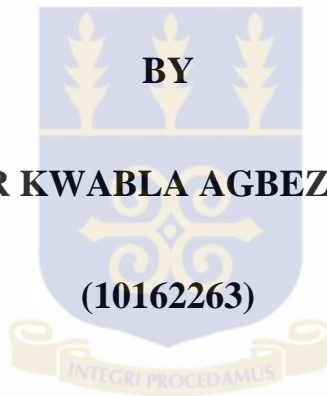


**DEPARTMENT OF ENGLISH**

**UNIVERSITY OF GHANA**

**A THEMATIC AND STYLISTIC ANALYSIS OF CHRISTIANISED  
TRADITIONAL ANLO SONGS: A CASE STUDY OF ST. MARY'S  
ROMAN CATHOLIC CHURCH, HATORGODO.**

**BY**  
**PETER KWABLA AGBEZORLIE**  
**(10162263)**



**THIS THESIS IS SUBMITTED TO THE UNIVERSITY OF GHANA,  
LEGON IN PARTIAL FULFILMENT OF THE REQUIREMENT FOR  
THE AWARD OF MPhil ENGLISH DEGREE**

**JULY, 2014**

## DECLARATION

I do hereby affirm that this thesis, apart from the references cited, is the outcome of my own original research and that I have not presented any part of it for another degree in this University or elsewhere.

.....

.....

PETER KWABLA AGBEZORLIE

DATE

(10162263)



### CERTIFICATION

We hereby certify that this thesis was supervised in accordance with procedures laid down by the University.

.....

PROF. KOFI ANYIDOHO  
(SUPERVISOR)

.....

DATE

.....

DR. MAWULI ADJEI  
(CO-SUPERVISOR)

.....

DATE



## DEDICATION

I dedicate this thesis to the memory of my late younger brother, Joseph Kwadzo Agbezorlie, whose memory has been my source of motivation and to my daughter, Delali Agbezorlie, whose life has been my inspiration.



## ACKNOWLEDGEMENT

I remain grateful to my supervisors, Prof. Kofi Anyidoho and Dr. Mawuli Adjei for their support during this period. I wish to acknowledge the remarkable contributions of my parents, Mr. L. M. K. Agbezorlie and Mad. Veronica Dovi Amemo, for showing me the door of education and for their keen interest in this work. I say “thank you” to Juliana Fumador (my wife) and Delali Agbezorlie (my daughter) for standing by me during the course of this study. I am grateful to all lecturers and workers of the Department of English, University of Ghana, Legon for being part of my story.

I am indebted to you, Stephen Kwame Dogbey, my friend and colleague, for your suggestions and for proofreading this work for me.

I cannot forget Victor Habadah, Theodore Agbezorlie, Benedicta Agbezorlie, Edem Agbezorlie, Doris Kumor, W. O. (Rtd) Atsuvia Habadah, Louis K. Adenyo of Linguistics Department, University of Education, Winneba, Eyram Fiagbedzi of Music Department, University of Ghana, Legon, who have kept encouraging and supporting me on this journey. I also acknowledge the guidance provided by Dr Dovlo of Language Centre, University of Ghana, Legon and Dr Amuzu of Linguistics Department, University of Ghana, Legon.

I sincerely appreciate the efforts of the members of the “Language Caucus”, Israel Djabatey Nyako, Alfred Baiden and Fred Bonsu. I have enjoyed your loyalty.

I thank you, Benita Odoi, for assisting me in typing this work. Auntie Mary Asumah, I appreciate your final proofreading.

Mawuga Sogbo Lisa, AKPE.

## ABSTRACT

This thesis attempts a thematic and stylistic analysis of what I term “Christianised Traditional Anlo Songs (CTAS)”. These songs are traditional Anlo songs that have been adapted and are being used in Christian worship in recent times without discrimination. They were hitherto termed ‘evil’ and ‘pagan’ and were consequently banned in Churches prior to the formation of Pentecostal movements and churches in Ghana in the late 1970s. The question then is why are they being embraced now?

The Christianised Traditional Anlo Songs (CTAS) were recorded, transcribed, translated and analysed against the backdrop of Anlo world views and Roman Catholic beliefs and practices. These songs have been thematically classified under four themes: (i) salvation (ii) futility of idol worship (iii) freedom in Christ and (iv) goodness /kindness of God.

CTAS depict Christianity as the most ideal religion and are used to ridicule and attack African traditional religious practices such as *afã* divination and idol worship and their functionaries. In condemning these “so called” pagan practices, the Catholic Church appears to open itself to criticisms as some of these practices are prominent in the CTAS and some doctrines of the church. I have investigated the use of imagery, symbolism, allusion, hyperbole, repetition and parallelism as tools for communication in the CTAS to their (Christians’) prospective converts. In summary, it has been found that these stylistic techniques have Biblical leanings.

Three levels of adaptation of CTAS have been identified as (i) lexical adaptation/substitution (ii) tune adaptation and (iii) drum adaptation. These levels of adaptation can be mapped onto the developmental stages 1, 2, and 3 of the CTAS. Most of the traditional Anlo songs (TAS) which are in the corpus whose equivalents are the CTAS

have been found to be related to cults such as *afã* and social dances like *kenka*. In the CTAS, everyday language is used.

**LIST OF ABBREVIATIONS**

1SG	1st Person Singular Pronoun
2PL	2 <sup>nd</sup> Person Plural Pronoun
2SG	2 <sup>nd</sup> Person Singular Pronoun
3SG	3rd Person Singular Pronoun
A	Adjunct
ATR	African Traditional Religion
CTAS	Christianised Traditional Anlo Song(s)
EMP	Emphasis
Neg	Negation
NP	Noun Phrase
O	Object
PL	Plural
PP	Prepositional Phrase
S	Subject
SL	Source Language
TAS	Traditional Anlo Song(s)
The Church	The Roman Catholic Church
TL	Target Language
V	Verb

**TABLE OF CONTENTS**

<b>Content</b>	<b>Page</b>
DECLARATION .....	i
CERTIFICATION .....	ii
DEDICATION .....	iii
ACKNOWLEDGEMENT .....	iv
ABSTRACT .....	v
LIST OF ABBREVIATIONS .....	vii
TABLE OF CONTENTS .....	viii
CHAPTER ONE .....	1
1.0 INTRODUCTION AND BACKGROUND.....	1
1.1 Objectives.....	6
1.2 Research Questions .....	6
1.3 Significance of the Study .....	7
1.4 Hypothesis.....	7
1.5 Theoretical Framework .....	8
1.6 Methodology .....	10
1.7 Recording of Performances.....	11
1.7.1 Video Recording.....	11
1.7.2 Audio Recording.....	11
1.7.3 Unstructured Interview .....	11
1.8 Transcription and Translation .....	12
1.9 Organisation of Data .....	16
1.10 Challenges .....	17
1.11 Scope of the Study .....	18
1.12 Organisation of the Study.....	18
1.13 Review of Related Literature .....	19

CHAPTER TWO .....	27
2.0 THE ANLO WORLDVIEWS AND CATHOLICISM .....	27
2.1 The Anlo Ewes - A Cultural Overview.....	27
2.2 The Anlo Music Traditions .....	33
2.3 An Overview of Hatorgodo.....	37
2.4 St. Mary's R.C Church, Hatorgodo: a Brief History.....	40
2.5 Origin of Christianised Traditional Anlo Songs (CTAS).....	42
2.7 The Roman Catholic Beliefs & Practices.....	44
2.8 The Catholic Music Traditions.....	46
2.9 Adapting Traditional Anlo Songs (CTAS) .....	47
2.9.1 Lexical Adaptation .....	48
2.9.2 Tune Adaptation .....	53
2.9.3 Drum Adaptation .....	56
CHAPTER THREE.....	62
3.0 THEMATIC ANALYSIS .....	62
3.1 Introduction.....	62
3.2.0 Salvation Songs .....	62
3.2.1 Song 26 "Believers have started a journey".....	63
3.2.2 Song 15 "Everlasting life I will seek".....	68
3.2.3 Song 16 "The journey we are embarking on".....	69
3.2.4 Song 38 "The cross is before me".....	72
3.2.5 Song 43 "Master Jesus, what must I do for you?".....	73
3.3.0 Futility of Idol Worship Songs .....	74
3.3.1 Song 18 "Other gods have finished spending the money".....	74
3.3.2 Song 27 "Have trust in me" .....	77
3.3.3 Song 30 "Why should I be happy".....	78
3.3.4 Song 31 "Who could go to <i>hũnɔ</i> empty – handed?".....	79
3.3.5 Song 50 "That big ram I will never kill it for you again".....	81
3.4.0 Freedom in Christ Songs .....	81
3.4.1 Song 14 "We are free" .....	82
3.4.2 Song 35 "The blood".....	83

3.4.3	Song 41 “Faith is good” .....	84
3.4.4	Song 7 “The sickness that infected me” .....	85
3.5.0	Kindness/Goodness of God Songs .....	86
3.5.1	Song 42 “Great God, we have called on you” .....	86
3.5.2	Song 8 “Everlasting God you are kind” .....	87
3.5.3	Song 13 “I have found something” .....	88
3.5.4	Song 49 “This is good water” .....	89
3.6.0	Conclusion .....	90
CHAPTER FOUR.....		91
4.0	STYLISTIC ANALYSIS .....	91
4.1	Introduction .....	91
4.2	Hyperbole .....	91
4.3	Allusion .....	94
4.4	Symbolism .....	102
4.5	Imagery .....	106
4.6	Metaphor .....	107
4.7	Parallelism.....	108
4.8	Repetition .....	110
4.9	Stanza Formation .....	114
4.10	Diction.....	118
4.11	Conclusion .....	118
CHAPTER FIVE.....		120
5.1	CONCLUSION .....	120
GLOSSARY.....		125
BIBLIOGRAPHY .....		126
APPENDICES .....		130
Appendix 1: List of Song Titles .....		130
Appendix 2: List of Songs.....		132

## CHAPTER ONE

### 1.0 INTRODUCTION AND BACKGROUND

Culture is a way of life of a group of people. The culture of a people is exhibited in many ways, including songs. Songs are generally defined and classified based on the mode of performance, lyrical pattern and purpose of performance.

