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## The Aesthetic Qualities and Values of Appellations among the Tongu-Ewe of the Volta Region of Ghana: The Case of Agave Traditional Area

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### **Abstract:**

*The focus of this study is to identify and analyse the aesthetic qualities and values of appellations among the Tongu-Ewe of the Volta Region of Ghana. 'Aesthetic qualities' are all the elements of appellations that make them beautiful, pleasurable and sublime. 'The values' are all the positive and negative ethical norms that are recognized, accepted and cherished as guides to conduct for peaceful and harmonious living. The researcher interviewed family heads, clan heads and elders who have in-depth knowledge of appellation among the Tongus (Agave Traditional Area). The study addresses the aesthetic qualities which evoke values cherished and enjoyed by the Tongu-Ewe. The study further analyses the structure of some selected appellations emphasizing the stem, justification or explanation of the stem and meanings which show that the structural elements contribute towards the creation of acceptable values and pleasure. It reinforces these notions by further analyzing and establishing the literary features and devices embedded in the composition of the genre. Additionally, the study discusses the style (diction, tone, imagery) various composers use to evoke pleasure and to create values for the society. The significance of appellations as sources of knowledge, wisdom, art, status-indexing, entertainment and moral education through social interaction and performance has been highlighted. Finally, the study, concludes that despite social change, the genre can survive and be sustained through education, adaptation, adjustment, theatre arts and the people's sense of creativity.*

**Keywords:** Aestheticism, qualities, values, appellations, interpretation

### **1. Introduction**

According to Pater (1967), Aestheticism involves the styles and techniques employed by writers to make a beautiful work of art that is meant to excite. The aesthetics hold the view that art should be perceived for its entertainment purpose and not for instruction that is "art for art's sake". He however stated that African writers seek to combine both the entertainment aspect as well as the instruction to chronicle events in their continent. They hold the view of Plato who presumes that literature should "give pleasure and instruction". Like Horace, a work of art should delight, teach and persuade listeners.

Our interpretation of this is that what constitutes an artistic or creative utterance in any one culture or situation is not a constant variable, nor does it subscribe to a constant criterion. Despite this, Okombo (ibid) recommends Benson and Hughes' "ethno methodological approach" as a possible route to finding out what merits being art in a given culture. He explains the approach as based on the recognition by social scientists of the fact that human communities are not just communities of naïve actors; they are also communities of analysts, who reflect and pass judgments on their own actions. The work of the individual members of a community is on the whole directed by their own consciousness of the judgmental expectations of their community (P.22).

It is very obvious to state that each community has a yardstick, though tacit, upon which to judge their own art. We may say that it is by this yardstick that the people will be able to say that this artist is better than the other, or that, that performance was well done and that, this dance or that song is truly our own. Indeed this view finds support from Leo Tolstoy's (1988:82) justification of such separation when he says: "it is necessary for a society from which works of art arise and are supported to find out whether all that professes to be art is really art." This recognition seems to demand of us to take extra caution before declaring an utterance as oral literature.

The oral artist, who, for instance, intends to narrate a story approaches the moment, often only armed with sketches of the plot. The narrator then formulates words, often in response to the context or the composition of the audience. This makes oral expression in an oral performance extremely unpredictable. Thus, our earlier caution to scholars and students of oral literature not to so much anchor their theoretical "budget" on the text or rather oral expression, as they have to wait for the performance to take place before the oral expression begins to exist. Owing to its ephemeral nature, the oral expression fades as soon as it has been performed and its resurrection depends on another performance which often comes with alterations. It needs to be noted that our decision to talk of oral expression is to

contrast it with the written. Owing to the elusive and unpredictable, as well as ephemeral nature of oral expressions, and also given that the form does not exist in a fixed state, majority of the known analytical approaches, or theories – which have perhaps worked well in relation to written literature – may fail to apply in the case of oral literature.

The very notion promulgated by the early anthropologists and historians who first took interest in studying oral literature is that African oral literature is community property, simply emerging from communal consciousness with anonymous authorship. The misnomer on the position of African oral literature was apparently to be internalized by the very African specialists of the subject who came to take over from these earlier foreign scholars.

### 1.1. Statement of the Problem

There has been series of studies in the literature regarding the aesthetic qualities of appellations. This research analyzes the various themes of appellations among the Ewes of Agave Traditional Area.

### 1.2. Research Questions

- What are the aesthetic qualities of appellations among the Ewes of Agave Traditional Area?
- What are the values of appellation among the Ewes of Agave Traditional Area?
- By what means are the values and aesthetic qualities of the Ewes of Agave Traditional Area realized?

### 1.3. Purpose of the Study

The purpose of this this research is to explore the aesthetic qualities and values of appellations among the Tongu-Ewe of the Volta region of Ghana: The case of Agave Traditional Area.

## 2. Review of Related Literature

Yankson (1987) demonstrates how literary works can be appreciated. He uses various literary works of African writers to show the use and effectiveness of, among other things, sound and sense, sound and meaning, movement, parallelism, onomatopoeia and structure in poetry appreciation. Equally important is his use of fore-grounding of imagery. He shows how this phenomenon gives effect and beauty to literary works. His contribution in this respect is relevant to this study of appellations.

Appellations as aesthetic tools impact greatly on the life of individuals, families, clans and the community. It is affirmed in the literature that aesthetic experience brings immediate pleasure and satisfaction by revealing experiential elements of reality and fortifies individuals in various ways to meet practical demands of life.

Appellations, indeed, are sources of pleasure and satisfaction because they are sublime, beautiful and useful. They stimulate and soothe the people, teach, encourage people for strenuous work and invigorate people's spirits. Appellations help in the renewal of people's spirits, executing, giving courage and enthusiasm to people for strenuous work. They help create a social bond between individuals and groups by arousing sympathy, understanding and the desire for harmonious relationships. The aesthetic experiences that are demonstrated through moods and attitudes can be thus summed up in one word, beauty. Every artistic work has beauty inextricably attached to it.

The use of appellations in public reveals styles of speech, concepts and values that are tested, accepted or rejected by the people. It is in this light that the user of an appellation is or must be mindful of how and why he owns or uses particular or set of appellations. The kind of judgment the user receives speaks about the quality of his inner beauty because beauty in speech is highly valued. The significance and value of the study is to show how the people demonstrate these characteristics through the context of the genre.

Gyekye (1996) confirms this that beauty is seen in the mastery of words and the ability to embellish a speech with appropriate proverbs, parables and metaphors. A user of appellations is expected to display a high sense of moral values because appellations are inextricably linked with individual and public morality. The same scholar stresses that moral behaviour is also subject to aesthetic evaluation. He explains further that an approval moral behavior is considered an aesthetic value.

Definitions of beauty are as varied as individuals, events, situations and culture. It has been defined as 'truth', expression of the ideal', an assemblage of properties satisfying the aesthetic sense of harmony in diversity' and 'an intrinsic quality of things in themselves.

It is noted that beauty comes from the Latin word 'bellus' which standard definition is the quality of things which pleases or delights the senses or intellect. It is found in the sounds of words that are used in the composition of the genre, the structure, functions and meanings as well as in performance (Gyekye, 1996 p. 125). Indeed, classical theorists such as Plato, Socrates, Aristotle and Schiller, observe that beauty is traditionally and universally held as a central concept in an aesthetic experience. For Gyekye (1996), beauty is not only seen in the work of art but also in the physical characteristics or qualities of human beings.

Aesthetic mood is that atmosphere in which the actor or performer is seen on stage. The mood of the actor is the suitable or necessary state of his or her mind at a particular time. The actor expresses his or her emotions which gives a particular colour of punch to the performance.

