What requires community leaders to clarify, revise, or adopt policies, for example. Which also points out flaws and inconsistencies, but it is under no obligation to fix them. The performers, however, can sometimes offer remedies to the problems they have identified. The present study is a literary stylistic analysis of “Apoɔ” festival song texts. The study aimed at examining the song texts of Apoɔ from a literary stylistic point of view. The study attempts to determine how meaning is achieved through the creative use of language by the performers through schemes and tropes and their effectiveness in communicating the thoughts and intentions of the performers. Employing the qualitative research approach, the study concluded that the language used in the song text is rich in schemes and tropes, which, in addition to giving the songs a wide range of meaning possibilities, allow the language to soar to poetic heights.

KEYWORDS

Apoo

Festival

Schemes

Song Texts

Stylistics

Tropes



DEDICATION

To my parents, Rev. Pastor Opoku Abraham and Rebecca Bema.



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CHAPTER ONE

INTRODUCTION

“Apoɔ” is an indigenous celebration of the people of the Bono-Akan group in the southern part of Ghana. The celebration is characterised by series of satirical oral performances i.e singing and dancing to songs aimed at communicating the thoughts and feelings by the indigenes. As an art embedded in the Akan indigenous, Apoɔ song texts contain some satirical features which are exposed Knight (2004) describes satire as a feature that does not flow from, but rather, is located within the play. During its performance. One of the three levels of satirical performances Knight identifies is the primary level under which Apoɔ festival falls. At the primary level of performance, the language itself takes up a performative role. This further proves that there are certain uses of language that are classifiable as speech acts, whose function, according to Austin (1962) is to do things. Apoɔ festival songs as a form of satirical performance reveals the creative use of language intended to satirically address socio-political issues. The current study stylistically investigates the song text of Apoɔ festival of the people of Techiman in Bono-East Region of Ghana. This chapter covers the background to the study, statement of the problem, purpose of the study, research objectives, research questions, methodology, significance of the study, scope of the study, and organisation of the study.

Background to the Study

Literature has an essentially artistic quality, and all art is the expression of life in the form of truth and beauty, or the reflection of some truth and beauty that exist in the world but go unrecognised until brought to our attention by some sensitive human spirit (Bell-Villada,1996). Fowler (1971) explains that "the novelist or artist's medium is language; and everything he accomplishes, he does in and through language." (p. 24). Therefore, language is largely viewed as a medium through which novelists and artists express themselves. Also, language is an embellishing tool used in literature to redefine other elements in fiction; or to provide a type of unique fascination.

Literature can also provide a corpus of material for linguistic research. In certain ways, literature diverges from the more traditional linguist's scope of interest. Literature is the work of men who are acutely aware of the language of their period and who employ the art of language to imbue their views of life with permanence. They utilise words to create a one-of-a-kind set of experiences and interpretations. (Carter, & Mncarthy,1995).

Chapman and Clark in *Linguistics and Literature: An Introduction to pragmatic*

Literary Stylistics, assert:

Literature seems to offer language which is different from what may be loosely termed the 'normal' or 'everyday' usage of a speech community, yet which is intelligible to the members of that community if they are willing to apply a special standard of acceptability (Chapman & Clark 2014, p.3-4)

However, one distinctive aspect of literature is the use of a word that has a variety of meanings: "imagination." One may argue that the meaning is not limited to

fantasy or even the invention of people and episodes that never existed in the real world. It denotes that “the linguistic utterance which involves imagination has a quality beyond the use of words to convey referential meaning” (Chapman 1983:127).

A work of literature may provide information, and it will almost certainly have meaningful material that can be expressed in referential writing. To create sense in a particular context, a literary artist chooses and manipulates language with higher intricacy than the normal language user. Meanwhile, if this distinctive use of language is identified, intelligent discussion of the artist's style and point of view may be possible.

The term "figurative" is derived from the old French word "figuratif," (Hamid, 2014), which means "metaphorical." In performing arts, figurative languages are used to express thoughts, feelings, and actions in an implicit rather than explicit manner. (Hamid 2014, p.178) Figurative language varies from the norms of literal language where (in the case of literal language), words mean or represent exactly how they are used. Within several domains of language study, there is a distinction between literal and figurative language. (Glucksberg, & McGlone, 2001). It is tempting to believe that plain (literal) language is the simplest to comprehend, however, sometimes, language users respond better to creative wording. Poets and composers do not deploy creative words in a vacuum; they utilise them to create imagery, which makes words a more powerful tool for representation of thought.

According to Evans and Green (2006), the advancement of cognitive linguistics has also aided the development of a cognitive approach to figurative language, particularly According to Evans and Green (2006), the development of a cognitive approach to figurative language, particularly tropes and schemes has been supported by the advent of cognitive linguistics. This is extended further in cognitive semantics, which claims that language is a reflection of conceptual structure structured through embodied experience. (Evans and Green 2006: 153).

The creative use of language in literature is sometimes dependent on how users of a particular language diverge from conventional usage to unconventional usage. Holman (1976) explains this phenomenon as the numerous uses of language that break from usual construction sequence, or significance in order to generate special effects or meanings. Saragih (2021), describes figurative language first as a type of literature that places greater emphasis on connotational rather than denotational meaning; and second as a type of language that uses words or expressions bearing senses that differ from their literal meaning. Figurative language is usually associated with works of literature and poetry that appeal to the senses.

In literary studies, the analysis of stylistic features embedded in Apoc song texts involves examining how language is used to compose the songs of Apoc. This is further explained by Riffaterre (1994), that "Stylistic facts can only be perceived through language, because that is their vehicle, thus, they must have a distinct character, otherwise they would be indistinguishable from linguistic facts," (1994, p. 154). Simpson (2004) confirms Riffaterre's assertion by noting that the

structural forms, patterns, and levels of language that define linguistic structure are the essential characteristics of the style in which language is used. "Stylistic choices within a text's structure can thus help determine 'the function of a text' and can be called the 'gateway to interpretation,'" (Simpson 2004, p. 2).

Language functions as the medium through which information, ideas, and knowledge are shared. There are the two types of language: written and spoken. Saville-Troike's, (2008), study on *The Ethnography of Communication* proposes that all language speakers have their own language style, which results in unique language features. As a result, the method in which language is employed for a specific purpose in each setting or community is profound to that society. This means that within a particular group or community, the stylistic use of language for communication has a purpose or objective that members of that society seek to achieve. In practice, language style applies to both spoken and written forms of communication. (Labow 1981, Richards 2005, and Shohamy 2006).

Language is used in a nuanced manner for criticism in Apoo songs. The interesting thing about Apoo songs is that the target of criticism is much likely to respond favourably because they understand that, though they are being chided for their actions and inactions, they are also being appreciated. This is where the beauty of language use is noted to occur.

The aim of the stylistic study is to examine how figurative language has been used to communicate an intent, where figurative language refers to a word, phrase or clause that has literally various meanings and is used to produce imaginative effects for readers or listeners. The application of

figurative language can be found in literary works in the form of writing such as prose, poetry and song texts and also, utterances. In literary works, language interpretation is constantly coupled with the aesthetic usage of the language, without which Alfi (2016) notes, there will be vacuous work. Anything an author describes in a literary work must be interpreted by readers and must always be related to the language style and aesthetics. (Kittay 1990, Clark & Brown 2006, Putri 2011, and Arifa 2016).

Proponents of stylistics define the concept as " a study of how language use alters according to various circumstances of period, discourse setting, or authorship" (Crawshaw 1996, p.273). According to Leech and Short (2007). Styles are the result of a shared relationship between language users in a social context (Leech & Short 2007, p.54) Therefore, stylistics can be seen within the field of sociolinguistics; it involves the study of language in connection to society. Sociolinguistics is concerned with how language affects speakers' communities based on culture, social class, gender among other factors. In a nutshell, the primary purpose of this study is to investigate the song text used by Apoo festival song performers stylistically, to identify stylistic features in song texts, and to determine their relevance in communicating the artists' opinions.

Statement of the Problem

Performers utilise Apoɔ songs to communicate intentional messages to the entire society. Nonetheless, as it is common with folk songs, 'Apoɔ ' songs constitute a veritable source of information about the cultural heritage of the people of Techiman. Researchers who have sought to explore this area have not given any attention to the literary and stylistic features of Apoɔ festival songs. Duodu (2009), for example, focuses solely on the style in which the residents of Techiman commemorate Apoɔ. Adom (2017) investigates the function of traditional festivals such as Apoɔ in contributing to Ghana's sustainable development. Furthermore, Asihene (1980) conduct a comparative analysis of the Apoɔ celebration, focusing primarily on the festival's history and religious significance. It is evident from the works cited that neither the linguistic features nor their stylistics effects in the composition of Apoɔ has been examined.

The current research work is a literary stylistic analysis of the song text of Apoɔ, performed by the people of Techiman in the Bono-East Region of Ghana. The primary aim of this research is to investigate how language is figuratively used in Apoɔ festival song texts to purposely communicate intended messages. The focus of the research is to identify the stylistic features in the songs and analyse their functions and communication effectiveness.

Purpose of the Study

An extraction of thirty (30) Apoo songs from the Techiman traditional area is examined from a stylistic point of view. In the process, an attempt is made to determine how meaning is achieved through the aesthetic use of language in general. The identification of some stylistic features such as tropes and schemes, and their effects or functions is the main purpose of the study. A critical analysis of the song text under study informs the purpose of the study and research objectives presented below.

Research Objectives

The primary objective of this study is to ascertain the stylistic features embedded in the text of Apoo festival songs that are used as communicative vehicles. The present research investigates the creative use of language in Apoo festival song texts to communicate specific intents. Again, the study looks at the song texts' creative nature, the significance of the stylistic elements they contain, as well as their communication roles, and the efficacy of song texts in society. This can be achieved through indepth analysis of the song texts to ascertain their communication effectiveness.

Research Questions

The research questions underpinning the study are:

1. What stylistic features are present in Apoo song texts?
2. What are the stylistic effects of the of tropes present in Apoo song texts?
3. What are the stylistics effects of the schemes present in Apoo song text?

Methodology

Approaches and methods

This section of the study describes the research approach and the methods employed in the gathering of data. Discussions on the research design, data collection procedures, sampling size, sampling technique, ethical issues, and method of analysis are done in this part of the study

Research Design

A research design is a thorough plan that specifies how data relevant to a certain problem should be collected and analysed to complete a research or study (Kumar, 2011). This study is primarily qualitative in nature and employs a textual analysis research methodology. According to Creswell (1998), qualitative research is an understanding inquiry procedure built on diverse methodological traditions of inquiry that investigates a social or human problem. In this case, the researcher creates a rich, holistic picture by analysing words, reporting extensive informant perspectives, and conducting the study in a natural setting. Thus, qualitative research is multimethod in nature and takes an interpretative, naturalistic approach to its subject (Creswell 1998). This implies that qualitative researchers look at issues in their natural habitats, aiming to make sense of how we understand events through the lenses of the meanings we assign to them. The use and collection of a variety of empirical materials — case study, personal experience, life story, interview, observational, historical, interactional, and visual texts — that describe routine and problematic moments and meaning in individuals' lives are among the tenets of qualitative research. (Strauss, & Corbin, 1998).

As a qualitative study, this research focuses on the conceptions and culture of the Apoo festival, as well as the song texts, and situates within the analytical paradigm of textual analysis research. Interviews and interactions with Apoo performers, as well as other relevant materials, served as assistance in gathering information and develop the study's background and method of data analysis. Because the study focuses on studying the use of linguistic resources in Apoo song texts and determining their communicative function, I found the qualitative research approach to be appropriate in this case. The qualitative research approach I have employed, enabled me to explore and obtain an in-depth understanding of the research objectives. (Wolf, S. E., Andrzejewski, C. E., Clark, D. A., & Forney, K. N. 2020). The qualitative research approach was an efficient method for collecting data regarding the history, structure and organization of the performance, current practices or modern additions of Apoo.

Data Collection Procedure

A study of this nature naturally calls for fieldwork which involves processes such as recording (audio or video), interviewing, transcription, and translating the data. Data for the study were gathered from the Techiman municipality comprising the Techiman town and some of its sub-towns: Koase, Hansuah, and Oforikrom in the Bono-East Region of Ghana. Techiman is located at a historical crossroads of trade routes and the Tano River, and it serves as the capital for the Bono-East region (B.E.R).

The researcher's choice of location for the study, Techiman and its localities, instead of areas such as Nkoranza and Wenchi was because 'Apoo'

festival, according to Asihene 1980, Brempong 2009, and an interview with Nana Owusu Gyare, the Akwamuhene of Techiman traditional area, originated from Techiman. The Song texts of Apoo festival and its related historical background information were used as data for the study

I also conducted interviews to confirmed both the data (a compilation of Apoo song texts) in Brempong (2009)'s study of Apoo songs and history of Apoo festival. The interview was the method used by the researcher to gather information from the sub-chiefs and performers. Both chiefs and performers were taken through structured interviews. This was done to elicit specific responses from respondents. The interviews were conducted through phone and face-to-face interaction, depending on the respondents' availability.

The interviews were primarily used to help obtain information to confirm the veracity of the data, the history and origin of Apoo festival songs. The researcher lived in the community with members for two weeks to conduct the interviews, which took the form of voice recording (using a mobile phone, Nokia 6.1 plus) and detailed note-taking (using a note pad and a pen). Some documentaries on Apoo festival were also downloaded from YouTube social media channel and observed closely. These videos -ten (10) in all – served to help address the issues of validity of the primary data.

During the interview process, the researcher's choice of respondents was not limited solely to the chiefs and authorities but was extended to some community members especially those who were familiar with Apoo. Such respondents had expressed willingness and readiness to provide additional information, which were

also relevant for the study. The prospective participants from whom I solicited information constituted twenty-five (25) individuals of which five (5) were sub chiefs, the rest, twenty (20) people, constituted early and middle aged Apoo festival performers. These were selected with assistance from some known benevolent community members who knew where and how to locate respondents. The local chiefs (names withheld) proved more resourceful in providing me with some information on the history and origin of Apoo. The distribution of informants among the four towns chosen for the study is as follows: Techiman town (10 participants), Koase (5 participants), Ahansuah (5 participants), and Oforikrom (5 participants). Techiman town has the greatest number of participants because it is the main study area. Similarly, the early and middle-aged performers also contributed significantly in furnishing me with information on the organisation and performance of the Apoo songs.

Arguably, there were inevitable flaws in dealing with such a small group, however, a large group can also produce unnecessary noise, repetition of similar songs and themes which is simply time wasting. In addition, dealing with a smaller group was manageable and effective since it gave the researcher the privilege to engage the respondents in groups and individually.

The secondary data was gathered from documented sources such as library books, journals, periodicals, and unpublished theses. These were primarily used to help in the gathering of information for the background and theoretical frameworks of the study as well as the empirical literature review.

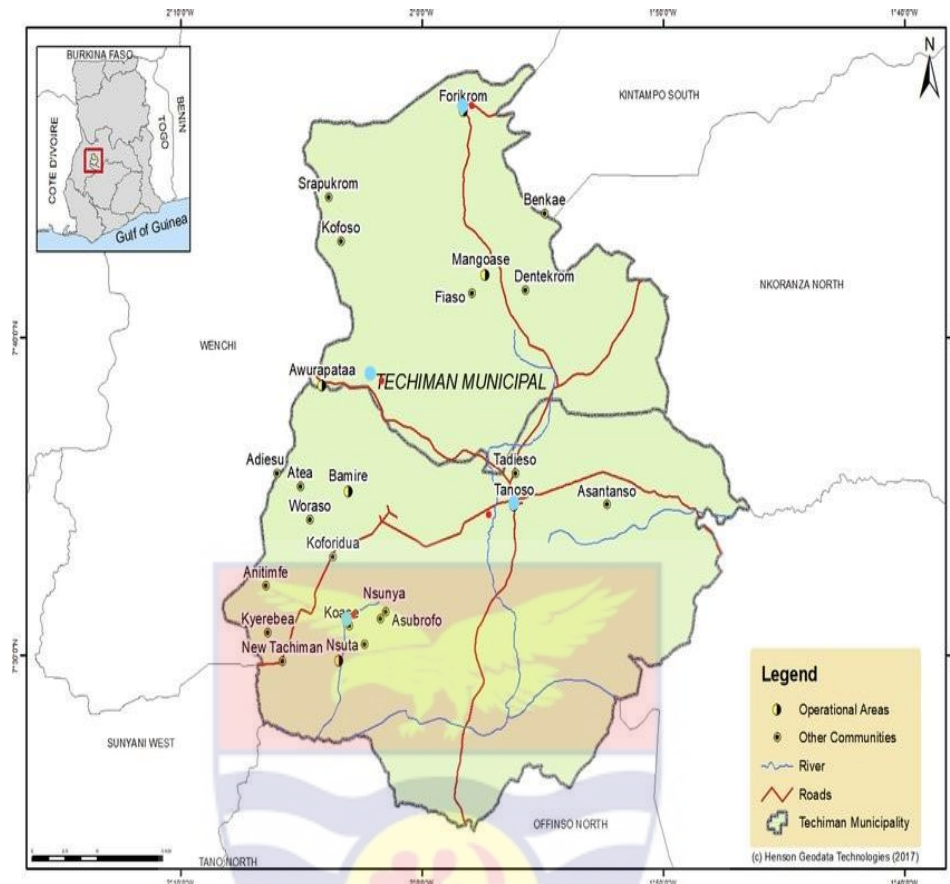


Figure 1: Map of Techiman Municipality.

Source: Adopted from Kidido et al. (2018: 25). <https://www.researchgate.net>

Sample size and Sampling Technique

The process of picking a subset of objects from a defined population for inclusion in research is known as sampling. Individuals are the most common sample unit in social and behavioural research, however groups, events, places, and points in or periods of time can also be used (Guest, Namey, & Mitchell, 2013). The degree of generalisability (or lack thereof) of findings, as well as their representativeness (or lack thereof) in comparison to the larger population, are determined (or limited) by one's sampling approach. The sampling procedure,

according to Dawson (2002), has two parts: a complete list of possible data sources and a population, as well as the selection of a specific sample from the population.

The population is the Techiman municipality in the Bono East Region of Ghana. The secondary data consisted of thirty Apoɔ song texts compiled during celebrations of Apoɔ, from 1992 to 2009, by Brempong (2009). (The song texts, categorised based on the themes of the songs appear in Appendix A-F). I was guided by several factors when sampling the song texts, including the themes of the songs, the structure of the song texts, and the gender of performers. The song texts were carefully chosen to represent six different subject matters of the population: societal leadership, families and lineages, social behaviours, human relations, personal names, and plants and animals. Since new songs are composed every year during celebrations, it was impossible to have the entire population of Apoɔ songs texts for the study (Becker, 1989; Lune, & Berg, 2017). According to Shipley (2013), it is impossible to subject a progressive phenomenon to academic study; therefore, freezing the phenomenon of study makes sense; hence, the rationale for defining the period 1992–2009.

Sampling Technique

I used the purposive sampling technique to collect the required data for the study. The purposive sampling technique was used because the festival is celebrated for its cultural and historical significance, and it is possible that not all songs will contain the literary resources needed for this study. According to the study's objective, purposive sampling technique allowed me to select song texts that are likely to produce literary stylistic features. Random sampling was used to gather

furthermore, relevant literature on the history of the Apoo festival, as well as song text analysis. The interviews were transcribed, and the song texts were translated from Bono dialect into English. The translation theory used in this study has been specified in the next section.

Transcriptions and Translations

In qualitative data analysis, specifically, social research, transcription and translation are indispensable activities. While transcription, on the one hand, involves the conversion of a representation of language, typically speech, translation, on the other hand, involves the transfer of textual elements from one language to another. (Sarantakos 1998, Bailey 2008, Berman, & Tyyskä, 2011). It is worth noting that only the information gathered through interviews was transcribed as primary data for the for this study. The song texts had already been compiled in Bono Twi literary form, so all that was required was a translate into English.

Since transcription in conversation analysis are designed not just to capture what was said, but also how it was spoken and to be understood to mean anything in discursive mind, Jefferson's system of transcription notation was used for the transcription. (Jefferson, 2004). As a result, the transcripts provide a detailed representation of the dynamic nature of interaction, allowing participants to display emphasis on certain phrases, tone, stop, tempo, and punch. This, according to Jefferson's system of transcription, can be used to demonstrate repetition, hesitation, divergence, emphasis, and other factors in preparation for a lecture or speech, as well as for research.

The transcribed interviews and the song texts were translated from the source language, Bono Twi into the target language, English. Translation, being a centuries-old practice, has had and continues to have a significant impact on our daily lives. Translation, according to Hatim and Munday (2004, p.3), is a phenomenon that has a substantial impact on everyday life. Nida (1975, p.33), views translation first as a process and secondly as a product. The first idea focuses on the role of the translator in taking the source target and transforming it into a text in another language. The second idea refers to the concrete translation i.e., the product produced by the translator. Since translation forms an essential part of human existence, scholars have attempted to establish their various perspectives on what translation entails.

The translation process, according to Nida, is usually used by a translator as a guide in translating text from the source language into the target text. Nida opines that a successful translation (product) must have gone through three stages: source language analysis, transfer, and reconstruction. Nida's view is seen to reflect in some scholar's definition of Translation. Machali (2000, p.60) notes that "translation is an operation performed on languages: a process of substituting a text in one language for a text in another". Larson (1998) simply describes the activity basically as a "change of form". These views establish clearly that translation involves a situation where "the form of the source language is replaced by the form of the target language". (p.3).

Also, Larson claims that each language has its own ways of expressing meaning, and that the same meaning in one language may have to be expressed in

a totally different way in another. She deduces that literally translating one language's form into the corresponding form in another language would frequently affect the meaning or result in an unnatural form in the target language. Meaning must therefore take precedence over form in translation. It is the meaning, not the linguistic forms, that must be transmitted over from the source language to the target language. It can thus be concluded from Larson's (1998, p.3) and Machali's (2000, p.60) views compliment each other in establishing that translation is a process of transferring not only the form but the meaning of the source language into the target language.

A more practical definition of translation: the “recreation of meaning in context”, is provided by Matthiessen (2014). To Matthiessen, translation involves different linguistic systems and processes in their contexts; but like other linguistic phenomena, it is also social, biological, and material. Translation, as an ongoing process of choosing from available options within the systems of the source language (Matthiessen 2014, p. 2), translators make choices mainly backed by the situation of the context in which the source text operates as well as the translator's identity coupled with other factors. It must be mentioned that in the process of transcription and translation, the researcher's proficient use of both the source language and the target language was an added advantage. In this direction, the researcher sought assistance from Miss. Comfort Ama Markin, a senior tutor of the Ghana Institute of Languages (GIL), Accra, whose area of specialisation is translation in the translation process.

Even though linguistic forms are crucial, the transfer of meaning from the source language to the target language is essential, as seen from the preceding arguments. In this study, the song texts were translated in such a way that the meaning of the text (in the source language) was preserved to the greatest extent possible, with the use of transliteration (where necessary) to retain a pattern required for the analysis, without compromising meaning. The text is, nevertheless, analysed in the source language.

Coding

The study used thematic coding as its coding system. Thematic coding is a type of qualitative analysis that entails documenting or identifying portions of text or images that are connected by a common theme or idea, allowing you to categorise the content and thereby creating a "framework of thematic ideas about it" (Gibbs 2007). The song texts are grouped by song themes, such as societal leadership (SL), families and lineages (FL), social behaviours (SB), human relations (HR), personal names (PN), and plants and animals (PA). The song texts are labelled with Roman numerals, for the initials of the song themes; and Arabic numbers, for the lines. For example, PA I.4 is assigned to line four of song number one under plants and animals; HR III.2 is assigned to line two of song number three under human relations; and SB IV.2 is assigned to line two of song number five under social behaviour. This system of coding made it easier to identify song text and locate lines for referencing.

Ethical Considerations

Qualitative research requires that the research participants i. e the primary data providers, the researcher, and the institution (University)— to consider what is being researched and how the data is collected as well ensuring that this process creates no harm for anyone (Bryman & Bell, 2015; Resnik, 2015). For this reason, an ethical endorsement in the form of an introductory letter was obtained from the Head of Department of English. The letter was to serve as proof of the researcher's purpose in the research community and also, to give respondents a sense of the study's objective, and to ensure them of anonymity. To create a friendly atmosphere, the researcher introduced himself as an MPhil student who was conducting research for academic purposes only. After obtaining the respondents' consent individually, with all established procedures followed, the interviewing and recording were carried out. Due to participants' locations of residence and low level of fluency of English language interviews were conducted in the Bono language. It is worth noting that conducting the interviews in the Bono dialect proved quite effective since respondents were able to provide enough information to the researcher.

At the end of the interview sessions, s respondents were offered honoraria, which were declined on the bases that the information they had provided would be utilised solely for academic purposes. They explained that they considered it an honour and were grateful that their festival had been chosen for the study. This addresses the question of mutuality with my research community

Significance of the Study

The relevance of this study is to show that the Apoo festival song texts, by the people of Techiman is a literary work that can be classified as oral literature for educational purposes. This is because songs can be naturally interwoven throughout in all curricular areas to improve and extend vocabulary and comprehension skills, as well as to enhance students' creativity and cultural awareness, including long-term memory (Paquette & Rieg, 2008, p.228).

Scope of the Study

The study focuses on Apoo festival song texts with stylistics as the theoretical and analytical framework. The performative theory was used as supporting theory to help establish how the stylistic features in songtexts are expressed through performance to communicate thoughts and feelings. The aim of the study is to identify stylistics features (schemes and tropes), and their effects in communicating the intents and thoughts of performers. The study is limited to the Techiman area. This means that to some extent data will not be extensive enough, though Apoo festival is not celebrated only by the people of Techiman as earlier mentioned. Again, for the purpose of in-depth analysis, the researcher intends to limit the data size to thirty (30) songs representing (50%) of a total of song texts gathered, which were noted to contain a significant number of stylistic features. To this end, one can readily recognise such a sample may not give a whole picture of Apoo festival. It is, however, the hope of the researcher that the findings of this investigation will give a meaningful result and an inkling of what is available for further research in the area.

Organisation of the Study

This work is made up of six chapters. Chapter one is presented under the following sub-headings: background to the study, statement of the problem, purpose of the study, research objectives, research questions, methodology, and significance of the study, scope of the study and organisation of the study. Chapter two constitutes a review of theoretical and analytical frameworks, and other supporting literature. Performative theory and stylistics are the theoretical and analytical frameworks, with performative theory serving as a supporting theory. There is also a review of empirical studies. This comprises studies on Apoo festival as oral literature; analysis of song text with specific focus on schemes and tropes. Chapter three constitutes the origin, structure, and content of Apoo festival songs. Chapter four focuses on the identification and analysis of schemes and their stylistic effects. Chapter five equally deals with identification and analysis of tropes and their stylistic effects. Chapter six provides the summary, findings, recommendations, and conclusion.

Chapter Summary

In the present chapter I established the basic information required for the study. These comprised the background to the study, thesis statement, purpose of the study, research objectives, research questions, methodology, and significance of the study, as well as the scope within which the study is conducted. The chapter concludes by providing an outline of the chapters contained in the study and how they are organised. In the next chapter, there are discussions on the theories underpinning the study as well as what researchers of songtexts have discovered.

CHAPTER TWO

LITERATURE REVIEW

Introduction

In the previous chapter, the study set the foundation by presenting the background, thesis statement, purpose, research objectives and questions of the study. Also in the same chapter, methods and techniques employed in carrying out the present study were described and discussed. This chapter presents a review of the theoretical and analytical frameworks that undergird the study, and some previous works on the variables of the current study. The study is based on literary stylistics as both theoretical and analytical frameworks, and performative theory as a supporting theory to stylistics. Employing stylistics as analytical framework is to enable the researcher to critically interpret and analyse the selected song texts for the study. Similarly, stylistics, in conjunction with performative theory as theoretical frameworks, also enabled the researcher situate the study in the field of oral literature.