The people of Anlo in the southern part of the Volta Region of Ghana have a rich culture of which their songs form an integral part. They have many traditional songs. Traditional Anlo Songs (TAS), based on their themes, the ensembles and the dances in which they are used, have different purposes: to praise Mawu Sogbolisa (God) and the gods, to motivate warriors in war, to encourage people to work, to record history, to praise chiefs, to mourn the dead etc.

According to Okpewho (1992):

*Within any one community, various criteria are used in identifying the different kinds of songs and chants performed there - by subject matter, by the kinds of instruments used, by the style of vocalization, by the association to which the performers belong, by the occasion in which the performance is done and by the several other criteria.*

Agordoh (1991) classifies Anlo songs by the occasion as:

*avihawo /konyifahawo-- dirges, dɔwɔhawo -- work songs, avahawo -- war songs, fefehawo -- play songs etc. and according to the ensembles /dances as: agbadzahawo -- agbadza ensemble songs, kinkahawo -- kinka ensemble songs, atigo -- atigo ensemble songs, yevehawo -- yeve cult ensemble songs.*

Awoonor (1975:64-65) puts the Ewe songs into “assemblies called *vu*,” which include religious, war, medicinal, funeral and lovers performances. He explains that:

*the religious assemblies celebrate aspects of worship in honour of specific gods, such as So, the thunder god, while the medicinal performances celebrate*

*aspects of cure and medicine in specific shrine, such as Dente or Tigare, cure deities. The funeral assemblies feature rites called agoha or akpalu.*

**Halo**, song of abuse, according to Awoonor, is used as an “instrument of censure”. Occupational groups such as priests, blacksmiths, fishermen, farmers and hunters also use music significantly.

Agordoh (1994:84-85) notes that,

*In traditional societies, music-making is associated with social activities. Specific types of music are customarily assigned to particular social occasions and social groups create and maintain their own musical types. We have music for the royal courts and this may be performed only on prescribed state occasions such as ceremonies of installation, durbars, state festivals and royal funerals. Some may be performed simply for the entertainment of the chief. Certain musical types are identified with esoteric groups such as religious or cult groups, others with the traditional associations like warriors, heroes, and different occupations. Such music is played only when the group meets to perform a ritual. Other types of music belong to public life. Some are for entertainment or recreation, and may be performed in the evening or any social occasion which allows for spontaneous musical expression.*

The advent of Christianity has brought in its wake songs (hymns) which distinguish Christian worship from traditional worship. For a long time, traditional Anlo songs were seen and labelled as “evil” or “pagan”. This is why the songs sung by the earlier Christian orthodox churches did not have anything in common with the traditional Anlo songs (TAS). Agordoh (1991) could not have put it better: “Traditional Ewe music was one of these so-termed pagan practices which were not allowed to filter into Christian worship, much less challenge the pre-eminence of European tunes.” To Awoonor (1975:24-25), “The school was the most important instrument of Christian missionary work in Africa. A child who entered the Christian mission school... had to avoid the drumming sessions, his household ceremonies, and public festivals of his ancestors.” Even after the departure of the missionaries, “the

African church leaders continued to show hostile attitude to these traditional practices, including harmless folk music and dances” (Agordoh 2000:33).

To encourage Christians (converts) to desist from singing traditional songs, Christian hymns and songs were translated into Ewe or composed, taught and used for Christian activities. In some cases, Ewes had been taught hymns in Latin, which they sang and still sing without understanding a word of the songs because they did/do not speak Latin.

Therefore, Christian hymns and songs were basically different from traditional songs in terms of tunes, wording, and meanings. This had been the order of the day among Christians until a couple of years ago.

In recent times, the tables have turned in favour of traditional Anlo songs. It is now a common phenomenon in churches, both churches of modern charismatic-pentecostal persuasion and orthodox churches, for traditional Anlo dances and songs to be adapted and used for Christian purposes such as celebration of mass, evangelism and other religious and non-religious activities. The Roman Catholic Church is not left out. In fact, these adapted traditional Anlo songs are used for every activity in the churches. This is because there is the need for music that would enable “members of the congregation, irrespective of age and education to relate to worship in a meaningful manner” (Ibid).

As Agordoh puts it;

*The singing of local hymns, playing traditional instruments and handclapping are now heard in both the older Mission Churches and the new Churches. This is because of the awareness that “the more the African sings his religion in accordance with the characteristic of his musical genius, the more he will love it, and proportionally his religion will penetrate his soul (Thiel 1964:75 cited in Agordoh).*

In adapting the traditional songs, new lyrics are carefully chosen to replace the lyrics of the traditional songs in order to reflect Christian values, doctrines and teachings. I call these songs “Christianised Traditional Anlo Songs” (CTAS). This naming arises from the current worldview that these adapted songs have become Christian songs that have been accepted and used for Christian religious rites without any discrimination.

Though this study’s focus is a thematic and stylistic analysis of the lyrics of the CTAS, it partly falls in the domain of oral literature and one cannot avoid mentioning “performance” of TAS and CTAS. Among the Anlos and Ewes, when one mentions “song”, it goes with drumming and dancing. The issue of performance is critical because, though it is the lyrics of the songs that have been analysed, the contexts of their performance and the performances in themselves form an integral part of understanding the study in totality. It is even more critical since performance serves as the medium through which the cantor communicates her ideas or themes to her audience. Without performance, there would not be any form of communication since the TAS and the CTAS which are the focus of this study are composed to be performed and enjoyed.

In fact, the entertainment aspect of CTAS is fundamental since that is what, first of all, attracts audience to a performance before they listen to the message. “The text, of course is extremely important, but without the context it remains lifeless [...] the whole nature of the performance, the voice and [...] the stimulus and the response of the audience means much to the natives as the text” (Malinowski 1926 cited in Okpewho 1990:1). It is for this reason that the success of a performance is judged not only by the content and form of the songs performed but by the enthusiasm and excitement with which the drummers play the drums, the singers sing the songs, and the audience dance to the music. The blend of these elements, resulting in spontaneous expression of emotions, is what a cantor expects. That is what gives the cantor and her audience a sense of fulfilment during and after a performance.

The cantor is a very important figure in the performance of both TAS and CTAS. As an oral art, “it depends on a performer [cantor]” who formulates it in words for a specific occasion – there is no other way in which it can be realised as a literary product (Finnegan 1970:2).

CTAS are performed during mass (the sacrament of the Eucharist) and funerals both in the chapel and in the homes of the deceased, at picnics organised by the church, and for any other activity in which music or songs are used. During such performances, the young and the old, the literate and non-literate compete for space to dance. All “traditional” drumming accoutrements are used. If there is any “traditional” musical instrument which is not seen in the Church, it is not for any religious reason, it is because it has not been found useful. The cantor is often identified with the flywhisk, which until the inculturation of traditional dances into the church was a preserve of the traditional cantors.

CTAS are mainly concerned with themes related to the Bible and traditional religious practices. However, they could be used as a tool to settle personal scores, even in the Church, under the guise of Christian worship. A cantor, through conversation, revealed that she used to sing Song 36, “You envy your fellow” during the time of observing “sign of peace” at mass. She added that she enjoyed singing this song at the time she was not on talking terms with another member of the Church. That shows how CTAS could be used to cast insinuations at members of the church, the same way as it is used to cast insinuations at traditionalists. During one such performances at a wake, I was told, when Song 27, “Have trust in me” was sung, a group of traditionalists who were present left in anger because they felt insinuations were being thrown at them. During another funeral, they (traditionalists) also composed and performed a song which implicated a Christian in a goat stealing scandal. It is obvious from the discussion above that such exchanges between Christians and non-Christians in the use of CTAS and TAS as insult and response preoccupation turns CTAS

into halo (song of abuse), an oral performance engaged in by parties to carry out their vendetta.

Mostly, CTAS are learnt through performance. When the cantor sings the songs once or twice, the audience learns it with ease. This is because the TAS which are adapted into CTAS could be sung by the Christians, most of whom were once traditionalists. Even when totally new lyrics are composed without “traditional” tunes, the rhythms are always familiar to the people. There are no *hakpa*<sup>1</sup>, rehearsals, as was the case in learning TAS in the past. The concept of *hakpa* is almost a thing of the past. This is probably because technology has brought in its wake different avenues of entertainment. People no longer fancy *hakpa*. Also, most of the CTAS are recorded on CDs and played through public address systems at different functions and also equally enjoy airplay at some local radio stations. These have made the transmission of CTAS easy.

## 1.1 Objectives

The aim of this thesis is to critically analyse how the stylistic features as referred to above have led to a revelation of new themes contained in the CTAS as opposed to the themes contained in their counterparts, TAS. Again, this thesis investigates how traditional Anlo worldviews contained in the TAS have been adopted with Christian underpinning.

## 1.2 Research Questions

In achieving the above aims, I would find answers to the following questions:

- i) How are traditional Anlo songs adapted?
- ii) What are the stylistic features/devices of these songs?
- iii) How does style contribute to meaning in these songs?

---

<sup>1</sup> Hakpa is a rehearsal session where new songs are learnt. It used to take place in the night.

- iv) To what extent do themes and stylistics features in CTAS reinforce Christians' attitude to African traditional religion?
- v) What are the themes of the songs and how are the themes communicated to the audience?
- vi) What is the purpose of CTAS?