An emotion is a complex feeling that begins with some type of mental experience such as a memory, imagination, an idea, a desire or awareness of reality or threat. This mental experience leads to psychological and possible changes in behaviour. The same scholar classifies emotions as unpleasant and pleasant. The unpleasant ones are fear, anger, jealousy, envy and guilt; while the pleasant ones are love, trust, peace, gratefulness and enthusiasm. All these emotions are demonstrated in the delivery of appellations and constitute the atmosphere or mood of the performance. The creation of unpleasant and pleasant moods in the rendering of appellations is to solve problems, adjust to new situations in life and to

develop relationships with others. It is also to maintain well-being of owners and users and to convey messages of pleasure, sympathy, value and beauty. Above all, any mood created in the performance of appellation is to sustain interest and attention of the audience.

Appellations experience also deals with standards of values of human life. This means that value and judgment cannot be ignored when dealing with aesthetic experience and appellations. Gyekye (1996 p. 125) affirms that aesthetic is characterized by delight, interest and enjoyment experienced by humans in response to objects, events, thought of social advantage, economic gain or practical exploitation. He concludes that these characteristics are fundamental to aesthetic mood.

Widdowson (1975) posits what a creative writer does with words, At the heart of literary creation is the struggle to device patterns of language which bestow upon the linguistic items concerned just those values which will convey the individual writer's personal vision. The youth, with identifiable beliefs, knowledge, attitudes, norms, values and ideologies, constitute an important unit of a culture and they play significant roles in transforming, promoting, changing or modifying the content of the local culture. Naturally appellation, is a crucial component in communicating messages in relation to an oral performance or any other creative verbal art. There is no criterion one uses to determine what constitutes oral literary text, particularly in a setting like in the majority of African communities. Appellations are very beautiful in terms of the powers embedded in them.

## 2. Methodology

The researcher consulted the leaders of the various clans in the Agave Traditional Area, heads of the various families, and those who have in-depth knowledge in appellation that he needed to interview them about issues concerning appellation. The researcher met the various leaders and gave them the time schedule for the appellation. As tradition and custom demands, the researcher offered the required drinks to the various leaders and few members of the clans and family respectively. These clan heads, family heads and those who are knowledgeable in this field took the researcher through series of thematic appellations. The researcher was briefed on when and where these appellations are appropriately used. The respondents requested that the researcher provides the necessary appellation resources such as: water, cloth, calabash, drum, drink (akpeteshie, palm wine, and other traditional herbs). The day was set for the performance.

I collected the data in this paper from the Ewe communities (especially from the Volta Region) between 2018 and 2000. Most of the data were collected in natural encounters by participant observation. Few clan leaders gathered and the ceremony stated. The resource person in charge of appellation welcome the members from the society and indicated to the gathering that appellation have different importance and various occasions where they usually take place. After briefing the gathering about the purpose of the gathering, the resource person started the appellation process. The researcher gave appellations based on the various themes of appellation such as: Appellations Performed Orally through Dialogue and Appellations on the Drum and with the Horn. The various occasions by which appellations are performed orally were demonstrated. Similarly, the ceremonies that required the appellation of the Drum and with the Horn were also exemplified. The researcher took notes and recordings of ceremony. The ceremony lasted about two hours and the researcher expressed his satisfaction to the gathering and assured the resource persons that the information they have provided would be kept confidential.

## 3. Discussions

As an oral art, appellations have elements which render them pleasing and sublime. These elements are medium, technique, form or structure, subject-matter and style. Medium refers to the various means through which the genre is expressed. The technique includes the methods of expression as a particular formal arrangement and skill, especially communicative skills with which a reciter or performer carries out his arrangements. The skills are enriched by accompanying body language. Technique makes the difference between an excellent and a mediocre or poor performance of an appellation. Imitation, pleasure, empathy, communication and quality of experience are part of techniques used in the delivery of the genre.

Imitation is the copying of what is in existence. Aristotle's ideas about imitation (mimesis) confirm this statement. He notes that the creation of poetry is generally due to the instinct for imitation which is inherent in man from his earliest days. He points out that man learns his earliest lessons by imitation. The second point Aristotle makes is that the instinct to enjoy works of imitation is inborn in all humans. This makes humans enjoy seeing likeness because in doing so they acquire information. He concludes that the instinct of imitation is, therefore, natural in all humans.

In the opinion of the researcher, imitation is necessary to show the re-enactment and re-cycling of things to remind mankind of the creative beauty of nature and the need to manage and sustain them for they are indispensable, attractive and useful. Things that are copied mostly in appellations delivery are characteristics of plants, animals and people. These include sounds they make or their behaviour patterns. Users of appellations try to demonstrate the conceived moods and emotions of things described by the composer in the texts. Through imitations, users seek to portray the universal or that which is common to particular objects and phenomena.

Both the composer and user of appellations aim at pleasing others by honouring, praising and creating euphoria. Thus, it is common to see owners and users displaying oratory skills in self-affirmation, self-assertion and in praising and honouring dignitaries.

The role of play during appellations performance is very significant as demonstrated during the recitation of the genres. Play is defined as a free and spontaneous discharge of excess energy of an organism. Scholars note that the use of energy this way is the spiritual play and relaxation in its highest form. In literary sense, the researcher understands play to

mean things people do for amusement, recreational activity in which individuals or groups interact and operate for pleasure. In so doing, people also perform the actions and say words of a character as in a theatre performance. In literary sense, play is drama. The dramatization that goes into the delivery of appellations delights both the producer and his audience.

The ability to understand the feeling of others is empathy. Feelings of others are aroused by the beauty and performance of the appellation. An interested and enthusiastic spectator shows his admiration or displeasure through varied ways as earlier mentioned.

The aesthetic experiences of the genres are further enriched by the skills the composer, owner or user uses. It is observed that 'if the skill in the performance is not perfect or is too prominent, it may lead to the loss of that sense of the quality so important to aesthetic appreciation'.

Form is another vital element in appellations. Form is the arrangement and order of the various parts of the whole object or composition. Certain structural requirements of language must be met if the genres are to stimulate aesthetic response. For example, the composer or user of appellations cannot ignore the rules of grammar or sentence structures. Additionally, the structures must show positive and negative ideas which are useful in the world view and education of the Tongu-Ewe. He cannot also fail to work on peculiar structures involving stems and part of the appellation statements that explain or try to justify the stem. Lastly, the structure must depict sources and categories of appellations so that varieties can be created and used.

It is worth mentioning, however, that though there are no generally fixed arrangements as to what formal requirements must be met, the Tongu-Ewe expected that unity, order, rhythm, balance, proportion, equity, depth and functionally must manifest in the forms of appellations. It is noted that the parts of the composition must be arranged in aesthetically satisfactory ways so that there is no artistically unwarranted tension or lopsidedness. Mastery of appellations in structure and performance is appreciated and rewarded by society.

The content or subject-matter is essential for the understanding and appreciation of aesthetic experiences in composition and usage of appellations. The content or subject-matter is what the composition of the genre deals with. It is expected that the genres must deal with a whole range of experiences from both the physical and social environments. It must also include emotional experiences such as love and hatred, peace and conflicts as well as impressions and insights in symbolic forms.

The central objectives of verbal arts, indeed all arts, is communication. It is relevant making reference once again to a statement made by Titus and Smith (1974) on the 'kpla!', 'kpla! Aspect of the message, meaning fast, fast, fast suggests and compels the people to treat the message as an emergency. In their effort to mobilize, the people should react in diverse but quick ways. In carrying out the instruction, consultations took place as well as running and reaching out for defensive weapons and other war accoutrements. The beauty, value and usefulness of this genre are that the security of the society is the concern of all, it is a collective responsibility.