The History and Development of Literary Stylistics

Stylistics, a branch of Applied Linguistics, is the study of interpretation of texts of all types whether written or spoken language focusing on their linguistic and tonal style (Carter, 2012). This seeks to explain the relationship between language and artistic function. Stylistics emerged from the formalistic approach of literary analysis. In the mid twentieth century, it sprang from the Russian literary criticism, specifically, in the Moscow linguistic circle (Erlich, 2012) One of the prominent proponents of the Russian formalism was Roman Jakobson (1896-1982),

who focused on identifying the qualities of 'poetic language'. According to Jakobson, the poetic role of language is appreciated in the communicative act; where the aim of the poet is on the import of the message being communicated - how the poet conveys his emotions (Jakobson, 1987). The works of Jakobson seemed to have gained some considerable amount of influence in the development of stylistics due to Jakobson's diverse academic professions and the opportunities they afforded for the cross-fertilisation of ideas (Norgaard et al., 2010). Mukurovsky (1891-1975), another theorist, who established the Prague Linguistic circle in 1926 in collaboration with Jakobson. It was through this collaboration that structuralism was founded. Mukarovsky's interest in literary analysis led to the identification of 'formal and functional' distinction between literary and non-literary texts. According to Murakovsky, a literary text deviates from what he terms as the 'standard language', creating an unfamiliar effect on the reader. Till date, the concept of deviation, parallelism and foregrounding are the foundations of contemporary stylistics (Busse & McIntyre 2010).

Furthermore, Spitzer's work also treads the same path as his predecessors. Spitzer (1948) for example, can be situated in modern day stylistics, specifically, in the concept of textual interpretation of literary text. Aside from Spitzer (1948), the works of other proponents such as Auerbach (1949), and Guiraud (1969), whose purpose was to facilitate the French tradition of 'analyse de texte', had significant impact on the development of modern stylistics.

Another movement that emerged is the Russian formalism, which gave rise to two movements - New criticism in America, and Practical criticism in Britain; these two approaches focused on language of the text. New criticism, as Brooks and Warren (1998) noted in their works, was much concerned about the description of the aesthetic qualities of a literary text, while practical criticism on the other hand, was interested in readers' understanding and explanation of the text.

Scholars like Willie Van Peer (2007) and Goffrey Leech (2014) are noted also to have contributed to the emergence and development of Stylistics. While the former supports Mukurovsky's notion of foregrounding as a tool stylisticians use in analysing literary text, the latter holds the view that foregrounding in texts is inherent to the interpretation of literary text. Leech (2016) further, strengthens the connection between foregrounding and interpretation of literary texts by introducing the concepts of 'congruence and cohesion of foregrounding (Ngulube & Harry 2017). Leech (2016) to some extent, refutes some claims of positivist critics steamrolled against stylistics.

In discussing the history and development of stylistics, one cannot overlook the works of Noam Chomsky. In Chomsky's, *Language and Nature*, he propounded the theories of linguistic performance and linguistic competence (Chomsky 1995), which bear much relevance in stylistics. Although Chomsky's focus was not on the analysis of literary text and their effects on readers, the impact of his theory of linguistic performance needs not to be underestimated in discussing the development of stylistics. This is because Chomskyan concepts emphasise the ideas of 'making meaning' in communication: the purpose language is made to serve.

Scholars such as Wimsatt & Beardsley (1954a, (1954b), Fowler (1981), Busse & McIntyre (2010) and Stockwell (2020) agree that Chomsky's notion is of essence to stylisticians whose focus is on the distinctive use of linguistic resources to make meaning (Chomsky 1995).

Since its emergence in the early twentieth century, Stylistics, has so far concerned itself with the use of linguistic tools to explain the effects of literary texts in communication, based on literary criticism. (Busee & McIntyre 2010:). In the 1960s and 70s, these criticisms were partly tackled through the emergence of a branch of linguistics whose focus was particularly on style in non-literary language. This, therefore, brings to light works such as of Enkvist (2016), and Davy (2016) which focus on restriction in social contexts, with the use of linguistic tools by speakers (poets/narrators). The relationship between Stylistics and Linguistics has always meant that linguistics affects stylistics since stylisticians make use of linguistic models, theories, and frameworks to analyse texts to show the manner in which linguistic elements have been used and their intended effects.

Cater and Simpson (1989) agree that the 1970s and 80s experienced advancements in the field of pragmatics: primacy of place was assigned to how context affect meaning. Cater and Simpson's idea influenced the development of stylistics in the 1980s, which introduced the stylistics study of drama- a study that could also be traced further into the 1990s where cognitive elements for understanding and analysing of texts of all sorts were involved in the study of stylistics; this consequently gave birth to a branch of stylistics known as cognitive stylistics. Presently, almost all attempts in doing stylistics analysis is geared

towards such areas as understanding of texts (written or oral), the style mechanism employed by authors or performers, character's point of view, plot setting, and how the text affects readers or audience. Stylistics, now, is a discipline on its own and is being studied as a core course in some universities and colleges around the globe.

Stockwell confirms this in his work:

“Stylistics is in fact a single coherent discipline: in fact, is naturally the central discipline of literary study, against which all other current approaches are partial or interdisciplinary” (Stockwell 2020, p. 31).

Perspectives on Stylistics

Most critical evaluations of literary texts tend to focus on the subject matters and themes of the literary writings. To accomplish this, researchers examine character(s), point of view, conversation, setting, plot, and other components of texts to better understand and explain what the texts are communicating to readers. The term stylistics, according to Botha (1991), is a combination of two terms; “: style and linguistics”. These two, interrelate to study the style of a writer. In other words, the techniques (devices), motifs, tone, mode among others. It is mainly the analysis given by stylisticians to a certain text, focusing on the significance behind a particular device (p.41). Because style is a pattern of linguistic feature, it distinguishes one piece of writing from the another. Style reveals the writer's thought and philosophy shaped in a particular form. And because it is primarily about writer's linguistic choices, that Make a mean of discovery for readers to decode the significance behind it, style is language habits that a reader senses after several reading of a particular author. (Andersen, 2000).

Style then, is defined by Stockwell (2006), as a “characteristic pattern of choices associated with a writer’s or projected character’s mind-style, or the pattern associated with particular periods, genres, or literary movement” (p.746). Murtaza et al. (2013) simply defines stylistics as the study of style.

In Parkin’s (1984) study for example, there is the identification of such stylistic features as metaphors, metonymy, synecdoche, and irony that oral performers deploy in their compositions and narrations as meaning vehicles. (p. 359). According to Parkin, the stylistic features revealed by his study are used in different communication process through which performers direct the attention of their audience to the exact message they put across. From Parkin’s (1984) findings it can be said that, stylistics is "an empowering instrument, because it helps explain the various and varied responses to linguistic patterning those different readers experience while reading texts" in its intersubjective capacity (Simpson, 1997, p. 5). This means that by highlighting and evaluating linguistic patterns employed in literary texts, stylistics, in its interpretation, can be beneficial for critical reading or English language learning. Thornborrow & Wareing’s study (1998) for instance uses stylistics to analyse the use of language in literary texts, focusing especially on repeating linguistic patterns of writers. In this study, the researchers use linguistic analysis concepts to establish a foundation for the study of language and literary style. The afore-cited works include classic and contemporary literature, theatre, and poetry, as well as popular fiction and song lyrics; these make use of a wide range of inventive and intriguing textual examples.

In defining Stylistics, Crystal (1999, p.323) claims "it is the study of any situational distinctive use of language, and of choice made by individuals, and social groups in their usage in all linguistic domain, such as the study of the manner and significance of language use in a literary text so that it can be of direct consequence on the analysis of that text". Simpson's (2004) work, *Introduction to Stylistics: Key Concepts in Stylistics*, centres on modern stylistics. However, the study also looks at the traditional connection between stylistics and literature. According to Simpson, "stylistics is a method of textual interpretation in which primacy of place is assigned to language" (Simpson 2004, p. 4). The author further explains his reason for prioritising language. According to Simpson, language is as crucial to stylisticians that the numerous forms, patterns, and structures of a text serves as important indexes of the text, which operate as a gateway to its interpretation. Therefore, to effectively analyse a text, it is necessary to consider the text's form, pattern, and structure.

Simpson's notion that "Creativity in language use should not be considered as the exclusive domain of any writer," (ibid p. 4), clearly establishes a link between stylistics and literature. The author, by his assertion, is noted to refer to the discourse context in which texts are examined. As a result, the main point of completing a stylistic analysis is to figure out how language is utilised in a specific situation to create a specific meaning. The goal of the present study is to analyse aesthetic elements in the language used in the composition of Apoo festival song texts. This can be done by studying the aesthetic features of the language used in Apoo songs, which is the focus of the present study. An examination of language

use in the selected song texts within the setting of the current study will undoubtedly reveal how Apoo festival artists utilise language creatively to communicate with members of the society through song composition. Another working definition of stylistics is by Leech in his work, *Style in Fiction*. Leech claims that stylistics is a linguistic approach to literature, explaining the relation between language and artistic function, with motivating questions such as; “Why”, “How” and “what” (Leech 2007)

Focusing primarily on recurring linguistic patterns of writers other studies on Stylistics such as Jeffries & McIntyre (2010) considers the concept as a sub discipline of linguistics that is concerned with systematic analysis of style in language and how this can vary accordingly. This reflects in Short’s (2010) study which explores the language of poems, plays and prose by applying a stylistic approach; an approach he considers as generally known in English-speaking countries although the term appears to suggest an overall concern with the study of style (and indeed, much early did concentrate on trying to illuminate concepts like authorial style). Short’s main concern is that stylisticians, over the last fifteen (15) years, have been trying to figure out the relationship between a literary text and how readers understand it.

Another scholar, Ighile (2013), posits that “Literary stylistics, unlike most thematic critical approaches, does not focus only on the text, but on the ‘How’ of the text; not on what the literary text is saying but on how it is being said” (p. 88). As it has been confirmed in the Formalism and New Criticism traditions, the ‘How’ – the style – of a work of literature is not just essential for understanding the

‘What’ - the subject matter- and theme - of the work of literature, but that, more importantly, it is fundamental to the very status of the literary text as a work of art” (p.88). In other words, without an acknowledged literary style, a text simply cannot be recognised as a literary text in the first place. (Ighile, 2013)

Analytical Framework

According to Nkansah (2019), Stylistics is both an approach to analysis and a discipline with its own methodology, which is determined by the discipline of study. Stylistics as a method is extensively used in psychology, linguistics, and literary research, with underpinning ideas of stylistics (thus, feminist stylistics, cognitive stylistics and discourse stylistics) (Nkansah 2019, p. 29). In general, stylistics is concerned with revealing an author's linguistic peculiarities. This viewpoint considers style to be parlance. According to Crystal and Davy (1969, p.77 as cited in Tuurosong et al., 2018), examining an author's work using this idea is "an endeavor to isolate, describe, and discuss those linguistic qualities that are regarded to be particularly his, which assist to separate him from other authors" (Crystal & Davy 1969, p.77). The stylistic efforts that apply this idea are thus based on authorship identification. However, due to some unifying aspects in textual composition, this can be risky. (Tuurosong et al., 2018, p.58)

‘In some cases, stylistic analysis has become integrated into a Critical Discourse Analysis paradigm (CDA). In this way, ideological and social power analyses are included as part of a stylistic analysis, with attention paid to both the text's formal elements and its reception within a reading community (Widdowson, 2008). The deduction from Widdowson is that this development has sparked some

debate among some stylisticians, since any texts chosen for analysis may elicit ideological considerations and interpretations based on the analyst's personal preferences. (Widdowson 2008, p. 89). For Carter (2010), the component of textual analysis that some stylisticians are interested in and others are skeptical of is the study of how tensions between the text and its reception in the larger context of social connections and socio-political structures influence interpretation (Carter, 2010, p.55).

The study of the linguistic resources used in the creation of texts is now the focus of stylistics (literary and non literary). The investigation of linguistic features used deliberately or unconsciously in textual production with the aim of deducing communicative reasons for such features is known as style studies (Culpeper, 2014). Nkansah's (2009) study shows his contribution to this phenomenon. In the said work, the author explains the recurrent nature of schemes as depicting characteristics that make them more compactible than tropes. "Scheme is a woven manipulation of varied forms where the recurrence occurs in the line or in the text" (Nkansah 2009: 87). Style analysis is primarily an interpretive exercise aimed at elucidating the means of the matter (Osundare, 2003).

Following the history and development of stylistics, it can be deduced that while stylistics has its roots in the formalist school of thought, its evolution into textual analysis necessitates close reading in order to evaluate and analyze a text. As a result, paying close attention to the words used and how they were employed might help you deduce their communicative functions and connotations. It also leads to an awareness of numerous interpretations, which provide guidance for

understanding what the text means, and it facilitates the identification of architectures, trends, and interconnections that disclose words and phrases, associated tropes.

The study uses stylistics as an analytical framework in the context of song texts that are both discursive and interpretative. The study assumes a nature that can be investigated using the discourse analysis method. It is also useful for evaluating ideological and socio-political structures, with a focus on both the features of Apoo song texts and their implications within the Techiman community.

Drawing on from the above delinaetionns, the concept of style and stylistics have influence on how a writer or a speaker chooses, interprets, and structures his or her work (Simpson, 2004). Thus, style is what possibly differentiates one literary text or author from the other. It is in this regard that the concept of performance comes to play as it is through performance that style is revealed. The performative theory is essential in this case; it provides an insight into how the style with which Apoo festival songs are formulated plays out to enhance understanding of the message communicated during the celebration.

Performative Theory

Even though the study adopts stylistics as theoretical and analytical frameworks, the study also adopts the performative theory as supporting theory, which will also be of significance because it will help the researcher to practically assess the performance of Apoo festival songs to identify the style mechanism performers employ in their processions. As earlier stated, Apoo is a satirical performance, hence, must not be analysed from the stylistic point of view only, but

also from the performative theorists' perspective. The performative theory according to Hall (1999), can be ascribed to Austin's (1962), whose ordinary philosophy of language has affected the direction of linguistic anthropology such that more scholars are noted to currently be working within such areas as diverse ethnography of speaking, language socialisation, pragmatics, and discourse analysis and presently, gender and language. According to Hall (1999), the word "performative" can be traced to Austin's posthumous "*How to Do Things with Words.*" (Hall 1999: 184). Thus, Austin, opposing the positivists' idea of verifiability of statements, postulated the "performance theory" as a new category of utterance that does not give primacy to truth since it doesn't describe circumstances in the universe, but acts upon it as a way of doing things practically with words. Hall further explains that Austin's main argument resides in the fact that all utterances are performative, even those that may appear merely to describe a situation, since such utterances perform the act of informing (Forster 1974, Hymes 1975 & Tuner 1984 1989). Schechner (1985) and Butler (1993) also see performance as any action that is formed, presented, highlighted, or displayed, irrespective of the context, because performance encompasses the repetition of stylised act which entails continuous rehearsed deeds, ritualised gestures, and social issues.

To perform in the context of arts, according to Richard Schechner, a pioneer in performance studies, "is to put on a show" (Schchner, 1985, p.3). It could be either a play, dance, concert, or any form celebration that involves enactment and procession. Performance, therefore, can be said to be an action or an act carrying

something into execution before an audience. Arguably, every individual within a society performs an activity- be it sports, games, dance annual celebrations, or recreational activities where performance is done meaningfully through conversation or dialogue and onomatopoeic chanting, with costumes and other related art forms performers display, and the venue (setting), together with the activity that takes place. (Chanta-Martin 2014).

The application of the performative theory in this research is very essential since it serves as a tool for investigating and analysing how the community members go about Apoo processions as an art of satiric performance. Although performance is a concept mostly linked with is theatre studies, the concept has also proven its relevance in other disciplines such as oral literature, linguistics, literary criticism and stylistics, philosophy, and anthropology.

Having discussed the performative theory as well as views developed by various scholars in terms of its definition and application it would not be wrong to establish that Apoo festival is performative as it does not involve chanting of ritual songs only, but also ritual making of gestures such as moving and swinging of arms and legs from left to right. This goes to show that in analysing such performances as Apoo festival song texts, the application of performative theory is suitable and should lead to significant findings.

It is thus emphasised at this point that the concept of performance is seen as an interdisciplinary approach: it is not limited solely to a particular discipline; therefore, its relevance to other disciplines cannot be overlooked. Apoo festival in the context of oral performance as Knight (2004) puts it “is not concerned with the

substitution for the text only, but also deals with satiric performance as represented by the text.” (p. 1). Language used in performance is performative. This is realised in the sense that a speaker’s utterance taken at face value or superficially might not communicate the speaker’s real intentions: words never completely represent what their speaker intends to say or write. Due to the figurative nature of words, listeners may not be able to understand an utterance in relation to the intentions behind them. The point of convergence and divergence between stylistics and performance will be established in the next session. This will show how relevant each theory is to the study. Establishing the relatedness of the two theories previously discussed will reveal the nature of their interdependence whilst showing the common roles they play in revealing how speech and act complement each other as effective communication tools to express meaning in Apoo songs.

Stylistics and Performance

Finnegan (1977), in *Oral Poetry: its nature, Significance, and Social Context*, established a relationship between style and performance. Finnegan did this by first and foremost, articulating the relevance of style to performance in the concept of oral literature and literary analysis. She dwelt on oral poetry in relation to tease out the essence of style to performance in literary studies. Finnegan was convinced that performance has proven primarily significant to scholars who are interested in the social context of literature. She furthermore suggests that:

The overlap between performance and style in oral literature is such that anyone interested in one, has much to learn from the other. (p. 88)

It can be deduced from the above claim that performance and style share common features. Arguably, the organisational structure of a performance would be a crucial advantage in determining the style mechanism employed by its performers. This is of great importance to stylisticians. Thus, to stylistically analyse an oral/verbal art, it is pertinent to closely observe the organisation of its performance to be able to ascertain 'how and why' certain conventions are broken to make the art possible.

Performance is relevant, as far as the study of stylistics is concerned because it reveals certain social and cultural traits of oral tradition which makes it easier for one to tell the character's point of view. For example, in the performance of *Apoos*, as a satire, certain social conventions are deliberately broken for members to rightfully air the views about the happenings in the society. This is done in the form of composing defamatory songs to ridicule victims. Finnegan (1977) again supports the above claim: she agrees that every culture has recognised social conventions that regulate poetic and artistic performance relating to the occasion at hand, the audience, performers, and purpose. She further states that among these conventions, the most profound of them all, are those pertaining to verbal style and oral text.

Andrea Macrae (2017)'s *Stylistics and Drama performance* also provides an overview of stylistic approaches in relation to drama. He did this by surveying the analytical methods used in texts and stage performances. Macrae began in his analysis by first introducing historical approaches to drama and performance, especially the structuralism approach to character and plot. Macrae (ibid) further mentions some key concepts in dramatic stylistics: "the nature of communication

and interpretation of dramatic discourse, and states whether the performance can and should critically be discussed beyond the play text.” (Macrae 2017: 253). Macrae further posits that various stylistics related approaches to performance which are informed by some sociolinguistics and cognitive models of communication and interpretation have proven to have much to offer in literary criticisms and stylistics analysis.

Short (1998) argues that if features of performance such as phonological and paralinguistic variables of speech, (gestures, facial expressions, mood, and gaze) coupled with character’s appearance on stage can be inferred from the play text, then analysing the oral text of characters/performers only is also sufficient for stylistics study. McIntyre (2006) is also of the view that the relationship that exists between stylistics and performance is not under a microscopic view. McIntyre adds that in performance, there is a specific role identified as “deixis shifts”, in the construction and interpretation of texts. It could be inferred from the above propositions that dramatic performance portrays some features of stylistics as (Lwin 2010 c. f. Macrae 2017) opines that sound and movements incorporate communicative acts of vocalisation. Thus, pausing, pacing, intonation, emphasis, and body language could also be analysed stylistically. In Okpewho’s (1992) book, *African Oral Literature*, attention is given to three major areas in relation to African oral literature. Following Finnegan’s (1970), the author provides a synthesis of the historical dynamics in the term ‘oral literature’. These are: who an oral artist is, the nature of performance, and the stylistics nature of oral literature. The focus of Finnegan’s study is the role oral literature plays in a socio-cultural context.

Okpewho's analysis focuses on the style mechanisms an oral artist employs in oral performance. It was observed that performers portray their personality and social positions in the form of creativity, thus, they project their experiences in the form of narrations, songs, and poetry while at the same time observing rules and regulations governing such performances.

Other elements such as the age of the performance according to Okpewho (1992) is likely to affect the style the performer employs in his/her work. This includes the use of colours, costumes, and exuberant of tone. (p.35&36). Okpewho also acknowledges Malinowsky et al. (2010) as the first scholar to point out the importance of performance and context. Following Malinowsky's idea, Okpewho mulls over both the social and literary acts of performance. He opines, that the artist's use of paralinguistic resources such as gestures and mimicking are crucial constituents of stylistics and performance. This means that while characters/performers, on the one hand, compose songs, poems, and oral narrations stylisticians, on the other hand, analyse the texts all the while maintaining their significance.

Although several studies have been conducted on the relationship between stylistics and performance, Okpewho's (1992) study which illustrates such stylistics features as piling and association, tonality, and parallelism and others, provide concurrent and intelligible explanations for these features.

The above discussion on the interface between stylistics and performance goes a long way to affirm Finnegan's statement quoted right from the beginning of this sub section of the study:

The overlap between performance and style in oral literature is such that anyone interested in one, has much to learn from the other. (Finnegan 1977, p. 88).

From the various views expressed by scholars it is evident that stylistics and performance depend on each other to effectively reveal the aim behind the style mechanisms employed in oral literature for communication. The study progresses by situating Apoo in the field of oral literature.

Apoo festival as oral literature

Apoo it is an annual festival celebrated by the people of Techiman, Nkoransa, and Wenchi areas in the Bono East region of Ghana. It is also important to know that Apoo is performed as oral art with the aim of exposing and criticizing human vice and atrocity through satire. Asihene (1980), holds the view that Apoo is peculiar to the people of Techiman, whose importance natives cannot be overlooked. To the ordinary members in the community, Asihene adds, it is a time of cheerfulness but to the chief and elders of Bono Techiman, it is time for the people to resuscitate their unflinching loyalty to the gods, spirits, and ancestors of the land and also, to ask for blessing and fertility for abundance of harvest. Apoo festival songs also function as a social control mechanism among the people of Bono Techiman. Other Ghanaian festival songs are also noted to share similar significance as Apoo. One of such is the

Halo songs are "at once an artistic medium, a social control, a source of humour, and amusement," as Campell (2002) puts it are viewed as a type of verbal warfare, a manner of communication in which society's behaviours are strictly controlled. Campell examines Halo's songs in terms of their functions, composition,

and performance. The author discovers that the name 'halo' is formed from two Ewe words: 'ha,' which means song, and 'lo,' which means proverb. Therefore, the expression 'Halo' is literally translated as Songs of proverbs. Unlike 'Halo', Apo songs are not composed in a form of verbal assault or warfare where two or more rivalry groups or individuals meet to injure each other with insults. Instead, Apo performers strategically compose songs in a form of defamation to lampoon poor governance and denounce dictatorship in the society. During Apo performance, natives of the Techiman are expected to either criticise societal evils or applaud an act of kindness where necessary. This is done through the chanting of folk songs. The constant use of figurative language in Apo songs shows how performers creatively compose the songs to indirectly ridicule perpetrators of evil in the society.

Still on the issue of oral literature, it is established that in Africa, oral literature forms the bedrock of African literature; all written aspects of African literature emerged from the oral traditions, norms, and oral performances, some of which are presented in the form of traditional celebrations involving singing, dancing, offering prayers (also, libations), folklores, proverbs, parables, riddles, and other activities that promote African culture. This is confirmed by Finnegan (1970). Finnegan investigates African oral literature in particularly popular oral art, culture, oral performances, norms and traditions in Africa. Finnegan focuses on how Africans express themselves through oral communication; using symbols, drums, songs, dance, storytelling, parables, and children's rhymes. Finnegan's main concern was about the effectiveness of oral communication in African

societies, through songs and the use of musical ensembles and symbols. Finnegan's conclusion that African oral literature is a "subject worthy of study and interest" (p. vii) confirms Nketia's (1970) and Soyinka's (1993) claim that such African oral performances as festival are filled with "pure theatre" which when explored, will communicate to the literary world that they have something of essence to offer.

It is in the light of Nketia's (1970) claims earlier noted that the present study seeks to probe further by testing the effectiveness of oral communication: how Apoo festival song texts are composed to communicate intended message of performers. Apoo songs are composed in figurative language with their meanings embedded in such stylistic features as metaphors. The performers of Apoo deliberately compose songs with the aim of exposing evil and praising good. By this, feelings and intents are expressed towards the misconduct/ ill-will of their leaders and some other individuals in their society. A study that also supports the present study is Deandrea, Bauman and Sherzer and Yankah as cited in Nkansah (2009), which confirms the assertion that performers are expected to rely on creativity to communicate the emotions, beliefs, and socio-cultural practices of the people, through artistic use of words. Another of such works is Nkansah (2009) which explores Borbor Mfantse libation text to determine the artistic use of language in entertaining, and communicating meaning as well as the effectiveness of schemes and tropes in the text.

Over the years, scholars in the field of oral literature have awakened to the oddity of language and some other contradictions associated with orality and literacy. One of such scholars, Foley (2012) centres his work on inter-textuality of

traditional oral narratives, and explores the common boundaries of performance and how it serves as a tradition for the enactment: enactment of verbal art. Foley (2012) maintains in his analysis that words are not used in a vacuum: they are purposely situated within a particular context; and they cannot naturally recur without reference to their prior occurrences and context. Foley's proposition is undoubtedly evident in the application of words to literary texts as in the case of novels. Foley's focus was not on the collocative nature of words, as the meaning of some words, whether used in or out of contexts, can only be determined in relation to their corresponding collocates. Rather, much of Foley's concern is centered on the use of words in specific contexts, and as a vehicle to convey meaning in communication. Walter Ong (2013, p. 32), discusses the emergence of literate thoughts and expressions from oral or verbal thoughts. The introductory chapter of Ong's work discusses scholars' perspectives on oral literature and debate on the complications between 'oral literature and literature'. Ong is of the view that there is no 'school' for orality and literacy. Thus, nothing that would be same as Formalism, New criticism, Structuralism, Deconstructionism, and others, even though these schools of thought interrelate with orality and literacy (Ong 2013:). Ong further states that the subject is first expressed in oral culture before literate culture. He thus, argues that the subject is primarily thought and its verbal expression in oral culture; and second, literate thought and expression in terms writings. This argument has been the focus of linguistic and sociolinguistic scholars who, according to Ong (2013), have been comparing the changes occurring in primary oral expressions and written expressions.

The works discussed provide a clear explanation of performers' creative coinages aimed to communicate their obscure meanings. By referring to works in this area as "interlocking responsibilities", this research as a quest to first identify what a 'word' signifies in communication; and second, as a task of explaining the power that the word has in communication.

Still on oral tradition, Reichl (2012) observes that almost every society was predominantly an oral society. This reflected in their political, legal and education systems where transmission of knowledge and skills, music, and communication in general were all done orally. This informs that the indigenous court proceedings and education though orally done were very effective. Reichl's work primarily focuses on the orality of works in verbal arts specifically, oral forms in the medieval periods. He also points out the contradictory nature of the term 'oral literature' as has been observed by scholars like Finnegan, Okpewho, Ong among others. To contribute to the ideas of these scholars, Reichl suggests that the term 'literature' could be understood in its literal sense, as a written document or something in the form of letters. The obvious question that comes up then is, how can something written in the form of letters still be considered oral? It is this controversy that led scholars like Finnegan to propose the term 'orature' to solve this contradiction while others came up with 'oral poetry'; in both cases the subjunctive term 'literature' has been partly or completely removed.

Reichl (2012), in expressing his disagreement to these propositions, establishes that if we want to do away with the term literature, then we would have to exclude anything that has not been written in the form of letters. He argues by

raising the question of where Chinese literature, which etymologically was made up of symbols and not letters, will be placed should the views of Finnegan, Ong and others become the accepted form. Reichl's position on this controversial issue of oral literature is that to him, the term is not supposed to be 'literature' but 'written literature' arguing that 'literature' in the European concept, is a word with senses of culture, refinement, good breeding; politeness, humaneness - in other words the term simply connotes a certain level of civilised activities of which the term literature forms part. Karl Reichl (2012) again posits that orality is embedded in written text. As far as the discussion on oral literature is concerned, the core question is: "What would be the criteria required for a text to be classified as oral or written literature?" To find answers to this question, Reichl adopted the methodology developed by Parry and Lord, based on the Oral-Formulaic Theory. He justifies his choice by, affirming that the theory gives one possible answer to the question he has raised. (Reichl 2012: 38). Because the theory aims to distinguish a few linguistic, stylistic, and structural traits that are often associated with oral poetry, we must determine whether the characters seen in written works also have oral sources. (Foley and Ramey, 2012: 39).