### **1.3 Significance of the Study**

Though a lot of research work has been done on some types of traditional Anlo songs, notably Awoonor (1975), Anyidoho (1995), Nayo (1973), Agordoh (1994), Gbolonyo (2005), Kuwor, (2013), none has looked at CTAS since it is an emerging musical form. This study is important because we need to know why traditional songs are adapted in the first place and, secondly, to find out how the Christianised Traditional Anlo Songs are adapted. By examining the relationship between connotations of words, imagery etc in the Traditional Anlo Songs (TAS) and the Christianised Traditional Anlo Songs (CTAS), we can deduce the worldviews of Christians and non-Christians. In trying to follow the classification of songs called dirges, there was the need to define CTAS. This will help us to see if the Christian and traditional religions are compatible in one way or the other. Recording, transcribing and translating the songs from Ewe into English added to the corpora of these languages (Ewe and English). These songs could be used in teaching poetry in our schools. This corpus may serve as the basis for any further investigation into this new genre.

### **1.4 Hypothesis**

My observation during church services and other Christian functions within which Christianised Traditional Anlo Songs (CTAS) were sung gave me the basis for this research. The observations are that these Christianised Traditional Anlo Songs (CTAS) have undergone different levels of adaptations that have brought about certain syntactic and semantic changes which have led to new connotations, imagery, symbolism and themes. Also, the CTAS are

now being used as a platform to condemn and ridicule traditional practices and worship among non-Christians.

### **1.5 Theoretical Framework**

This study finds Ngara's (1990), Gugler's (1994) and Parry-Lord's (1960) proposed models of literary analysis very useful and comprehensive and, for that reason, this study is built on these models.

In Ngara's view, a literary analysis must not only concern itself with the content of the work of art. The form of the literary work is as important as the content since literary works have both semantic and aesthetic meaning. He affirms that the understanding of a poem does not only consist of an interpretation of its semantic meaning or theme. To him, "... in poetry in particular how words say what they say is just as important as what they signify" and for one to appreciate and truly understand a poem, one needs to appreciate both content and form. He contends that a critic needs not say everything. He/she must select those crucial elements such as the major stylistic features, ideological imperatives that shaped the poem, the gaps that need to be filled to help the reader see the beauty or otherwise of the poem. He (Ngara) thinks that the effectiveness or the impact of a poem comes from both content and form. While subject matter, theme, ideas and the ideological element make up the content, the form includes the mode of the linguistic structure, imagery, symbolism, tone, rhythmic patterns and sound devices.

Gugler's model of analysis is quite similar to the Ngara's model described above. Gugler proposes that for any literary analysis to be effective, it should be done in three modes. The modes he suggested are (i) explanation (ii) critique and (iii) interpretation. He is of the view that literary analysis without any of the above would not help the reader to appreciate and fully understand the work. To him, explanation refers to all the attempts made by the critic to

help the reader to recognise the value of the literary work and understand it. Such attempts include explanation of subtle differences resulting from socio-cultural content of literary works, provision of glossary and footnotes etc. He explains that the second mode, critique, should focus on class, gender and culture. Under interpretation, the third mode, the artist, the art and the response of the readers must come to the fore.

Gugler believes that when the critic critically examines these three modes, the literary piece is better appreciated and understood.

Milman Parry and Albert Lord (1960) explain the process which helps oral poets to improvise poetry and why oral poetry has characteristics that make them different from written poetry. Their conviction is that “an intimate knowledge of the way in which oral poetry is produced” helps one to comprehend it (Lord 1960). They argue that oral poets have a store of formulas and expressions or group of phrases that are regularly used under the same metrical conditions to express a particular essential idea and these expressions are used in conventionalized ways to quickly compose poems. ([en.wikipedia.org/wiki/oral-formulaic-composition](http://en.wikipedia.org/wiki/oral-formulaic-composition)). Such phrases or expressions are substituted or adapted by the poet during performance. These and other devices like repetition the poet uses to organise and take control of his or her subject matter during performances in the presence of the audience.

Parry and Lord are emphatic that the poet/ singer is a creative artist and not a reciter. He or she composes her poem/verse during performances, using the formulas mentioned above to expand or contract themes to suit given contexts.

Therefore, this study makes use of the paradigms provided in the above theories and is built on them.

## 1.6 Methodology

Since this thesis aims at doing a thematic and stylistic analysis of Christianised Traditional Anlo Songs (CTAS), methodology becomes a critical aspect of this work. On the surface, it looks like a purely literary work but a closer look at it reveals its interdisciplinary nature.

Data collection took me to several funerals within and outside Hatorgodo since Christianised and traditional Anlo songs feature prominently at funerals. These funerals are attended by Catholics, Christians from other religious denominations and non-Christians.

It was not difficult for me to get the permission to record the Christianised Traditional Anlo Songs (CTAS) since I am a member of the Degbe group and my parents are founding members. The leadership of the group was informed and I was given the go-ahead.

Whenever there was a funeral at which the Degbe group was going to perform, or when it was the turn of the Degbe group to lead the holy mass on Sunday, I was notified through telephone calls.

The songs were recorded between August 2012 and March 2014.

This research is carried out using the following qualitative data collection methods:

- i) recording
- ii) informal interview and
- iii) translation

## 1.7 Recording of Performances

### 1.7.1 Video Recording

This method of data collection was used because I believed a context could contribute to the meaning of the songs. These songs were recorded during funerals, festivals, celebration of mass and other occasions on which they were performed. Most of the Christianised Traditional Anlo Songs (CTAS) were recorded at least three times in different contexts. That was to make sure that the variations of the lyrics that could occur as a result of context were properly captured. The TAS were not recorded because they are hardly performed these days. However, writing them was not difficult since almost every elderly person knows them. I consulted a *bokɔ* (*afã priest*) to cross-check the authenticity of the lyrics and to seek explanations of the song since most of the TAS that are adapted are *afã* songs.

### 1.7.2 Audio Recording

On a number of occasions, a few of the songs were recorded using a voice recorder. Also, Christianised songs that the Degbe group has been performing but were not performed during the occasions of the researcher's recordings but were recorded by other members of the Degbe group were used.

### 1.7.3 Unstructured Interview

Interview was selected ahead of other data collection methods because the researcher felt it could capture all the pieces of information that were needed. Most of the traditional songs whose lexical items or tunes have been adapted are *afã* songs. *Afã* songs are composed based on what is called *afãdu* or *afã* mystic code/notation. Since I am unskilled in the *afãdu*, I needed a *bokɔ*, an *afã* priest who is skilled in *afã in* order to explain these mystic codes or notations to me. The interview was also to help the researcher elicit oral clarification on certain terms or expressions that were not clear from the songs. These interactions were

recorded in the researcher's field notebook. A day before the first interview, I went to inform the *bokɔ* about my desire to learn a number of things about the *afã* divination and we agreed to interact the following morning. On the said morning, I paid some amount of money and bought some *akpeteshie* (local gin) for *dzadodo*<sup>2</sup> as the Anlo tradition demands and the interview was granted. From then on, I called on him anytime I needed any piece of information.

I also visited and called the CTAS cantor on many occasions for explanations whenever I was in doubt of the wordings of some of the songs.

## 1.8 Transcription and Translation

Translation becomes an important tool in a study such as this. All the recorded songs are in the Anlo dialect of the Ewe language. The songs were transcribed and translated into the English language. In the translation of the lyrics of TAS and CTAS from Ewe to English, I have been very conscious not only to translate the text but also to transpose the Ewe culture. In the translation of the songs, an attempt has been made to capture the nuances of the Ewe culture. This was carefully done to make sure the exact meaning of words was achieved. During the transcription, the songs were played over and over to make sure the lyrics are correctly transcribed. In cases where I was in doubt, the lead cantor was consulted for clarification.

A combination of communicative and idiomatic translations was used. Communicative translation is a "meaning-for-meaning translation where readers in language B have the opportunity of responding to the translated message in a similar way to receivers of the original language A" (Duthie, cited in Adzei 1994). Idiomatic translation is where the meaning of the original form is translated into forms which most accurately and naturally

---

<sup>2</sup> It is a token given to the *bokɔ*, *hũnɔ* or any other person whose service(s) one requires. The services range from religious to social services. Normally, this token is given out before the service is rendered.

preserve the meaning of the original forms (<http://www.slideshare.net/elenashapa/translation-types>).

In trying to stay true to the Ewe language, I use transposition and equivalence as translation procedures. Transposition is the “changing of one part of speech for another without changing the sense (Munday 2012: 87 cited in Agbozo et al. 2014). The source Language (SL), Ewe, and the target Language (TL), English, are far apart in terms of syntactic structures. For example, the postpositions in the SL (Ewe) become prepositions in the TL (English).

Example 1. Song 18, line 6:

Ewe:	’Bosanu	ble	Mawu + vi	+ wo	geḍe	fe	<b>me</b>
	↓	↓	↓	↓	↓	↓	↓
English Gloss:	Satan	deceive	God	child	PL	in	debt in
English:	Satan deceived children of God <b>into</b> debt.						

Example 2. Song 27, line 13:

Ewe :	Mie + kpa	ati + ga	+ wo	li	legba	da	ḍe	xɔ	<b>me</b>
	↓	↓	↓	↓	↓	↓	↓	↓	↓
English Gloss:	2PL	carve	tree	big	PL instal	idol	put	in	room in
English:	You carved big logs to instal idols and put <b>in</b> your rooms								

While the postposition “me” occurs after the nouns “fe” and “xɔ” in examples 1 and 2 respectively in the SL, their counterparts, the prepositions “into” and “in” occur before the nouns “debt” and “room” in the target language (TL).

Also, adjectives and determiners are transposed. In the Example 2 above, “ati + ga” in the SL becomes “big log” in the TS.

Example 3. Song 50, line 1:

Ewe:	Abotsu+ga	ma	nye	me	ga	le	wu	ge	na	wo	o	
	↓	↓	↓	↓	↓	↓	↓	↓	↓	↓	↓	
English Gloss:	Ram	big	that	1SG	NEG	again	will	kill	again	for	2PL	NEG
English:	That big ram I will never kill it for you again											

In this example, the NP “Ram big that” in the SL becomes “That big ram” in the TL, a transposition of the adjective “big” and the determiner “that”.

Further, in most NPs that have genitives in the source text explicitly marked, PP qualifiers are introduced in those NPs to allow free flow of the text.

In the example 1 above,

“Mawuviwo” [God+child +PL] is translated as “Children of God” instead of “God’s children”. The same procedure is followed in example 4 below.