Text 4:

Eh-	do v4	hee!	The Eagle emerges on stage!
Eh-!		Eh-4!	The Eagle! The Eagle!
Eh-4!		Do v4 hee!	It emerges on stage!
Eh-4!		Do v4 hee!	It emerges on stage!
Eh-4!		Eh-4!	The Eagle! The Eagle

The stem of this appellation is eh- or h-. The Ewe name for eagle. It is a large strong bird with a beak like a hook that preys on small animals and birds. It also has sharp strong claws designed purposely for snatching its preys. It has very strong wings with which it flies several kilometers into the sky. To protect its young ones, it builds its nest on very tall trees beyond the reach of predators. The appearance of the eagle attracts much attention for fear that it will snatch chicks when they are exposed.

The appellation connotes that the ruler emerges on the scene or emerged publicly in his full glory. His presence must be strongly felt. It implies that the ruler is as strong and as powerful as the eagle. He is as swift and as wise as the eagle.

The appellation is a metaphor comparing the leader and ruler to the eagle. The use of assonances as seen in the words "Eh-4 do v4 hee" provides rhythm, rhyme and beauty of the discourse. The repetitive device employed enforces the power of the ruler and the message of the ruler's emergence on the scene. The scene depicts the battlefield or an assembly of men. The genre implies self-assertion and self-affirmation. It is also honorific. The public is being informed that personal glorification is part of life and is allowed.

- Text 5: Sakumadranyo! Yevu24 kuati, menyalehehem o; 2eviwo tee kp4 2eko wokl8 le ali gb4.

Translation: An attempt by kids to pull out the entangled massive fishing net from the sea resulted in the kids severely straining their waist ligaments.

The root word to the appellation is 'Sakumadranyi' The stem is both ideophone and an interjection. This noun is not easy to explain. The two sentences which follow it are meant to throw more light on it. They make us understand that the appellation is about an entangled net which is difficult to pull.

The full text explains further the effect of the net and its pulling on the life of the kids handling the fishing gear. The complex and massive net proved a difficult task for the young and inexperienced workers. The dragging of the heavy and solid net resulted in the kids damaging their waist ligaments. This is a disaster for the kids. They did not accomplish their objective in the first place. Secondly, they suffered physical damage. The appellation points to the idea of impregnability. It suggests that there are insurmountable problems in life which inexperience cannot address. The owner likened himself to the complex and massive net. He suggests by this comparison that nothing can overpower him. Attempts

by foes to destroy him cannot materialize. The poem, therefore, is symbolic and metaphorically expressed. The value of this genre is to warn people that some people are very powerful in life and that there are occupational hazards difficult to overcome.

- Text 6: Netitekp4kpl4! Ebe fi is yelea, eyakoeyele. Adoglovaliadziagedzeanyibia kp4kpl4 be e5e momele t4tr4m o h7? Kp4kpl4 2o `u n1 be mavomavao, ame `ut4e den1asi na e2okui. Yea afi is yelea, eyakoeyele.

Translation: The frog that lives under the coconut tree says where he is, is where he is. The lizard came, climbed the coconut tree and fell. The lizard then asked the frog whether he was not suffering from dizziness. The frog retorted and said that to have a burden is one's own creation; so that, contentment with oneself must be his own making. Therefore, where he [frog] is, is where he is.

The stem of the genre is 'Netitekp4kpl4', which is self-explanatory; that is, the frog that lives under the coconut tree. The sentence that follows the stem immediately tells us that the frog is content with its habitat and so it accepts it as such. The second sentence describes the lizard's fruitless adventure when it climbed the coconut tree and fell. The fall of the lizard led to a question it put to the frog as to whether he, the frog, was also feeling dizzy. The frog's answer was that any predicament suffered in life is one's own creation. According to the frog, this is because it has nothing to do with dizziness, it has accepted the satisfaction it enjoys under the coconut tree.

The appellation presents two contrasting situations; the situation in which the frog is and the situation in which the lizard finds himself. The frog has peace and satisfaction while the lizard has suffered pain and discomfort. The two scenarios are presented and expressed in the form of anecdote. An anecdote is a narrative of an event, told for the purpose of entertainment, mirth, malice or to reveal character. The appellation connotes the various opportunities available in life and the corresponding choices that people make. It implies that one must be responsible for his own choices and their consequences. The moral lesson is that life is how you make it; you make it by the thoughts you create.

- Text: Adigblimatsa di, amewo le Adigbli dim, Adigbli h7 le amewo dim.

Translation: You cannot find Adigbli. People are searching for Adigbli and Adigbli is also searching for the people. The stem of the appellation is Adigblimesta di, which is a sentence expressing a negative idea. The second sentence 'amewo le Adigbli dim' suggests that people are definitely and desperately in search of Adigbli. The third sentence of the text, 'Adigbli h7le amewo dim', points out that while the searchers are doing their searching, Adigbli is also searching for them. The composer uses parallelism because without the stem there cannot be the corresponding statement. The explanation or justification cannot make meaning in the sense that Adigbli cannot be searching for his searchers if the searchers do not first initiate their search. Nothing will, therefore, happen. The beauty of the use of parallelism is that two contrasting actions, searching and hiding, and intention, one desiring or cause havoc and the other desiring to protect himself from his adversaries. All these occur simultaneously. The text, therefore, suggest that the two Adigbli is someone in a paradoxical tango of searching for each other. It suggests that Adigbli is someone who is difficult to find. The text does not explain the intentions of the two parties in this hide and seek business. But the intention of the people searching for Adigbli is probably to harm him. The intention of Adigbli, on the other hand, may be to avoid being seen and captured. The text seems to give the impression that the discovery of Adigbli is impossibility; the action of the searchers is a wild goose' chase.

The appellation implies the idea of elusiveness or evasiveness, though the person being searched is physically seeing his searchers. It also connotes mysticism which explains the use of spiritual power for a tangible reason. This phenomenon is highly cherished in Tongu society. There is a verbal spell in Tongu 'zidoe'. Someone employing the 'zidoe' can be physically present in the midst of people, particularly his enemies. But the user of 'zidoe' cannot discover unless he gives himself up. The appellation thus, explains the potency of spiritual power and alludes to an aspect of the Tongu-Ewe occultic practice. Additionally, the appellation explains self-assertion and the manipulation of spiritual power for protecting oneself.

Related to 'zidoe', is Gbesa, Anyidoho (1997) speaks of Ewe 'gbesa' as the verbal portion of the magical act; 'Gbesa' in view of the researcher, is 'knotted language', knotted because the language used is ordinary but laden with spiritual complexities beyond the comprehension of the ordinary listener. Because of the spirituality that engulfs these special appellations, they are scarcely and sparingly used in public. The nature of 'gbesa' is such that they are not used in the same way as other appellations. Since they are not ordinary names and titles, the objectives of using 'gbesa' is for managing emergencies and security. 'Gbesa' and 'zidoe' are used for defensive and repulsive purposes.

Similarly, 'gbesa' and 'zidoe' are not different from other forms of appellations. The problem with 'gbesa' and 'zidoe' appellations are that before one can acquire them, one has to go through rituals.

The significant thing about 'gbesa' and 'zidoe' is that they instill in their owners and composers self-confidence, self-affirmation and unqualified respect and honour. On the other hand, owners and users who are known to have used 'gbesa' to threaten, intimidate or destroy life are highly feared and avoided. They are ridiculed, condemned and regarded as enemies of the society. The significance of the discourse is that self defence and avoidance of dangerous people is permissible for one's own safety.

To sum up then, in analyzing the structure of appellations, there is the need to work with a stem and a full text that explains the stem. The meaning of the stem is reflected in the full text. Besides, the structures of appellations are laden with metaphors, allusions, ironies, euphemisms, anecdotes, contrasts and satires as well as repetition. Some touch on historical events, counseling and wisdom. The structure of appellations creates meaning, value and beauty.