Oral literature is seen in the work of Furniss and Gunner (1995), as a medium on which individuals in African societies rely to freely express their views about power relations in their society; this is considered a right that each member possesses in communicating their intents. The authors hold it that, African oral literature, like all other popular culture, is not just for domestic entertainment; it is also an avenue by which members of a particular discourse community have the

social right to freely express thoughts and feelings about the nature of power relations in the society. Thus, African oral literature can also be seen as an important social agent capable of regulating the behaviours and activities in the society. From Furniss and Gunner's work we could see how oral text reflects and affects modern social structure and political hierarchy of contemporary African societies. The social agents involved in championing this conception of African oral literature are linguists, folklorist, ethnomusicologists, and historians, who consistently introduce new oral resources and ideas in the form of live performances to reflect the actual happenings in African societies. This concept of Furniss and Gunner's is found to be typical of the Apoo festival performance of the people of Techiman, *Halo* performance of the Anlo people in the Volta region of Ghana and the Nzema people of the Western region of who celebrate *The king is not above insult*.

There are scholars in the field of anthropology who also address the problem of orality, rhetoric, political or ritual language as figurative within a particular discourse (Crocker 1977, Bailey, 1983, Parkin 1984). Elizabeth Tokin, a social anthropologist also did an investigation into oral tradition. Her basic argument was that no oral tradition can be properly comprehended unless due account is taken of the social organisation and language of the people concerned. Tokin was convinced that:

Much of oral tradition can be history of the kind elsewhere, revealed from a study of contemporary documents. Oral tradition is often in reality an explanation, in Quasi historical terms, existing or currently relevant past social or socio-political relationship (Tokin 1986:203)

Token (1986) argued in favour of Oral tradition. She argues that scholars like Malinowsky (1994) claim that oral tradition is of theoretical perspective. Although the social organisation and language of the people are in no doubt a significant factor of understanding oral tradition, tradition as it is, consists of the people's daily activities and life. Token (1986) on this note, defines oral tradition as one which was regularly part and parcel of the people, and the implication here was that it is a system of communication that has been handed over from generation to generation, so that it carries some form of authority which regulates the lives of the people. (Token 1986: 204)

Currently, there are interesting developments in the field of oral literature as to how artists/performers creatively negotiate meaning in relation to their social actions. Thus, the voices of the individuals in the form of a speech or text, creatively express their opinion in the form of song composition or oral poetry. To this end, the performers provide more explicit 'meanings' from their song texts as they express themselves through a multiplicity of voices. Hence, the relevance of this research in the field of oral literature.

Previous Studies on Song Texts Analysis

To contextualise this research within the terrain of song texts analysis, it is necessary to first situate this study in the context of what previous researches have shown. Scholars have attempted to investigate the functions of song texts in many aspects of festival celebrations in societies around the world, particularly in Africa. Festival songs are associated with the people, culture, tradition, or history of a geographical area. The place of festival songs in popular Ghanaian music reveals

how individuals and societies have turned their attentions towards their folk traditions seeing them as a source of artistic inspiration especially in social, political, and moral engagements (Gbolonyo, 2009). A plethora of researches has been carried out on the themes, roles, communicative functions, and stylistic elements of song texts of traditional festival songs (Bode 2011, Aleshinskaya, 2013, Loko, 2014, Kennedy et al., 2017). While some scholars have focused on issues such as how festival song texts express society's culture and customs, others have expanded their research to include literary stylistic features and communication functions of the song texts (song 2009 p.1, Ighile 2013, and Niemi 2016). However, there are few researchers who have looked at the literary stylistic features in song texts, particularly in the Ghanaian context. The following is a review of previous findings.

Song texts are written words to a song; lyrics and other vocal patterns which inform or carry the import of the song's message. Studies on African festival songs have also shed more light on the manipulation of language with the intent of communicating a message to listeners. Acquah (2002) examines Mfantse Asafo song texts from the Cape Coast area of Central region of Ghana. Acquah's research is premised on the notion that a detailed examination of Asafo song texts would reveal the wealth of the language reflected by a plethora of tropes. The study focuses on extracting major tropes that have been viewed as discourse features with an almost infinite proclivity for generating diverse levels of meaning. As a result, Acquah noticed that the richness of the language used in the song texts had been given prominence. He also discovered a variety of hidden messages in the songs

that relate to or at least allude to the society's history, religion, culture, as well as the harmonies and tensions within it.

Similarly, Saboro (2014) examines song texts of Balsa and Kasena ethnic groups from northern Ghana where most slaves were abducted during the Trans-Saharan slave trade. In examining the folk songs, Saboro's research focuses on memories of slavery and the slave trade, with attention paid to the internal slave trafficking in the late-nineteenth-century. Drawing largely on multidimensional approach to field work research, through recording of traditional performances and interviews within these communities, Saboro's study identifies ways by which the use of the oral tradition, particularly, song texts communicate effectively. By analysing the song texts critically, the author discovers that the song texts of Balsa and Kasena groups reflect the nature of brutality that accompanied the capturing of slaves, disputing the popular belief that trans-Saharan slave trade in Africa was mild and oppressive. He also sees the songs as an attempt by the victimised groups to rewrite their collective history through songs that praise communal heroism and triumph over sorrow. Finally, Saboro's study reveals that the song text examined portray that the communities were not only passive victims who accepted their fate, they also reflect ways in which these communities have turned their tragic history into a community success.

Similarly, Loko (2014) examines the theme and content of music employed in Akesan's traditional festivals, as well as the function of the festival's song texts. Loko examines primary data gathered through oral interviews with indigenes particularly Egungun singers, and drummers in Akesan, Lagos, Nigeria, as well as

music recordings and transcriptions gathered from participant observation. The findings of Loko's study shows that the role and contextual performance of diverse song texts, and their themes in the Awori community provide some indication that traditional festivals are still religiously observed and are a vital component in Akesan territory.

Bode (2011) also defines performance and its role in African festivals. According to Bode, African festivals are typified by the application of, and re-interpretation of received knowledge to reflect on new and emerging social, economic and political issues. Bode does an analysis of Osun Osogbo festival song text, an annual festival of the Yoruba people of western Nigeria. He bases his analysis on the theme of power in the political affairs of the Yoruba society. He further explores the sociality and performative roles of the festival by articulating ways through which the music and song text of the festival are deployed. Bode's delineations show some similarities between the Osun Osogbo festival and Apoo festival: in purpose, both festivals, the intent of the performers is to evaluate the relevance of socio-political roles of the leaders in their respective societies.

Ighile (2013), for instance explores the poetry of Igue festival songs texts focusing on the verbal aspects of the songs as well as recitations with no regular scheme. The significance of this kind of poetry lies in its language use rather than its form. Therefore, such songs require an analysis of the entire piece in order to discover the stylistic features employed and their significance. Ighile's study shows that, in addition to the songs' historical and cultural implications, there is a complex and prevalent interplay of poetry and other aesthetic resources.

Likewise, Shandama and Suleiman (2013) identify the use of figurative language in two selected traditional songs. According to the authors, arts performers employ figurative language as a medium of expressing their thoughts and feelings implicitly rather than explicitly. The authors, using descriptive and discursive approaches observe that the performers of Kilba funeral songs use many figurative devices to aesthetically present the content of the message that the songs carry. It is thus, not wrong to conclude that figurative figures such as metaphors, alliteration, irony, euphemism, symbolism, rhetorical questions, and are commonly found and dominant in African traditional songs.

From the studies reviewed it is thus evident that the analysis of song texts, particularly festival songs, has attracted much interest and has also served as the basis for adopting various approaches for textual analysis. However, the empirical studies reviewed did not reveal significant variations in analysing song texts; the selected song texts analysis has provided an insightful account of how language used by a particular discourse community function effectively in its situational and cultural contexts. Rather, it is noticed that existing literature has its focus on poetic and literary analysis of song texts as verbal acts. Except for Acquah (2002), who focuses on tropes and schemes though he does not do a stylistic analysis, there are few researchers, however, who have looked at literary stylistic elements, particularly in the Ghanaian context. My research, therefore, goes beyond just looking at the communicative functions of song texts. In my research, I look at how linguistic elements have been aesthetically used and organised in Apoo festival

song texts with the intent of addressing socio-political issues. As a result, my work is situated within the stylistics analytical framework.

Previous Studies on Schemes and tropes

The element of schemes and tropes that bears significance in song texts is rhetoric. Studies on schemes and tropes have always brought about the problem of classification between these two rhetorical figures. Owing to this, the elements of style, according to Leech and Short (1981: 78–79) include figures of speech such as metaphors, metonymy, synecdoche, paradox, similes, and irony. The authors also classified these figures of speech into two categories: tropes and schemes. Leech and Short define tropes as clear violations of, or departures from the linguistic code; and Schemes as figures of speech that the order or arrangement of words, syntax, letters, or sounds; they deal with form rather than the meaning of the words.

Corbett (1990) and McQuarrie and Short (1996) define rhetorical figures as artful deviations in language designed to enhance communication. Corbett recognises that the use of rhetoric in language is a means of language processing from which meaning is derived. This means that the use of rhetorical figures in language represents diverse means by which different ideas are expressed. In this case, the form of expression alternates, depending on the type of rhetorical figure used, while the meaning of the expression is maintained., Rhetorical figures, to some extent, is capable of influencing the intended meaning of an expression. Again, McQuarrie and Short (1996) attempt to draw a clear distinction between the meaning of schemes and tropes. The authors make this distinction by adopting the

term “in-depth Processing analog”.to establish a point of convergence and divergence between tropes and schemes, which the authors claim function as figurative expressions. McQuirrie and Short argue that tropes have their meaning hidden in the structure or expression whereas schemes are created based on the manipulations issuing from the manner in which the expressions are arranged.

Rhetorical figures have also been studied by Mothersbaugh (2002), who categorises them into two classes: schemes and tropes. Schemes and tropes, in the authors’ opinion deviate from the normal trend in which language is used. Schemes refers to the arrangements of expressions used whereas tropes are the semantic aspect of the structure or expression While irony which is classified as trope is used to express the opposite of what is being referred to, alliteration, on the other hand, which is concerned with the repetition of consonant sound syntactically falls within the group of schemes. The authors proceed to explain the differential incongruity of schemes and tropes. According to them:

Figurative language is a deviation from expected use of language; it involves an expression rather than its content. Also, figurative language follows a set of fixed templates or structures that are variant across content or context, which, in effect, does not render the expression meaningless (McQuarrie & Short 1996 as cited in Mothersbaugh 2002:589)

The manner in which words are structured is referred to as a scheme (usually signifying the use of words in an unconventional manner to gain attention). Tropes, on the other hand, is a matter of word choice; notably, the use of words in unexpected ways, to attract attention. Scholars in the domain of literature, have, over the years, attempted to establish a contrast between schemes and tropes. It is important to note that schemes and tropes may function separately when used in a

song text, however, their significant effect in songs composition can never be tempered with. Motherbaugh et al (2002), distinguish, that schemes and tropes differ in two different ways according to how each deviate from normal usage of language in song text. Schemes deviate by focusing on the surface of, or sensory aspects while tropes represent the semantic (deeper meaning) aspect of an expression or structure in the song. The findings of the study showed that schemes are created by repeating or reversing sounds or words in epiphora manner whereas tropes are realised when words are used in a nonliteral or figurative. The authors conclude that schemes and tropes represent ‘connotative and denotative’ meaning of figurative expressions.

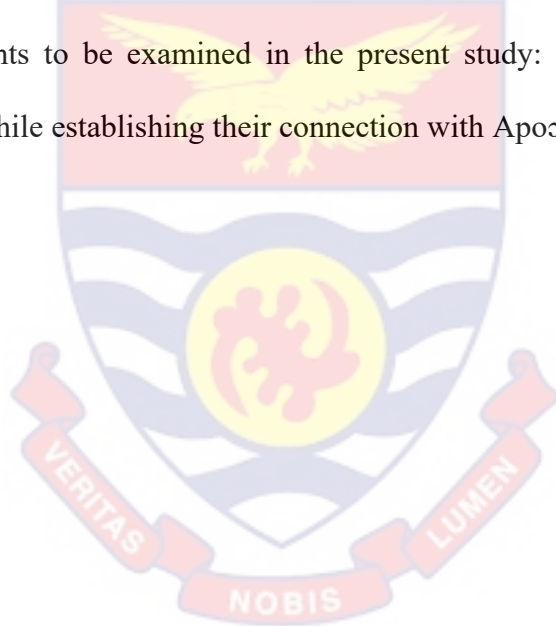
Nkansah’s (2009) study shows his contribution to this phenomenon. In the said work, the author explains the recurrent nature of schemes as depicting characteristics that make them more compactible than tropes. “Scheme is a woven manipulation of varied forms where the recurrence occurs in the line or in the text” (Nkansah 2009: 87). Nkansah further proves his proposition by supporting it with Gofferey Leech’s position on schemes. According to Nkansah, Leech sees repetition as way in which words; phrases, clauses and sentences are allowed to recur. Nkansah again, posits that “tropes are words or phrases used in a sense not proper to it, and thus, a departure from the plainest meaning of an expression” (Nkansah 2009: 111; 2016, 2019, 2022).

Similarly, Leech (2014) also establishes the relationship between the expression and content, and the conventional separation between these classes of rhetorical figures (schemes and tropes). According to Leech, it is unfortunate that as with many other rhetorical classifications, the border between the two rhetorical categories has always been hastily and inconsistently defined. As a result, Leech refers to schemes as rhetorical devices that have included figures of speech such as alliteration, anaphora, epanalepsis, epistrophe, refrain, and parallelism; these have been described as abnormal arrangements lending themselves to the forceful presentation of ideas. Tropes, on the other hand, have been described by Leech as more radical in scope than effect. Grindal (2019) discovers the presence of tropes and schemes in hymns and examines their significance. It is revealed by the study that hymns are composed of stylistic features such as repetitions to serve as attention callers to the specific message that is being communicated. Also, repetitions in hymns tend to not only maintain the singer or reader's focus on message, but also to make them communicate meaning to listeners.

Following the delineations above, it could be realised that schemes and tropes are veritable elements of language. The studies reviewed are noted to prove, directly or indirectly, that figurative elements such as schemes and tropes are essential in communicating specific intents particularly in literary works. The present study has high relevance because it shows how Apo songs are composed figuratively to achieve the aim of criticising misconducts leaders in the society.

Chapter Summary

The chapter has reviewed relevant literature on the theories underpinning the study as well as related studies on the phenomenon being investigated. Firstly, there was a discussion on views held by various scholars concerning the definition and characteristics of the concept of stylistics and the performative theory: these serve as the theoretical and analytical frameworks underpinning the present study. Secondly, the theories were compared in order to identify their points of convergence and divergence. The chapter finally reviews relevant studies on the key elements to be examined in the present study: song texts, and tropes and schemes while establishing their connection with Apoo festival song texts.



CHAPTER THREE

THE HISTORY, STRUCTURE AND CONTENT (THEMES) OF APOO SONGS.

Introduction

The previous chapter firstly, reviewed relevant literature on the theories underpinning the study. This was followed by a review of related studies on key elements: tropes and schemes in songtexts. This chapter recounts the history, and examines the structure, form and content in ApoO songs. In this chapter, content analysis will be used to discuss how ApoO songs have been organised and what they communicate. Content analysis method was chosen because, first it is deductive rather than inductive, and more importantly, it also assumes a universal objective truth for analysis.

The Origin of ApoO Festival

ApoO is a festival celebrated by the Bono people, considered as part of the Akan ethnic group, located in the southern part of the Bono East Region, Ghana. History has it that the performance of ApoO started in pre-colonial Gold Coast and has existed till date. ApoO Festival is an annual festival celebrated in towns such as Techiman, Nkoranza, and Wenchi located in the Bono East Region, Ghana. The celebration is held each year, in April/May. An interview with Dr. Owusu Brempong, an anthropologist and a member of the “Akwamu” royal family of Techiman traditional area, revealed a brief history of the ApoO festival. Brempong recounted that:

A long time ago, at Bono Manso, the ancient capital of the Bono kingdom, there was a king, described as wealthy and powerful, named Ohene Ameyaw KwakyeI. This king was noted for his dictatorship and disregard for any form of counsel presented by his elders. This misconduct of Ohene Ameyaw Kwakye's displeased the people of Bono. who, as a result, sought to express their dissatisfaction towards their leader's rule? It was in the process of the people manifesting their grievances repeatedly that Apoo festival was born. (Ashine 1980, Dickson 2009, Brempong 2009 and interview with Nana Owusu Gyare, the Akwamuhene of Techiman Traditional area).

During the reign of the then King Ameyaw Kwakye, there was the possibility of making Techiman a great state, however, this vision could not be realised due to King Ameyaw's nature as a tyrant: a man who ruled with iron hand; was selfish, ostentatious and extravagant – a leader with no regard for his people whom he exploited by seizing their gold nuggets and constructed what was termed “*sika putuo*” (a small shed in which all the gold nuggets he gathered were kept). Also, Ameyaw made his people labour on his crop field as a kind of punishment. Like their father, the sons of Ameyaw had no iota of concern for the people he illtreated. The Bono people became desensitised to their king's tyrannical rule since they couldn't stand up to him. In response, the people decided to cease farming in order for hunger to strike the entire town as a means of expressing their discontent towards their king's behaviour.

In an interview with Nana Ofosu Apenteng, the chief of Ahansua, it was further recounted that prevailing situation resulted in the outbreak of a disease known as "sipe." “Sipe” is a psychiatric illness that damages the spirit of humans, and as a result, individuals began to die. The mortality rate was so high and proved uncontrollable that the elders of Techiman had to consult deities such as Ntoa,

Nkontwematwefo, Atiatwefo, and sedegudo where it was confirmed that the sipe sickness was killing the people as a result of Ohene Ameyaw Kwakye's acts of cruelty and tyranny. Upon the advice from the gods, the traditional council unanimously agreed to permit everyone to openly express all grievances towards any misconduct or unacceptable behaviour exhibited by the king and/or any other person in the society. At first, the people feared they would be punished if they pointed out the faults of their leaders. Thus, they disguised themselves by dressing in animal skins, smocks, feathers, masks, white clay, charcoal, curious hats, and other horrid costumes, while processed in the streets of Techiman singing proverbial and metaphorical songs. This was done in the presence of those in authority. Every year, during Apoɔ celebration, when the people saw that no punishment was meted out to participants, the entire populace of the traditional area met again in the capital to participate in the movement.

This tradition, according Brempong (2009), has existed till present day. Brempong added that whenever the people come around for the Apoɔ celebration and they are questioned by those in authority, they admit that they have come to repudiate trouble or evil. Literally the name of the festival 'Apoɔ' is derived from the Akan expression "po haw ne bone" where the Akan word "po" is a verb which means 'to reject', thus, the noun 'Apoɔ' means 'rejection' or 'objection', hence the name Apoɔ festival. Brempong explained that the reason behind the lampooning is that it removes bitterness. (Asihene 1980, interviews with Nana Oforu Ampenteng Gyeabour, the chief of Ahansua and Owusu Brempong, a member of the Akwamu royal family)

According to Hassan El-Shamy (2016), a folklorist “people’s natural responses to situations in the traditional culture, is when they are engulfed with guilt and shame due to certain social conditions. El-Shamy adds that “guilt is viewed as negative self-evaluation with a regretful feeling arising from the experience of deviation from an internalised ethical or religious norm” (p.83). Apo festival helps people to judge erroneous doings of traditional leaders, who eventually learn from their own mistakes.

The organisation of Apo Festival

Apo is a ritually based festival. There are special days set aside purposely for important rituals. Such rituals serve as a gateway for the processions. Before the ritual performance is done, there is an important event termed “*adamu*”, which must first take place. The people usually refer to the ritual as “*adamu asi*” meaning “it is time for the gods of the land, the people and the entire society to be purified”, therefore, at such a time the state does not tolerate any pollution especially noise making. Consequently, all funeral activities in the Techiman traditional area are halted until the end of the Apo festival. Also, people are forbidden from engaging in public drumming, singing and dancing until the ‘spirit’ of Apo is brought from the royal mausoleum (*amanfomu*) by the Omanhene and his sub chiefs. Violators of this norm are caught in a state called “*dudua*” and are punished according to the traditional laws of the land. Following the period are the most important rituals without which the festival cannot take place. These rituals are performed sequentially. The first ritual is “*hyireko*” (meaning going for white clay). During this ritual performance, all the elderly women in the Techiman community go for

white clay from a place known as “*abanim*”, a suburb of Techiman. The white clay is used to wash the deities’ abode, especially, the supreme deity, Nana Taa Mensah, the highest on the traditional pantheon. Priests and priestesses also use the clay when they are possessed. The next ritual is “*nnusintuo*” (literally means removal of stumps) This signifies casting away bad omen out of Techiman and its environs. The third, “*asaahwie*” is performed to prepare men for war and other manly activities. This is done to test the strength of the youth and warriors in the community to ensure that they are fit to engage in war. The fourth, “*ahenemukɔ*” is a visit to the royal mausoleum to pay homage to the ancestors and also ask for their protection and guidance in the year’s celebration. The fifth ritual, “*aponkɔtwie*,” literally translated as “driving the horses”, is a celebration of deities by priests and priestesses across the streets of Techiman. It is believed that the priests and priestesses ride the deities like horses spiritually. The ritual is performed to ensure the safety of performers during the celebration. The final ritual, “*nyiano*”, involves the purification of deities and communion with ancestral spirits to end the festival. (State these literary relevance of the rituals).

It is pertinent to note as far as Apoɔ festival is concerned that the rituals and the songs complement each other. Thus, without these important rituals, there would be no singing of Apoɔ songs without which the festival is considered incomplete. This certifies that the rituals and Apoɔ songs contribute wholesomely to the success of Apoɔ festival. Brempong (2009), specifies the ritual that complement the songs and Asihene (1980) also gives recount of the history Apoɔ.

And these were confirmed in the interviews with Nana Owusu Gyare and Nana Ofosu Ampenteng.

The structure of Apoo songs

Apoo songs are mostly sung in groups; it could be a group of families and lineages, or individuals can also come together as an incidental group to perform. The basic form or structure of the songs is antiphonal. Antiphonal singing can also be referred to as alternate singing by two singers, with a lead singer or cantor's part and a chorus part. Sometimes two lead singers or cantors could take turns or alternate within the same song, thereby creating another kind of antiphony within the overall call and response structure. The "call and response pattern", of the song usually takes the A-B-A-B musical structure, where A is the verse, and B is the chorus. (Acquah 2002).

According to Nana Ofosu Gyeabour, (the chief of Koase and the Chairman for the Apoo Planning Committee for the year 2020), during Apoo musical performance, there is a lead singer (cantor) who does the solo section of the song while the rest of the singers pick up the chorus following the cantor. The solo part of the songs frequently sounds incomplete and produces suspense. In other words, the cantor/solo makes a call, and the chorus responds, in Apoo musical performance. Nana Ofosu added that due to improvisations and current modifications in the songs, there are various variations within this core. From a lyrical standpoint, the songs' format allows the lead singer to tell legendary and historical stories.

In most Apoo songs, the chorus and verse share the same words. It is the verse of a song that allows the lead singer to express or convey his or her message to the audience during a performance. An illustration of the structure of Apoo festival song is indicated in the following extracts:

Call:

Twɪ

English

O, yee, yɛfri Dwomon oo, y3sene oo. O, yee, we come from Dwomor, oo,
we are passing oo

O, yee, yɛfri Dwomo oo, yɛsene oo. O, yee, we come from Dwomor, oo,
we are passing oo

Yɛdɛ, yɛ Tano deɛ, yɛda no fam brɛwoo, This Tano (deity) belongs to us, and
we are paying you our homage,

O, yee, yɛfri Dwomoo oo, yɛsene oo. O, yee, we come from Dwomor, oo,
we are passing oo

(F L IV. 1)

Response:

Twɪ

English

O, yee, yɛfri Dwomor oo, yɛsene oo, O, yee, we come from Dwomor,
oo,

we are passing oo

O, yee, yɛfri Dwomo oo, yɛsene oo. O, yee, we come from Dwomor, oo,
we are passing oo

Yɛdɛɛ, yɛ Tano deɛ, yɛda no fam brɛwoo, This Tano (deity) belongs to us, and
we are paying our homage,

O, yee, yɛfri Dwomoo oo, yɛsene oo. O, yee, we come from Dwomor, oo,
we are passing oo

(F L IV. 1)

In the above extract, the cantor sings the first stanza in its entirety, while the chorus just repeat the verse followed by the cantor. This is a common feature in Apoo music. Another characteristic of the call and response pattern is that it involves the cantor singing the text and the chorus replying by singing the same text. In brief, the cantor sings the basic text, as seen in the above text, while the chorus responds by singing the basic text as well.

The structure of the songs is represented in some jurisdictions by alternate solo and chorus of more or equal length. The relatively equal length of call and response achieves a sense of equilibrium in this sequence. This pattern, however, is subject to variation; in the example below, alteration happens only after the basic pattern has established itself. An illustration is shown in the following extract:

Call:

Twi

Asamanadwowa

Ee, Asamanadwaa,
Nana Kwakye ee,
O, Nana ee, obi yɛ wo bribi a,
mmua oo, na ɔyɛ a yɛ komm

English

Palm Weevil

Ee, palm weevil
Nana Kwakye, ee,
O, Nana, ee, when anyone does
something against you,
Don't mind him, oo, always be silent
(patient).

(P A IV. 1-2)

Responds:**Twi**

Ee, Asamanadwowa,
ohene Ameyaw ee,
O, Nana ee, obiara yɛ wo biribi a
mmua no oo, na ɔyɛ a yɛ kɔmm.

English

Ee, Asamanadwowa,
King Ameyaw,
O, Nana, ee, when anyone does
something against you,
don't mind him, oo, always be silent (patient).

(P A IV. 1-2)

The cantor's part may sometimes be wholly different from the chorus', and the two parts may appear as separate entities. However, the thematic connection is never in doubt. Such a pattern reflects in the song below:

Twi**Akokonin****cantor:**

Akokonin ee!
Kookyerekoo! Kookyerekoo!
Akokonin ee
Kookyerekoo!

English**Rooster -Crowing**

Rooster, ee!
The crowing of the rooster
Rooster, ee!
Kookyerekoo!

(P A V. 1)**Chorus:**

Monyɛ brɛbrɛ ma adeɛ nkye ɛ. Let us be calm and patient till daybreak.
Monyɛ brɛbrɛ ma adeɛ nkye ɛ. Let us be calm and patient till daybreak.
Monyɛ brɛbrɛ ma adeɛ nkye ɛ. Let us be calm and patient till daybreak.

(P A V. 2)

Another intriguing pattern is achieved by having two solo singers play the roles of first and second cantors, respectively. The lead cantor normally performs virtually the entire solo portion, while the second cantor usually sings the last line of the solo

followed by the chorus. As a result, the second cantor serves as a link between the lead cantor and the chorus. This pattern becomes apparent in the song below.

1st Cantor:

Twi

Ee Amowi oo.

Yɛfri Amowi oo,

Ee, Amowi oo, Ɔdomankoma

English

Ee, Amowi, oo.

we come from Amowi oo

Ee, Amowi oo, the supreme deity

2nd Cantor:

Ɔdomankoma

The supreme deity.

Chorus:

Ee, Amowi oo, dada oo.

Ee, Amowi oo, ee,

Ee, Amowi oo oo,

Ee, Amowi oo, long time a ago

Ee, Amowi oo, ee,

Ee, Amowi oo oo,

(F L III 1-3)

When the solo part alternates between the first and second cantors in succession, the interplay between them often reaches creative heights, forming another type of call and response within the broader antiphonal framework. The song below serves as an illustration of this phenomenon. The traditional call and respond framework is used in this rendition of the song. The singing continues:

1st Cantor:**Twi****English**

Amowi oo,

Amowi, oo

Amowi efiri tete odomankoma boadeɛ

Amowi long time ago, since creation
by the supreme deityAmowi efiri tete odomankoma boadeɛ
by the supreme deity.