Example 4, Song 19, line 4:

Ewe :	Ne	Mawu	+	dɔla	+	wo	si	ɔee
	↓	↓		↓		↓	↓	↓
English Gloss:	If	God		messenger		PL	hear	EMP
English:	If angels of God hear of it							

“Angels of God” is selected ahead of “God’s angels”.

However, the options “God’s children” and “God’s angels” are permissible. In Ewe, “*fe*” is used to mark genitive. In the last 2 examples, the genitive is not explicitly marked, but it is implied. In instances where the genitive is marked with “*fe*” in the SL, it is translated as (’s) in the TL.

Also, equivalence procedure is used. Equivalence refers to instances in which “languages describe the same situation by different stylistic or structural means” (Munday (2012:89 cited in Agbozo et al). In songs 33 line 2 and 34 line 2, the source texts; “Yesu ya nanewo tae **mexæ dɔ**” and “Vodu ya nanewo tae **mexæ dɔ**” are translated as “This Jesus, it’s for some reasons that I **have received** him” and “This vodu, it’s for some reasons that I **have gone** for it” respectively. The reason for the difference in the VPs “**have received**” and “**have gone for**” is that the translation tries to capture the nuances of the culture of SL. The song suggests that the persona in Song 34 (a TAS) has gone for the Vodu, what is called *Voduɔɔɔɔ*, (eating vodu). In *Voduɔɔɔɔ*, a person offers himself or herself to be initiated into a cult, not that the god or deity has found grace in the person and wants to make him/her its devotee. However, in Christianity, converts receive Jesus.

The use of the above stylistic procedures has resulted into the prosodic effect called amplification. Amplification occurs when the target text has more words than the source text in expressing the same idea. This happens in most of the lines of the target text. Two of the reasons assigned to this are: (i) expansion of syntactic structures discussed in example 4 above and (ii) certain thoughts and imagery captured in a word of the SL need more than a word to express them in the TL. For example, the word “hehehe” as used to express the “bawling of mermaids” in Song 12, line 2, “Mamiwɔtawoe le avi dzi hehehe” appeals to the sense of hearing by capturing the sound that the bawling produces and the same time captures the intensity of the bawling. As a result, two words, “bawling bitterly (uncontrollably)” are used in the translation and thereby leading to amplification in the TL text.

The translation of the songs into English was to enable non-Ewe speakers to also benefit from this study. Though the translated text may not possess the same depth as the original text, I depended on Bukenya et al. (1994) who explain that:

*Translation is just like chewing food that is to be fed to others. If one cannot chew the food oneself one has to be given food that has been already chewed. Such food however is bound to be poorer in taste and flavour than the original.*

Since I speak, write, and understand the local language (Ewe) in which the original text has been rendered, I believe the collection of the data myself would help close any gap the translation would have left.

### **1.9 Organisation of Data**

All the songs that are used in this study are found in Appendix 2. The songs are numbered one (1) to fifty-one (51). The first lines of the songs are used as the titles of the songs. There is no special reason for numbering the songs the way they appear in the appendix. Out of the Fifty-one (51) songs, ten (10) of them are (TAS) and the rest, forty-one (41), are CTAS. The ten (10) TAS are included because they have been used in analysing how TAS are adapted. The fifty-one songs serve as a corpus on which my analysis has been based. Though there are forty-one CTAS, not all of them have been analysed. Nineteen (19) CTAS have been analysed in chapter three. In chapter four, on stylistic analysis, I selected whatever song I needed for a particular stylistic feature from the corpus. To forestall any speculation that I may have improved upon the expression of the oral poet, I have included the original text; that is the Ewe version of the songs in the Appendix 2. I am aware that some readers of my thesis may not benefit from this strategy even though its general significance cannot be in doubt. The Ewe text is on the left and the English version is on the right. In cases where CTAS have TAS versions included, wherever a TAS occurs, the song before it is its adapted CTAS. The Traditional Anlo Songs have been labelled “TAS” and the Christianised Traditional Anlo Songs have been labelled “CTAS”.

Throughout the analysis, the song numbers and, in some cases, their first lines used as titles have been quoted.

### 1.10 Challenges

A number of challenges arose during the data collection process. In recording the Christianised Traditional Anlo Song performances, I was often asked to play one musical instrument or the other, dance or support a chairman for one occasion or the other. Since I am a member of the church and the Degbe group, people who did not know my mission for the recording expected me to do what was expected of every other member. I must say that among the Anlos, when you go to a performance such as the one I was recording and you are asked to dance, you are seen as uncultured if you turn down such offers. Also, when one is given the rare opportunity to be a chairman or support a chairman during an occasion, one cannot reject such an honour since it is deemed a privilege. As it is put in Ewe, '*ne wo be du fia negbea, tsiami ha mekpɔ ge aɖu o*', which is translated as 'when you are asked to be a chief and you say no, you would not get even the position of the chief's messenger'. Therefore, on several occasions, I had to stop the recording and capitulate to tradition and take up other roles to the detriment of the data collection.

Also, the quality of some of the videos is not up to professional standards for three reasons: (i) the researcher did not have any foreknowledge of video recording, (ii) some of the recordings were done in the night during wakes and (iii) the researcher's digital camera broke down during the data collection and he had to fall on a mobile phone for the recording.

My informant, an *afã* priest, was very circumspect in telling me the stories that necessitated the composition of some *afã* songs. Though he was happy that somebody wanted to learn or know about *afã* divination, he was not pleased that person had a Christian background.

### **1.11 Scope of the Study**

There are many songs and hymns that are used in Christian worship and other activities of St. Mary's Roman Catholic Church, Hatorgodo. However, this study is limited to Christianised Traditional Anlo Songs (CTAS). CTAS here means traditional Anlo songs whose lexical items, tunes or drums have been adapted in one way or the other and are performed in both religious and non-religious activities of the Church. This research is limited to the Degbe (Native Language) Group of the St. Mary's Roman Catholic Church, Hatorgodo. The 'Degbe' Group is a group that evolved out of the South Abor Parish Association of Catholics (SAPAC). The Degbe Group uses the CTAS and traditional dances for every activity in the St. Mary's Roman Catholic Church, Hatorgodo.

As a thematic and stylistic study, the analysis is limited to the themes; salvation, futility of idol worship, freedom in Christ and goodness/kindness of God. Stylistic features such as hyperbole, allusion, symbolism, metaphor, imagery, parallelism, repetition, and diction of the CTAS are analysed at the stylistic level.

### **1.12 Organisation of the Study**

There are **five** chapters in this research.

**Chapters One (1):** Introduction and Background. This chapter gives a background of the proposal and explains the concept of the proposal. It further looks at the aims of the proposal and research questions, significance of the study, limitations of the study theoretical framework, methodology, theoretical framework and review of related literature.

**Chapter Two (2):** The Anlo Worldviews and the Roman Catholic Practices. This chapter summarises the worldviews of the Anlos and the practices and doctrines of the Roman Catholic Church. An overview of Hatorgodo, a brief history of the St. Mary's R.C Church, Hatorgodo, and the origin and how CTAS are adapted are provided in this chapter.

**Chapter Three (3):** Thematic Analysis: Chapter three investigates the themes that are espoused in the CTAS This chapter deals with the step by step research methods used in conducting this research, starting with research design, population and sampling and data collection procedures.

**Chapter Four (4):** Stylistic Analysis: Chapter four analyses the stylistic devices used in the CTAS and how these devices contribute to the meaning of the songs.

**Chapter Five (5):** Summary and Conclusion. This chapter summarizes the findings of the study and gives suggestions and recommendations.

### 1.13 Review of Related Literature

Given the sparse nature of documentation on the adaptation of African traditional songs to Christian worship, literature on Christianised Traditional Anlo Songs (CTAS) is almost non-existent. However, it is possible to find a few works that discuss themes with music at the centre. This informed the choice to review the work on *halo* practice in Anlo undertaken by Corrina Campbell in 2002.

Obviously, it is clear that she faced several challenges in the course of the research since she is foreign to the Anlo culture and way of life. This could lead to her perception of the musical *halo* practice as an almost non-existing practice when she says:

*. . . knowledge of halo even among the younger generations in the villages where it was once practiced is becoming a rarity* (Campbell 2002: p. 6).

Since the Anlo Ewes are a music-loving people, the attachment of music to any activity establishes the act and it is not abandoned easily especially when it attains a communal status involving the traditional authorities. That *halo* is sometimes used as a contest among villages or towns presupposes that traditional consent is associated with the practice. The popularity of *halo* practice and its ban by the governing authority in 1960 is proof of the critical place

music occupies in the social, political, economic and even religious lives of the people. As Campbell reports:

*It does seem probable that obscene songs are sung among almost all peoples, yet **halo** is distinctive due to its competitive, confrontational nature and gratuitous use of overkill. **Halo** was officially abolished in 1960 due to the rifts that it caused between rivaling villages and groups within villages (Campbell 2002: 6).*

In his article entitled “Music and Religion in Africa”, Damone takes a look at music, especially music in religious worship. The value placed on music by Africa as a whole in relation to religion is immeasurable. It is this view that underlies the whole work when he says:

*the partnering of the terms music and religion in regards to Africa can only have an a priori informative value. Religion’s use of music and music’s search for inspiration on religious terrain no longer needs to be proved. For centuries, the relationship between the two fields has seemed so intimate that it is difficult to believe that one ever existed without the other.”*

While the work attempts a description of religious music as one that is intended to express and arouse pious and religious feelings which consequently, “greatly aid in the religion” in order to situate the work in its right perspective, same cannot pass unattested with the Anlo situation. Some cultures in Africa maintain a lifestyle that is not different from religion. In other words, it can be said that the day-to-day activities of an Anlo-Ewe are guided by such regulations and conventions which are at par with the style and core values of other religions; thus, the Anlo-Ewe personality is perpetually religious and musical.