#### 4. Appellations as Poetry

Aesthetics basically deals with what is beautiful, worthy, pleasing and sublime. Aesthetics of appellations include all literary features and devices which composers employ in their texts with the purpose of embellishing and making them

pleasing, beautiful and valuable. They also include the ethical teachings of a given society through classifications and performance of the genres.

The following section is devoted to the form and style of appellations in order to discover and appreciate their beauty and values. Features such as repetition, alliteration, assonance, parallelism, piling, ideophones, imagery, metaphor, and allusion are specifically dealt with in greater details even though some of them have casually been mentioned earlier. The section also emphasizes the aesthetics of appellations.

## 5. Repetition

Repetition is the most important stylistic feature of appellations found to be used to embellish the structure and performance of the genre. Five types have been found, e.g.; structural repetition, linear repetition, lexical and syllabic repetition, alliteration and assonance. Several of these forms of repetition often occur together. In order to achieve clarity; each of the five types listed above is treated separately. The following political poem is presented and used to explain structural and thematic repetitions only.

Matsavia dido af4 gl-m4	Matsavia 'dido, crooked feet
Ave g7 n4 t4 `u	A big forest along the river
Towo x4e tsi	Buffalos possess it and perish.
Nyiwo x4 tsi	Cattles possess it and perish.
Tsaxl7! Nyixl7!	Tsaxl7! Nyixl7!
Vuwo, vuwo gb7t4 be	The destroyer of many, many fights say
Yewoe gb7e le Kikakple G0	They destroy it at Kika and G0 (Accra)
Vifinumefia(mefiaa) kp- o	A child who steals, cannot rob the leopard
Nefikp-, kp- al8 w9	if you rob the leopard, it will devour you.

### 5.1. Structural Repetition

Structural repetition involves the restatement of some or all the parts in between the appellation. In the poem cited, it is evident that the structural repetition occurred in these lines.

Towo x4e tsi	Buffalos possess it and perish
Nyiwo x4e tsi	Cattle possess it and perish

In a similar manner, the structural repetition occurs in

Vifinyemefia (mefiaa) kp4 o	A child who steals cannot rob the leopard
Nefikp-, kp- al8 w9	If you rob the leopard, it will devour you.

The structural repetition device emphasizes the most important points such as in 'Towo f4e tsi and Nyiwo f4e tsi'. The repetition of the names of two different animals, buffalo and the cattle, suggest that there were two different dangerous situations or enemies involved. It also implies that the foes were very strong, powerful and difficult to overcome. But in spite of their power and strength, the enemy or the situation succumbed to a more, tactical person or state. In the light of the above, the second linear repetition points to a kind of caution or warning about the dangers involved in an attempt to deprive the mother leopard of its cubs meaning any attempt to attack the state will be met with resistance and defeat. From the explanation, the text stressed that the perishing of the two giants symbolized by the buffalo and the elephant showed that they might not always rule. It takes tact to deal successfully with explosive situations or dangerous enemies.

- Text A3lesi: A3lesi (5e) gba, negba, agbanegba miaf4 kak1awo.

Translation: A3lesi's bowl be broken, and be broken so that we gather the pieces. In the above text, 'agbanegba' is a noun phrase made up of 'agba' (noun), (bowl), an auxiliary 'ne' (must be) and verb 'gba' (broken). This phrase is repeated. The repeated phrase 'agbanegba' ends the initial statement. At the same time, the repeated noun phrase introduces the second statement, 'miaf4 kak1awo, and meaning for us to gather the pieces'.

The structural device is used to emphasize the need for the destruction of A3lesi's bowl. This is because without the destruction of the bowl, the gathering of the pieces will not be possible and therefore, the objective of the speaker will not be achieved. The stem of the text 'A3lesi5e agbanegba, negba' is subjunctive because it reinforces the urgency and desire of the composer. The desire of the composer or somebody else is that A3lesi must suffer punishment for a hidden offence which has not been announced in the text. The importance of the statement is that it exposes a conflicting situation for which a solution is being suggested.

- Text: Akplaga: Akplaga, amekpla, gakpla, gakpla, gakplaake. Wogbl4e, dada be ao dz4bue.

Translation: Akplaga, the man is crooked, crooked and rooked. When the public complained to his mother, she attributes her son's disability to yaws.

The statement implies that the man is a knock-knee. His mum has no choice but to 'gakpla'. It is made up of a past verb (kpla) (twisted), gakpla (twisted again) made up of auxiliary 'ga' and a verb 'kpla' (twisted). The repeated verb phrase is used to emphasize 'Wogbl4e dada be ao, dz4bue' is justification. It provides the reason for the man's disability. In spite of the mother's defence or explanation, the fact remains that the man is seriously handicapped. The importance of the structural repetition used is that it reinforces the idea that no amount of defence or explanation can change realities in nature or in social life. It also means that it is not helpful if people try to run away from the truth.

### 5.2. Thematic Repetition

Thematic repetition involves the constant repetition of the subject-matter in several places within the same poem for purposes of emphasis (Abimbola 1977; 25).

- Text: Ahiada: ahi7 d7, gad7; ahi7 si gbl8 le t45ea, yee gagbl8 le n45e h7.

Translation: The marriage that collapses at the patrilineal home is the same that suffers the same fate at the matrilineal home.

The theme that is repeated throughout is the wasting or collapse of an unspecified marriage as demonstrated in 'ahi7d7' (the marriage is wasted), gad7' (again wasted, a re-echoing of the same theme or idea) and 'ahi7 gbl8 le t45e ....gbl8 le n45e' of the device is that the theme is made clear and loud in order to declare that the failure of any marriage arrangement can be caused by both members of the patrilineal and matrilineal families. The thematic repetition is also used to establish self-assertion, self-affirmation and self-glory but in this particular case, it explains the worry or lamentation or the composers over the failure of the marriage and its possible negative impact on the families.

Text: Klub4eto: Klub4to, viwo mim4 nu. Netr4 kpete5e h7, min4 gb7m; netr4 axadzi h7, min4 m4m.

Translation: Klub4eto, sons copulate, Fuck, when she turns backwards. When she turns sideways, spare not her, copulate. The central theme of the appellation text is sexual intercourse as explained in the stem 'Klub4eto, viwo, mim4 nu' (sons, copulate). This theme is repeated in 'Netr4 kpete5e h7, min4 gb7m' (Fuck, when she turns backwards); 'netr4 axadzi h7, min4 m4m' (when she turns sideways, penetrate). The thematic repetition stresses the importance of sexual intercourse as a social phenomenon because it is the only medium through which procreation can be sustained. In sexual intercourse, positioning of oneself in any form is also considered. The point of the appellation is that sex is a natural fundamental human right that must be well managed.

### 5.3. Linear Repetition

In the opinion of the researcher, this type of repetition is by far the most important found in appellation discourse because it is the most commonly used and is inherent in most appellations. Two main types of linear repetition have been identified; namely, complete and partial repetitions.

Complete linear repetition involves the repetition of one or more lines of the appellation structure. Some lines of the following poem are used as examples of the device.