Amowi, long time ago since creation

2nd Cantor:**Twi****English**

Amowi firi tete oo,

Amowi, long time a ago oo

Amowi firi tete oo

Amowi, long time a ago oo

Odomankoma

The supreme deity

Chorus:

Ee, Amowi oo, dada oo.

Ee, Amowi oo, long time a ago

Ee, Amowi oo, ee,

Ee, Amowi oo, ee,

Ee, Amowi oo oo,

Ee, Amowi oo oo,

(F L III. 1-5)

This type of interaction between the two cantors has a very energising effect. The first and second cantors engage in their own versions of call and response after the chorus assumes the role of the audience for a moment, after which the chorus returns its customary duty to complete the round.

Content (Thematic analysis of the song texts)

Apoɔ festival songs cover a wide range of themes. Even though all of the songs' thematic interests are related to the historical event re-enacted in the festival, each has its own distinct focus. It is worth mentioning that Apoɔ songs are primarily songs of criticisms and ridiculing. However, praise songs are performed to honour individuals for their outstanding works and conducts in the society, and also, the ancestors, for their continuous guidance and protection of the people. The features of the songs revolve around the following themes: societal leadership (chiefs, queen mothers and elders of the land), personal names, families and lineages, human relations, social behaviours and plants and animals. The songs of the critics are in sharp contrast to the praise songs in the sense that even when performers have sung and danced to entertain, tyrants, and ill-behaved leaders, as well as individuals, culprits of misconducts are frequently insulted for their bad behaviours in the society. The above-mentioned themes will be broadly discussed in the subsequent paragraphs.

Societal Leadership

Hwe di ma me nti na ani so mpayinfoɔ. "Go ahead and make a case for me, this is why elders are respected" (chiefs, queen mothers) Akan proverb.

With reference to the above adage, our elders are respected as judges, lawyers, negotiators, moralisers, moderators, critics, and counsellors because they are our guardians and have the knowledge and experience. It is ironical when elders of a particular society fail to live up to this expectation. The entire society, especially the youth become disappointed in them.

References to issues of tyranny in the songs reveal the singers' show of displeasure towards the king's misconduct not only as being autocratic, but also for retarding the growth and development of their society. In the songs, where a deity or some other spirit being is appealed to, we see a practical demonstration of a people's faith in a belief system that has enabled them to order their lives as members of the same culture. Other aspects of the songs where ill-manners and dictatorship are checked, ridicule is the major tool performers employ, this includes songs that deal with boasts, taunts, and downright abuse. It is in this instance that we see unity at play among the people; fighting collectively with words and protesting for the wellbeing of the entire society. These abusive protest songs are satirical in nature and laced with irony. Below are an example of such songs:

Twi

Wo ti kotoo,
Yεgye wo nsamu hene, woate?

Nana Dotobibi Kwakye Ameyaw,
Ameyaw

Wo ti kotoo,
Yεgye wo nsamu hene, woate?

English

Your head is big and large,
We are taking the chieftaincy
from your hands.

Nana Dotobibi Kwakye

Your head is big and large,
We are taking the chieftaintaincy
from your hands, do you hear?

(S L II. 1-6)

The message in the above song text is directed at Techiman's paramount chief, Nana Kwakye Ameyaw. The song suggests that the chief should not be swollen-headed because of his political power; they, i.e the people, made him king to rule over them, and it is they who can unmake or impeach him. The performer

in the preceding song is indirectly, in a form of a reminder, directing the chief's attention to the fact that it was the people that enstooled him as a king (he did not enstool himself). The theme of the song is a warning to the chief: he is cautioned to reconsider his style of ruling over people, else his title as chief will be taken away from him. The statement "**wo ti kotoo yeagye wo nsam hene**" does not only indicate (your head is enormous and large), but is also figurative, meaning, "**you are stupid.**" Another instance of these protest and abusive songs is illustrated below:

Twi**Nnɛ Mpayimfoɔ****English****Elders of today**

Nnɛ mpayimfoɔ, mpayin huhunu.	Elders of today, useless elders
Bɛda dabɛ banom nkwan!	They care not how they drink soup!
Nnɛ mpayimfoɔ, mpayin huhunu.	Elders of today, useless elders.
Bɛda dabɛ banom nkwan	They care not how they drink soup!
Bɛntɔ atuduro, bɛntɔ atwɛɛboɔ	They buy no gunpowder, they buy

(S L V. 1-2)

Songs of satire, mockery, or violence can sometimes develop into lewd references to sexual organs and the sexual act itself. (Avogbedor 1983), It is possible, as Devereux (2014) once noted, that, art prescribes respectful ways of doing impolite things or voicing the inexpressible. 'The argument is that the singers operate under the license giving to them by tradition in order to perform such songs. (Avogbedor 1983). Avogbedor mentions that such songs, remove normal and immediate responsibility from the singer and consequently leave the singer blameless. The texts use of sexual references, calumny, and insults would have

called into question the moral status of the singer if the words were spoken plainly rather than sung. (Avorgbedor 1983:35).

Below is an example of such lewd songs:

Twi

English

Wo Twɛ Yuroyuro

Your vagina is watery!

Wo twɛ yuroyuro!

Your vagina is watery!

Wo twɛ yuroyuro

Your vagina is watery!

Sɛ afasɛɛ!

Like the water yam!

Wo twɛ yuroyuro!

Your vagina is watery!

Wo twɛ yuroyuro

Your vagina is watery!

Sɛ afasɛɛ!

Like the water yam!

Wo twɛ yuroyuro!

Your vagina is watery!

Wo twɛ yuroyuro

Your vagina is watery!

Wo twɛ yuroyuro

Your vagina is watery!

Sɛ afasɛɛ!

Like the water yam!

(S B IV. 1-4)

Songs of this nature are usually sung by the youth (both boys and girls). It is a song of ridicule and mockery against women, in general, who are unhygienic. Therefore, if a queen mother or an elderly woman in the community does not do what is expected of them as a leader, this song could be directed at them to abuse or ridicule them.

Families and lineages

Abusua ye dɔm ("The family is an army" - Akan Proverb) The strength of the Akan extended family system is formidable.

The Apoo festival is a time when members of society (families and close relations) gather to enjoy a common interest. Family feuds are resolved in order to reduce tensions and re-establish brotherhood. When families come together this way, each family has a song that tells the story of their genealogy; from their great ancestors to the present. Coming together as a family also allows them to pay homage to the family deities and ancestors, as well as pray for long healthy life and prosperity in the upcoming year. In addition, the royal families, particularly the family of "*Atano*," who are considered the land's custodians, are treated with reverence. As a result, each family has a historical song that distinguishes and identifies their social status in the society.

Twi

O, yee, Yɛfiri Dwomoo oo, yɛsene oo.

O, yee, Yɛfiri Dwomoo oo, yɛsene oo.

Yɛdeɛ Tano, yɛda no fam berɛɛ,

Dwomoofoo Tano yɛda no fam berɛɛ,

O, yee, yɛfiri Dwomoo oo, yɛsene oo.

(F L IV.1)

English

O, yee, we come from Dwomor, oo, we are passing, oo.

O, yee, we come from Dwomor, oo, we are passing, oo.

This Tano belongs to us and we are giving it respects,

Tano (deity), foare giving it respect,

O, yee, we come from Dwomor, oo, we are passing, oo.

O, yee, yɛfiri Ahemfi oo, yɛsene oo.

O, yee, yɛfiri Ahemfi oo, yɛsene oo.

Yɛde yɛ Tano, yɛda no fam berɛɛ,

Ahenfifoo Tano yɛda no fam berɛɛ,

O, yee, yɛfiri Ahemfi oo, yɛsene oo.

(FLIV.2)

O, yee, we come from Ahenfi, oo, we are passing

O, yee, we come from Ahenfi, oo, we are passing.

This Tano belongs to us, and we are giving it respect,

Tano from the Ahemfi (clan), we are giving it respect

O, yee, we come from Ahenfi, oo, we are passing

This is a song that greets or salutes the residents of Techiman. The song announces the names of royal families as well as some specific residential regions where Techiman's royals are believed to reside. As described in the song, Dwomor is a Techiman residential area for the 'Krontire' royal family. The Omanhene and his people (the Oyoko clan) live in Techiman's Ahenfi neighborhood, whereas the Aduana clan resides in the Abanim neighborhood and is headed by the Nifahene, the Techiman paramount chief's right wing. These Atano (Tano-singular) deities are revered by the chiefs and people of Techiman. The said gods are at the heart of Techiman's traditional religious beliefs, which is based on clans and chieftaincy. As a result, members of all of these clans laud them, establishing them as the land's guardian making them superior to all others.

Human relation

"If you consider me to be inferior, I consider you to be inferior as well." Others will detest you if you despise them." this is to say that Respect is reciprocal. (This is an Akan proverb.)

Festivals and other rituals are held in common, and individuals' existence in the community cannot be linked to anything other than the integration of these festivals into society. Having a personal identification with society is crucial to the African man's sense of security and worth. Mbiti (1990) supports this claim. He is of the view that to the African, being human means being a part of a society and sharing in its beliefs, rites, rituals, and festivals, which provides a sense of belonging. Individual autonomy and rights are influenced by how successfully they interact with others in society. As a result, there are Apoo songs that focus on the issue of human relationships in society. Such songs deal with issues related to social

togetherness, peace, solidarity, welfare, and a selfless way of life. An instance is provided below:

Twi**English****Kontomponi****Treacherous fellow**

Kontomponi, dabrabani nipa,

A treacherous fellow, a slanderer.

Kontomponi, brabrani nipa,

treacherous fellow, a slanderer.

Wode wo nan ka, de wo nsa akata so

You touch it with your leg and cover

Kɔsɛ ɔnwam sɛ abɛ abere.

You go to tell the hornbill that the palm nuts are ripe.

Kɔsɛ ɔbɔfoɔ sɛ ɔnwam ɛdi abe

Then you go to tell the hunter that the hornbill is eating the palm nuts.

Wosoma me soro,

You sent me to the heights to do your errand,

Wahware mase atwedee

Then you remove the ladder below me.!

Ɛyɛ wo a, Alas, ɛyɛ wo a.

It is you; Alas, it is you!

Ɛyɛ wo a, Alas, ɛyɛ wo a.

It is you; Alas, it is you!

(H R III. 1-3)

This song comments on people who instead of being grateful to their benefactors, reward them with lies and deceits which could endanger the careers and the lives of their benefactors. The song is aimed at traitors and backstabbers in society. Every one of the singers, in his or her life, is believed to have ever associated with such persons. The persons to whom this kind of song refers could be a chief or any person in high position who has developed the practice of endangering the community's harmonious relationships. A politician, for example, can make various promises to their people just to win their votes only to end up oppressing them.

Social behaviour

The future of every nation is embedded in its youth. The older generation eats sour grape and sets the teeth of the youth on edge. A vibrant youth seeks a better future for itself since if one fails to comment on how, one's head is shaven, one ends up having a bad shave (Nkansah, 2019: iii).

Odotei (2002), in support of the above cited view, posits that it is also notable that every society has its culture and traditions, which carry some form of authority that regulates the activities and lives of its members. As a cultural heritage, oral tradition is kept for the continuity of every society. According to Sarantakos (1998), individual behaviours are, to a large extent, manifestations of their social practices; this can be better understood if it is studied in the context of culture. Festival songs as social actions derive meaning through the place and the purpose it has in the context of a particular society.

One most important feature of every society is believed to be its values. Thus, how people live and interact with one another in cultures is heavily influenced by their cultural orientation. Anthropological studies show that human behaviour varies dramatically depending on social and cultural circumstances. Even though cultural variables and social conditions influence people's goals, beliefs, interests, and attitudes in diverse ways, there are some basic attitudes and behaviours that are expected in every community. Relating this issue to Apoo festival songs, it is noticed that some Apoo songs convey messages on how individuals are expected to conduct themselves in an acceptable manner in the society. The purpose of such songs is to check people's attitudes and personalities

for the good of the entire society. There are songs that mock the act of stealing, adultery, arrogance, and other vices. Below is an example of such songs showing mockery towards the female (young and old) of Techiman origin, who have neglected their culture

Twi**English**

Ɔyaa! Nnemmafoɔ moaba ee,

Ɔyaaa! the youth of today

Tam nni mu

no loin cloth.

Hoo akyi hoo! hoo anim hoo!

There is a hole behind you and in front

of you.

Ɔyaa! nnemmafoɔ moaba ee,

Ɔyaaa! the youth of today,

tam nni mu.

no loin cloth.

Ho akyi hoo! ho anim hoo!

There is a hole behind and in front of

you.

Ɔyaa! Nnammafoɔ moaba ee,

Ɔyaaa! the youth of today,

Tam nni mu,

no loin cloth.

(S B III.1-4)

Traditionally, Akan females wear ‘**tomma**’, a string of beads worn about the waist. The loin cloth is worn between the legs, it is tied to the front and the back of the ‘**tomma**’, to protect the female private part. This under- garment or loin cloth, worn by the native women is considered outmoded by the female, currently. The female youth prefer the European under – garment and go about without string of beads and the ‘**tam**’. Such is the modern character of the female youth which is abhorred by many people including the youth. The song advises the youth to stick to tradition because that is what identifies them..

Twi**Takyiman Kansere**

Takyiman kansere, Sika die!

Takyiman kansere, Sika die!

Bewia boodeε Sika die!

Bewia kwadu, Sika die!

Bewia bayerε,Sika die!

Bewia ntoosi Sika die!

Takyiman kansere,

Takyiman kansere,

Takyiman kansere,

Takyiman kansere.

English**Techiman Council**

Techiman Council, embezzlement!

Techiman council, embezzlement!

They steal plantain, embezzlement!

They steal banana, embezzlement!

They steal yam, embezzlement!

They steal tomatoes, embezzlement!

Techiman council,

Techiman council,

Techiman council,

Techiman council.

(SBI.1-3)

The above cited song text is about Techiman Council's attitude and shady dealings. This is presented in a form of repetitions and parallel structures which are punctuated to give prominence to the message being communicated. In this case, the council's dealings are highlighted and exposed. The council is being chided by the performers for mismanaging the state's resources. According to the singers, the Techiman council has struggled economically because of internal political issues such as chieftaincy disputes, local council politics, and mismanagement of the market. Local government officials are mismanaging the market, which is the state's primary source of revenue. They have devised a strategy that allows them to embezzle funds. Taxes on food: plantains, bananas, cassava, and other goods that intended to go to the state are frequently stolen. These hateful acts are seen to impede the development of Techiman.

Personal names

Nsemmmone nti na yeto din. (Personal names are given to people based on their positive and negative behaviour - Personal identity, Akan adage)

There is a connection between a person's given name and their sense of identity which symbolises the person's character or attitude in the society. This relationship is critical; it has been suggested that the parents' choice of name for their child has an impact on the formation of the child's personality, (Windt-Val, 2012). Personal names, according to Apoo singers, are among the most significant in determining the formation of credible characters who when placed in a literary universe appears to be authentic. As a result, performers relate their ideas to the significance of names during the Apoo festival, especially when singing songs of abuse, rebuking evil, correcting wrongdoings and praising good deeds in society. Persons who have dedicated themselves to ensuring the development of Techiman are praised through songs, while evildoers are severely chastised using apostrophe to ridicule, insults, and abuse, all of which convey strong emotions. This allows for a deeper understanding of their inner thoughts and sentiments. Below is an example of a praise epitaph:

Twi	English
Aboraa	Aboraa (personal name)
Ayeyi, ayeyi oo.	We are praising you; we are praising you, oo.
Oyee ee!	All hail!
Ayeyi, ayeyi oo.	We are praising you; we are praising you, oo
Oyee ee!	All hail!
Na yaa woso!	We will shake rattles!

Yaayɔ oni!	We have insulted mother!
Yaayɔ ose!	We have insulted father!
Na yaawosoo!	We will shake rattles!
Yaayɔ oni!	We have insulted mother!
Yaayɔ ose!	We have insulted father!
Ayii!	Ayii!
Sɛ yɛyɔ mmoa koraa, a yayi yɛ ho oo.	Even if we are animals, we have come out, oo
Ee, Aboraa ee, ayɛyie oo.	Ee, Aboraa, ee, praises to you, oo.
Ee, Aboraa yiadom ee,	Ee, Aboraa, Yiadom ee, (the rescuer of an army),
Ee, Aboraa ee,	Ee. Aboraa ee,
ma me baabi ma me nna,	give me a place to sleep, oo.
Ee, ee, Aboraa Yiadom ee, ayɛyie oo.	Ee, ee, Aboraa, Yiadom ee, praises to you, oo.

(P N IV.1-3)

The song cited above is an example of a praise epitaph for a wonderful wife who made a name for herself in the Techiman community by performing excellent wifely duties. According to Techiman-Bono mythology, Aboraa is described as the good and trustworthy wife of Taa Mensa, the traditional pantheon's supreme deity. As a result, Taa Mensa's deity is taken to the River Taakesim (Tano) every year to commemorate his wife Aboraa and his mother Fua. It is also in the same river that Taa Mensa is purified to seal the Apoo festival celebrations.

In this song text, it could be seen that the name of the subject of praise is Aboraa. However, the singers switch from her name, **Aboraa** by giving her another name **Yiadom**. The literary significance of the name **Yia-dom** which is literally translated as (rescuer of army), a combination of two Akan words; **Yi** (remove) and **dom** (many), which metaphorically mean saviour. The performers of Apoo creatively compose songs of this nature to encourage good deeds in the society.

Plants and animals

Apoɔ performers believe that God Almighty created man and entrusted him with the care of all living things. Man is sure to suffer if these vital endowments are not adequately cared for. There are Apoɔ songtexts that focus on the importance of the environment to humanity. As a result, the singers freely compose songs to teach society the importance of preserving the natural environment, particularly plants and animals. Furthermore, songs concerning plants and animals are ideal for metaphorical expression. The singers use plants and animals to give the songs a metaphoric sense, as we know that a metaphor is simply a comparison of two similar entities. Let us consider the song text below:

Twi

Ɔtansesrewa

Ɔtansesrewa ee, sesrewa ee,

Sesrewa ee.

Ɔtansesrewa ee, sesrewa ee,

Sesrewa ee.

Ɔtansesrewa ee, sesrewa ee,

sesrewa ee.

Yeee, yeee, me ho asam doɔso oo.

Sesrewa ee

ee, sesrewa ee,

Caterpillar, ee Ɔtansesrewa

English

Processionary Caterpillar

Processionary caterpillar, ee,

Caterpillar, ee

Caterpillar, ee.

Processionary caterpillar, ee,

Caterpillar, ee

Caterpillar, ee.

Processionary caterpillar, ee,

Caterpillar, ee

Caterpillar, ee.

Yee, yee, my problems are too many, oo.

Caterpillar, ee.

Processionary caterpillar, ee,

Yee, yee, Nana Dotobibi,
Me ho asam dooso oo.

Yee, yee, Nana Dotobibi,
My problems are many.

(P A VI.1-6)

The processionary caterpillars, in Techiman, are noted to appear in large numbers during raining season, especially in villages where the forest is thick and vast and scarcely tendered. These insects move in thousands and are found both in the bush and in houses. Caterpillars are many that sometimes they become a nuisance to human beings because they can find their way into food and other items. Even though these tiny insects are not a direct threat to human life, they over-run the villages and people step on them. Sometimes fire is lit to destroy them. Hence, the processionary caterpillars face accidental death. Like the processionary caterpillars, innocent people have many problems just because they have got themselves involved with people. Similarly, the paramount chief, Nana Dotobibi suffers because he relates with people. A chief, like all other human beings, is forced to associate with other human beings and by the nature of his office as a chief, he is compelled to become involved with other people who get him into problems. Consequently, as the caterpillars get burnt because they get close to human beings, in like manner, does the chief get burnt with the fire of insults and social criticisms from his subjects. (Express this in a literary language. I suggest metaphor where the innocent is likened to the caterpillar,)

Language and style of the songs

Apoɔ festival songs are composed orally as reactions towards people's personalities and behaviours, as well as societal situations. The songs are also dynamic forces that continue to provide citizens with independence and self-expression, as well as democratic rights.

In order to study the Apoɔ festival song texts stylistically, it is crucial to first understand the importance of the performers' word choices and the particular ways in which they are arranged to create meanings. These two choices do not only aid in the explanation of style mechanisms; they also serve as a meeting point for language direction and style. Some words or expressions are critical to specific moments or settings; they could be based on history or current societal circumstances. Because of the metaphorical nature of these statements, interpreting and translating them might be tasking. However, since they appear within a given context, their meanings can be deduced.

The texts of Apoɔ also have phonological and onomatopoeic implications. The song text of Apoɔ, as Tan et al. (2017), put it, is one of the most obvious sources that facilitates the understanding of human behaviour in relation to music. Of course, texts reflect more of language behaviour than music does though they are an important aspect of music. There is considerable evidence that music-related language differs from conventional speech.

In a nutshell, the language of Apoɔ songs is highly metaphorical: they contain proverbs, idioms, historical and legendary recounts, praise-singing - mostly in the form of altered songs. Usually, songs are composed in plain language by the

youth, to address social issues and behaviours. The choices of words, which can be described as the meeting point of language, diction, and style, also help in the verification of the unchronological plot of oral narration. (Show how) (Shrawan 2019). The words used in composing Apoɔ songs, are noted to be strongly influenced by the meaning and the character, or object being referred to. Even though most of the words and expressions used in the creation of Apoɔ songs are metaphorical and proverbial they are still applicable to everyday situations.

Chapter Summary

The chapter has provided an insight into how Apoɔ songs are composed and performed. Firstly, information based on the origin and organisation of the festival are provided. This is followed by a description of the structure Apoɔ songs take. Next, the chapter does a thematic analysis of the song texts using a number of examples to serve as illustrations. Lastly, a discussion on the language and style revealed by the analysis are made in order to establish the significance of Apoɔ festival songs in the Bono society

CHAPTER FOUR

IDENTIFICATION AND ANALYSIS OF SCHEMES.

Introduction

The previous chapter discusses the literary features of Apoɔ songtexts based on history, organisation and structure. The chapter further identifies and classifies Apoɔ songtexts under themes with a number of examples to serve as illustrations, showing the significance of the festival in the Bono community. With reference to the songs selected for this study, this chapter focuses on literary analysis of schemes in Apoɔ songtexts. As mentioned in the preceding chapter, language use in Apoɔ song text provides the audience with literal and figurative expressions. The requirement of literary studies is that close attention is paid to language. The presumption here is that the more closely one examines language, the more complete it becomes in its force, in form and meaning. (Acquah, 2002). Nkansah (2009) describes schemes as a situation where a speaker arranges words, phrases, or sentences not in an identifiable manner, but in unusual order which results in investing emotions, emphasis or intensity in the expression. Schemes are more effective in an expression when it is presented in a form of repeating or reversing words or sounds in a foregrounded manner.

According to Anne (2009), Scheme is a creative departure from the usual word arrangements. This involves a logical arrangement of connected pieces. Also, scheme can be described as a large-scale, systematic plan/arrangement for achieving a specific effect or putting a certain idea into action. When an expression deviates from the norm, it is not dismissed as defective, but rather a deviation in

form rather than substance; and the deviation follows a predetermined pattern based on the content and context. In schematic form, a discourse structure has an excessive order or regularity. (Corbet & Connors, 1999: 379, Cockcroft & Cockcroft, 2005: 165, McQuarries & Short 1999: 425). Schemes have the potential to express how a proposition expresses a sense through an understanding of the proposition's logical structure. It must be mentioned that there exists a correlation between 'schemes' and 'form'-scheme. Therefore, schemes can be said to be structural manifestation of form, particularly repetitive elements. Form literally means "shape" and refers to how an element of a whole is put together. Form in music, refers to the arrangement of phrases, sections, and movements of a song.

Although there are acknowledged styles in which performers establish their own favourite phrases throughout a performance, creativity is also rooted in a pre-set pattern based on content and context. According to Nkansah (2009), this artistic form of presentation distinguishes them from conventional speech in terms of voice, pitch, gesture (body language), and speed; this might bring forth a rhythm or balance in the central phrases. Features such as parallel construction, ideophones, free repetition, assonance anaphora, epanalepsis, antanaclasis, symploce, epistrophe, are noted to not only be present in Apoo song texts but determine the degree and kind of message that is being communicated, and the manner in which the message is packaged. The study begins with ideophones.

Ideophones

Ideophones are words that evoke an idea in sound, often a vivid impression of certain sensations or sensory perceptions, an example is sound (onomatopoeia), movement, colour, shape, or action. The word class of ideophones is sometimes referred to as phono semantic, to indicate that it is not a grammatical word class in the traditional sense of the word (like verb or noun), but rather a lexical class based on the special relationship between form and meaning exhibited by ideophones (Dingemanse, 2018).

Ideophone is a form of repetition which is used for stylistic (rather than structural) effect. In the use of ideophones, ideas are conveyed through sound. This sound-communication contributes immensely to the overall success of the song's delivery. This is because the performers can, through sound, not only create a sense of vividness in their song or recitation, but also attract attention of listeners to ideophonetic sound (Ighile, 2013, p. 92). The sounds in the song text below are made both by vocal manipulations and clapping of the hands:

Twi

Yee, yee, obra ne yen edi oo,
 Aman mmehwe yen.
 Yεgoro **akatin, akatin akatin
 akatin,**
Akatin, hinihin, akatin,
 Yεgoro **akatin, akatin, akatin,**
Akatin, hinihin, akatin,
 Yεgoro **akatin, akatin, akatin,**

English

Life is dealing with us,
 Let the nations come and see us.
 We are playing **akatin, akatin,**
Akatin, hinihin, akatin.
 We are playing **akatin, akatin, akatin,**
Akatin, hinihin, akatin.
 We are playing **akatin, akatin, akatin,**

Yεgoro **akatin, akatin, akatin, hinihin.** We are playing **akatin, akatin,**
akatin, hinihin, akatin, **akatin, hinihin, akatin.**

(S B II.1-5)

With the employment of ideophones, the sound is first produced to draw the attention of the audience before the actual song follows. So, this performance must be realised as an introductory song to usher the audience or listeners into the actual Apoo song that would follow.

Parallelism

Parallelism is a literary feature in which portions of sentences have the same grammatical structure or are constructed similarly. Parallelism can be formed from the repetition of a single word, a phrase, or an entire statement. Parallelism, according to Gray (1998), is the construction of a sentence or a statement utilising syntactic units to achieve an impact or balance. Leech (1973) also defines parallelism as grammatical concurrent pattern as a hierarchy of syntactic units such as sentence, clause, phrase, and word. Nkansah (2009) adds that the general notion of parallelism is a woven scheme on the manipulation of many forms of repetition where the recurrence happens in the line of the text. The song texts below clearly demonstrate this feature:

Twi

Ampa Sε Wo Yε Dwεε

Kwadwo Munufie hwe yie oo.

Woama Sunyani aye wo de.

Ampa sε wo yε dwεε.

Kwadwo Munufie hwe yie oo.

English

Is It True That You're Arrogant?

Kwadwo Munufie be careful.

You have grown to like Sunyani

It is true that you are arrogant.

Kwadwo Munufie be careful.

Ampa sɛ wo yɛ dwɛɛ.

Woama lɔya ayɛ wo dɛ.

Enti na wo ayɛ dwɛɛ no.

Nana Dɔtɔbibi hwɛ yie oo.

Ampa sɛ wo yɛ dwɛɛ.

Woama sogya ayɛ wo dɛ oo.

Enti na wo ayɛ dwɛɛ no.

Woama Nkran ayɛ wo dɛ.

Ampa sɛ wo yɛ dwɛɛ.

Nana Dɔtɔbibi hwɛ yie oo.

It is true that you are arrogant.

You have grown to enjoy being a lawyer.

That is why you are arrogant.

Nana Dɔtɔbibi be careful.

It is true that you are arrogant.

You have grown to enjoy being a soldier.

That is why you are arrogant.

You have grown to like Accra

It is true that you are arrogant.

Nana Dɔtɔbibi be careful.