This renders Damone’s claim that “if one understands ‘sacred’ to mean all that is explicitly related to religion, music will only rarely be placed in the religious framework since purely religious songs are rare in religious practices” partly applicable to the Anlo situation. This is

because it is quite difficult to draw a line between religion and tradition in many African cultures including Anlo. With regard to the ways music is practised in religion, Damone's description of the Atigali, Vodun and other traditional religions is true. It applies not only to the religions of Africa, but by extension to all Africans who practise other religions. The "euphoric atmosphere provoking . . . a violent trance" during religious activities is demonstrable of the development of the spirit being of the African which is able to connect easily with the divine. It is this same quality that is transferred into the worship of other religions by Africans. This includes the Christian religion which is justification for the Anlo-Ewe domestication of some elements of their traditional music into the Christian church.

Music, to the African in general and the Anlo in particular, is in tandem with drumming. The existence of one is prerequisite for the other. They are therefore complementary of each other. It is upon this basis that Damone says: "One can thus follow all the stages of a traditional ceremony even from a distance". In other words, not listening to the music but listening to the drum pattern from a distance can give information about the particular ceremony taking place.

The Christianisation of African songs into the church is considered natural having stated that music is an unconscious way of life of the African. This makes their involvement in any Christian activity requires not just an adoption of the Christian practices but also an employment of the natural musical nature they possess. This is evident in the massive breakups that characterized the early foreign churches that inhabited especially Africa south of the Sahara. The sudden blossom of the Africanised churches could be the source of the Vatican's clue to encourage the people to "be authentically Christian and authentically African" on the Pope's visit to Congo in the 1970s.

It is from the general issues about the place of music in religion in Africa as espoused by Damone that the current work finds a common grounds to siding with and investing extra resources into researching Christianised Traditional Anlo Songs (CTAS) in the St. Mary's Roman Catholic Church of Hatorgodo.

In her M.Phil thesis, "A Literary Analysis of *Atrikpui* Song Texts from Afife Traditional Area in the Volta Region", Atakpa (2008) examines the form and the content of *Atrikpui* song texts, a war dance of the Anlo Ewes. She finds that the content of *Atrikpui* song texts reveals bravery as the central theme, notwithstanding when they are performed; whether it is performed before, during or after war. She establishes that the "rich verbal skills of the Anlo Ewe as exhibited in the composition generally provides an adequate evaluation of them [*Atrikpui* songs] as texts belonging to the general corpus of oral literature". Her findings show that the songs (texts) were used as a medium of communication amongst warriors on the battlefield and as a "link between the warriors and the rest of society".

The warriors, according to the study, display their daring exploits on the battlefield through dance movements and the song texts that allows the larger society to have a feel of their bravado in wars. The song texts show appreciation of bravery of the warriors whether there is victory or defeat.

On the form of the *Atrikpui* song texts, she says, "*Atrikpui* is a composite genre, incorporating genre such as story- telling, dance, proverb, praise poetry and poetry of abuse all of which are elements of the traditional oral performing culture."

Akosua Anyidoho in her article "Techniques of Akan Praise poetry in Christian Worship; Madam Afua Kuma" concentrates on Afua Kuma as a verbal artist and her prowess in adapting Akan praise appellation "*amoma*" for Christian worship. "*Amoma*", until Kuma's adaptation, was generally performed by specially trained men to honour political rulers.

Kuma's adaptation and performance of "*amoma*" in the church breaks the barrier that prevented women and non-initiated men from performing the genre and expanded the context of its performance. She argues that "cross-cultural interaction has necessitated the adaptation of existing Akan folklore forms in new contexts, leading to the emergence of a hybrid form".

She (Anyidoho) starts by giving a brief background of Madam Akua Kuma as a farmer, a mother and a Christian. These and many other pieces of information she provides to help the reader to better understand and appreciate the work of Kuma. Anyidoho steps a bit beyond Kuma's border as a person and gives a description of the Akan traditional political systems that existed at the time and asserts that the interaction of "indigenous Akan systems and those introduced by the colonialists have influenced many aspects of Akan socio-culture", which of course influenced Kuma. Anyidoho is certain that the interaction of cultures in Kuma's life has made her existence of "multiple values system, beliefs, thoughts, and ways of life" and that has resulted into her praise poems that are a blend of two cultures. Anyidoho compares Kuma to Achebe, Soyinka, Awoonor, Okai and [Kofi] Anyidoho whose creative works "are infused with motifs, themes characters and techniques" (Ojaide 1996:8 cited in Anyidoho) of indigenous folklore".

Anyidoho observes that similarities exist between Kuma's poetry and traditional praise poetry and she links these to the fact that as a member of the Akan society she might have unconsciously internalized the grammar of "*amoma*" and used that in creating her Christian praise poems. As a result, Kuma's poetry is similar to the traditional "*amoma*" in terms of content, structure, imagery and lexical selection.

Both Kuma's poetry and '*amoma*' extol their patrons through attributes that depict them (patrons) as possessing supernatural powers and their imagery and metaphors are built on the traditional backdrop of hunting, farming, war, animals, birds and plants. Kuma's adaptation

of the traditional “*amoma*” has brought about a distinct praise poem as she marries the two religions and extends the context of “*amoma*” from the royal courts to the church. According to Anyidoho, Kuma’s work should not be seen as “a breach of faith with tradition.”

One of the most significant contributions of Madam Kuma to Akan praise appellation poetry is that she transgresses and subverts traditional expectation as far as participant eligibility and context of performance are concerned ... By utilizing the traditional form in the church, she breaks the barrier that restricts women and non-initiated members from practicing the genre as ‘performers.’ As her poems are for praising Jesus, it is not surprising that her symbols and imagery allude to familiar Christian stories in the Bible.

Anyidoho is concerned that “the hybridity” in oral literature such as Kuma’s poses a problem of genre classification. She gives credit to Kuma for such an innovation in her literary art. I am particularly happy that Madam Afua Kuma does not use her poetry to attack Akan traditional practices.

The departure of Anyidoho’s work from this study is that while Anyidoho focuses on similarities between Kuma’s praise poem and “*amoma*”, this current study attempts a thematic and stylistic analysis of CTAS.

Egblewogbe (1967) examines the role of games and songs as an aspect of socialisation of children in Eweland. He concludes that children learn a lot from these games and songs since the songs used in these games and in other contexts reflect much of the Ewe worldview: their social ideals and norms, their ideas about religion and about life and death.

Though he does not specify the type of religion that children learn about in these songs, I am convinced that he is referring to the Traditional African Religion. It is related to my work because it sheds light on why the CTAS are easily adapted and learnt with ease. As children

learn these traditional songs and use them in their daily activities, they become acquainted with them. So, when the churches/ Christians adapt these songs, it is easy for them to learn these new songs. It also makes Christianity real and practical.

Agordoh in his article, “The present State of Church Music in Ghana”, examines the development of Church music and evaluates the contribution of various churches to the musical types and practices in Christian Churches in Ghana. He categorises the Churches into Older Mission Churches; what is known as orthodox churches and New Churches. Examples of the Older Churches are the Presbyterian Church of Ghana, the Evangelical Presbyterian Church, Ghana, the Methodist Church of Ghana, the Catholic Church, the AME Zion Church etc. These are churches whose missionaries came to Ghana between 1828 and 1914. The New Churches are those churches that came into being as a result of the proliferation of Christian religious movements in Ghana since 1900.

During the early days of the missionaries, the Churches used Western (translated) hymns for worship. The illiterate and semi-illiterate majority “who saw traditional modalities of worship such as spontaneity in prayer, singing and dancing as constituting the only way of achieving spiritual fulfilment felt dissatisfied with the mode of worship and marginalized”.

The void created led to the emergence of African Religious Movements with new musical culture. These churches created their own local hymns and used handclapping and traditional instruments. The methods adopted by the new churches made their worship livelier than the worship forms of the orthodox churches. That attracted the poor, the illiterate and the youth to these churches. To avoid the exodus of their members to the new churches, the orthodox churches also adopted “some of the modalities of the New Churches such as clapping, singing and dancing while the New Churches also began using some musical features such as choir organisation, singing of anthems and some Western hymns. The adoption of other’s

musical practices between the Mission Churches and the New Churches resulted in a blend of hymn singing, handclapping, singing of local hymns and the use of traditional instruments.

According to Agordoh, another factor which led to the indigenisation of musical practices is the critiques from Ghanaian Scholars such as J.H. Nketia, Casely Hayford, Kwegyir Aggrey, E. Amu, C.K. Dovo and others, who questioned “the attitude of cultural superiority of the early missionaries”, the meaning and the mode of worship. Their criticisms led to the use of some traditional musical elements in the churches.

To Agordoh, while the Mission churches laid the foundation of choral music, Ghana’s Christian Churches introduced local hymns which are adaptations from the scriptures with Ghanaian rhythms and other properties. Most of these hymns are in simple English, Pidgin English, Akan, Ga, and Ewe.

He praises the Catholic Church for taking the lead among the orthodox churches in the enculturation of traditional music in the Christian worship and tasks others to follow suit. He, however, warns that care must be taken not just to adopt “anything” for enculturation sake.

The article gives a good account of the state of church music in Ghana, especially on the enculturation of traditional music in Christian worship. The author, however, fails to tell his reader how the traditionalists feel about the use of traditional music in Christian worship.

This article serves as the background of the current study, especially on the origin of CTAS. However, the current study delves into thematic and stylistic analysis of the lyrics of CTAS beyond the background information.

## CHAPTER TWO

### 2.0 THE ANLO WORLDVIEWS AND CATHOLICISM

#### 2.1 The Anlo Ewes - A Cultural Overview

“The Anlos are part of the Ewes of Ghana, Togo, Benin and the South -Western part of Nigeria. They are now located in the South-Eastern coastal plains of Ghana. The people are mainly fishing and farming folks” (Kumassah 2005:5, 2009:1, Amenumey 1997). The Anlo people, like many other Ghanaian ethnic groups, have a rich history derived from the stretch of exodus and migrations they undertook in the past. Presently, the Anlo-Ewes continue to migrate and this accounts for their considerable presence in many parts of the world. These migrations according to Amenumey (1997) and other popular modern historians span some parts of modern Nigeria, Benin, Togo and subsequently leading to Ghana, the final destination.