Text: Aklakpa

1.	Aklakpa t4 dz=!	Aklakpa! Red river (dangerous river)
2.	Azie me via 've!	In the egg, two children!
3.	Azie me via 've!	In the egg, two children!
4.	T4 mesia(mesia) 24 (24na) o	A river carries not flooding
5.	T4 mesiamie (miena) o	A river carries not drying up
6.	Lebe, lebe be yewoetsoga 2e	The long meandering river says it separates
7.	Bluawokple E3eawo dome	Akans and Ewes
8.	Bluawo le tsom	The Akans are crossing it .
9.	E3eawo le tsom	The Ewes are crossing it .
10.	Be yewoe 2e go vuvu le ame g4me	Said they have made them naked
11.	T4 g4me de nu Amu	The stream enters river volta.
12.	Be yewoe 2e go vuvu le ame g4me	Said they have made themnaked
13.	T4 g4me de nu Amu	The stream enters river volta torn

Table 1

From the poem cited 'azie me via 've' meaning 'in the egg, two children' is repeated in lines 2 and 3, while "lebe, lebe, lebe be yewoetsoga 2e Bluawokple E3eawo dome" meaning "The long meandering river says it separates the Akan from the Ewes has been repeated in lines 6, 7, 8 and 9. In lines 12, 13, 14, and 15 is repeated. The statements "Be yewoe 2e go vuvu le ame g4me: meaning, it is they who stripped the (victims of war) naked and "T4 g4me de nu amu' meaning the Volta River is fed (with war victims) from downstream is repeated.

It is worth noting that complete linear repetition often involves one or more lines for any number of times ranging from two to four or more. It is also realized that the repeated lines follow one another directly in the text or they are interspersed with other lines. This type of repetition is used for emphasis and to spice up the poem. The beauty and pleasure in the use of the device is the intermittent and consistency of the composer in providing vital information. It makes listeners to attach importance to the information constantly and persistently being repeated.

### 5.4. Incomplete Linear Repetition

Incomplete linear repetition features the repetition of part of one or more lines for emphasis. The repetition may occur at the initial, median or final position of the lines. Furthermore, the repeated line(s) may be interspersed with other lines so that there is incomplete repetition in every alternative line.

- Text: Azaglo: Azaglo; aza me5oa nyi o. aza 5o nyi; azavuvu

Translation: Azaglo: The trap that has no efficiency does not trap the cow. The trap entangles the cow in a bid to overpower it but ends up in self-destruction.

'Aza' (trap) is repeated in all the segments of the text. The incomplete repetition recurs at the initial positions of the segments only emphasizing the significance of its role as the initiator of the action. The text suggests that the trap (aza) and the cow (nyi) are ace enemies but in the struggle for dominance, the trap is no match for the mightier cow. The ethical

value of the appellation is that one does not always win a battle by the use of tricks. The trickster needs more resources to be able to conquer stronger enemies.

- Text: Oligbidi: Oligbidi, Oligbidi, 2evi nyanyamegbidialigbidi o; ne 2evi nyanyagbidiligbidi (la), ligbidi le gbidwo. Koklo nuw4t4 kplakpla nuw4t4. Sokpoto 3u matudzudz4 keke G0
- Translation: Oligbidi, Oligbidi, Oligbidi, the fearless child does not torment Oligbidi; if the notorious child torments Oligbidi, ligbidi will also torment him. Fowl! The doer of things, Fast! Fast! Doer of things! Sokpoto! A car that does not emit smoke moves fast to Accra.

In the poem, Oligbidi, Oligbidi, 2evi nyanyamegbidialigbidi o', meaning Oligbidi, Oligbidi, the notorious child does not torment Oligbidi is an incomplete linear repetition because 'ligbidi' is only part of one or more words and lines repeated. 'Oligbidi' does not only repeatedly occur at the initial, median and final positions but the abridged version of the same word 'ligbidi' is partially repeated and interspersed in the discourse. Similarly, '2evi nyanya' is a segment of the sentence '2evi nyanyamegbidialigbidi o'. It constitutes an incomplete linear repetition device for emphasis and beauty of the genre.

The sound patterns are a combination of alliteration, the arrangement of consonant sounds ({l, gb, d}) and assonance, the arrangement of vowel sounds ({o, i}) as seen in 'Oligbidi'. This sound patterns are used to embellish the discourse to produce rhyme and rhythm. The two devices then appeal to the emotions of the audience by raising their feelings to enable them enjoy the discourse. All the patterns create beauty and pleasure captivating the audience.

### 5.5. Lexical and Syllabic Repetition

Lexical repetition in the genre involves the repetition of single syllables. These forms of repetition are used for emphasis, to embellish the rhythm of the poem or to achieve word play. Both forms of repetition sometimes occur together. The following examples show lexical and syllabic repetition.

#### 5.6. Lexical Repetition

- Text: Tublu: Tublu, gablu; dug7, dug7wo negb7. Ebe ne ame a2e 2o nugbe 2e ye `ua, anyigba ne5u nui.

Translation: Gun booms; and booms again, cities, cities should be destroyed. It announces that if anyone plans mischief against it, let the earth strike him. The lexical and syllabic repetitions are seen in 'tu', 'blu', 'du' and 'ga', all monosyllabics stressing the tonality and rhyme for pleasure.

- Text: Atekle: Ateklehunumana, hunumana h4`su 2e Ke`te; 2e Ke`te h4`su; asudadaeasu.

Translation: Ateklehunumana, hunumana h4`su marries Ke`te; marries Ke`te h4`su; cry the mother will cry. The lexical and syllabic structure of the discourse is seen in tri-syllabic words as 'atekle' h4`su and ke`te and 'poly-syllabics such as 'hunumana'. The device convey magnitude and persistency of action; desire and mood of the speaker. The two examples of lexical repetition used by the composer are for amplification and for emphasis.

#### 5.6.1. Syllabic Repetition

The following appellation poem is full of syllabic repetition

#### 5.6.2. Syllabic Repetition

The following appellation poem is full of syllabic repetition

T4gbi Axava	Chief Axava
Ave me l7kle	The tiger of the forest
Dam mal8 w9	Fire at me and I will devour you.
Vi tata m8t77 m4 n4a m8 o.	A toddler does not make the path and stays in it.
Mawu 28k728k7 tu	The only one God commands
Tsy1wo x4 l8 dzo Am87m8awo 2a tr4	The house of Tsy1wo is on fire Many, many people in a struggle
Axava `4`4edz7ni	Axava the spotted
Ave me l7kle	The tiger of the forest
~4`4edz7ni	The spotted

Table 2

The syllabic repetitions occur in words such as 't7t7, t77, 28k728k7', 'Okp8ts[, 'am8am8awoand `4`l4dz7ni with the tones rising or falling in the rendering of the words and creating and enriching pitch levels. The genre makes its impact through the sound of words. Words and lines are frequently stretched out to unusual lengths by giving individual syllables a variety of tones so as to produce a musical effect (Okpewho, 1992; 88).

The examples cited confirm that tonality is an important feature of African oral literature and marks an important distinction between the stylistic resources available to the oral artist and those available to the writer (Okpewho, *ibid*: 92). The tonal structure in Ewe change the class and meaning of words.



## 6. Alliteration and Assonance

Alliteration is a sequence of repeated consonantal sounds in a stretch of language. The matching consonants are usually at the beginning of words or stressed syllables; while assonance is the correspondence, or near-correspondence in two words of the stressed vowel and sometimes those which follow but not of the consonants.

Some of the types of repetition discussed below often involve repetition of consonants and vowels. Alliteration and assonance can, however, occur in positions where the other forms of repetition discussed below are absent. Some examples are as follows:

- Text: Awusagba: Awusagbaagba v4, agbasigbe ta be yean4 ab4.

Translation: Hausa load, bad load. The load that rejects being carried on the head but prefers to be carried on the shoulder.

Negbegbl8. Negblegbl8 kpomazi; kpozi, kpofe; gaziga b4

Translation: Bad coconut, impossible to break with club; club attempts it and splits; iron rod attempts it and bends.

In the first appellation text, Awusagba....' is an alliteration involving the plosive sound [gb] that runs through the line. In the same way, the central vowel [a] occurs either in the initial, median or ending position of the words in which they constitute a part – 'agba' 'gbe' and 'Awusa', 'agba', 'ta', 'yeana', 'ab4'.