(H R VI.1-6)

One major creative and stylised scheme in Apɔɔ song text, which tends to appear in literary structure in the form of repetition of diverse linguistic structures, is parallelism. All that the performers try to communicate by the use of parallel structures is the existence of a rumour circulating in the community. The rumour has it that ever since the targeted persons attained the position of lawyer (in the case of Mr. Kwadwo Munufie); and colonel (in the case of Nana Dɔtɔbibi Takyi), they have become arrogant to the extent that they do not acknowledge their identity as natives of Techiman anymore. From the song text it is observed that the title of the song constructed as a question: **“Is It True That You're Arrogant?”** means that the singers want to confirm or otherwise the rumour first. Then, the texts of the song later changes from “interrogative to declarative or statement **“It is true that you are arrogant.”** This also suggests that the singers have now found an answer to their question based on enough evidence.

The song shown above is targeted at two prominent citizens in Techiman, Mr. Kwadwo Munufie (A.A. Munufie) and Nana Dɔ̀tɔ̀bibi Takyi Ameyaw, (the paramount chief of Techiman Traditional Area). A. A. Munufie was the first trained attorney for Techiman and the Nana Dɔ̀tɔ̀bibi was also a colonel in the Ghana Armed Forces. Although these two persons have played important roles in the administration of the Techiman traditional state, they were not resident in Techiman because of their professions. They would visit Techiman occasionally to perform their official duties.

Twi

English

Woama lɔya ayɛ wo dɛ.

You have grown to like Sunyani,

Woama sogya ayɛ wo dɛ oo.

You have grown to enjoy being a lawyer.

Woama Nkran ayɛ wo dɛ.

You have grown to like Accra.

Woama sogya ayɛ wo dɛ oo.

You have grown to enjoy being a soldier.

Enti na wo ayɛ dwɛɛ no.

That is why you are arrogant.

The parallel structure ‘**You have grown**’ occurring at the beginning of the first four lines as seen in the above extract is an anaphoric form of emphasis which the performers of Apoɔ are placing on the targeted persons. This emphasis is seen as a way of presenting the issue as a strong accusation, rather than just a criticism. By this, the targeted persons are made to be viewed not only as arrogant people but also, disloyal ones who have chosen to deny their roots. By this, observers and listeners’ attention are drawn to the accused and their personal lives. It can also be said that parallelism is employed in the song as a form of discouraging other natives from making similar choices in terms of profession:

You have grown to enjoy being a lawyer.

You have grown to enjoy being a soldier.

and habitation:

You have grown to like Sunyani,

You have grown to like Accra.

Refrain

The phrase, refrain, refers to words or lines that are repeated at regular intervals in songs, poetry, and hymns, often with minor modifications. This is an essential literary characteristic, particularly in song text, poetry, and funeral libations. Refrain is defined by Kennedy (1987) as "words, phrases, or sentences repeated at intervals in a song or songlike poem. Kennedy identified three types of refrains: a refrain that normally follows a stanza is referred to as a terminal refrain. An incremental refrain is also a kind of refrain whose words change slightly with each recurrence. Internal refrain is a type of refrain that we occasionally come across, and is frequently seen in poems. This form of refrain is usually found within a stanza, and is usually in a consistent location throughout the poem. Traditional songs such as Apoo songs, on the other hand, employ both internal and terminal refrains to great effect.

Twi

Nana Hwε Mu

Nana ee, hwε mu yi bi oo,

Na wanya bi abɔ no ntɛhua.

Nana ee, hwε mu yi bi oo,

Na wanya bi abɔ no ntɛhua.

Nana ee, hwε mu yi bi oo,

English

Nana Look Through

Nana ee, look and make your choice oo,

So that you can get one, for the state offering.

Nana ee, look and make your choice oo,

So that you can get one, for the state offering.

Nana ee, look and make your choice oo,

Na wanya bi abɔ no ntɛhua.

Nana ee, hwɛ mu yi bi oo,

Na wanya bi abɔ no ntɛhua.

So that you can get one, for the state offering.

Nana ee, look and make your choice oo,

So that you can get one, for the state offering.

(S L IV.1-4)

In Apɔɔ song texts, refrain is a very important literary feature. Refrain is variedly repeated in the song text collected for this study. The refrain appears in a text when the artist or performer slightly detaches from the main text at a regular interval, but the phrases between the intervals are continuous and thematically related to a common topic in the song or the entire text. A refrain is like a chorus, except that it refers to the texts themselves rather than the music. The term "refrain" comes from poetry, where a single line or set of lines is repeated within a text. The above text shows instances of a refrain showing repetitions of prepositional phrases. What this style of presenting the song seeks to do is insist that the targeted person be more vigilant. The sense of insistence on vigilance communicates 'certainty' on finding what is being sought after. This sense projects optimism which is intended to put the targeted on his toes and not to relent in his search until solution is found. By this, the leader being targeted would feel challenged, thus, him bringing out the best in him.

Repetition

Repetition is the most common stylistic feature of Apɔɔ song text. In general, this stylistic tool pervades most stylistic and structural tendencies found in oral literature. The language of the Apɔɔ song text exhibits the use of repetition to

achieve a variety of artistic effects, including emphasis, intensification, and evocation. Nkansah (2019) also has it that, repetition is a method used to achieve various other literary devices such as assonance, alliteration, rhyme among others. Nkansah adds that repetition is used in the composition of rituals and choruses in music. This makes repetition a much more constructive and dynamic phenomenon.

In contrast to Finnegan's assertion that repetition can imply a lack of language resources, Nkansah (2009), demonstrates that repetition has its own form of eloquence. Thus, repetition delivers a simple emotion with force by emphasising rather than developing the messages. In support of Nkansah's argument, I am also of the view that repetition in art performance is the presentation of a recurrent or prominent element, with the aim of generating a specific impact, and often has conceptual meaning that is unique to the artist. Repetitions are viewed metaphorically as a mechanism through which the artist expresses his or her own profound feelings.

Ighile (2010) points out that repetition can be Full or Partial lexico-structural. The repetition of a phrase structure as well as all the lexical components in it is known as full repetition. Full repetition, according to Bamgbala (1988), entails "the repetition of a sentence structure as well as all of the lexical items appearing in it" (p. 46). Full repetition is used to achieve rhythmic purposes. But more importantly, they are employed for emphasis. Here, the lead-singer stresses the idea he wants to explain in the song. In this circumstance, as some scholars have pointed out, "there is no suspense. The audience is introduced to the idea which is

repeated and again” (Kunene, 1971, p. 88). Below is an example of song text with full repetition:

Twi version:

Ɛye mo mma yen nko ɛ

Ɛye mo mma yen nko ɛ

Ɛye mo mma yen nko ɛ

Yɛdeɛ mu oo

Yɛdeɛ mu oo

Yɛdeɛ mu oo

Momma yen kɔ oo

English version:

When it is time let's go

When it is time let's go

When it is time let's go to

Our origin oo

Our origin oo

Our origin oo

Let's go oo

(FL I.1-3)

The above song text, summarized in artistic accuracy, indicates how the character-singer is calling on his people to get prepared to go back home (their origin) for it is time for celebration of their festival. “Yɛdeɛ mu oo, yɛdeɛ mu oo” meaning ‘origin’ alludes to a symbolism of their background. This indicates that no matter how far a native travel, when it is time for celebration, the native has to come back home. By the expression “Yɛdeɛ mu oo, yɛdeɛ mu oo” the character singer is laying emphasis on the fact that “home is home” or “home sweet home”; this reflects identity. Therefore, his people must get ready for them to go home, for the year has approached again for them to go and celebrate, as custom demands. This song is sung as an opening song for the celebration.

Repetition is used to emphasise and intensify the idea of the need for citizens residing outside the community to return to their native land to take part in

the annual celebration. This shows how significant the festival is to the Bono people: it promotes unity and solidarity among families and the entire community. In Through repetition, the performer or singer attracts the attention of the audience to the content of the repeated structure, or the ‘repeated structure’ is made profoundly conscious of the desire(s) of the speaker(s) or singer(s).

A partial lexico-structural repetition is when the structure is repeated but one or more lexical components are changed. This sort of repetition involves lexical matching, as defined by Kuzi S., Zhang, Cheng Li, Bendersky, and Najork (2020). When a collection of words is repeated after some intervening ones, the notion contained in the sentences becomes a motif that calls attention to itself. This could be identified in the songtext below:

Nsusua mma,	The seeds of the bitter ball,
Nsusua mma,	The seeds of the bitter ball.
Nsusua mma	The seeds of the bitter ball,
Meye nsusua mma	I am the seed of the bitter ball.
Aboa bædi nsusua mma	The animal will eat the seeds of the bitter balls
Aboa bædi nsusua mma	The animal will eat the seeds of the bitter balls
<u>Aboa</u> bædi nsusua mma	The animal will eat the seeds of the bitter balls.

(P A II.1-3)

The repeat of the words in the preceding song text is in partial form, therefore the structures are perceived as dependent clauses that do not truly convey any significant thought. The relevance of employing this partial repeat by the performers, on the other hand, is to generate lexical matching to support the song's rhythmic pattern.

Symploce

Another key verbal element that comes up in the study is symploce. Symploce is a figure of speech in rhetoric in which a word or phrase is used successively at the beginning of two or more clauses or sentences, followed by another word or phrase with similar phrasing (Leech, 2014). It is the result of combining anaphora and epistrophe. Symploce is based on the following formula, according to Leech (1969, p. 81):

(a.....b)
(a.....b)

The invariants are divided into two sets, “a” and b, with one appearing or repeated at the beginning of the parallel units of the parallel structure and the other at the end Nkansah (2019). The below extract demonstrates symploce based on the above stated formula.

Aboa bɛdi nsusua mma **The animal** will eat the seeds of the **bitter balls**
Aboa bɛdi nsusua mma **The animal** will eat the seeds of the **bitter balls**
Aboa bɛdi nsusua mma **The animal** will eat the seeds of the **bitter balls**

(PA II. 6-7)

Two invariants are identified in the extract above: "**aboa**" and "**mma**," where "**aboa**" is invariant “a” and "**mma**" is “b”, and in between the invariants “a” and b is a parallel phrase "**bɛdi nsusua**," which is also invariant but cannot be referred to as symploce due to its position. The simultaneous occurrence of invariant a,

(anapher) and **b**, (epiph), according to Webber (2010) brings about a memorable and rhythmic effect on the audience.

Epistrophe

A recurrence of one or more words at the end of a phrase, clause, stanza, or sentence is known as an epistrophe. Epiphora is another term for this type of rhetorical approach. Epistrophe, according to Leech (1969), is a recurrence at the end of a series of units. According to Leech, it necessitates the use of a formula such as

(.....b)
 (.....b)

It is important to remember that epistrophe is the inverse of anaphora. Abraham Lincoln's inaugural address is an example of epistrophe.

"And that government
 of the **people**
 by the **people**
 and for the **people**
 shall not perish form the earth"

As far as this research is concerned, epistrophe is likewise one of the schematic features identified in Apoo song texts. It must be established here that epistrophe differs from epanalepsis: the former repeats the same word or phrase at the end of subsequent sentences, clauses, or phrases, rather than beginning with a word or phrase and repeating it at the end of the same sentence or clause. Epistrophe is used in literature to make some dramatic appeals; therefore, the rhythmic flow of

an epistrophe is particularly suited to poetry and songs (corbett, 2004). The use of epistrophe in Apoo songs creates lyricism that can capture the attention of the audience during performance. Epistrophe is evident in the song text below:

Kuro bɛhunu,	The sore will suffer
Na baha nso bɛhunu.	And the baha (the dry fibres of the back of the plantain stalk), will also suffer.
Yɛn nyinaa behunu	We shall all suffer.
Kuro bɛhunu,	The sore will suffer,
Na baha nso bɛhunu.	And the baha (the dry fibres of the back of the plantain stalk), will also suffer.
Yɛn nyinaa behunu oo.	We shall all suffer oo

(H R IV.1-3)

In above rendition, the Akan phrases **kuro bɛhunu**, **baha bɛhunu**, and **yɛn nyinaa bɛhunu** create a metaphorical picture of a wounded person, wound-care tools, and the person who is treating the wound. Traditionally, a piece of a broken earthenworm was placed in a fire and allowed to heat, after which the **baha** (a dried fibre of the plantain stalk) was used to touch the heated earthenworm and then to the wound. The message is that the wound suffers, as does the dry fiber of the plantain stalk, as does the one who is treating it. The repetitive phrases at the song's successive ends of the song texts literary emphasise the benefits of communal peace, unity, and harmony, and that when there is calamity in society, not one will suffer, and when there is peace or harmony, not one will enjoy it. The effect of epistrophe in this song text is that it creates a unique rhythm and draws the audience's attention to the song. It serves as a way of directing or guiding the reader to make a significant assumption about the scene.

Anaphora

Anaphora is a term that translates literally as "carrying back," it is the recurrence of a word or sequence of words at the start of a series of linguistic structures. This grammatical repetition is linked to the portrayal of strong emotions. The Etheridge Knights' poem, illustrates the wealth of this word strategy.

black poets should live -not leap

black poets should seek - but not search too much

The usage of anaphora in Apoo songs texts emphasises a certain message that is being conveyed. This emphasis works well as a call to attention towards the main issue. According to Leech, it necessitates the use of a formula such as

(a.....)

(a.....)

Anaphora is one of the most common schematic structures in Apoo songs. The use of anaphora by Apoo performers generates a unique rhythm for the songs, which has a significant emotional, inspirational, motivational, and even memory impact on the listener. An example is seen in the song text; **Abemma Akosusa (Personal name)**

Twi

Abemma Akosua w'asem ni?

Abemma ee, ee,

Abemma ee w'asam ni?

Abemma ee, ee,

Abemma ee w'asem ni?

Wo mfefoo nto ngo na bedii to,

English

Abemma Akosua is that your fate?

Abemma, ee, ee

Abemma, ee, is that your fate?

Abemma, ee, ee

Abemma, ee, is that your fate?

You expect that your neighbours

buy palm oil, then use it to eat (mashed yams).

(P N I.1-2)

It can be determined from the preceding song text that **Abemma** is repeated at the start of each consecutive line, confirming Leech's assertion that anaphora only happens when the invariant 'a' is repeated. The use of **Abemma** at the start of each of the above song texts provides the song with a rhythmic characteristic that arouses the listener's emotions. As a result, the listener's attention is directed to the song text's matter. The repetition of **Abemma** pre-informs, in this example, the audience, of the subject that the lead singer intends to discuss.

Antanaclasis

Antanaclasis is a rhetorical method which involves the same phrase or word used over and over again, but the meaning of the structure containing the word changes each time. Antanaclasis occurs when a similar term is repeated in a sentence and with different meanings, or when a term is used repeatedly and in two or more senses (Corbett, 2004). Let us see an example in the song text below:

Twi

Ɔɔɔm Ani Sa Nkura.

Ampratam ayɛ ɔɔm oo.

Ɔɔɔm ani sa nkura.

Ee, barima ayɛ ɔɔm oo.

Sɛɛ ɔɔɔm ani sa nkura.

Ɔbarima ayɛ ɔɔm oo.

Sɛɛ ɔɔɔm ani sa nkura.

Yɛɛ dane y'ani a, yɛfua yen,

English

Rebellions Disrespect Villages

Ampratam has **rebelled**.

Rebellion disrespects villages.

Ee, the man has **rebelled**,

Rebellion disrespei is villages

The man has rebelled

It is true that **rebellion** disrespects villages

When we turn our eyes, they hold us

Yɛɛ dane y'akyi a, yɛfua yɛn.
Ampratam waba tia ho. .

When we turn our eyes, they hold us
Ampratam has come to the outskirts
of the village.

Sɛɛ ɔdɔm ani sa nkura.

It is true that **rebellion** disrespects villages

(H R II.1-4)

The song text above alludes to Techiman youth's rebellion against Nana Yaw Kramo, the then Omanhene of Techiman Traditional Council, which resulted in his death in 1927. None of the Techiman villages were informed before the rebellion but after Nana Yaw Kramo was killed, Ampratam, one of the rebels, came to Hansua village to convince the Barim clan people to side with the rebels. The Barim clan refused the rebels' demand and drove Ampratam and his people away. Hence, the song indicates the disrespect the rebels had for Techiman villages; they should have been informed before the rebellion.

From the song texts above, we can clearly see that the word "**rebellion**" has been used over and over in the structures but anytime it is used, the meaning of the structure changes, however the entire meaning of the song does not change. This literary style is useful in Apoc song texts because it allows for an exciting contrast between several meanings of the same structure or word. It also heightens the emotional and persuasive influence on the audience during the performance, as well as creating a comic effect, particularly through irony and pun.

Chapter Summary

In this chapter, I have sought to identify the major schematic elements in the Apoɔ festival song texts. The schemes identified were further examined to highlight their stylistic relevance in the songs. The examination of the schematic features disputes Finnegan's (1977) assertion that repetition can only mean lack of linguistic competence or elements on the part of the artists. Rather, it is observed that schemes have proven to be means by which artists achieve a variety of artistic effects. The analysis revealed that repetition is the most common scheme that the performers of Apoɔ music employ.



CHAPTER FIVE

IDENTIFICATION AND ANALYSIS OF TROPES

Introduction

The use of repetitive elements in Apoo festival song texts and their impacts on the style mechanism and content were investigated in the preceding chapter of the study. This chapter, a follow up of the previous, identifies and examines tropes in the song texts and explains why Apoo singers use them as well as the effects they have on society.

Trope is a Greek term which means “switch” (Ratcliffe, 1999). It is a change in the way words are used to convey something other than or distinct from a literal message. Tropes are created by substituting one meaning for the other, thus, by implying more than how a word, phrase, sentence, or expression is expressed such as, exaggeration (hyperbole) or metaphor, which compares two dissimilar objects to imply similarities that may not literally exist. (Motherbaugh et al., 2002). Nkansah (2009) also describes tropes as “involving the alteration of the normal meaning of expression” (p.32). He further states that tropes are more radical in scope and powerful in effect.

Tropes in Apoo Festival songtext

Language use in Apoo songs is enriched mainly with figurative language that constantly reflect the society's deeds. The songs are composed with the purpose of exposing bad and corrupt behaviour and praising good conduct in the Techiman community. Also, the songs serve as an instrument for checking unacceptable conducts and behaviours Apoo songs are noted to contain metaphors, allusions,

digressions, sarcasm, simile, euphemism, metonymy, proverbs, rhetorical questions, and humour, which bear some stylistic effects in the understanding of audience while, at the same time, eliciting the expected response from targeted people. The analysis begins with the identification and study of metaphors used in Apoo songtexts.

Metaphors

A figure of speech that is identified to be dominant in Apoo songtexts is the metaphor. Leech (2014) defines metaphor as a figure of speech that compares two seemingly unrelated elements. As a literary device, Metaphor establishes implicit comparisons: it does not explicitly use the words "like" or "as." Metaphor asserts that two things are identical in comparison rather than just similar (Glucksberg, & McGlone, 2001). This is useful in literature when expressing abstract truths with specific images or concepts. Metaphor extends beyond the transfer of meaning to the creation of mental images that relate the abstract with the actual, according to Nkansah (2012). An example of the use of metaphor can be detected in the lines of William Shakespeare's famous *Romeo and Juliet* considered as one of the most well-known metaphors in literature:

What light through yonder window breaks? Juliet,
It's the East! it's the sun!

In this metaphor, Juliet is compared to the sun. In essence, this figure of speech claims that Juliet is the sun. Of course, the reader understands that Romeo does not believe that Juliet is literally the sun. Instead, the comparison demonstrates the idea

that Romeo equates Juliet with the beauty, awe, and life-giving force of the sun. To Romeo, Juliet and the sun emit the same radiance.

Metaphor is a crucial component of trope, as well as the concept of poetic and song text analysis. According to Leech (1973), metaphor is linked to a certain transference rule, which we might formulate as follows:

F= 'like L'

that is, the figurative meaning of 'F' is derived from a literal meaning 'L' in having the sense like 'L' perhaps, it is as if 'F' is 'L'. (p. 151)

The songs from the "Apoo" festival are rife with metaphors. It is sometimes only a matter of metaphorical overtones being used more openly in some terms than in others. It is sometimes a matter of recurring metaphors found throughout the songs. The use of metaphor by the singers/performers is not confined to brief descriptive appellations. In some cases, such as when there are repeated metaphors, the term allegory is more applicable. A significant portion of this figure of speech is employed to express praise. An instance is shown below:

Twi version

English version

Akokɔ antwiwaa menenam eee, “Akokɔ” Antwiwaa I am going around,

Menenam ooo, I am going around

Mehwehwe dee me me mma yebedi. I am searching for what my children and I
will eat.

Efiri se ɔbaatan na ɔnim Because it is the mother who knows

Nea ɔne ne mma bedi ooo Exactly what her kids will eat.

(P A II.6-5)

The above Apoo song text creates a metaphor of a responsible and a caring mother: a hen (“Akoko” in Twi) has been given a female name (“Antwiwaa” in Twi) and personified; she goes about in search of food to feed her chicks. This is an instance of praise epithet in a condensed metaphor. Although Apoo festival songs are meant to criticise, they are also meant to praise people who sacrifice or do good things for the community, as earlier mentioned in the previous chapters of the study. Therefore, during the celebration, singers/performers creatively express appreciation through their song texts, in a metaphorical way to praise someone. The target could be the king, a sub-chief, a government official or any member of society.

In an interview with Nana Owusu Gyare (the Akwamuhene of Techiman Traditional Council), it was revealed that when the performers of Apoo require society to comprehend something that cannot be expressed verbally, they use metaphors to paint a picture in order to explain their intents clearly. Metaphors operate best in these situations. For example, if the people may wish to represent a figure of ridicule as vindictive, they can do so by painting a metaphorical picture or image of an owl simply to represent the object of mockery. Such instance is apparent in the song text below:

Twi**English**

Takyimanhene, woti kotoo

The chief of Techiman, your head is big and large.

Yeɔgye wo nsamu hene, woate?

We are taking the chieftaincy from your hands,

do you hear?

Nana ee! wo ti kotoo,

Nana ee, your head is big and large,

Aboa ne kwaɛɛ patuo,	An animal (you are), like the owl in the forest,
Woti sisi ase,	Your head is always bent down (too foolish to lift your head up),
Yɛgye wo nsamu hene, woate?	We are taking the chieftaincy from your hands, do you hear?

(S L II.4-7)

Nana Owusu Gyare further explained that Nana Kwakye Ameyaw, the paramount chief of Techiman, is the target of the above song text who. The king is being advised, in the song, not to get swollen headed because of his political position. This sends a message to the king: his status could be revoked, and he could be impeached. Nana Kwakye Ameyaw is depicted metaphorically as an owl in this version, and he is described as an owl in the forest with his "large head" always bowed down. This reflects his lack of trustworthiness, and self-centeredness, indecisiveness, vindictiveness, and short-sightedness. As a result, the audience has a better idea of who the chief is. And this creates a metaphor, an owl is given all the characteristics of a ruthless and authoritarian leader.

Simile**Twi****English**

Aboa ne kwaɛɛ opatuo,	An animal (you are), like the owl in the forest,
Woti sisi ase, ɛte sɛ opatuo	Your head is always bent down like the owl (too foolish to lift your head up),

(S L II.7)

In above song, the use of simile can also be identified. While both simile and metaphor are use as comparative tools, simile utilises the expressions "like" or "as" in their comparisons, for example, "Life is like a box of chocolates." Metaphor, on the other hand, expresses a direct contrast Simile, as previously stated, is essentially a metaphor that is very easy to recognise because it draws attention to itself. The above extract from the song text explicitly reflects the king of Techiman's attitude, specifically how vengeful and reckless he is, and thus shows to listeners or audience how the king is not different from an owl in the forest.

Another impact metaphor has in the understanding of Apoo festival songs is how the performers attach a sense of uncertainty to a scenario. In the same way that metaphor can help illuminate a thought or scenario, it can also create a sense of enigma, as evidenced by the metaphor created in the song text below.

Twi

English

Nsusua mma,	The seeds of the bitter ball,
Nsusua mma,	The seeds of the bitter ball.
Nsusua mma	The seeds of the bitter ball,
Meye nsusua mma	I am the seed of the bitter ball.
Aboa bedi nsusua mma	The animal will eat the seeds of the biter the bitter balls.
Aboa bedi nsusua mma	The animal will eat the seeds of the bitter balls
<u>Aboa</u> bedi nsusua mma	The animal will eat the seeds of the bitter balls.
Nsusua mma ee,	The seeds of the bitter ball,
Mente nkwan mu a,	I neither sweeten nor
Mentware nkwan mu oo.	Unsweetened the soup.

(P A II.1-8)

From the song text above, the bitter balls are used in soup preparation, according to Nana Apenteng, the Techiman paramount chief's 'Nimfahene'. The seeds in these bitter balls give the soup its flavour. The bitter balls have a sour taste yet it is recommended as good food for sick or the recuperating. The taste of bitter balls, symbolically, indicates the singer's uncertainty and perplexity. The term "sick people" refers to the evil in society, and "bitter ball soup" symbolises what is used to treat the disease. This shows an instance of rebuking evil in the society in a condensed metaphor. The bitter balls soup is beneficial for regaining appetite, even though it is sour. In effect, the song communicates to the entire society that rebuking is unpleasant but yields positive results. In other words, truth is a bitter pill to swallow, but it must be expressed to achieve a common good.

Personification

Another device noted to be present in Apoo song texts is personification. According to (Fata & Aprilya, 2021), personification is the depiction of a thing or abstraction as a person or by the human form. In other words, personification is a figure of speech in which a thing, a concept, or an animal is given human characteristics. Personification is a subtype of metaphor, a figurative comparison in which the symbolic term is always a human individual (Perrine 1977, p. 64). Non-human things, we know, cannot feel, behave, or think in the same way as humans. Personifying inhuman things, on the other hand, is an interesting, creative, and effective technique for Apoo singers to communicate a concept and efficiently connect with the entire society.

Twi

Ee, wosina sika a, na abia da ano.

Abia nso ye ahwene?

Abia, ee, (Nana) Abia Abenaa ee.

Adehyee te fie a, na oɔnko nso te fie.

Abia ee, Nana Abia Abenaa ee.

English

Ee, when you thread gold (ornament), you need abia (seeds) to seal it

Is abia also a bead?

Abia ee, Nana Abia Abenaa ee, (personified).

While the royal is in the house, the slave is also there.

Abia ee, Nana Abia Abenaa ee, (personified as a human).

(P A I.1-4)

“**Abia**” (*Operculina macrocarpa*) are seeds from a plant which no one regarded as useful in the early days. Slave women did, in fact, use these seeds as beads (An account of Nana Ama Aboagyewaa, the queen mother of Oforikrom Kontire Royal Family). History has it that Nana Boahemaa, the queen mother of Nkoranza, was threading her gold jewels one day when one of her slave girls said to her, "Nana, my mother has some beautiful beads, and they will make the gold beautiful if added." The queen mother discovered that the arrangement was artistically pleasing when she used the abia seeds to seal the ends of the gold. Hence, abia seeds were used to make gold jewellery for Akan queen mothers.

Personification, as described earlier, is the attribution of a personal nature or human traits to something non-human, or the depiction of an abstract property as having human characteristics is conceptualise in the above song text. In the above illustration, the "Abia seed" is given the human name and title "Nana Abia Abenaa." Abenaa is an Akan name given to a female child born on a Tuesday. The phrase "**Nana Abia Abenaa eeee**" alludes to a person's call. When a person's name is mentioned with the stretch "eeee," the caller expects a response from the person

who bears the name. "Kofi eeeee," for example, means that the caller expects Kofi to answer from wherever he is. This obviously demonstrates that the "Abia seed" has been given a human quality and is thus expected to respond to a call in a human-like manner.

In the Apoɔ song text, personification is used to create imagery and connections between the animate and inanimate entities. As a result, the singers can employ personification to convey meaning in a unique and artistic way. The audience's knowledge of concepts and comparisons, interpretations of symbols and themes, and enjoyment of language are all improved because of the use of personification.

Twi

Ee, wosina sika a, na abia da ano.
Adehyeɛ te fie a, na ɔɔnko nso te fie.

English

Ee, when you thread gold (ornament), you need abia
While the royal is in the house, the slave is also there.