The Anlo people, as mentioned earlier, like many other Africans are communal in all aspects of life. Given the circumstances that surrounded their famous escape from the tyrant King Agorkorli of Notsie in present-day Togo (Gbolonyo 2005), a life of unity and togetherness was inevitable hence their communal style of settlement. This implies that daily issues which concern the development of the individual are tackled and perceived as communal rather than individual. By this, the state carries the responsibility of ensuring its members’ social evolution since the continuity of the tribe is tied to the well-being of the individual. Socialisation of the younger generation into the worldview and belief system of the larger community is carried out through the different segmented fields including folklore (storytelling), dance, music, religion and fishing. It is this same socialisation process that Kuwor (2013) speaks of when he says:

*One of the ways by which many African and other societies communicate their values and beliefs is by maintaining cohesion in their culture through involving the members in sharing the same meaningful world usually represented or condensed in symbolic systems such as music, dance or religion (Kuwor 2013).*

The love for music is deeply rooted in the Anlo way of life to such a depth that new policies from the traditional leadership and the central government at times are integrated into their musical performances. It is only by this means that such new information is successfully inculcated into the lifestyle of the people. The formation of bands and dance groups is a common practice among the people. This practice of singing and dance bands have been developed to such a high level that it is even incorporated into the national documents as a Ghanaian way of life. Thus, among the Anlos, students in schools, members of churches and other social groupings form various music and dance troupes and ensembles such as “**agbadza**” , “**dunekpoe**”, “**gahu**”, “**kete**”, “**atsiagbekor**”, “**kenka**”, etc. Though “borborbor” was not a traditional Anlo dance, it is now performed everywhere in Anlo at different functions. It is even becoming more popular than most of the traditional Anlo ensembles. “The area can boast of the most varied traditional dances, from recreational and war to rituals. There are many cultural troupes that are hired to perform at the various social functions” (Kumassah 2005:15).

While on an ethnographic field research in Anlo-Eweland, James Burns also makes the observation that:

*The music groups formed by these urbanites are composed of Ewes from several different villages, as well as some non-Ewe, who join the group because they enjoy the music. Thus these urban groups draw on dances, songs, and **vugbewo** (drum language patterns) from many different areas and ethnic groups. (Burns, 2005:p. 306).*

Though spectators may not be able to speak Anlo-Ewe, the lyrics and the accompanying dances are admired by all.

The Anlo-Ewes are famous not only for their music, but also for their food; their occupation and their love for one another.

The Anlos have a strong regulatory system for moulding and smoothening the moral life of their members. The society is controlled and guided by some supernatural divine space. If the African is perceived as being religious, the typical Anlo person has a nature which is even more religious to the extent that no part of what happens in the physical realm is seen as natural without a spiritual connotation. The *afã* divination is often consulted to seek clarification on occurrences that are deemed to be beyond the understanding of the ordinary mortals. However, with the conversion of most traditionalists into the Christian faith and the high level of formal education in the area, people's perception and understanding of things have gradually changed. Aside consultation of *afã* divination for cure of diseases, people seek medical attention at hospitals and clinics.

The stretch of the spiritual consciousness of the Anlo person has no break. It spans the whole 24 hours of a full day and night with the latter being the peak of the operations of the spirit world. The broad issues of life and death are the two modes which define the religious worldview of the Anlo. That gives credence to why so much seriousness is attached to issues of child birth and the death of a person among the Anlos.

There are several other aspects of Anlo spiritual life which could be traced back to the early migration days of the people. "The Anlo area is highly religious. Many historical shrines, traditional cults, Christian churches and mosques dot the Anlo landscape. Some of the shrines and cults are *Yeve, Nyigbla, Egbefe, Tomi-Fiasidi, Blekete, Kpoyibo, Atigari, Afa, Hɔgbato, Blolui* and *Suife*." (Kumassah 2005:9).

C.K Ladzekpo<sup>3</sup> also has this to say:

*Everything among the Anlo-Ewe has a spiritual meaning or is understood in a spiritual sense. For example, the birth of a new life, puberty of the adolescent and the marriage of the young adult are attributed to some divine goodwill. Sickness, death and other misfortunes are ascribed to some divine intervention. Performance of devotional activities to the divinities and the development of some principles of divine or moral state of living rank at the top of Anlo-Ewe hierarchy of values. At the top of Anlo-Ewe hierarchy of divinities is Mawuga Kitikata, the Great and Overall God. Prayers requesting blessings from the divine world often begin with the following text: "Mawuga kitikata, aḍaṇuwɔtɔ be ye wɔ asi kple afɔ" which translated freely means "The great and overall God, the great craft-person who creates hands and feet." The next ranking Anlo-Ewe divinity is Togbui Nyigbla, the divine protector of the traditional state, its people and the Anlo-Ewe chieftaincy stool, the most sacred symbol of royal authority among the Anlo-Ewe. (<http://home.comcast.net/~dzinyaladzekpo>)*

After Togbi Nyigbla are other smaller deities, ancestors and personal gods. The personal god is called 'aklama'. Others call it 'se'. According to Jehle (1907:405-415):

*Aklama is an invisible thing which God has given to man in order to be about him and accompany him wherever he goes. The aklama dwells in God's home, until it obtains leave from God (Mawu) to enter the body of a man by the aid of God or an inferior divine being which it does before birth. While the child is still in its mother's womb, the aklama may already be asked about the future fate of the person of whom it has taken possession. When a person is about to die, the aklama leaves the body gradually, before he breathes his last. When it has entirely left, the person expires. From this moment it is no more called aklama, but ḡoli. It is no more "soul," but "ghost."*

---

<sup>3</sup> C.K Ladzekpo is the Director of the African Music program at the University of California at Berkeley. He has combined a brilliant career as a performer, choreographer and composer with teaching and extensive scholarly research into African performing arts. He joined the music faculty of the University of California at Berkeley in 1973 and remains an influential catalyst of the African perspective in the performing arts.

The *ɲɔli* then goes and stays in *tsiefe*. The stay in *tsiefe* is either permanent or only transitory, till the *ɲɔli* is again attached to an individual by God and appears to men again as *aklama*. This second incarnation of *aklama* is called *amedzɔdzɔ*, “to become, to be born.”

The Anlos give *Mawu* total worship. As *Mawu* is so nebulous and cannot be seen, he is worshiped through intermediaries –priests. This is done through lesser gods (*trɔwo*, *se* and *legba*). Veneration of ancestral spirits deified in sacred stools (*tɔgbuizikpuiwo*) is a common happening in Anlo communities. Pouring of libation is also a common practice which strengthens this bond between the living and the dead. There are ritual officials for magic, witchcraft, medicine, divination and soothsaying (Fiagbedzi, 1977, 2005).

The Anlo-Ewes’ notion of life and death directs and controls their way of life. They

*recognize the oneness of the worlds of spirits, nature and the temporal world. This trinitarian concept further provides the link between the visible and invisible worlds. To the [Anlo] Ewe, every living thing within this frame of reference has a spirit which derives from and maintains an unbroken link with the visible world. Life is consequently a continuous thing, for when any such living thing ‘dies’, the spirit continues to live in the spirit world. (Amoaku (1967:3)*

They therefore believe that life on earth is transient:

*If somebody has died, his ‘ɲɔli’ (ghost) comes to a broad river; there it meets a man with a boat; but there is only one boat. He ferries the dead one over and receives 12 cowries which are placed in the grave of the deceased.” The name of the ferryman (cf. the Greek Charon) is Kutiami. (Kutsiami), i.e. linguist of Death. If the deceased has not got his twelve shells, he is not taken across, but wanders restlessly about the shore. (Jehle, 1907:402)*

The Anlo-Ewes believe that when man dies, his ‘*luvɔ*’, soul, goes to ‘*tsiefe*’ (everlasting home), ‘*yɔme*’ (grave), ‘*kuwode*’ (home of the dead) where he joins his ancestors. Among other things, the Ewes believe also that there is life after death, and every human being on earth, ‘*kodzogbe*’ has originated from ‘*amedzɔfe*’, place of origin of man. Life at ‘*amedzɔfe*’ is similar to life here on earth. Just like ‘*kodzogbe*’ there are crops, animals, forests etc. The only difference is that in ‘*amedzɔfe*’, all these things are not in their physical form but are in their supernatural form. Human beings at ‘*amedzɔfe*’ are also in their supernatural forms and are called ‘*ɲɔlimevi*’, ghost child. There are also ‘*ɲɔlimenɔ*’, and ‘*ɲɔlimete*’/ ‘*ɲɔlimetasi*’, "spirit mother and aunt who lives in the realm of the spirits", and ‘*Mawu*’, God himself, is there and "He is the king, who holds court with the departed before their departure. These and many other "spiritual" people live in this different world called ‘*amedzɔfe*’. Some people refer to ‘*amedzɔfe*’ as ‘*bome*’, ‘*bofe*’, ‘*dzɔfe*’, place of origin. The ‘*ɲɔlimenɔ*’, spirit mother, is also referred to as ‘*Bomenɔ*’

*Departure from Amedzɔfe takes place either publicly by the order of God himself or in secret. If a ‘ɲɔlimevi’ wants to leave Amedzɔfe and go to this world, he comes first to his aunt and tells her that he intended to go to the land of the visible, kodzogbe, to pay the inhabitants a visit. (Spieth 2011:531).*

Spieth explains that “if the said person was specifically loved by his spirit mother and spirit aunt, then, they are not pleased with his departure”. The said person promises to spend only a short time in *kodzogbe* and would immediately go back to *amedzɔfe*. It is only on this condition that the person is allowed to come to *kodzogbe*. Before the person comes to the world, his profession, the number of years that he will spend on earth etc. are predetermined and agreed and this he must rigidly follow in ‘*kodzogbe*’. “She (Spiritual mother) sends people into this world, gives them orders and rules of conduct, in short, their blessing.”