Similarly, in the second text, 'Negble.....' both consonant and vowel sounds occur throughout the text. For example, the alveolar fricative sound [z], the plosive sound [gb] and the double articulated labio-velar plosive [kp] occurring at initial positions respectively [gb] again occurs in medial position as in 'gbegbl4'. Velar [g] occurs in initial position only as in 'gazi, ga b4'.

There are significant aesthetic implications of repetition in the texts. The use of repetition created other features such as rhymes. The amount and density of rhyme in the texts cited vary widely, some require elaborate and intricate patterns of rhyme; others more causal or space sound repetitions. Most texts have a metrical pattern as well as a rhyme scheme as indicated in the appellation cited "Oligbidi, Oligbidi....." Composers of appellations sometimes use rhymes to shape and press home the imagination of listeners.

In the various instances of repetition cited, the investigator believes that there is either a sense of vividness or a certain musical feeling which lends a touch of beauty to appellations. Again, the significance of the use of these repeated devices is that they are meant to achieve musical effect that appeals to the audience as well as the composer and performer and also to support the overall framework on which the performance is built. Repetition is simply a tool of pleasure and a convenience determined largely by circumstances of performance before an audience that stares the artist in the face.

## 7. Parallelism

The device whereby the oral artist brings together in a balanced relationship ideas and images that may seem independent of one another is called parallelism. Parallelism is the use of pattern repetition in a literary text for a particular stylistic effect (Yankson, 1987:15). Parallelism operates at all three levels of linguistic organization. At the phonological level pattern congruity may take the form of alliteration internal or end rhyme or stress is chronicity in two or more structures. At the semantic level, items that occur in the same paradigm or belong to the same grammatical category may be related either synonymously or anonymously; and we say the structures are syntactic equivalents when they have similar patterns like the noun phrase, verb phrase and or S.V.O. (subject, verb and object). The three categories are analysed using texts.

### 7.1. Phonological Parallelism

- Text: S4kpa: S4kpa, gakpa, ga men4a s4 nu s4 2ua gbe o.

Translation: S4kpa, gakpa, the horse cannot feed on grass with the bit in its mouth. In the sound patterns, there is a repetition of sibilants in the following structure: s in 's4kpa', s4 nu, 's4 2ua'. There is also the repetition of /kp/, the labio-velar plosive as in 's4kpa', 'gakpa'. The effect, of the repetition is that it arouses the emotions of the audience and add rhyme and rhythm to the discourse.

- Text: A2aku: A2aku apim, apim, si adzr4, Okotokro2o `4`l4dzani; O xetsuxala be yelexewo dome dzeagbagbaxewo.

Translation: A2aku, thousands, thousands, are relaxed Okotokro2o, the spotted. The domineering male bird says its presence among birds irritates them. The phonological parallelism pattern is the repetition of x in 'xetsu', 'xala', 'xewo', 'xewo. The repetitions of 'okotokro2o' through assonance and words with 'x' shown above have implications for the understanding of the text. The ideophone 'Okotokro2o `4`l4dzani suggest that the male bird is fearful and terrible. The device also evokes beauty and pleasure.

### 7.2. Lexical Parallelism

Cases of parallelism in appellation in which the same words or phrases are used but simply transposed in consecutive lines are called lexical parallelism. Here are examples.

- Text: Akpagli: Akpagli, nyaagli, nyits4 laadawodze E3egbe

Translation: Akpagli, nyaagli, it was only recently that your mother could speak E3e.

The lexical arrangement is

Akpagli + nyits4 laadawodze E3egbe nyaagli

The repeated words or noun phrase are 'Akpagli' and 'nyaagli'. The two words together draw attention to the poor quality of the woman's oral skills in her attempt to learn to speak Ewe. The statement itself is declarative informing the son of the woman that his mother is not proficient in Ewe and as such is handicapped in understanding issues that are

idiomatically expressed in Ewe. The text means that one needs to be well equipped to be able to fully understand and deal with issues of life.

- Text: Akpo, akpoziadre, yisim, akpoziadre, gl8 2um akpoziadre, da 2um, akpoziadre.

Translation: Akpo, akpo seven times; cutlass cuts me, akpo seven times! mamba bites me, akpo seven times; snake bites me, akpo seven times.

The lexical parallelism arrangement is as follows:

Yi sim

Gl8 2um+ akpoziadre da 2um

The stem is a series of sentences explaining past experience. The second part is a noun phrase suggesting a singular response to each of the information in the stem. The lexical arrangement provides a catalogue of afflictions that should have devastated any individual. The one suffered cutlass wounds and was also bitten by two different species of snakes. Each affliction occurred seven times and seven times each the sufferer repulsed them. The beauty and pleasure of the poem is that the sufferer survived all.

- Text: Vena: Vena mado go, madolele: Atsuna, Estena! Ne ekpaAtsukoEtsetsianyi 2e?

Translation: Mother of male twins who does not put on long loin pad. Atsu's mother! Etse's mother! If Atsu is carried where will Este be?

The lexical arrangement is

Vena + mado go  
Madolele

Atsuna + ne ekpaAtsuko Este tsianyi 2e  
Etsena

This lexical arrangement, like the first three, has common nouns for the stem. All the three nouns means the mother of male twins. 'Atsu' and 'Etse'. The second part of the text is composed of verb phrases expressing a negative idea. The text suggests the difficulties mothers' of twins face in nursing their twins. Because of the difficulties, the mothers are mostly deprived of make-ups that add beauty to their being because they care for the twins simultaneously. The beauty and value of the text is that sacrifice is necessary especially in maternal care.

Both the phonological and lexical parallelism perform two major functions. One cannot repeat words without repeating the sounds that make up the words. Lexical repetition, therefore, adds to the musical quality of the text. An essential element in all music is repetition. Emphasis is equally given to words that are repeated. In all the examples cited, the device clarifies emphasizes and effects of the discourse. It also achieves an effect of balance.

### 7.3. Syntactic Parallelism

Like phonological and lexical parallelism, syntactic parallelism has been discussed in this study. Examples are produced here. In example 2 above, the lexical parallelism of the appellation, 'Akpo' 'akpoziadre, yisim, akpoziadre, gl8 2um, akpoziadre, da 2um akpoziadre' discussed equally serve as syntactic parallelism.

Subject	+	verb + object	Noun Phrase
Yi		si + m	
Gl8		2u + m + akpoziadre	
Da		2u + m	

In the arrangement, the simple present perfect tense has been used together with a phrase to complete the text. Thus 'yisim' (cutlass cuts me), 'gl8 2um' (the mamba bites me) and 'da 2um' (snake bites me) and the noun phrase, 'akpoziadre' (akpo, seven times) satisfy the grammatical structure of the Ewe in terms of the use of the tenses to indicate the aspect of an action. Thus subject and verb (simple present perfect) are used.

Text: Yrakataka! Yrakata! Tut4 nets4 tu, kpot4 nets4 kpo; yit4 nets4 yi.

Translation: Yrakataka! Owner of gun should take gun; owner of club should take club owner of machets should take machete.

The syntactic arrangement of the text is as follows:

	Tut4 nets4 tu
Yrakataka +	kpt4 nets4 kpo
	Yit4 nets4 yi

The common grammatical elements employed are subject, verb + auxiliary and object

	Subject	+	auxiliary	+	verb	+	object
(a)	Tut4	+	ne	+	ts4	+	tu
(b)	Kpot4	+	ne	+	ts4	+	kpo
(c)	Yit4	+	ne	+	ts4	+	yi

It is noteworthy that each of the syntactic patterns cited expresses the same proposition because the lexical items or structures which are in paradigmatic relationship with each other share in common features. The elements 'sim' '2um', '2um' and in example 2, 'nets4 tu' 'nets4 kpo' and 'nets4 yi' belong to the same semantic field, they share the grammatical features and elements as noted above. Thus it can be concluded that the semantic imports of the elements described above share a synonymous relationship. The importance of this device is that it adds value to the meaning of the poem and makes understanding of the text easier.