(P A I. 4)

The song text also creates an imagery of our cultures' social rank. Although the "Abia seed" did not appear to be useful, it is currently considered a decorative element for gold ornaments. The song text symbolically argues that a slave, though a royal's servant, is just as important as the royal and can cohabit with the royal. The common abia seeds, like the slave, are essential for the beauty of gold jewellery. Before a royal may become a genuine royal, he or she must have a slave to serve them.

Irony, sarcasm, and satire

In apoc songtexts, there is the presence of ridiculing packaged as sarcasm, irony and satire. According to Sigh (2012), Sarcasm is a type of irony “the use of acerbic language to insult or convey scorn”” Sigh (2012) synthesises the relationship between irony and sarcasm. Irony, according to Sigh, is a way of organising a work, whether it is a text or a song text or poem, to fully portray opposing or complimentary impulses and attitudes. Irony is usually used to show disconnection from a subject, theme, or feeling. Sigh identifies that the synonyms of sarcasm are usually irony burlesque, caricature, and parody. Irony, on the other hand, differs from sarcasm in that with sarcasm, scorn or mockery is used harshly, often viciously and contemptuously, for destructive aims. It may be used in an indirect manner, but the irony may still be present. The indirect depiction of contradiction between an action or utterance and the context in which it happens is a key aspect of irony that clearly distinguishes it from sarcasm. It must be mentioned that satire is the general term for irony and sarcasm. It refers to literary forms of vices and follies that are ridiculed. Satire usually focuses on the weakness of the person more than the weak person, and usually implies moral judgements and corrective purpose. Let us Consider the song text below:

Twi**Wadi Amia**

Ee, nne deɛ wadi amia oo,
 Akom Okofoɔ Agya ee, na wahunu amane.
 Akom Sumaa Muruku dadeako

Na wadi amia yi?
 Emmaa bɛ kunu katakyie ee
 Nana Abrafi ee, na wadi amia yi.
 Agya ee, biribi ayɛ no oo.

Amiaa ee, Amia ee,
 Amia ee, Amia ee.
 Bediako ee, na wahunu amane oo
 Yententu ee, na wadi amia,

Nana Ameyaw na wadi amia yi?

Bediako ee, na wahunu amane oo
 Yententu ee, na wadi amia,

(S L III.1-6)

English**He is hard pressed.**

Ee, today he is hard pressed oo,
 Combatant father, he is in calamity
 Akom Sumaa Mmuruku (personal
 charm), the great warrior,
 And he is hard pressed?

Women's husband, the gallant, father,
 Nana Abrafi ee, she is hard pressed.
 Agya ee, something has happened to
 him.

He is hard pressed, he is hard pressed,
 He is hard pressed, he is hard pressed,
 Great warrior, and he is in calamity
 Powerful man, and
 he is hard pressed.

Nana Ameyaw and he is
 hard pressed?

Great warrior, and he is in calamity
 Powerful man, and he is hard pressed.

The above song text is satirical in character. It is meant to ridicule the chief, Nana Kwakye Ameyaw, and the queen mother, Nana Abrafi, as well as one of the Techiman's high priests, Akom Sumam murukku. The lead singer appears to lament these leaders, who appear to enjoy the fact that they are surrounded by criticism. According to the lead singer of the Aduana clan, Adawawa, the above-mentioned leaders consider themselves as great leaders-gallants and warriors, while the people of Techiman see them as authoritarian, vengeful, and incompetent leaders. On a regular basis, the people confer those lofty names onto them, but during Apoo season, the people, through sarcasm and irony, inform them that they are not. This is where we see irony at play: one thinks of himself as a great leader, but his or her followers think of him or her as inept, authoritative, and vengeful.

The cantor/lead singer starts to perform the opening of the song.

Ee, nne deɛ wadi amia oo,	ee, today he is hard pressed oo,
Akɔm Okofoɔ Agya ee, na wahunu amane.	Combatant father, he is in calamity
Akɔm Sumaa Muruku dadeako	Akɔm Sumaa Mmuruku (personal charm), the great warrior,
Na wadi amia yi?	And he is hard pressed?
Nana Abrafi ee, na wadi amia yi.	Nana Abrafi ee, she is hard pressed.
Nana Ameyaw na wadi amia yi?	Nana Ameyaw and he is hard pressed?
Bediako ee, na wahunu amane oo	Great warrior, and he is in calamity
Yententu ee, na wadi amia,	Powerful man, and he is hard pressed.
(S L III.1-5)	

The cantor/lead singer is taken aback by the great king, Nana Kwakye Ameyaw, the queen mother, and the high priest are mocked and abused while they are unable to demonstrate their authority. "ee, nne deɛ wadi amia oo," says the narrator. "Today, the combatant father is in a state of distress." The interjections 'ee and oo' at the beginning and end of the statement reveal the satirical nature of the song text. This reveals the performer's intention. From the song text, we can see that the lead singer begins by narrating the wonderful titles that the objects of ridicule allegedly associates to themselves.

Twi	English
Ee, na wodi amia oo,	he is hard pressed
Akɔm Okofoɔ Agya ee,	Combatant father
na wohunu Amane.	he is in calamity

(S L III.1)

The narrator then poses a rhetorical question; 'And he is in calamity'? This allegedly tells how the lead singer sarcastically doubts the calamity of the so-called great warrior, combatant, and gallant father.

Twi

Nana Ameyaw na wadi amia yi?
 Bediako ee, na wahunu amane oo
 Yententu ee, na wadi amia,

English

Nana Ameyaw and he is hard pressed?
 Great warrior, and he is in calamity
 Powerful man, and he is hard
 pressed.

(S L III.4)

As it has been established earlier in this study, Apo festival songs are primarily satiric in nature. Even though some of the songs reveal other literary forms such as metaphors, euphemism, digression, and personification, these are means by which they indirectly make mockery of the flaws of targeted people in society.

Rhetorical questions

Gray, Ellison, Vitak & Lampe (2013) states that; a rhetorical question is a device that is used to persuade or affect the audience in a subtle way. It is a question asked for the effect rather than the answer. A rhetorical question is frequently used to emphasise a point or just to persuade the listener to reflect on the question that is being posed. A rhetorical question is sometimes used when the interlocutor already knows the answer – mostly obvious, to the question. Rhetorical questions can be a very potent persuasive or thought-provoking strategy in literature. They can be amusing, or thoughtful. (Gray et al. 2013).

In Apoo festival songs, rhetorical questions are frequently employed. The performers employ them on purpose to subtly draw society's attention and to stress specific issues. The song text below clearly demonstrates how Apoo singers have used rhetorical questions.

Twi	English
Edeɛn na owuo ayɛ Aduana Badu Afia?	What has death done to Badu Afia of the Aduana clan?
Edeɛn na owuo ayɛ Aduana Badu Afia?	What has death done to Badu Afia of the Aduana clan?
ɛEdeɛn na owuo ayɛ no?	What has death done to her?
Aduanani ba mentena hen na wago?	A child of the Aduana clan, where do I stay so that I can have peace?
Asiedu awu na Nkomerane?	If Asiedu is dead, what can Nkomerane do for me?
Edeɛn na owuo ayɛ Abanmu Tano?	What has death done to Abanmu Tano?
Edeɛn na owuo ayɛ Abanmu Tano?	What has death done to Abanmu Tano?
Edeɛn na owuo ayɛ no?	What has death done to him?

(P N II.1-4)

The lead singer is subtly calling the performers' attention to the death of Afia Badu of the Aduana clan in the above conception. "What has death done to Afia Badu of the Aduana clan?" the lead singer wonders, using a rhetorical question as a creative element.

As Gray et al. (2013) points out, the interlocutor sometimes already knows the answer to the question he poses. The use of rhetorical question as a stylistic tool, in this rendition is to announce Badu Afia's death. As Nana Ofori Gyebour confirms, the festival's other function is to provide entertainment, so, during the celebration of occurrences such as deaths and disasters events are strategically reported in order to avoid distorting the celebration, hence, the use of rhetorical questions as a style of reporting such unpleasant occurrences.

It is clear from the above rendition that the cantor is not just announcing Badu Afia's death, but also the deaths of others.

Asiedu awu na Nkomerane?

If Asiedu is dead, what can Nkomerane do for me?

Edeɛn na owuo ayɛ Abanmu Tano? What has death done to Abanmu Tano?

Edeɛn na owuo ayɛ Abanmu Tano? What has death done to Abanmu Tano? *ɛdeɛn na owuo ayɛ no?* What has death done to him?

(P N II.3-4)

Adawawa, the lead singer of the Aduana Apoɔ singing group, confirms that this is a creative manner of reporting all deaths that occur during the period of celebration to the entire community. He added that before the festival begins, all burial rites, celebrations, and announcements are prohibited within Techiman and its sub-towns, which they refer to as "Adamu asi." However, when someone dies during the celebration, some means must be found to disclose it, so, to adhere to their traditional customs, the songs serve as a medium for making the announcements.

Euphemism

Apoɔ songtexts uses Euphemism. As a linguistic and cultural phenomenon, euphemism is a lubricant in language communication that is used in various parts of social life. Euphemism, as one of the most essential components of language, has the propensity to communicate effectively. Euphemism can be described as a mild or indirect word or expression substituted for another considered to be too harsh or blunt when referring to unpleasant situations. In everyday social life,

euphemisms with communicative functions of evasiveness, politeness, and concealment play dual roles.

On the one hand, it trims some humiliating and vulgar situations while also displaying the speaker's cultivation, and acting as a social lubricant. On the other hand, an abuse of the device, such as its use in political cosmetic phrases, can obscure genuine facts and; can sometimes cause confusion. (Li-Na, 2015:1). Euphemism has been termed "the language of evasion, hypocrisy, prudery, and deception" since it is used to hide semantics and avoid stating what is meant (Holder 2008). Euphemism is one the most potent literary tools Apoo performers employ in their submissions. The literary term euphemism, which is basically the presentation of unpleasant, uncomfortable, or frightening facts or statements hidden behind terms that are less direct, impolite, or terrifying as Gray (1984) puts it, is a common feature of Apoo song texts. Let us consider the instance below:

Twi**Akwamsi**

Ee, ee, Akwamsi aka nkyene agu oo, Ee, ee, Eda yanim.

Kodeε Kwadwo Ankoma Akwamsi Kodeε Kwadwo Ankom

Akwamsi, akwantuo yi nti na babo fekuo yi. Is it because of Akwamsi's journey that you have grouped in this way?

Ee, ee, Akwamsi aka nkyene agu oo, Ee, ee, Akwamsi is passed on oo

Eda yanim.

We know it ourselves, oo.

Yaanom behia ha mmienu ne mmiensa, They meet and group in twos and in threes.

Ee, ee, Akwamsi aka nyene agu oo, Ee, ee, Akwamsi is passed on oo,

(P N III.1-4)

English**Akwamsi (personal name)**

we know it ourselves, oo.

that you have grouped in this way?

We know it ourselves, oo.

They meet and group in twos and in threes.

Ee, ee, Akwamsi is passed on oo,

As Nana Gyeabour interoperates. According to oral tradition, Nana Akwamsi was one of the most respected elders of Dwomor, a Techiman residential region. During the Apoɔ festival, Akwamsi was one of the enthusiasts. He prepared himself each year by singing and dancing to Apoɔ tunes. Akwamsi died on Nkyifie. Coincidentally, that Friday was the climax of the festival. As previously stated, funerals are not permitted or announced during the Apoɔ festival cycle, instead, they are withheld and observed at the end of the festival. Because of the aforesaid funeral rite, Akwamsi's body was washed and laid in a room by his family. The song of Akwamsi was a device used by the family to secretly notify the death of a deceased relative. Nana Akwamsi has become a legend in Techiman, and his song is one of the most popular Apoɔ songs, chanted by young and old alike. The use of language components that reflect euphemism as a figurative element can be seen in the song texts above. Akwamsi aka nkyene agu, which means "Akwamsi has passed away."

Nana Gyeabour further explains that another implication for resorting to euphemism in the performance is that although the people of Techiman have been given permission to mock their leaders and any other evil deeds in society, they must proceed with caution because they are dealing with not just the elderly, but those who have the personalities of ancestors and deities. Moreover, the performers can express their feelings openly through the use of euphemism since the target of derision is not immediately affected by the harshness of the remarks.

Allusion

Allusion is another figurative device used in Apɔɔ song texts. Allusion is derived from the late Latin term *allusion*, which means "to toy with words" and is a derivative of the Latin word *alludere*, which also means "to play with words" In literature, an allusion is an inferred or indirect reference to a person, event, or thing, as well as a section of another text. The majority of allusions are founded on the premise that the author and the reader share a body of knowledge, and that the reader would grasp the author's referent as a result. (Irwin 2001).

For stylistic effects, allusion is another technique used in the Apɔɔ song texts. Allusion is sometimes used as a basic approach to add meaning to the songs, however, it is most often employed in a more complex manner to make an ironic comment on something by comparing it to something unrelated. In the song text below, the poetic image of the Akan trickster (Ananse) from folktales is referenced to mock deception and lying considered as social vices.

Twi

Se wo sene Ananse, kontompo ni,
 Okɔnkɔnsani wobɛbrɛ oo.
 Wo kontompo ne wo dabraba.
 Se wo sene anase nkontompo ni aa,
 Wobɛbrɛ!

English

If you surpass ananse in telling lies,
 the treacherous fellow.
 Double-tongued fellow, you will suffer
 oo, If you surpass ananse in telling lies.
 You, the treacherous follow,
 If you surpass ananse in telling lies
 You will suffer!

(P A VIII.1-3)

In Akan folklore, Ananse is the main trickster. The song is directed at persons who play tricks on their neighbours and feed them with lies. Such people are said to be treacherous and double-tongued; they are thought to be worse than Ananse's character because they can pull off a variety of ruses.

Semantically, the Akan folk character, *Ananse* (spider) is shared knowledge among Ghana's Akan ethnic group, including the Bono people of Techiman. As a result, the moment “Ananse” is mentioned, the entire society recognises and understands what the performers are talking about. This supports Irwin's (2001) assertion that the majority of allusions are built on the premise that the author/performer shares a body of knowledge with the readers/audience, which improves the audience's understanding of the performers' object of reference.

Metonymy

Also identified in Apoo songtexts is the use of metonymic expressions. According to Jakobson (2009), metonymy is a poetic device that is closely related to synecdoche, which is the naming of a part for the whole or a whole for the part. In other words, metonymy is a rhetorical technique for characterising something indirectly by referring to elements associated with it, such as mentioning someone's clothing to characterise them. May (2008:79), also adds that metonymy is defined as a figure of speech in which the name of one object is substituted by the name of another, the two objects being so closely related that mentioning one immediately implies the other. Let us look at the rendition below:

Twi

Ee Amowi oo.
Yɛfri Amowi oo,

English

Ee, Amowi, oo
we come from Amowi oo

Ee, Amowi oo,
 Odomankoma.

Ee, Amowi oo
 The supreme deity

Ee, Amowi oo, dada oo.
 Ee, Amowi oo, ee,
 Ee, Amowi oo,
 Odomankoma.

Ee, Amowi oo, long time a ago
 Ee, Amowi oo,
 Ee, Amowi oo,
 The Supreme deity.

(F L III.1-2)

Amowi cave is historically significant to the Techiman people. According to Nana Owusu Gyare, the Akwamuhene, of Techiman Traditional area, the entire Bono kingdom is thought to have sprung from Amowi, an underground cave, hence whenever Amowi is mentioned, it metonymously represents the entire Bono kingdom, and this confirms Roman Jakobson's definition of metonymy cited above. Nana further explained that, the Bono-Techiman people are considered as the mother of all the Bono territories and they are believed to have originated from the cave at Bono-Manso near Yefiri in the current Bono East Region, Nkoranza North District. They felt that “Odomankoma”, the compassionate Supreme Deity, had aided them in their escape from the cave, during the Ashanti-Bono war in 1723. The Amowi cave is presently in the hands of the Nkoranza-Bono Traditional Area. This is a song about Bono's ethnic unity. It is also the history of Bono origin, which refutes the claim that the Bono people came from the Northern part of Ghana.

In the song text above, Amowi is used to represent all the Bono settlements, including Techiman and its sub towns; Nkoranza and its sub towns; and Wenchi and its sub towns. The Amowi cave is said to be their birthplace. By employing metonymy, Apoo performers use ellipsis to remind the audience of their historical origins. In effect, it is to inform them that all Bono tribes are one people

since they share a common ancestor; whether Wenchi, Nkoranza, or Techiman. Nana Akwamuhene concluded by establishing this factor as the reason the people of Techiman, Nkoranza, and Wenchi celebrate Apoo festival.

Metonymy is identified also in the song text “**Yɛfiri Ahenfie.**” Literally, the Akan word for chief is “ɔhene,” and the word for palace is “fie.” As a result, Ahenfie signifies “the king's residence” (palace). Ahenfie is also a name given to a particular locality (the central part) of Techiman where the ɔmanhene’s residence is located. As a result, all members of the ɔmanhene's family are referred to as Ahenfifo, which means “those from the palace.” These are said to be the custodians of the Techiman state because they are royals. They choose a member of the Ahenfie family to lead the Techiman Traditional State as the paramount chief. In Apoo songs, the Ahenfie area is used as a metonymy for the entire Techiman community, by the performers. The song text below plainly demonstrates this phenomenon.

Twi**English**

Yɛfiri Ahenfie oo,	We come from Ahenfie (the chief’s palace),
Mane (man) yi wɔ yɛn	The state belonged to us.
Mane yi wɔ yɛn dada oo.	The state belonged to us long time ago.
Yɛfiri Ahenfie oo,	We come from Ahenfie (the chief’s palace),
Mane (man) yi wɔ yɛn	The state belonged to us.
Yɛfiri Ahenfie oo,	We come from Ahenfie oo (the chief’s palace),
Mane (man) yi wɔ yɛn.	The state belonged to us.
Mane yi wɔ yɛn dada oo.	The state belonged to us long time ago.
Yɛfiri Ahenfie oo,	We come from Ahenfie oo (the chief’s palace),
Mane (man) yi wɔ yɛn.	The state belonged to us.
Mane yi wɔ yɛn dada oo.	The state belonged to us long time ago.

(F L II.1-4)

A lexico-semantic analysis reveals that metonymy has the effect of establishing concrete and vivid pictures in place of generalities, for instance, the substitution of the abstraction "a whole community" for specific linguistic items such as "ahenfie", as earlier indicated in the preceding song text. Comparable to other jurisdictions, the term "city hall" is used to refer to "municipal government" and the use of "municipal chief executive" is used to refer to the "government of the country." It is necessary to point out that there must be shared knowledge to comprehend the function of metonymic constructs in a text. Both the artists and the audience must have an idea of the metonymic construction's aspects. Metonymic constructions in Apoɔ are also observed to keep certain information occluded, as demonstrated by Apoɔ singers, who purposefully play songs in specific ways in order to conceal certain information from others especially, those outside their circles.

Apostrophe

Apostrophe is also noted to be used in the composition of Apoɔ songs an apostrophe refers to a speech or address to a person or thing who is not present. The word 'apostrophe' comes from the Greek word 'apostrephein', which literally means "to turn aside." It is also defined as a circumstance in which a speaker switches his focus from one person to another in addressing people. This other party being addressed could be a person who is may or may not at the scene. An inanimate object, such as a dagger, or an abstract notion, such as death or the sun, can also be addressed. The use of apostrophe is a common in the study of theatre or rhetoric: giving a speech to or addressing an absent person or a personified entity

(such as Death). In William Shakespeare's *Hamlet*, *Hamlet* comes upon the exhumed skull of the jester Yorick, is a common instance of apostrophe. He calls his old acquaintance "a fellow of boundless jest, of most magnificent fancy," and exclaims, "Alas, poor Yorick!" He then returns to Yorick, using the skull to address him:

Ham. Where be your gibes now? your gambols? Your songs? Your flashes of merriment, that were wont to set the table on a roar?

- William Shakespeare, *Hamlet*

Hamlet

Though the apostrophe appears to be a regular characteristic of theatre and in the context of plays in which the audience is addressed, it is a common feature found in our daily communication. Also, apostrophe is an approach of address that can be found in songs, song texts and poetry. From the songtext, it is noted that apostrophe is widely used by Apoo singers because it allows the narrator singer to switch from one object or person of mockery to another. At this point, the narrator singer can add his or her own comments or express thoughts inspired by previous experiences. In the song text below, the narrator singer tries to encourage the chief and queen mother of Techiman, Nana Kwakye Ameyaw and Nana Abrafi, as well as a famous priest of Techiman, Akom Sumaa Mmuruku. In this epitaph, the singer expresses sympathy for these leaders' mockery and attacks. He begins with the high priest:

Twi**Wadi Amia**

Ee, na wadi amia oo,
Akɔm Ɔkofoɔ Agya ee, na wahunu amane.
Akɔm Sumaa Muruku dadeako

Na wadi amia yi?
Emmaa be kunu katakyie ee

(S L III.1-2)

English**He is hard pressed.**

he is hard pressed
Combatant father, he is in calamity
Akɔm Sumaa Mmuruku (personal
charm), the great warrior,
and he is hard pressed?
Women husband, the gallant, father,

In this rendition, the narrator makes excellent use of apostrophe as a rhetorical device to communicate his emotions. Even though he tells of the priest's tremendous accomplishments, and even the people of Techiman refer to him as the valiant of war, he is still derided:

Twi

Akɔm Ɔkofoɔ Agya ee, na wohunu
Amane.
Akɔm Sumaa Muruku dedeako
Na wadi amia yi?

English

Combatant father, he is in calamity
Akɔm sumaa Mmuruku (personal charm),
The great warrior, and he is hard pressed?

(S L III.1&6)

The expression; “amia ee! amia ee! amia ee!” shows the nature of sympathy that the singer expresses. However, he abruptly changes the subject of the song from Akɔm Sumaa Mmuruku Dadeako to Nana Kwakye Ameyaw:

Twi

Ne ti ne ne kcn yi a, Kwakye
Bediako ee, na wadi amia
Yententu ee, na wadi amia,

English

His head and neck.
Great warrior, and he is in calamity
Powerful man, and he is hard pressed.

(S L III.7-8)

And from Nana Kwakye Ameyaw to Nana Abrafi:

Twi

Nana Abrafi ee, na madi amia yi.
Nana ee, na madi yi
Amia, Amia ee.

English

Nana Abrafi ee, she is hard pressed.
Nana ee, he is hard pressed.
He is hard pressed,

(S L III.10)

As previously stated, apostrophes can be used to personify abstract concepts such as death, as evidenced by the song text below:

Twi

Ɛdeɛn na owuo ayɛ Aduana Badu Afia?

Ɛdeɛn na owuo ayɛ Aduana Badu Afia?

English

What has death done to Badu Afia of the Aduana clan?

What has death done to Badu Afia of the Aduana clan?

Death, an abstract idea, is addressed as having human traits to perform a verb "do" in the preceding song text. According to this linguistic construction, **"what has death done to Badu Afua of the Aduana clan," (Ɛdeɛn na owuo ayɛ Aduana Badu Afia?)** "death" becomes the subject, and Badu Afua is the direct object on whom the action done is performed. It is also worth noting that the apostrophe is typically used to address a deceased person or an inanimate object incapable of feeling or expressing emotions (Keniston, 2001); however, the performers are essentially expressing their own feelings. By this function, apostrophe also helps Apoo performers communicate their true feelings regarding a specific person or cultural issue.

Digression

A reader or listener may encounter multiple abrupt interruptions in the main action of a story while reading or listening to a narrative which provides background information, establish his attention, describe a character's motivation and build suspense. "Digressions", another figurative device found in Apoo song texts, are the term for these disruptions. A digression is a stylistic device used by authors to take a break from the primary subject of the story and focus on seemingly unrelated

topics while providing background details. The authors, however, return to the main theme towards the end of the story after this brief diversion, (Phukan, 2021).

Apostrophe and digression are semantically related in terms of departure. therefore, switching from one object or entity of address to the other is possible. A speaker or performer diverts from one entity to talk about another in apostrophe, as in digression. Digression is perhaps the most challenging of all the (structural) stylistic devices employed by the oral artist in discourse. This is because digression "is not immediately related, syntactically, semantically, or pragmatically, to the main conversational distribution of its adjacent utterances"(Ighile, 2010). A digression, in other words, does not belong in the "flow of speech." It breaks the pattern of each utterance "responding" sufficiently to the one before it, a pattern that appears to characterise any non-digressive length of dialogue. However, the presence of digressions in utterances does not always imply that they are incomprehensible. Let us take the following song text for instance:

Twi

ɛdeen na owuo ayɛ Aduana Badu Afia?

ɛdeen na owuo ayɛ Aduana Badu Afia?

ɛdeen na owuo ayɛ no?

Aduanani ba mantena hen na wago?

Asiedu awu na Nkomerane?

Nkomerane

ɛdeen na owuo ayɛ Abanmu Tano?

ɛdeen na owuo ayɛ Abanmu Tano?

ɛdeen na owuo ayɛ no?

English

What has death done to Badu Afia of the Aduana clan?

What has death done to Badu Afia of the Aduana clan?

What has death done to her?

A child of the Aduana clan, where do I

Stay so that I can have peace?

If Asiedu is dead, what can

do for me

What has death done to Abanmu Tano?

What has death done to Abanmu Tano?

What has death done to him?

(P N II.1-4)

The above song text is about death. The message being conveyed here is that death knows no bounds, thus whether you are a monarch or slave, you cannot escape death. To confirm this, Nana Akwamuhene stated that the singers are conveying that if death can kill supernatural(s), such as their great priest, Nana Taa Mensah, who is believed to be omnipotent, then everyone will undoubtedly die. The poet singer resorted to addressing issues regarding death in the Apoco song text, making death a normal reality. Death, according to the lead singer, is unavoidable and has no regard for humans.

The singer helps the audience comprehend the inevitable aspect of death in the song text above. He begins by telling the audience about Afia Badu (a royal of the Aduana clan) and what death has done to her. He quickly redirects his focus to Asiedu's death (a slave).

Aside from that, Badu takes a poetic and proverbial turn away from the immediate context of his song.

Twɪ

Asee nwonɔ buo na wada.

Na me deɛ mete hen?

Aduanani ba mentena hene na wago?

English

Asee, (a kind of bird) weaves a nest
to sleep in it,

Poor me, where do I sleep?

A child of the Aduana clan, where do
I stay before I can have peace

(P N II.5 & 6)

The poet singer finally shifts to report the death of another prominent personality, **Abanmu Tano**. Even though digression is not directly tied syntactically, semantically, or pragmatically to the primary conversational distribution of its surrounding utterances, its presence in a speech or linguistic structure does not make it incomprehensible. In the above conceptualisation, even

though the poet singer kept veering from one object of redress to the next and contextually interrupting with poetic and proverbial recounts, the theme of poverty is still addressed as one of the main effects of death on a child in a family where elders or parents have passed away in the above rendition.

Nana Ofori Apenteng Gyeabour explains why Apoo performers use digression. It is to perplex children and strangers who come to see the festivities. Although they are lampooning against their leaders, they are cautious also not to embarrass them since they continue to remain their leaders after the celebration. As a result, certain facts must be coded and certain songs must be performed strategically in certain ways so that a naive audience will not be able to tell the difference between fact and fiction, particularly when it comes to royal affairs. Digression is employed to keep the audience from commiserating with some characters, such as the paramount chief and the queen mother.

Symbolism

Symbolism is defined as "the use of symbols to portray concepts or traits in explanatory words," according to the Oxford English Learner's Dictionary. It is an artistic and poetic movement or style that expresses mystical concepts, feelings, and states of mind through visuals or indirect suggestions. Symbolism, according to leech (Ighile, 2010), is an operational expansion of meaning from literal to metaphorical. The songs themselves are symbolic in character, according to a critical analysis of Apoo songs. This is because it was discovered while analysing the Apoo song text that the songs represent symbols of emotions, both good and unpleasant, as well as the thoughts of the people of Techiman. As a result, the

people of Techiman communicate their thoughts, situations, and contemporary societal challenges through symbolism. Consider the lyrics from the song:

Twi**Etwie ba**

Yee, etwie ba aa,
Etwie gyahene ba
na yɛsi me, aboo yi?
Eneɛ kankane ba deɛ bɛyɛ den?
Sɛ yɛnni bi nti na bɛsi (yɛn), aboo yi?