The broad issues of life and death are the two foundations on which the religious worldview of the Anlo is built. That gives credence to why so much seriousness is attached to issues of child birth and the death of a person among the Anlos. They are seen as transit points that usher people into the next stage of life.

The Anlo traditional political system comprises the *Awɔamefia* (Paramount chief) who is the highest traditional political authority, *Dusifiaga* (Right-wing chief), *Miafiaga* (Left-wing chief) and the *Avadada* (Warlord). Others include *Dufiawo* (Chiefs), *Tokɔmefiawo* (Sub-chiefs), *Dumegawo* (Elders or Opinion Leaders) etc. When disputes arise, they are resolved by special traditional arbitration. (Fiagbedzi 1977: 205)

## **2.2 The Anlo Music Traditions**

Music is one of the means by which the Anlo heritage is transmitted. The communal nature of the people emanates from their experiences in history. It goes without saying therefore that a large part of Ewe cultural activity is communal, apart from the highly patronized musical performances that are unique on their own. This structure has an advantage of large scale participation given the fact that the individual feels a sense of belonging and attachment when they are involved in the musical activity.

Music comes as a critical element or commodity to the existence of the Anlo people in that it is a unifying element of self-consciousness and identity. It is through music that the individual is given awareness of his existence and of the environment as well as the knowledge of the history of the society. This is presented in several diverse ways that makes music acquire an omnipresent quality among the Anlo-Ewes. Music is a part of all social activities including marriage, birth and death rituals, festivals, healing, worship etc.

Many of these performances have been institutionalized and have distinct dance styles that match the storylines of the music and of the activity. The performances take place both in

small and large formal settings. One of such instances is what Anyidoho talks about when he says:

*usually on the first Saturday, during the Hogbetsotso festival in Anloga in Ghana, when the Anlo-Ewe reenact their migratory journeys, they perform the misego.*  
(Anyidoho 2003: 4).

Misego is always performed by school children and the older folks during Hogbetsotso festival. It is historically significant because that was the dance that the Anlo Ewes performed at Notsie, under the King Agorkorli, in the process of migrating to their present home and it is this migration that the Hogbetsotso festival celebrates. These days, Misego is hardly performed on ordinary days. It has become characteristic of the Hogbetsotso. Its songs are full of the history of the Anlos. It is a “historical monument, a repository of legend and mythology” (Awoonor 1974: 16).

Apart from the institutionalisation of music into the Ewe heritage, the Anlo societal hierarchy in itself creates an indelible imprint of music and dance in the psychology of its members. This way of life then becomes an automatic part of the communal life of every Anlo gathering. As suggested by Anyidoho (2003), there is a form of satisfaction of the inner being which is not attained by the intake of physical food but rather through a meaningful supply of the ways of life of the natural environment of which one has an innate attachment. As much, the Anlos have music as one of the steps towards a consciousness of self and of the environment.

The Anlos have different types of songs. Different scholars classify these songs differently. As mentioned in Chapter 1, page 2, Awoonor (1975:64-65) puts the Ewe songs into ‘assemblies called *vu*,’ which include religious, war, medicinal, funeral and lovers performances. He explains that:

*the religious assemblies celebrate aspects of worship in honour of specific gods, such as So, the thunder god, while the medicinal performances celebrate aspects of cure and medicine in specific shrine, such as Dente or Tigare, cure deities. The funeral assemblies feature rites called agoha or akpalu.*

**Halo**, song of abuse, according to Awoonor (1975), is used as an ‘instrument of censure’ and occupational groups such as priests, blacksmiths, fishermen, farmers and hunters use music significantly.

Anlo traditional music or songs could generally be put into religious and non-religious songs. Examples of religious musical types or songs are *afāvu*, *afā* essemble, for *afā* cult, *Yevevu*, *Yeve* essemble, for *Yeve* cult and *Voduvu*, a term used embrace all songs that are related to one *vodu* or the other. “Each god has its own type of music which interests him more or which is of his own taste” (Agordoh 1994:39). Consequently, the kind of music or song used in a religious rite can help one to identify the god or cult that is being worshipped. So, when one hears *Yeve* songs, for instance, one is certain that the religious rites performed are connected to the *Yeve* cult. Certain songs may be sung only at certain stages or in certain aspects of the rituals or performances. Even in non-religious performance like *agbadza*, each stage comes with its set of songs that are sung. However, in some religious rites, general songs that are not necessarily for a particular cult may be performed.

Music or song in traditional religious worship is very paramount to the devotees and to the gods/ deities worshiped. Deities/ gods, and divinities may manifest themselves or “descent to the people through their human mediums and participate in the drama of worship” (Agordoh 1994:29) when their songs are performed. Devotees become possessed and they (gods/deities, divinities) communicate through them (the possessed devotees). Songs also serve as a medium of worship through which devotees express their inner satisfaction which they derive

from worship and show their pride and loyalty for what they are devoted to. Furthermore, religious songs serve as a reservoir of knowledge, including practices and beliefs of a particular cult or god/deity. Hence, these songs could be used for teaching the converts the dogma of their gods/deities.

Two of the cults whose songs and ensembles are common among the Anlos are *Afã* and *Yeve*. According to Nukunya (1969:12), “*Afã*, the deity worshipped by *afã* diviners, *bokɔwo* (sing. bokɔ), has a somewhat ambiguous position in Anlo religious system. It is popularly regarded as *vodu* rather than *trɔ*.” Of these two cults, *afã* songs are more popular. The popularity of *afã* songs might be due to the fact that *afã* has been widely consulted, especially in the past, for explanations to certain occurrences. *Afã* songs are also common because they are used in both religious and non-religious performances (Gbolonyo 2005:89). *Afã* songs, even when used in non-religious performances, are used to invoke the gods, especially *hadzivodu*, for good performance.

The *afã* repertoire serves as repository of *afã* practices, beliefs and the history of the people. These songs are very philosophical and metaphorical and they teach values and moral lessons. They come with *afãduwo* (plural) and serve as a vital tool for true priests and priestesses of *afã*, who spend a lifetime in pursuit of wisdom and spiritual growth (Gbolonyo 2005: 90). For these and other reasons, *afã* songs (and tunes) are easily learnt and sung by non-devotees.

*Yeve* or *Tɔhonɔ* cult and its worship and rites are accompanied by *yeve* song or music and dance. It is secret cult and therefore the novitiates are confined for a period of time. During the confinement, they are taught the cult’s language, songs and dances among other things (Agordoh 1994: 42-43). Agordoh explains that:

*The major dance forms of the repertoire include **husago** (introductory piece), **afɔvu**, **sovu**, **adavu** (for heightened spiritual experience) and **avlevu** (as comic relief). ...The total corpus of **yevu** song can be divided into two categories: those sung in free rhythm but with strict accompaniment, and those with highly organized rhythm structure.*

Gbolonyo (2005:26) observed that “Anlo songs are generally in simple binary or ternary forms. Call and response, solo/cantor and chorus, refrain, repetition, and mixed sectional forms are other prominent features of the songs.”

### **2.3 An Overview of Hatorgodo**

Hatorgodo is located in the Keta Municipality of the Volta Region of the Republic of Ghana. It is fourteen (14) kilometres away from Abor, the nearest big town off the Accra – Aflao road. Its traditional ruler is Torgbi Agblevor III. He works hand in hand with the Assemblyman and his elders in settling disputes and delivering of justice. The town is divided into suburbs namely Hatornu, Domeki and Korpega. The biggest of the suburbs in terms of population and area coverage is Korpega. While the chief hails from Hatornu, the Assembly Member of the Hatorgodo Electoral Area has almost always been elected from Korpega. The town has a population of Two Thousand and thirty-one (2,031) (2000 Population and Housing Census<sup>4</sup>). The Keta Municipal Assembly’s 2013 projections put the figure at Two Thousand Three Hundred Twenty (2,320).

The people in Hatorgodo and its environs are small scale farmers and fisherfolk. They are well-known in the whole Keta Municipality and beyond for the cultivation of sugarcane and distillation of ‘*akpeteshie*’, a local gin. Other crops such as pepper, maize and cassava are also cultivated.

---

<sup>4</sup> As at the time this research was conducted, 2010 Population and Housing Census results were not available at the Keta Municipal Assembly for the researcher.

Hatorgodo is sharply divided on religious and political lines. Politically, the National Democratic Congress (NDC) and the New Patriotic Party (NPP) are the dominant parties. Christianity and African Traditional Religion rub shoulders in the town. While ‘Sankofa’, an African Traditional Religious group, serves as a custodian of traditional beliefs and doctrines and a vessel of transmission of these beliefs and doctrines, Christian religious denominations such as the Roman Catholic Church, the Pentecost Church, the Evangelical Presbyterian Church, the Global Evangelical Church, Christ Wins, in this array of numerical strength in terms of membership, represent Christianity and preach the gospel. Though these denominations preach the same gospel, they battle with one another to convert the traditionalists and other non-Christians into Christianity. The competition to woo more people into the various denominations notwithstanding, there exists a cordial relationship among the religious denominations. Four shrines are located in the town.

When a Christian dies, the church to which the deceased belonged invites other churches in the town for support during the funeral rites. Though funerals are classified Christian and non-Christian, depending on whether the deceased was a Christian or not, every funeral is seen as a ‘communal responsibility’ and every member of the community participates actively. However, the level of participation depends largely on the kind of relationship one has with the deceased and or his/her relatives.