In contrast, however, some of the parallelisms connotes contrast of elements of structure that are antonymously related. Here are a few examples:

- Text: Ahed4: Ahed4 mele ny4ny4m o. Kesin4d4 wonyea, need Blu de 3u

Translation: work that carried with it poverty is unpopular but if it were work that brings wealth, its popularity would spread to Akan land and Ewe land. The antonymous arrangement of the text is explained below: "Ahed4 mele ny4ny4m o' words, the work of poverty is directly opposed to the work of wealth or riches. Thus, 'ahed4', Kesin4d4' 'Blu' and 'Ewe' belong to the same paradigm of nouns and so antonymously related.

• Text: Ati5ose: Ati 5o se xe viwo le eme f[u; eluxe xe viwo kaka

Translation: A tree in bloom is full of birds, but when it sheds its leaves, the birds disperse.

The arrangement is produced as follows

- Ati5ose + xe viwo le eme f[u
- Eluxe + xe viwo kaka

In the arrangement, like in the first example, line one is in contrast with line two. Thus the two lines are in antonymous relationship in the structure. This type of parallelism where the change is not in the position of words within the structure but in the sense or meaning assigned to them is called semantic parallelism.

The importance of this stylistic device cannot be overemphasized. Parallelism is a formulaic device which allows the oral artist to bring diversity of ideas within a convenient structural identity. This device of parallelism may be employed not just for one appellation but between a whole body of poems. It is a tool for pleasure and of convenience. The cited poems are a great source of pleasure and convenience for owners and users. On the one hand, there is a touch of beauty in the skill with which the performer plays one set of words or images, against another without alerting either the structure of statement or the central message. So that the syntactic parallel structure and device in the poems produced two widely different meanings drawn out of a single word such as 'yi', 'gl8', 'tut4', 'kpot4', and 'yit4'; 'ahed4' and 'kesined4', 'Blu' and 'Ewe'; 'f[u' and 'kaka. The poetic significance is that these varied or contrasting words are used for aesthetic purposes in order to create pleasurable effects on the listener or audience.

On the other hand, there is a real need for a balanced framework which will order the vast amount of information, like in the discourse above, harboured into a set of harmonious relationships. To that extent, then, parallelism, like repetition, is the soul of the oral performance (Finnegan (1970). In the opinion of the researcher, one important role of parallelism is that they assist effective memorization. It will not be difficult for the appellations cited to be memorized and applied. When they are applied as names, they imply honour and praise.

## 8. Piling

Piling is an important characteristic of appellations in structure and performance. According to Okpewho (1992:83), in its simplest form, piling, which is also known as coupling or linking, can take the form of the last detail in a line of appellation becoming the first detail in the next. He notes that repetition is a fundamental apparatus in the device of piling. Besides, he points out that the various devices used in oral literature are designed, not for word economy, but to achieve the sense of fullness as well as impress the audience. In achieving this fullness, the piling or coupling one detail or idea to another is effected so that the whole performance builds up to a climax.

It must be noted that whatever level of skill or experience acquired by a performer, the major aim of most performances is to give satisfaction to the audience. The study has identified some examples of piling. The following are examples

• Text: Dziv-: Dzi v- dza: `u ke

Translation: A dangerous rain fell until the next day. In the piling device, the end phrase `u ke' generates continuity and form the beginning of the text as follows: `u ke' wogadza', `u ke, 'wogadza', 'gadza', 'gadza'.... meaning the next day, it rained, the next day, again it rained, again it rained; again it rained, again it rained the next day.

• Text: Lokobo: Lokobo met4a a3laya o; at4 3luya3luya

Translation: The bark of the Loko tree can never be used to sew a3laya! If it is used to sew the skirt, the skirt will be shapeless (3laya3laya)

In piling, the text is rendered as follows:

Lokobo met4a a3laya o, at4 3luya3ulaya

At4 3laya3laya

At4 vluge3luge

At4 kplanyakplanya

At4 hloyihloyi

At4 3luy1luy1, lokobo met4a a3laya o.

The piling is unending, as long as the performer and the audience permit for the fullness of the text to be attained. The device of piling or linking is also used in appellations for the development of episodes. The action is endless. This device in the poem cited casts the beauty, pleasure, continuity and expectations of the audience as it allows the user to freedom to demonstrate his skills in speech and accumulation of vocabulary.

## 9. Ideophones

One other stylistic device identified is ideophone. An ideophone is defined as a stylistic technique that relies on sound; it means 'idea-in-sound' in the sense that from the sound of the word one can get the idea of the nature of the event or the object referred to (Okpewho, 1992). Ideophones are not like normal words to which meanings are readily assigned. They are simply sounds used in conveying a vivid impression.

Most of the poems rely on this technique. A few examples are cited below:

Text: Pradu, patadu! Ametsitsimetsoa af4dzi gb4na gan4 `4 nyem o; ne me2i 2e me na w9 o la, tr4 nayi.

Translation: Pradu, patadu! An adult does not return from the toilet and starts breaking the wind; if you have not fully eased yourself go back to the toilet. The ideophone identified is 'pradu, patadu'. It reveals directly the act of wind breaking by the adult because it imitates the sound of the flow of the wind through the anus.

Text: Awusavodu: Awusavodu, ebeyewu Anagot4, Awusawo le dzidz4 kp4m. EsiyewuAwusafiaa.Awusawo be 'kai!, kai!, kai!"

Translation: The Hausa divinity says he killed a Yoruba and the Hausas are rejoicing but when he killed the king of the Hausas, they shouted "kai! Kai! Kai!"

The ideophones are "kai! Kai! Kai!" the sound imply anger, sorrow and regret from the Hausas for having lost their ruler.

Text: TsakaTsoko: Ts7k7 ts9k9, gb- 5le abolo; gana ts4 2u

Translation: Ts7k7 ts9k9; goat bought bread and hyena ate it. The ideophone 'Ts7ka ts9k9 connotes conflict, a struggle or a fight that ensued between the goat and the hyena over the goat losing his bread to the hyena.

The use of ideophones suggest that their importance lies in the images they create such as 'pradu' creates uncomfotability, 'kai', 'kai' creates mood of protest and defeat, while 'tsakatsoko' shows wrestling or heckling in belligerence. The images created help the audience to see, hear, feel, smell, touch and enjoy the discourse. They also show the composer's creativity in the manipulation of sounds for aesthetic purposes.

The main characteristic of ideophones is that they can be traced to almost all the word classes. On the contrary, ideophones pose problems for the translation of some appellations in Ewe because some of the sounds have lost their old meanings and are no longer current.

## 10. Imagery and Allusion

The rest of the devices identified are imagery and allusion. Each of them is analysed and discussed below.

Imagery is defined as portrait, likeness. In its narrowest sense, an 'image' is a word picture, a description of some visible scene or object. More commonly, however, 'imagery' refers to figurative language in a piece of literature, or all the words which refer to objects and qualities which appeal to the senses and the feelings (Gray, 1984; 102).

Similarly literature is all about life, the experiences of life are repackaged for interactive and communicative purposes. The creation of imagery through words is through the use of simile and metaphor (Okpewho, 1992: 98).

Imagery is the 'word pictures' that writers use to recreate vivid experiences and invoke an emotional response in readers.

In creating effective imagery, writers use descriptions that appeal to the senses, sight, sound, touch, taste and smell.

A simile is defined as a comparison achieved by indirect reference using words such as 'like', 'such' and 'such as'. It is also defined as a piece of metaphorical writing in which one thing is said to be like another.