Etwie ba aa,
Etwie gyahene mma na
Na bɛsi (yɛn), aboo yi?
Na kankane ba dea nya den?
Nifahene mma
Na bɛsi (yɛn), aboo ee?
Aduanafoo mpɛnsa ahasa, na
hundred members of the Aduana

Bɛsi (yɛn), aboo?

(P A III.1-6)

English**The Leopard cub**

Yee, leopard cub,
the cub of the great leopard,
They are stoning me.
What then shall the civet cat do?
Is it because we don't have any?

security why are they stoning us?
Leopard cub,
The great chief leopard's cub,
And they are stoning you,
What then shall the civet do?
The children of the Right-wing chief
And they are stoning us?
The three thousand and three

(clan)

And they are stoning us?

The text of the immediately cited song is a comparison of the royals and the slaves of Techiman Land. In the above depiction, the leopard, a powerful animal, is symbolically used to represent princes and princesses, whereas the civet cat is used to represent servants and slaves. What the song means is that is there any consideration for servants and slaves, even when royals are mistreated and stoned? What this means figuratively is that enemies do not care if you are a king or a slave, during a war. It is possible that both royals and slaves will perish. In this rendition, the import of this song is that Apoɔ performers do not discriminate when it comes to ridiculing or rebuking evil in the society.

One of the popular performers of Apoo, indicated that the reason they symbolise various objects in the songs' composition is to let the listeners or audience to develop their own interpretations and uncover meaning for the songs. The performers' principal goal, however, is to improve the listeners' understanding of their communication.

Chapter Summary

The overall goal of this chapter has been to identify and investigate the stylistic importance of tropes in the song texts. According to the analysis, metaphor, simile, euphemism, apostrophe, personification, metonymy, digression, rhetorical questions, symbolism, and other features that express sarcasm are prominent stylistic components in the song texts. These devices were noted to play a variety of stylistic roles in communicating the performers' intentions of criticising misconducts to the audience. In this chapter, it was discovered that each of song texts selected for the study, in one way or the other, contained aspects that communicate intents metaphorically.

CHAPTER SIX

SUMMARY, FINDINGS AND RECOMMENDATIONS

Introduction

The present study focused on the text of Apoo festival song texts: a well known oral art performance that serves as a social control mechanism among the people of Bono, Techiman in the Bono East Region of Ghana. A variety of reasons propelled the researcher to examine the literary resources embedded in the Apoo festival song texts. These resources included creative use of words and the stylistic features they reflect, as well as their structure, organisation and the figurative sense they convey to audience. Also, how stylistic resources are used in the composition of Apoo festival songs to criticise evil and praise good. This reveals the beauty of language in expressing thoughts and feelings in performance.

Three primary research questions guided the study. First, I sought to examine the stylistic tools present in Apoo song texts, thus, schemes and tropes. I also questioned the literary significance of the nature of schemes and tropes found in the Apoo festival song texts. Finally, I inquired as to why the people of Techiman employ these aesthetic features in their celebrations, with particular focus on, the effects of tropes and schemes found in Apoo song texts.

Summary

Broader perspectives were used to discover answers to research questions formulated as the study is divided into six chapters. The first chapter discusses the study background of the study, focusing on literature as an essentially artistic quality, and art as the expression of life in the form of truth and beauty. The

background also looked at how literary studies can address questions pertaining to the stylistic elements of Apoo song texts, by looking at how language is employed to create Apoo songs. As I traced the study's background to literature as a discipline and figurative language as a literary concept. It was discovered that language is the means by which information, ideas, and knowledge are exchanged. Moving on, I provided information on the purpose of the study, thesis statement, significance, research objectives and questions, and how the study was organised. The research methodology for acquiring and analysing data was also detailed in the chapter, with data collection processes and an appropriate coding system assigned to the selected song texts for the study.

In chapter two, a detailed review of related literature was carried out. I approached this from two major frameworks: literary stylistics as the theoretical and analytical framework; and performative theory as supporting framework. In addition, a review of related empirical studies was done.

I traced the history and evolution of stylistics in the review, starting from the beginning of literary analysis and the formalistic approach, which is an offshoot of Russian literary criticism, notably the Moscow Linguistic Circle. The study of stylistics was identified to be on the edge of development in the 1990s, when cognitive factors of comprehending and analysing texts of all kinds were involved. This enabled me to establish the relationship between stylistics and linguistics: linguistics impacts stylistics because stylisticians utilise linguistics models, frameworks, and theories to analyse texts to explain how linguistic features are used

in a text and how they are made to affect listeners. Following that, I did a review of stylistics as an analytical framework for analysing texts from various angles.

The focus of the performative theory review was on the relevance of style in performance. This was crucial to the study since the researcher, through observations employed it in assessing Apoo performance to determine the style mechanism used in executing the Apoo songs. Some stylisticians and scholars interested in the social context of literature shared common views on the connection between stylistics and performance, according to the review. As a result, the researcher looked at works that focused on the convergence and divergence of stylistics and performance. For instance, Finnegan (1977) suggest that the overlap between performance and style in oral literature is such that anyone interested in one, has much to learn from the other. (p. 88)

The study revealed that performance and style share some characteristics. Arguably, a performance's organisational structure would be a significant advantage in determining the style mechanism used by its performers. To stylisticians, this marker is extremely important. To artistically analyse an oral/verbal art, it is necessary to pay close attention to how it is performed to determine 'how and why' certain conventions are broken to make the art viable. The chapter's purpose was to identify a research gap that the study aimed to fill, and thus evaluated various scholarly research articles on contextualising the Apoo festival in the domain of oral literature. Also, earlier studies on song texts, schemes, and tropes were reviewed. The review of previous studies identified that though researches on analysis of song texts, no objective study had been carried out on the

figurative use of language in Apoɔ songtexts and its effects on listeners. This prompted the researcher to undertake further research in this area to fill the gap identified.

In chapter three, the study focused on the origin, content, and structure of Apoɔ festival songs. The origin of Apoɔ festival was concerned with the narrations of how Apoɔ festival came into existence. The relevance of the festival's origin to the analyses of the song texts is that the origin of the festival defines the nature of the songs. The song texts were discussed in relation to how the festival is organised, and some rituals associated with the songs.

The structure of Apoɔ song texts was also examined in terms of form in this chapter. It was realised that Apoɔ songs are generally sung in groups, which can include a group of families and lineages, and individuals can also come together to perform the songs during the Apoɔ season. It was also revealed that the Apoɔ songs have an antiphonal basic form or structure, including a lead singer or cantor part and a chorus part. Examining the structure of Apoɔ song texts also revealed that within the same song, two lead singers or cantors can alternate or take turns, creating another kind of antiphony within the main call and response framework.

The A-B-A-B musical structure was identified as the call and response pattern in songs, where A is the verse and B is the chorus. The content and context of the song texts are also based on themes and examined and the analysis revealed that thematic interests are linked in one way or the other; this was noted to constantly reflect reactions to people's personalities and behaviours as well as societal situations. The songs are about society's leadership (chiefs, queen mothers,

and land elders), personal names, families, and lineages, human relationships, social behaviours, and plants and animals. All the themes were thoroughly explored, supported with samples of the appropriate song texts.

The chapter draws to a head with an examination of the language and style used in Apoɔ song texts. The performers' choice of words is based on expressions that are crucial to specific periods or settings, based on history., and thus contributes to the explanation of the style and linguistic direction of the songs.

The fourth chapter of this study was devoted to identifying and analysing schemes in the song texts of Apoɔ to find out their stylistic effects. The analysis showed that the predominant schemes present in the song texts are parallelism, refrain, repetition, epanalepsis, symploce epistrophe, anaphora, and antanaclasis. The sentences, phrases and lexicons cited from the various song texts that were selected for the study demonstrated that the song texts possess schemes as their artistic qualities in the context of their literary and stylistic effect.

Chapter five of the study examined the nature of tropes employed in Apoɔ festival song texts and their stylistic essence. The analysis revealed a number of tropes: metaphors, simile, personification, irony, sarcasm and satire, rhetorical questions, euphemism, allusion, metonymy, apostrophe, digression, and symbolism. Also, it was revealed that the language of Apoɔ songs has always contained metaphorical expressions, proverbs, idioms, historical and legendary recounts, praise-singing, which is mostly chants and incantations, and altered songs, mostly created by the youth, in plain language; and communicates social issues and behaviours manifested in the economy of vocabulary.

Findings

Every language has a set convention that govern its usage. However, the phenomenon of deviating from the conventional usage of a particular language by the users is to generate special effects or meanings. One major hidden element this study has uncovered is that changes in conventional linguistic structures, the use of figurative language and allegorical, use of nonce words (words that seem to have no communicative value but are used for musical effects or to satisfy metrical patterns), are also part of cultural practices of a discourse community, particularly where the Apo songs are performed. In the course of the analysis of the song texts, it was realised for the purpose of achieving a specific effect in meaning, performers deviate from the conventional linguistic structure of the Bono language. This was also evident in the literature reviewed on song texts analysis. In all these, the literary essence of deviation is constructing a figurative language using stylistic features.

The interviews conducted revealed that the festival constitutes an important forum for promoting African indigenous and contemporary democracy. One of the most important functions of Apo songs is that they serve as a forum for social and political criticism, thus, the songs are sung largely for societal checks and balances. Through interviews concerning the origin and nature of Apo songs, another finding is that the festival songs are not just created. Every song has a particular theme and object of ridicule. So, the composer's choice of words for creating a particular song is largely dependent on the theme of the song and the subject of ridicule in question. In all, Apo festival songs serve a medium for everybody in the society

to express his or her opinion on the social, political, economic, and cultural life in the society.

Aside from these general findings through interviews and observations, there were specific findings that serve as responses to the research questions under study. On the question of identification of schemes and their effects, the analysis revealed that repetition is the most common scheme that the performers employ. From the analysis it was realised that repetition is employed in almost all the song text. The stylistic essence is to achieve a variety of artistic effects such emphasis, intensification, and evocation.

It was also found that repetition is one of the key techniques by which poets, singers and artists achieve other literary devices such as assonance, alliteration, anaphora, and rhyme. This confirms Leech's notion that all schemes are repetitive elements. From the review of empirical studies on schemes, it was found that these schemes are mostly used by poets, musicians, and politicians. While poets employ these schemes to achieve dramatic effects, musicians use them to achieve a rhythmic flow. On the part of politicians, schemes were employed for persuasive effects.

Also, on the question tropes and their effects in Apoo song texts, it was observed that the distinction between the usage of literal and figurative meaning in Apoo song texts is dependent on the type of message the performers want to communicate. It was revealed that figurative, rather than literal language is employed in condemning evil acts and praising good manners, both at the cultural, anthropological and thematic levels.

It was also observed that some of the tropes identified functioned based on association by contiguity, thereby creating metonymic relationships. An example is metaphors and simile. Other tropes were noted to generate their meanings by sheer force of cultural habit which made certain semantic relations possible. For example, in examine allusion and digression, it was realised those tropes such as allusion and digression are built on the premise that the author/performer shares a body of knowledge with the readers/audience. This improves the audience's understanding of the performers object of reference.

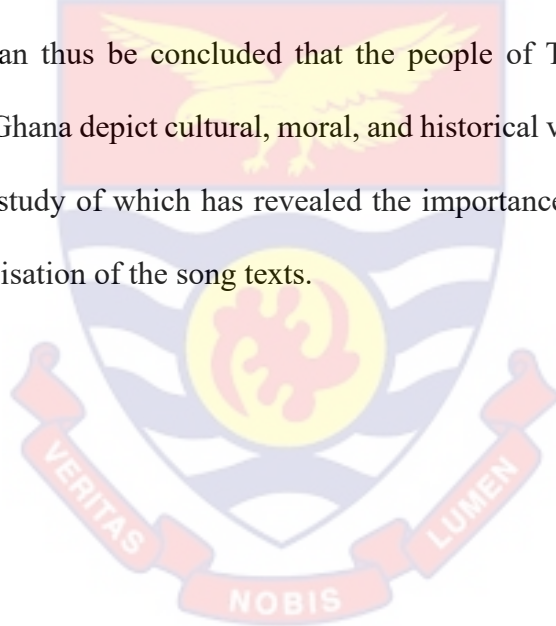
It was further observed that tropes required an understanding of the underlying cultural framework which involved meanings that convention, custom and history had invested them with. From the analysis, it was established that the understanding of tropes requires the interpreter's acquaintance with this universe of content, which is already organised into a network of interpretants.

Recommendations

It is my hope that this thesis will provide an inkling for other researchers to venture into the area of oral literature and literary stylistics study. Researchers who are intrigued to comprehend figurative language can analyse Apoɔ festival songs/song texts to add new discovery by looking at the poetic nature of the songs. I recommend that attention can be given to the performance of Apoɔ festival to ascertain the dramatic effects associated with the songs and the accompanying gestures. Also, the research gap created by this study paves the way for further studies to be carried out on Apoɔ festival song texts with specific focus on the phonics, lexical and syntactical structures.

Conclusion

The study has from the use of stylistic and performative theories, as the theories have critically and analytically highlighted the thematic disciplines and perspectives that were expected to produce the desired results. All in all, this research has discovered that the language used in the production of the song text is rich due to a plethora of tropes and schemes that, in addition to providing the songs with a wide range of meaning possibilities, allow the language to soar to poetic heights while exposing the richness of Bono Techiman culture to the rest of the world. It can thus be concluded that the people of Techiman in the Bono-East Region of Ghana depict cultural, moral, and historical values through Apo festival songs, the study of which has revealed the importance of literary stylistics in the overall realisation of the song texts.



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APPENDIX A

THEME OF SOCIETAL LEADERSHIP (SL)

SLI

Kekankorcye

Twi

English

- | | |
|---|---|
| <p>1. Kekankorɔyɛ ayɛyie ee,
ungrateful people, Nana
Hyrira w'ano, kose ee,
Wadane ayɛ bi annya ayɛ</p> | <p>Nana the gratitude of rumour,
“Bless your mouth” console yourself
pitiful, you have done well but not
duly rewarded with praises.</p> |
| <p>2. Takyiman be hene,
Dotobibi Takyia Ameyaw,
Agya na ayɛ bi annya ayɛ.</p> | <p>The Chief of Techiman,
Dotobibi Takyia Ameyaw,
Our fadier has done well without
duly rewarded with praises.</p> |
| <p>3. Kekankrocyeayɛ ayɛyie ee,
Nana hyira w'ano a kose ee,
Wadane ayɛ bi annya ayɛ.</p> | <p>The gratitude of rumor, ungrateful people,
Nana “bless your moth” console yourself,
You have done well but not duly rewarded
with praises.</p> |
| <p>Ee, Chene Dctcbibi
Takyia Ameyaw ee,
Nana, yayɛyie ni oo?</p> | <p>Chief Dotobibi,
Takyia Ameyaw
Nana is this our reward, oo?</p> |

4. Kekenkrcye ayeyie ee, Nana the gratitude of rumour,
ungrateful people, Nana
Hyira w'ano a kose, "Bless your mouth" console yourself
Wada aye bi anya aye. You have done well but not duly
Rewarded with praises.

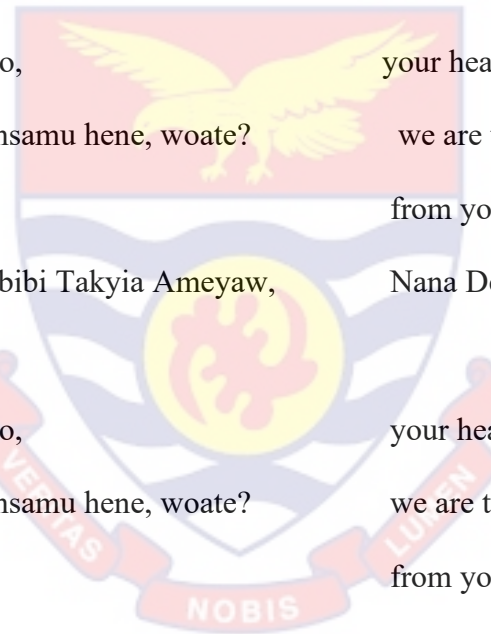
SL II

Twi

English

Wo Ti Kotoo

Your Hand is Big and large

- 
1. Wo ti kotoo, your head is big and large,
yεgye wo nsamu hene, woate? we are taking the chieftaincy
from your hands.
2. Nana Dctcbibi Takya Ameyaw, Nana Dctcbivi Kwakye
ameywaw
3. Wo ti kotoo, your head is big and large,
yεgye wo nsamu hene, woate? we are taking the chieftaintaincy
from your hands, do you hear?
4. Takyimanhene, woti kotoo the chief of Techiman, your head is
big and large,
5. Yεgye wo nsamu hene, woate? we are taking the chieftaincy
from your hands, do you hear?
6. Nana ee, wo ti kotoo, Nana ee, your head is big and large,
yεgye wo nsamu hene, we are taking the chieftaincy from
your hands,

7. Aboa ne kwaɛ patuo, An animal (you are), like the owl in the forest,
Woti sisi ase, your head is always bent down (too foolish to
lift your Head up),
yeɣye wo nsamu hene, woate? we are taking the chieftaincy from your
hands, do you hear?

SL III

Twi

English

Wadi Amia

He is herd pressed.

1. Ee, na wodi amia oo, he is hard pressed
Akcm Ɔkofoɔ Agya ee, na wohunu Combatant father, he is in calamity
Amane.
Akcm Sumaa Muruku dedeako Akcm sumaa Mmuruku (personal
charm),
Na wadi amia yi? The great warrior, and he is hard pressed?
2. emmaa be kunu katakyie ee Women's husband, the gallant, father,
Agya ee, biribi aye no oo. Something has happened to him.
3. Amiaa ee, Amia ee, He is hard pressed, he is pressed,
4. Nana Ameyaw na wadi amia yi? Nana Ameyaw and he is hard pressed?
Bediako ee, na wahunu amane oo Great warrior, and he is in calamity
Yententu ee, na woadi amia, Powerful man, and he is hard pressed.

5. Amia ee, Amia ee. He is hard pressed, he is hard pressed
 Amia ee, Amia ee. He is hard pressed, he is hard pressed
 Amia ee, Amia ee. He is hard pressed, he is hard pressed
6. Akcm Sumaa Mmuruku dadeako, Akcm Sumaa Muruku, the jural:
 warrior
 Na wahunu amane. And he is head and neck.
7. Ne ti ne ne kcn yi a, Kwakye His head and neck.
8. Bediako ee, na wadi amia Great warrior, and he is in calamity
 Yententu ee, na wadi amia, Powerful man, and he is hard
 pressed.
 And the neck, Kwakye,
9. Agye ee, biribi aye me oo. Father, something has happened to me.
 Amia ee, Amia ee, He is hard pressed, He is hard pressed,
 Amia ee, Amia ee. He is hard pressed, He is hard pressed,
 Nana ee, na madi amia yi Nana ee, he is hard pressed.
10. Nana Abrafi ee, na madi amia yi. Nana Abrafi ee, she is hard pressed.
 Nana ee, na madi yi Nana ee, he is hard pressed.
 Amia, Amia ee. He is hard pressed,

SLIV

Twi

English

Nana Hwɛ Mu

Nana Look Through

1. Nana ee, hwɛ mu yi oo,
na wanya bi abc no ntehua.

Nana ee, look and make your choice,
So that you can get one, for the state
offering.

2. Nana ee, hwɛ mu yi bi oo,
na wanya bi abc no ntehua

Nana ee, look and make your choice,
so that you can get one, for the state
offering.

3. Nana ee, hwɛ mu yi bi oo,
Na wanya bi abc no ntehua.

Nana ee, look and make your choice,
So that you can get one, for the state
offering.

4. Nana ee, hwɛ mu yi bi oo,
Na wanya bi abc no ntehua.

Nana ee, look and make your choice,
So that you can get one, for the state
offering.

SLV

Twi

English

1. Nnɛ mpayimfoc, mpayin huhunu.

Elders of today, useless elders

Bɛda dabrɛ banom nkwan!

They care not how they drink soup!

2. Nnɛ mpayimfoc, mpayin huhumu.

Elder of today, useless elders.

Bɛda dabrɛ banom nkwanl

They care not how they drink soup!

Bentc atuduro, bentc atwerɛboc

they buy no gunpowder, they buy

SLVI

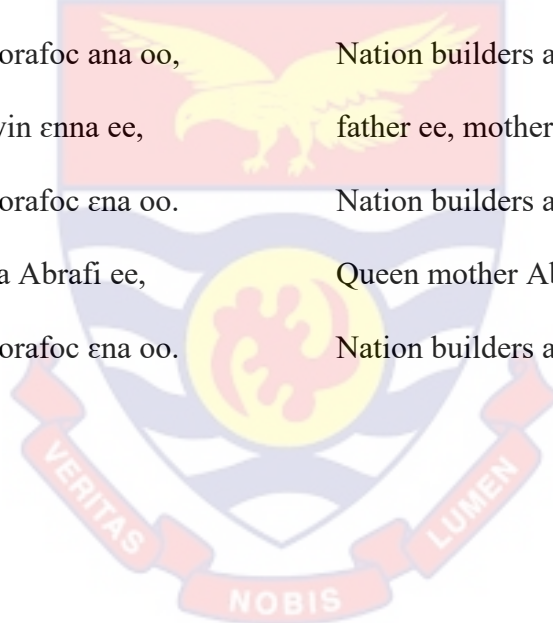
Twi

English

Amankorafoc

Nation Builders

1. enna ee, Agya ee,
Amankorafoc ena oo.
Amankorafoc ena oo,
2. Payin cyi Man musuo ena oo.
enna ee, agya ee,
3. Amankorafoc ana oo,
Ofie payin enna ee,
4. Amankorafoc ena oo.
Ohemaa Abrafi ee,
Amankorafoc ena oo.
- Mother, ee, father, ee,
Nation builders are hard to find
Nation builders are hard to find
An elder to sacrifice himself for the nation
Mother, ee, father, ee,
Nation builders are hard to find
father ee, mother ee,
Nation builders are hard to find
Queen mother Abrafi
Nation builders are hard to find



APPENDIX B

PLANTS AND ANIMALS (PA)

PA I

Twi

English Translation:

Abia

Abia Seeds (*Operculina macrocarpa*)

1. Ee, wosina sika a, na abia da ano. Ee, when you thread gold
(ornament), you need abia (seeds) to seal it (make it beautiful)
2. Abia nso ye ahwene? Is abia also a bead?
3. Abia, ee, (Nana) Abia Abenaa ee. Abia ee, Nana Abia Abenaa ee,
(personified).
4. Adehyee te fie a, na cdcnkc nso te fie While the royal is in the house,
the slave is also there
(royals and slaves in the same abode)
Abia nso ye ahwene? Is abia also a bead?
5. Keka frafra ma nkwanpa yede. Mixing it (mixing different kinds of
meat),
makes the soup good and tasteful.
6. Abia nso ya ahwene? Is abia also a bead?
Abia ee, Nana Abia Abenaa ee. Abia ee, Nana Abia Abenaa ee.
Abia ee, Na Abia Abenaa ee. Abia ee, Na Abia Abena ee.
Abia nso ye ahwene? Is abia also a bead?

Ee, wosina sika a na abia da ano. Ee, when you thread gold

(ornament), you need abia

(seeds) to seal it (make it beautiful)

7. Abia nso ye ahwena?

Is abia also a bead?

Abia ee, Na (Nana) Abia Abenaa ee. Abia ee, Nana Abia Abenaa ee,
(personified).

Adehyee te fie a, na cdcnkc nso te fie
slave is also there

While the royal is in the house, the
(royals and slaves in the same

abode)

8. Abia nso ye ahwene?

Is abia also a bead?

9. Keka frafra ma nkwanpa ye de.

Mixing it (mixing different kinds of
meat),

makes the soup good and tasteful.

10. Abia nso ya ahwene?

Is abia also a bead?

Abia ee, Na Abia Abenaa ee.

Abia ee, Na Abia Abena ee.

PA II

Twi

English

Nsusua Mma

The Seeds of the Bitter

Balls (*Solanum anmalum*)

1. Nsusua mma,

The seeds of the bitter balls

nsusua mma,

The seeds of the bitter balls

nsusua mma.

The seeds of the bitter balls

2. Meyε nsusua mma

I am the seeds of the bitter balls

3. Aboa badi nsusua mma Aboa

The animal will eat the seeds
of the bitter balls

Abadi nsusua mma

The animal will eat the seeds of the bitter
balls

Aboa badi nsusua mma

The animal will eat the seeds of the
bitter balls

4. Nsusua mma ee,

The seeds of the bitter balls

5. Mentε nkwan mu a, mentware nkwan mu

I neither sweeten nor

unsweetened the soup,

Nsusua mma,

The seeds of the bitter balls

Nsusua mma,

The seeds of the bitter balls

Nsusua mma.

The seeds of the bitter balls

6. Aboa badi nsusua mma Aboa

The animal will eat the seeds
of the bitter balls

Aboa badi nsusua mma

The animal will eat the seeds
of the bitter balls

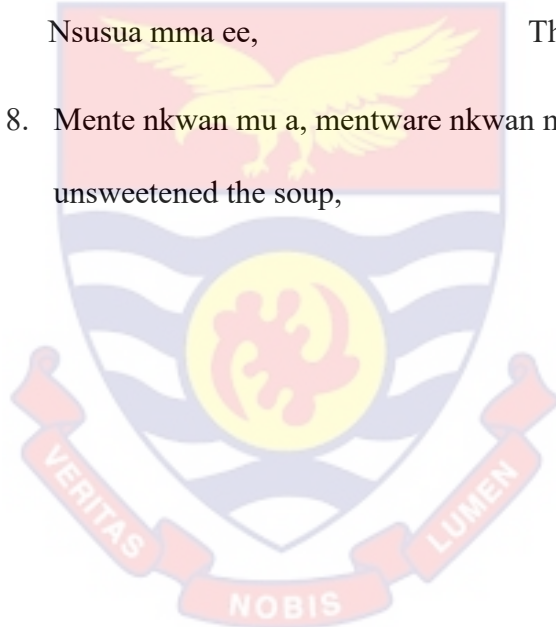
7. Aboa badi nsusua mma

The animal will eat the seeds
of the bitter balls

Nsusua mma ee,

The seeds of the bitter balls

8. Mente nkwan mu a, mentware nkwan mu I neither sweeten nor
unsweetened the soup,



*PA III**Twi**English**Etwie Ba**Leopard Child*

1. Yee, etwie ba aa, etwie gyahene ba

Yee, leopard cub, cub great

Yesi yen aboo?

And they are stoning us?

2. Kankane ba deɛ enye den?

Then what shall the civet cat do?

3. Se yenni bi nti na yesi yen aboo yi? Is it because we don't have any security . why they are stoning us?

4. Etwie ba aa, etwie gyahene ba Leopard cub, cub great chief leopard,

Na yesi yen, aboo?

And they are stoning us,

Kankane ba deɛ nye den?

what then shall the civet do?

5. Nifahene mma na yesi yen aboo? chief and they are stoning us?

The children of the Rightwing

6. Aduanafoo mpensa ahasa, hundred members of the Aduana (clan)

The three thousand and three

7. Na yesi yen, aboo?

And they are stoning us?

8. Etwie ba aa, etwie gyahene ba

Leopard cub, cub great chief leopard

Na yesi yen, aboo?

And they are stoning us?

Kankane ba deɛ nye den?

What then shall the civet cat do?

Se yenni bi nti, na yesi yen aboo ee? Is it because we don't have
any security why they are
stoning us?

9. Ohene Ameyaw Kwakye mma ee The children of king Ameyaw

Na yesi yen, aboo? And they are stoning us?

Etwie ba paa, etwie gyahene ba Leopard cub, cub great chief
leopard

Na yesi yen aboo? And they are stoning us?

Kankane ba deɛ nye den? What then shall the civet cat
do?

10. Ohemmaa Abrafi mma The children of Queen motherAbrafi

Na yesi yen, aboo yi? And they are stoning us?

11. Aduanafoo mpensa ahasa, The three thousand and three hundred
members of the Aduana (clan)

Kankane ba deɛ nye den? What then shall the civet cat do?