Metaphor is explained as a comparison achieved by direct reference. A metaphor goes further than a comparison between two different things or ideas by fusing them together; one thing is described as being another thing; thus 'carrying over' all its associations (Gray, *ibid* 121-122).

The genre under investigation among the Tongu-Ewe also has its fair share of the use of imagery. Here are a few examples:

- Those that are created through the use of similes

The use of simile is generally rare in the comparison of Ewe appellations. But the few that are found use words such as 'abe' (like) for comparison.

Examples:

- Text: Ahi7madz4: Ahi7madz4 abeagleene. Wole edz4m, gaxewo le e2um.

Translation: One cannot keep surveillance over a lover as one would keep over a farm. It is being watched, but birds are consuming it.

The use of simile in this text suggests comparison of an action in two different settings. While one is much easier (controlling pests from invading the farm), the other (keeping control over a lady in love) is much more difficult. The significance of the device is that it helps in the understanding of two similar situations and experience to enable the audience to make informed choices.

- Text: Kasam4: Kasam4 hlido, wo2u dzoe, wogbe kuku; wo5o tui, w8dze abeanyaene

Translation: Chotic path of judgement (Kasam4 hlido), he was charmed; (but) he refused to die. He was fired; (but) he 'germinated' (survived) like the 'anya' plant. This means that when people are involved in a lawsuit, they use all means to eliminate one another, but in some cases, some of the disputants survive the attacks of their assailants. The simile used in the text is 'abeanyaene' meaning like the 'anya' plant. The implication of the comparison is that, the 'anya' plant is very resistant to drought and fire. It means that the owner of the appellation will survive all the incessant threats of the enemy just as the plant is successful in resisting fire and drought. The imagery is that anyone in distress or is afflicted must have hope of survival. The importance of the use of simile is that it keeps the comparison explicit.

## 11. Metaphors

Interestingly, the study revealed that in the composition of appellations by using metaphor, the Tongu-Ewe, do so through personification. In so doing, they put words into the mouths of things of nature. The composer compares something in life to a characteristic of the thing personified. The aim is to show that he is like or more than, or in a better metaphorical language, he is the personality of the thing. Here are some examples of appellations that are expressed metaphorically.

- Text: Kaba2a: Da ba2a; ebe ye2e n4, 2evi

Translation: The wicked rope says, it entangles both mother and child. The imagery in this text is the reference to mother and son. Biologically, sons and daughters inherit the characteristics of parents through the genes and bear resemblance to them. The understanding of the image is that since the son takes the characteristics and image of the mother, whatever affects the mother affects him also. Any mishap that befalls the mother and her child is clothed in the image of the wicked rope. Its entangling imagery shows the magnitude of the harm that has been caused to the victims. The metaphorical meaning of this text is that there is no discrimination in matters of punishment even if the crime involves both mother and child. Everyone deserves equal suffering whether adult or child.

- Text: Agben4kun4ku: Agben4kun4ku be agblet4 nex4 `di ne yeax4 fi8

Translation: The plant 'agben4kun4ku' says (that) the morning is for the farmer and the evening is for him.

The explanation of the metaphor is the comparison made between the behavior of the plant and that of the farmer. The farmer's persistent behavior is to protect his crops by destroying weeds that threaten their lives. In so doing, he comes to realize that certain weeds like the 'agben4kun4ku' are highly and notoriously resistant to destruction. When the farmer who destroys the plant by clearing it in the morning is convinced that it will not germinate again to cause havoc, he comes back in the evening to realize that the plant is even growing stronger than ever. This text metaphorically implies that two opposing things cannot co-operate in solving a problem; when interested clash no good results are expected.

## 12. Allusion

This device is defined as a passing reference in a work of literature to something outside itself. A writer may allude to legends, historical facts or passages to other works of literature or even to biological details (Gray, 1984: 14). In another development, Okpewho, (1992:100) sees allusion as a device whereby such an idea or image is used in a tightly compressed form. The origin or source of the allusion is hardly apparent from the context in which it occurs. The origin or source of the allusion is hardly apparent from the context in which it occurs, but the user has assumed that the speakers of the language already know the source. One area in which allusions enjoy truly fertile usage is in songs (poetry) and chants. Allusions feature prominently in poetic texts especially in those of divinities, communities and the nobility. They mostly point to historical events, legends and ideas that were and are precious to the people who owned them. A few examples are cited below:

- Text: 'Kaxoxo: Kaxoxoanuewogbeayeyeawo 2o.
- Translation: It is upon the old ropes that new ones are made. To put it in another way, new experiences must be grafted on the old.

This appellation was composed from an address purported to have been made by an Anlo elder, Tegli, in the form of advice to the Ewe population at ~4tsie when their taskmaster and ruler, Agorkorlie, asked the people to produce ropes from switch. The appellation implies that since experience is the best teacher, Agorkorli should produce a sample on which the people could produce such a 'switch-rope'. The ruler failed to do so, and so the Ewes could not produce the rope. The stem of the text 'kaxoxonue' alludes to the infamous and wicked policy of the chief. The second part 'wogbeayeyeawo 2o' also alludes to the ideas of 'show us some sample'. The statement is the befitting Ewe reacting to the unpopular policy of the ruler. The statement is the befitting Ewe reaction to the unpopular policy of the ruler. The meaning of the allusion is that experience is the best teacher and the development of the future must be related to the past. The device is used to challenge the audience to be diplomatic in dealing with tyrants. It also alludes to the defeat of the chief and the victory of the people.

- Text: Dunyo: Du nyomesea gbagb7 o; Keta tr4 zu Dzeluk45e
- Translation The devastation of a beautiful city takes no time. The devastated Keta has turned into Dzeluk45e.

The historical fact about Keta is that, it was one of the early Ewe traditional towns that emerged to become one of the most important and flourished ports on the eastern Atlantic seaboard. Sooner or later, it assumed an urban and commercial status attracting all shades of people from the West African region. Because of the depressed nature of that strip of land, it was under, the constant invasion of both the sea and the lagoon. The greater part of the once glamorous cosmopolitan Keta now belongs to the lagoon and the sea. The people then moved to Dzeluk45e which before this time was a small undeveloped area. Dzeluk45e thus has gained prominence over Keta hence the appellation. The text alludes first to the past prosperity and achievements of Keta and secondly to the succession of Dzeluk45 superseding that of Keta. The implication of the allusion then is that no condition is permanent and that in life there are surprises and uncertainties. Here are a few examples of appellation of non-historical allusion.

## 13. Recommendations and Conclusion

This research investigated the aesthetic qualities and social values of appellations among the Tongu-Ewe. The study identifies aesthetics as those features of objects, event and scenes that are seen as worthy and sustained appreciation attention and interest. Values are orderly social life, understanding of principles and rules of conduct. Values are also seen in this context as ideas functionality, appropriateness and qualities of appellations. The study shows the impressive aesthetic qualities of appealing through the analysis of their structure, form and style. It further concluded that the creator of appellation is a creator of values because appellations contribute to the ethics of the Tongu-Ewe society. It has been revealed that appellations have several structures which are stylistic in nature. These qualities add aesthetic qualities to appellations and make them very powerful to the users.

In addition, it is useful to suggest that the mere inclusion of the genre in the Ghanaian languages curriculum is not enough. Policy makers must ensure the effective teaching and learning of not only appellations but also the other oral arts in order for them to achieve their educational objectives. Stakeholders must be encouraged and supported to teach them for entertainment, communication, philosophy of traditional education and ethics. The current generation, in particular,

must be encouraged to learn and appreciate the ethical and aesthetic lessons of the genre. Finally, it is suggested that researchers should be sponsored to undertake research in the oral arts in order to produce the future scholars of the language.

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