PA IV

Twi

**Asamanadwowa
larva lives in the oil palm)**

English

Palm Weevil (the beetle whose

1. Ee, Asamanadwaa,

Ee, Asamanadwowa,

2. Nana Kwakye ee,

Nana Kwakye, ee

O, Nana ee, obi ye wo brirbi mmua no.

Nana, when anyone does
something against you, don't
mind him.

3. Na oye a ye komm

Always be silent (patient).

4. Asamanadwowa,

Asamanadwowa,

5. Nana Abrafi ee,

Nana Abrafi ee,

O, Nana ee, obi ka asem bi a

Nana, when anyone says something
against you,

Mmua oo, na oye a ye komm.

Don't mind him, always be
silent (patient).

Asamanadwowa,

Asamanadwowa,

6. Nana Kwakye ee,

Nana Kwakye ee,

7. Katakyye ee, obi ka asem bi a,

The gallant one, when
anyone says something against
you,

Mmua no oo, oye a ye kumm.

Don't mind him, always be
silent (patient).

Twi

Sε wo sene Ananse, kontompo ni,

Okonkonsani wobεbre oo.

English

If you surpass ananse in telling lies,

the treacherous fellow.

Double-tongued fellow, you will suffer

oo, If you surpass ananse
in telling lies.

Wo kontompo ne wo dabraba.

You, the treacherous follow,

Sε wo sene anase nkontompo ni aa,

If you surpass ananse in telling lies

Wobεbre!

You will suffer!



PA V

Twi

Akokonin

1. Akokonin ee!

Kookyerekoo!

Rooster, ee!

Kookyerekoo!

English

Roostering-Crowing

Rooster, ee!

Kookyerekoo! [the crowing of the
rooster] Akokonin ee!

Kookyerekoo! [the crowing
of the rooster]

2. Monye brebre ma adeε nkye ε. Let us be calm and patient till
daybreak.

Monye brebre ma adeε nkye ε. Let us be calm and patient till daybreak.

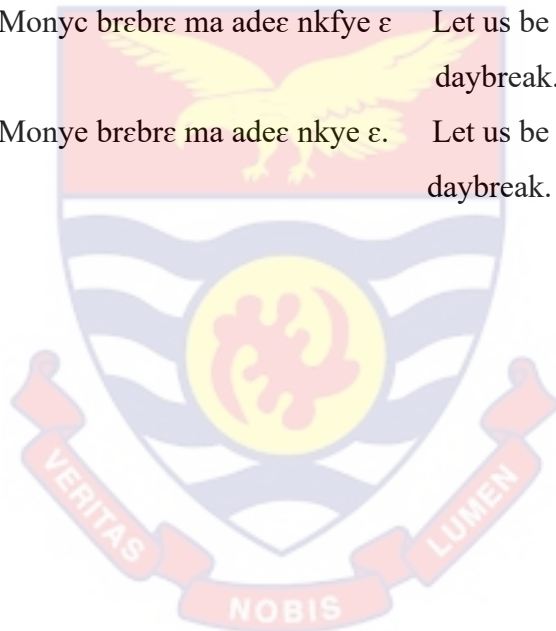
Monye brebre ma adeε nkye ε. Let us be calm and patient till
daybreak.

3. Akokonin ee! Rooster, ee!
 Kookyerekoo! Kookyerekoo! [the crowing of
 the rooster]
 Akokonin ee! Rooster, ee!
 Kookyerekoo o! Kookyerekoo! [the crowing of the
 rooster]

4. Monye brebrɛ ma adeɛ nkye ɛ Let us be calm and patient till
 daybreak.

Monyc brebrɛ ma adeɛ nkfyɛ ɛ Let us be calm and patient till
 daybreak.

Monye brebrɛ ma adeɛ nkye ɛ. Let us be calm and patient till
 daybreak.



PA VI

Twi

English Translation:

Otansesrewa (Tantanserewa)

Processionary Caterpillar

1. Otansesrewa ee, sesrewa ee, sesrewa ee. Processionary caterpillar,
ee, caterpillar, ee,
Otansesrewa ee, sesrewa ee, sesrewa ee. Processionary caterpillar, ee,
caterpillar, ee,
Otansesrewa ee, sesrewa ee, sesrewa ee. Processionary caterpillar,
ee, caterpillar, ee,
2. Yee, yee, me ho asam dooso oo. Yee, yee, my problems
are too many, oo.
Otansesrewa ee, sesrewa ee, sesrewa ee. Processionary caterpillar, ee,
caterpillar, ee,
Otansesrewa ee, sesrewa ee, sesrewa ee. Processionary caterpillar, ee,
caterpillar, ee,
Otansesrewa ee, sesrewa ee, sesrewa ee. Processionary caterpillar, ee,
caterpillar, ee,
3. Yee, yee, me ho asam dooso oo. Yee, yee, my problems
are too many, oo.

Ɔtansesrewa ee, sesrewa ee, sesrewa ee, Processionary
caterpillar, ee, caterpillar, ee, Ɔtansesrewa ee, sesrewa ee, sesrewa ee.

Processionary caterpillar, ee, caterpillar, ee,

4. Yee, yee, Nana Dotobibi, me ho asem dccso oo. Yee, yee, my
problems are too many, oo.

Ɔtansesrewa ee. caterpillar, ee

PA VII

Twi

English

1. Akokɔ antwiwaa menenam eee, “Akokɔ” Antwiwaa I am going around,
2. Menenam ooo, I am going around
3. Mehwehwe dee me me mma yebedi. I am searching for what my children
and I will eat.
4. Efiri sɛ ɔbaatan na ɔnim Because it is the mother who knows
Nea ɔne ne mma bedi ooo Exactly what her kids will eat.

PA VIII

Twi

English

1. Sɛ wo sene Ananse, kontompo ni, If you surpass ananse in telling lies,
the treacherous fellow.
2. Ɔkonkonsani wobɛbrɛ oo. Double-tongued fellow, you will suffer
oo, If you surpass ananse in telling lies.
3. Wo kontompo ne wo dabraba. You, the treacherous follow,
Sɛ wo sene anase nkontompo ni aa, If you surpass ananse in telling lies
Wobɛbrɛ! You will suffer!

APPENDIX C

THEME OF PERSONAL NAMES (PN)

PN I

Twi

English

Abemma

Abemma

1. Abemma Akosua w'asem ni?

Abemma Akosua is your
fate?

Abemma ee,

Abemma, ee,

Abemma ee w'asam ni

Abemma, ee, is that your
fate?

Abemma ee, ee,

Abemma, cc, ee

2. Abemma ee w'asem ni?

Abemma, ee, is that your
fate?

Wo mfefoc nto ngo na bedii tc,

You expect that your
neighbours buy palm

Oil, then use to eat etc (mashed yams)

3. Abemma, ee,

Abemma, cc,

Abemma ee, w'asem ni?

Abemma, cc, ee

Abemma Akosua w'asem ni?

Abemma Akosua is that your
fate?

4. Wo mfefoc nto ngo na bedii tc, You expect that your neighbours buy
palm Oil, then use it to eat etc
(mashed yams)
5. Abemma ee, Abemma, cc,
Avemma ee, w'asem ni? Abemma, ee, is that your fate?
Abemma Akosua w'asem ni? Abemma Akosua is that your fate?
Abemma ee, ee,
Abemma ee w'asem ni? Abemma, ee, is that your fate?

Twi**Badu Afia**

1. edeen na owuo aye Aduana Badu Afia?

edeen na owuo aye Aduana Badu Afia?

2. edeen na owuo aye no?

Aduanani ba mantena hen na wago?

3. Asiedu awu na Nkomerane?

Nkomerane

English**Badu Afia**

What has death done to Badu
Afia of the Aduana clan?

What has death done to Badu
Afia of the Aduana clan?

What has death done to her?

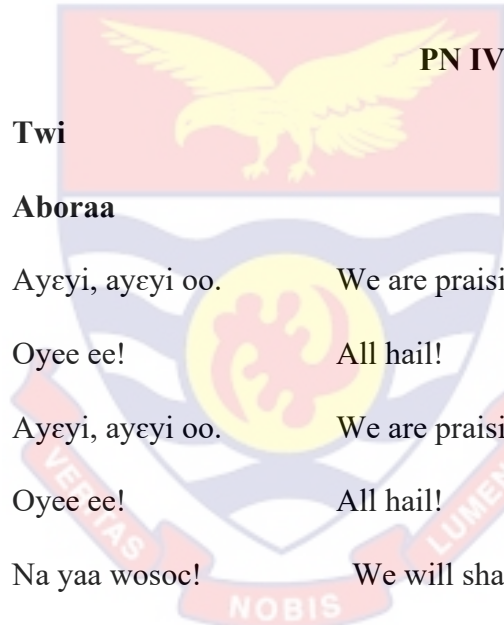
A child of the Aduana clan,
where do I

Stay so that I can have peace?

If Asiedu is dead, what can
do for me

4. εdeen na owuo ayε Abanmu Tano? What has death done
to Abanmu Tano?
εdeen na owuo ayε Abanmu Tano? What has death done to
Abanmu Tano?
εdeen na owuo ayε no? What has death done to him?
5. Asee nwono buo na wada. Asee, (a kind of bird) weaves
a nest to sleep in it,
6. Na me sεε mete hen? Poor me, where do I sleep?
Aduanani ba mentena hene na wago? A child of the Aduana clan,
where do I stay before I can have
peace
- Twi** **English**
Akwamsi **Awamsi (personal name)**
1. Ee, ee, Akwamsi aka nkyene agu oo, Ee, ee, Akwamsi is passed on
oo,
εda yanim we know it ourselves, oo.
2. Kcdeε Kwadwo Ankoma Akwamsi Kcdeε Kwadwo Ankoma
Akwamsi,
Akwantuo y inti na babc fekuo yi. Is it because of Akwomsι's
journey that you have grouped
in this way?

3. Ee, ee, Akwamsi aka nkyene agu oo. Ee, ee, Akwamsi is
passed on oo,
Eda yanim. We know it ourselves,
oo.
4. Yaanom behia ha mmienu ne mmiensa, They meet and group
in twos and in three.
Ee, ee, Akwamsi aka nyene agu oo, Ee, ee Akwamsi is
passed on oo,

**Twi****Aboraa**

1. Ayeyi, ayeyi oo. We are praising you; we are praising you, oo
Oyee ee! All hail!
Ayeyi, ayeyi oo. We are praising you; we are praising you, oo
Oyee ee! All hail!
2. Na yaa wosoc! We will shake rattles!
Yaayc oni! We have insulted mother!
Yaayc ose! We have insulted father!
Na yaawosoc! We will shake rattles!
Yaayc oni! We have insulted mother
Yaayc cse! We have insulted father!
Ayii! Ayii!

English**Aboraa (personal name)**

3. Sɛ yɛyc mmoa kora, a yayi yɛ ho oo. Even if we are animals, we
have come out, oo
- Ee, Aboraa ee, ayeyie oo. Ee, Aboraa, ee, praises to
you, oo.
- Ee, Aboraa yiadom ee, sɛ ketɛ oo. (the rescuer of an army),
prepare the mat, oo.



APPENDIX D

THEME OF FAMILIES AND LINEAGES (FL)

FL I

Twi version:

1. Eye mom ma yen nkoe

Eye mom ma yen nkoe

Eye mom ma yen nkoe

2. Yedeɛ mu oo

Yedeɛ mu oo

3. Momma yen ko oo

English version:

When it is time let's go

When it is time let's go

When it is time let's go to

our origin

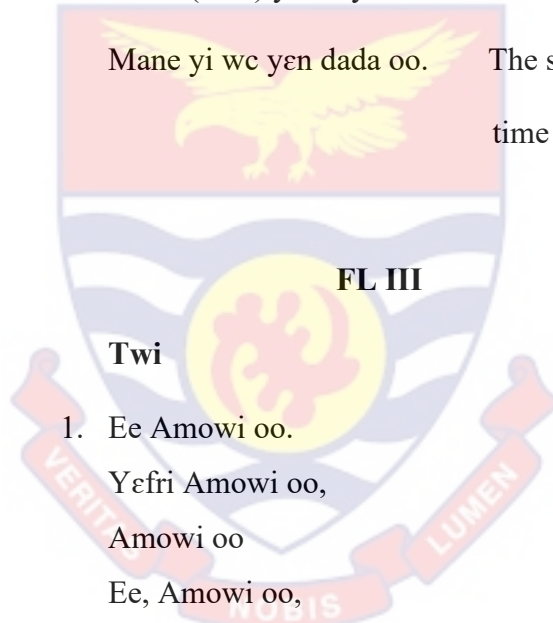
our origin

let's go

FL II	
Twi	English
<p>1. Yɛfiri Ahenfie oo, Mane (man) yi wc yen</p>	<p>We come from Ahenfie (the chief's palace). The state belonged to us.</p>
<p>2. Mene yi wc yen dada oo.</p> <p>Yɛfiri Ahenfie oo, Mene (man) yi wc yen.</p>	<p>The state belonged to us long time ago.</p> <p>We come from Ahenfie (the chief's palace), The state belonged to us.</p>

3. Yɛfiri Ahenfi oo, We come from Ahenfie oo (the chief's palace),
 Mane (man) yi wc yen. The state belonged to us.
 Mane yi wc yen dada oo. The state belonged to us long time ago.

4. Yɛfiri Ahenfie oo, we come from Ahenfie oo (the chief's palace),
 Mane (man) yi wc yen. The state belonged to us.
 Mane yi wc yen dada oo. The state belonged to us long time ago.



- | Twi | English |
|--|--|
| 1. Ee Amowi oo.
Yɛfri Amowi oo,
Amowi oo
Ee, Amowi oo,
Ɔdomankoma. | Ee, Amowi, oo.
we come from

Ee, Amowi oo,
The supreme deity |
| 2. Ee, Amowi oo, dada oo. | Ee, Amowi oo, long time a ago |
| Ee, Amowi oo, ee, | Ee, Amowi oo, long time a ago |
| Ee, Amowi oo oo, | Ee, Amowi oo oo, |
| 3. Sɛ wo se akɔyi nyɛ wo dɛ a, eho aa na wo tafere | You appreciate your root. |

4. Se kuntunu nso whan a n'akyi aa na eko oo You cannot
denounce your origin

5. Ee, Amowi oo, dada oo. Ee, Amowi oo, long time a ago

Ee, Amowi oo, ee,

Ee, Amowi oo,

Ee, Amowi oo,

Ee, Amowi oo,

Odomankoma.

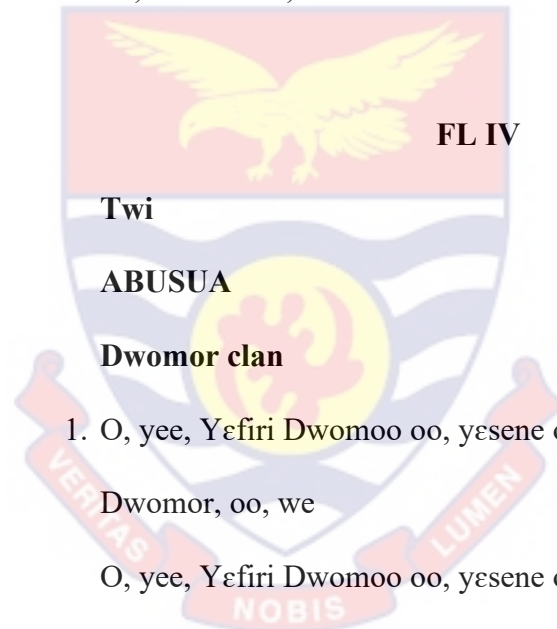
The supreme deity.

Yefri Amowi oo,

we come from Amowi oo

Ee, Amowi oo,

Ee, Amowi oo,



English

1. O, yee, Yefiri Dwomoo oo, yesene oo. O, yee, we come from
Dwomor, oo, we are passing oo.

O, yee, Yefiri Dwomoo oo, yesene oo. O, yee, we come from

Dwomor, oo, we are
passing, oo.

Yedeε Tano, yeda no fam berεε,

This Tano belongs to
us and we are giving
it respects,

O, yee, yɛfiri Dwomoc oo, yɛsene oo.

O, yee, we came from
Dwomor, oo, we are
passing, oo.

Ahenfi clan

6. O, yee, yɛfiri Ahenfi oo, yɛsene oo.

O, yee, we come from
are passing.

Ahenfi, oo, we

Yɛde yɛ Tano, yɛda no fam berɛɛ,

This Tano belongs to
us and we are giving

Ahenfioc Tano yɛda no fam berɛɛ,

respect,

Tano from the

Ahenfi (clan), we are

giving it respect,

O, yee, yɛfiri Ahenfi oo, yɛsene oo.

O, yee, we come from

Ahenfi, oo, we are

passing.

Aduana clan

7. O, yee, yɛfiri Aduana oo, yɛsene oo.

O, yee, we come from

Aduana, oo, we

are passing.

O, yee, yɛfiri Aduana oo, yɛsene oo.

O, yee, we come from

Aduana, oo, we are

passing.

Yɛso yɛ Tano, yɛda no fam berɛɛ

This Tano belongs to us, and we are giving respect it

Aduanafoc Tano yɛda no fam berɛɛ

Tano from the Ahemfi (clan), we are giving it respect

O, yee, yɛfiri Aduana oo, yɛsene oo.

O, yee, we come from Aduana, oo, we are passing.



APPENDIX E

THEME OF SOCIAL BEHAVIOUR (SB)

SB I

Twi

English

Takyiman Kansere

Techiman Council

- | | |
|--------------------------------|------------------------------------|
| 1. Takyiman kansere, Sika die! | Techiman Council, embezzlement! |
| Takyiman Kansere, Sika die! | Techiman council, embezzlement! |
| 2. Bɛwia bceɛ Sika die! | They steal plantain, embezzlement! |
| Bɛwia kwadu, Sika die! | They steal banana, embezzlement! |
| Bɛwia bayere, Sika die! | They steal yam, embezzlement! |
| Bɛwia ntoosi Sika die! | They steal tomatoes, emvezzlement! |
| 3. Takyiman kansere, | Techiman council, |
| Takyiman kansere, | Techiman council, |
| Takyiman kansere, | Techiman council, |
| Takyiman kansere, | Techiman council, |

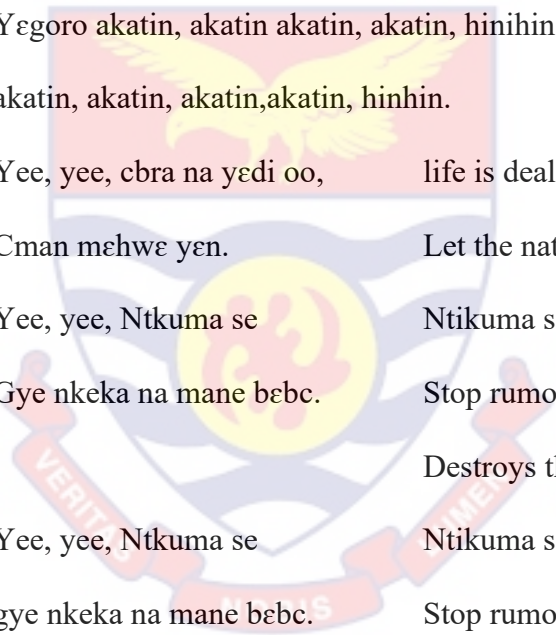
SB II

TWI

English

Yɛgoro Akatin

We are Playing Akatin

- 
1. Yee, yee cbra ne yedi oo, Life is dealing with us,
Cman mmehwe yen. Life the nation come and see us.
Yee, yee cbra ne yedi oo, Life is dealing with us.
2. Cman mmehwe yen. Let the nation come and see us.
Yɛgoro akatin, akatin akatin, akatin, hinihin We are playing
akatin, akatin, akatin, akatin, hinihin.
3. Yee, yee, cbra na yedi oo, life is dealing with us.
Cman mehwe yen. Let the nation come and see us.
Yee, yee, Ntkuma se Ntikuma says,
Gye nkeka na mane bebc. Stop rumour mongering which
Destroys the nation.
4. Yee, yee, Ntkuma se Ntikuma says,
gye nkeka na mane bebc. Stop rumour mongering which
Destroys the nation.

Yɛgoro akatin, akatin, akatin, akatin hinihin. We are playing akatin, akatin, akatin,

Akatin, hinihin

5. Yɛgoro akatin, akatin, akatin, akatin hinihin. We are playing
akatin, akatin, akatin, Akatin, hinihin
Yɛgoro akatin, akatin, akatin, akatin, hinihin. We are playing
akatin, akatin, akatin,

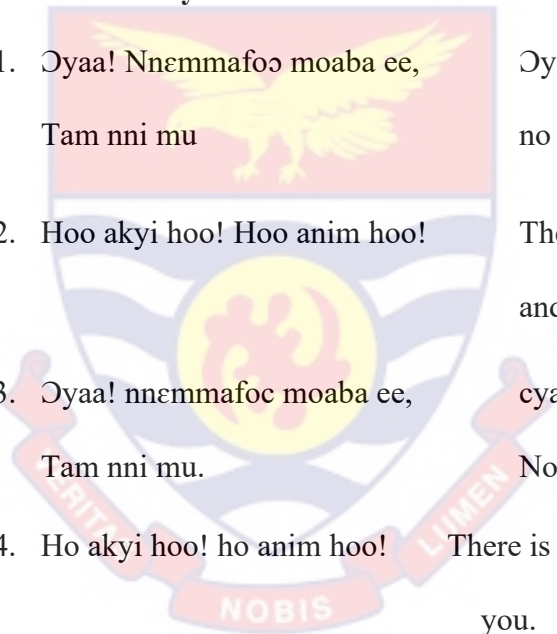
Akatin, hinhin

Yɛgoro akatin, akatin, akatin, akatin, hinihin. We are playing

akatin, akatin, akatin,

Akatin, hinhin

SB III**Twi****English****Youth of today****Nnemmafoc moaba**

- 
1. Ɔyaa! Nnemmafoɔ moaba ee,
Tam nni mu
 2. Hoo akyi hoo! Hoo anim hoo!
 3. Ɔyaa! nnemmafoc moaba ee,
Tam nni mu.
 4. Ho akyi hoo! ho anim hoo!
 5. Cyaa! Nnammafoc moaba ee,
- Ɔyaa! The youth of today
no loin cloth.
- There is a hole behind you
and in front of you
- cyaaa! The youth of today.
No loin cloth
- There is a hole behind and front of
you.
- cyaaa! The youth no loin cloth.

SB IV

Twi

English

Wo Twɛ Yuroyuro

Your vagina is watery!

1. Wo twɛ yuroyuro!

Your vagina is watery!

Wo twɛ yuroyuro!

Your vagina is watery!

Sɛ afasee!

Like the water yam!

2. Wo twɛ yuroyuro!

Your vagina is watery!

Wo twɛ yuroyuro!

Your vagina is watery!

Sɛ afasee!

Like the water yam!

3. Wo twɛ yuroyuro!

Your vagina is watery!

Wo twɛ yuroyuro!

Your vagina is watery!

Wo twɛ yuroyuro!

Your vagina is watery!

Sɛ afasee!

Like the water yam!

4. Wo twɛ yuroyuro!

Your vagina is watery!

Wo twɛ yuroyuro!

Your vagina is watery!

Sɛ afasee!

Like the water yam!

Wo twɛ yuroyuro!

Your vagina is watery!

APPENDIX F

THEME OF HUMAN RELATIONS (HR)

HR I

Twi

English

Ampa Sɛ Wo Yɛ Dwɛɛ

Is It True That You're Arrogant?

- | | |
|---|--|
| 1. Kwadwo Munufie hwe yie oo | Kwadwo Munufie be careful. |
| 2. Woama Sunyani aye wo dɛ.
Ampa sɛ wo yɛ dwɛ. | You have grown to like Sunyani.
It is true that you are arrogant. |
| 3. Kwadwo Munufie hwe yie oo.
Ampa sɛ wo yɛ dwɛ.
Woama lɔya aye wo dɛ | Kwadwo Munnfie be careful.
It is true that you are arrogant.
You have growth to enjoy being a lawyer |
| 4. Enti na wo ayɛ dwɛɛ no.
Woama lɔya aye wo dɛ oo. | that is why you are arrogant
You have grown to enjoy being a layer. |
| 5. Ampa sɛ wo yɛ dwɛɛ.
Nana Dɛtɔbibi hwe yie oo.
Ampa sɛ wo yɛ dwɛɛ. | It is true that you are arrogant.
Nana Dɛtɔbibi be careful.
It is true that you are arrogant. |
| 6. Woama sogya aye wo dɛ oo. | You have grown to enjoy being a soldier. |
| 7. Enti na wo ayɛ dwɛɛ no.
Woama Nkran aya wo da. | That is why you are arrogant.
You have growth to like Accra |

HR III**Twi****English****Kontomponi****Treacherous Fellow**

1. Kontomponi, dadrabani nipa, A treacherous fellow, a slanderer.
 Kontomponi, dadrabani nipa, A treacherous fellow, a slanderer.
 Wode wo nan ka, de wo nsa akata so. You touch it with your leg and
 cover
2. Kcse cnwam se abe abere. You go to tell the hornbill that the palm
 Nuts are ripe.
 Kcse cbcfoc se cnwam edi abe Then you go to tell the hunter that the
 hornbill is eating the palm nuts.
3. Wosoma me soro, you sent me to the heights to do your errand,
 Wahware mase atwedee then you remove the ladder below me!
 eye wo a, Alas, eye wo a. It is you; Alas, it is you!
 eye wo a, Alas, eye wo a. It is you; Alas, it is you!

HRIV**Twi****English**

1. Kuro behunu, The sore will suffer,
 Na baha nso behunu. And the baha (the dry fibres of the back of the
 plantain stalk), will also suffer.
2. Yen nyinaa behunu We shall all suffer.
3. Kuro behunu, The sore will suffer,

Na baha nso behunu. And the baha (the dry fibres of the back of the
plantain stalk), will also suffer.

4. Yen nyinaa behunu oo. We shall all suffer oo.

Twi**English****Mentc mma wonni?****Should I buy for you to eat?**

1. Mentc mma wonni.

Should I buy for you to eat?

Na menya ka a, waasere me?

Then when I am in debt you laugh at

me?

2. Ee, mmere yi adane, Kwadwo, ee, time has changed, Kwadwo,

Kwadwo Fcdwoc ee,

Kwadwo Fcdwoc ee,

mmereyi adane.

Time has changed

3. Mentc mma wonni

Should I buy for you to eat,

Na menya ka a, waasere me?

Then when I am in debt you laugh at me?

Ee, mmere yi adane, Kwadwo,

ee, time has changed, Kwadwo,

Kwadwo Fodwoo ee,

Kwadwo Fcdwoc ee,

mmere yi adane

time has changed.

4. Mentc mma wonni

should I buy for you to eat,

Na menya ka a, wasere me?

Then when I am in debt you laugh at me?

Ee, mmere yi adane, Kwadwo

ee, time has changed,

Kwadwo Fcdwoc ee,

Kwadwo Fcdwoc ee,

Mmere yi adane

time has changed.

HR IV

Twi

English

Ampa Sɛ Wo Yɛ Dwɛɛ

Is It True You're Arrogant?

1. Kwadwo Munufie hwe yie oo. Kwadwo Munufie be careful.
Woama Sunyani aye wo dɛ. You have grown to like Sunyani.
2. Ampa sɛ wo yɛ dwɛɛ. It is true that you are arrogant.
Kwadwo Munufie hwe yie oo. Kwadwo Munufie be careful.
3. Ampa sɛ wo yɛ dwɛɛ n That is why you are arrogant.
Woama lɛya aye wo dɛ. You have grown to enjoy being a
lawyer.
4. Enti na wo aye dwɛɛ no. that is why you are arrogant.
Nana Dɛtɔbibi hwe yie oo. Nana Dɛtɔbibi be careful.
5. Ampa sɛ wo yɛ dwɛɛ. It is true that you are arrogant.
Woama sogya aye wo dɛ oo. You have grown to enjoy being a soldier.
6. Enti na wo aye dwɛɛ no. That is why you are arrogant.
Woama Nkran aya wo da. You have grown to like Accra
- Ampa sɛ wo yɛ dwɛɛ. It is true that you are arrogant.
- Nana Dɛtɔbibi hwe yie oo. Nana Dɛtɔbibi be careful.