As Anlos say, ‘tre eve nɔ tsi dzi megbea ɲu kaka wo nɔewo wo o’ which is translated as ‘two calabashes on water cannot avoid touching each other’. The traditionalists and the Christians intermittently lock horns. The most recent is a confrontation between the Atiavi-Hatorgodo quasi-parish priest and some functionaries of “*gagbavodu*” (a deity which is occasionally carried in “*gagba*” - a big bowl - in procession through the principal streets of the town. The functionaries were in a procession through the streets of Hatorgodo with their *vodu* being

carried in a bowl by a devotee while the Catholic priest was driving to the chapel. As the priest got closer, the functionaries blocked the road and insisted that the priest stop and allow them to pass before he drove on. The priest did not succumb to their demands and that led to confrontations between the priest and some members of the Catholic Church on one side and the functionaries of the *gagbavodu* on the other side. Though the case ended at the chief's palace for adjudication, it could not be resolved amicably. This situation had led to growing tensions between the Catholics and the functionaries of the *gagbavodu*.

Within the Christian fraternity, different alluring mechanisms are schemed by different denominations to woo more souls for their groups to confirm the saying that 'detsi vivie hea zikpi', meaning 'sweet soup draws a seat (to itself). People belonging to the same religious groups are closely bonded. However, family bonds surpass all other social, political and religious attachments.

Until 2009, Hatorgodo had only one basic school which comprised the R.C Kindergarten & Primary and L.A Junior High Schools. Currently, there is a private kindergarten and primary school established five years ago.

Drumming and dancing, characteristic of Anlos, has been a powerful tool in expressing one's emotions and feelings at Hatorgodo. Drumming and dancing among other things is used in mourning the dead, performing religious rites and other social activities. The people of Hatorgodo attach so much importance to drumming and dancing that it has led to the formation of some drumming groups. Notably among them are;

- i. Korpega Senugorme Drumming Society.
- ii. Domeki Father Drumming Group.
- iii. Domeki Borbor Group.

- iv. Domeki Borborbor Drumming Group.
- v. Hatornu Borborbor Group.
- vi. Hatornu Kenka and Cape Coast Drumming Group.
- vii. Hatorgodo Atigo/Dekornyanu Drumming Group.

Out of these groups, Hatorgodo Atigo/Dekornyanu Drumming Group, Domeki Borbor Group, Domeki Borborbor Group and Domeki Father Drumming Group have collapsed. Hatornu Kenka and Cape Coast Group is now a pale shadow of itself. Korpega Senugorme is the most vibrant of all the groups. It is a source of hope for its members. It has the highest number of members and pays the highest amount of money, One Thousand Ghana Cedis (GH¢1,000.00) to bereaved families when a member dies. Members pay an amount of Fifty Ghana Pesewas (GH¢ 0.50) as contribution when a member dies.

Membership of these groups is open to every citizen of Hatorgodo and any other person who is interested in joining any of the groups. There is no discrimination on the basis of one's religious affiliations.

One of the principal aims of establishing drumming and dancing groups is to contribute money to assist bereaved families in times of bereavements. Therefore, people join many drumming and dancing groups with the intension that when they die, there would not be debt left for their family members to pay. Apart from monetary gains, members of these groups assist the bereaved families in erecting canopies and arranging benches. They also actively participate in wakes. These gains compel people to join different groups from far and near.

#### **2.4 St. Mary's R.C Church, Hatorgodo: a Brief History**

If there had been any evangelization at Hatorgodo at all, it was not until 1934 when Rev. Father A.O Dogli, who was said to be the first West African Catholic priest, visited

Hatorgodo. As a result of his effective evangelism work, he was allowed to establish a Roman Catholic Church in the town that same year.

An elder of the town, Zanu Kpeli Kpodzo offered two of his grandchildren, Dorothy Kwasiwor Domie and her brother Emmanuel Domie to be baptized as foundation members of Hatorgodo St. Mary R.C Church. Rev. Father Dogli administered the baptism on November 17, 1934. Among the first group of catechumens who numbered about fifty were the late Lawrence K. D. Alorbu, the third head Christian of the congregation who reigned from 1936 to 1993 and the late Maria Dotowonu Ocloo, the first Christian mother of the Church, who also reigned from 1936- 1959. Notable among the congregation were Messrs. Gabriel Kwadzo Fuadey and Stephen Yaovi Dzakpasu, all of blessed memory, who collaborated very much with the head Christian to sustain the church to its present state.

Until the redemarcation of Parishes by the Bishop of Keta- Akatsi Diocese some time ago, Hatorgodo and its cluster of churches comprising Benadzi, Agorvinu, Trekume, Bleamezado, Lawoshime and Sakome R.C churches remained under the then large Abor Parish with many other out-stations.

Currently, Atiavi and Hatorgodo are enjoying quasi parish status named Atiavi-Hatorgodo Quasi Parish comprising Atiavi St Anthony Catholic Church, Hatorgodo St. Mary Catholic Church, Lawosime Holy Trinity Catholic Church, Bayive St. Michael R.C Church, Agorvinu St Michael Church, Akeve-Gui Martyrs of Uganda and Suipe Holy Rosary Catholic church.

There were instances where the traditional drumming and dancing groups either competed with the Church for space to perform or their activities disrupted burial service at funerals in deceased persons' homes. To avoid such occurrences, the Church decided to perform burial services only in the chapel. When a Christian who belonged to a traditional drumming group(s) dies, the Church performs the burial service and rites in the morning and the corpse

is interred at about 11:00 am. Then, the traditional drumming group(s) continue(s) with their performance, which usually starts around 1:30pm and ends at 5:30pm thereabout. When a non-Catholic dies, the corpse is laid to rest at 4pm.

With these arrangements, there is a peaceful co-existence between the church and the drumming groups. This is because a good number of Catholics are still in the traditional drumming groups, serving in different capacities.

The church has a priest, Johnson Hoeglah, and three catechists, Philip Venunye Ahedor, Stephen Kwashie Alorbu and Simon Adogoli.

## **2.5 Origin of Christianised Traditional Anlo Songs (CTAS)**

In the late 1980s, there were calls from some Catholic faithful for the withdrawal of Catholics from the traditional drumming and dancing groups. The main reason that was given for this call was that some aspects of the traditional drumming and dancing were capable of invoking ancestral spirits. That, to some Catholics, was against the Catholic faith and a threat to the Church. However, Catholics could not stop taking part in the traditional drumming and dancing for the following reasons: (i) as members of these drumming groups, they were obliged to take part in every activity of the groups they belonged to; (ii) there were no alternatives for these groups when it came to mourning the dead and giving financial support to bereaved families.

After years of deliberations and consultations with other Roman Catholic Churches in the then Abor Parish of the Keta-Ho Diocese, an association was formed in 1989 and named “Southern Abor Parish Association of Catholics” (SAPAC). As the name stands, it was and is a welfare association meant to cater for all the out –stations that were part of the Abor Parish

lying south of Abor for the sake of proximity, coherence, and for that matter effective organisation. So, SAPAC was to replace non-Christian associations some Christians had been joining and had been engaging in all forms of activities which might not be Christian.

The association has as some of its objectives:

- i. Fostering harmonious relationship among the Catholics in the Southern Sector of the then Abor Parish;
- ii. To organize a befitting Christian burial for any deceased member;
- iii. To promote Catholic awareness in the southern sector of the Parish;
- iv. To help members in kind and cash in times of bereavement;

The association is open to all baptized and practising Catholics of good health and sound mind. Also, catechumens and friends of the church are admitted and registered.

At the early stage of the association, high life music was the only option used at funerals. However, with the inception of inculturation in the church, some traditional tunes and drumming have been widely employed at wakes and funerals of deceased members to the admiration of many.

The first executive members of the association were L.K.D Alorbu of Hatorgodo (Chairman), L.M.K. Agbezorlie<sup>5</sup> also of Hatorgodo (Secretary), H.M.K. Kponyo of Avenorpeme (Treasurer) and P.K Adri also of Avenorpeme (Financial Secretary).

The Degbe Group is formed out of the SAPAC. It is the name given to the Hatorgodo St Mary's R.C. Church SAPAC. The Degbe Group uses traditional drumming and dancing with Christianised Traditional Anlo Songs (CTAS) in both religious and non-religious activities of the Church, including celebration of mass and funerals. It started as a group with identifiable

---

<sup>5</sup> Mr. L.M.K Agbezorlie is a retired educationist, a founding secretary and the current chairman of SAPAC. He served in different capacities of the St. Mary's Roman Catholic Church, Hatorgodo. He narrated the history of the St. Mary's R.C. Church, Hatorgodo and the origin of the CTAS. He is the father of the researcher.

members. However, it has now become a church affair and every member of the church participates enthusiastically in the use of the CTAS. There are Sundays on the church's calendar where only CTAS and traditional dances are used in the celebration of mass. On such days, CTAS are used throughout the mass. When a Christian dies and there is a wake, traditional Anlo dances with CTAS feature prominently.

## **2.7 The Roman Catholic Beliefs & Practices**

The Roman Catholic Church denomination is one of the largest Christian groups in the world today. The Roman Catholic Church worldwide believes that there is God almighty who is the creator of the universe and that God is omnipresent and omnipotent. His only son is Jesus and His spiritual force is the Holy Spirit. The three are known as and called the Holy Trinity or the Godhead. It is believed that Jesus is the son of God who came into the world in the form of a man. He was conceived by Mary, believed to be a Virgin, through the power of the Holy Spirit. His crucifixion, death and resurrection form the basis of the Catholic faith and Christianity as a whole. The blood he shed on the cross is believed to have atoned for the sins of men and therefore he is regarded the redeemer and the saviour.

The Church believes in life after death and the judgment day, when the living and the dead will be judged according to their deeds on earth and good people go to heaven while the bad to hell. Heaven is believed to be a place of everlasting joy while hell is a place of perpetual suffering. For one to enjoy the everlasting happiness in heaven, one has to know, love and serve only God almighty when one is alive.

The Catholic beliefs, teachings and practices revolve around the Apostles' Creed, The Lord's Prayer and the Bible. One of its guiding principles is the Ten Commandments. The Catholic Church teaches that God created man and in his own image. When man became disoriented,

scattered and divided because of acts of sin, God sent his Son, Jesus Christ to save the world. To the Church, Jesus must be proclaimed to all.

The Church, among other things, teaches that Lucifer is the leader of a number of angels who rebel against God for desiring to be equal to God. There are behaviours that are considered to be violation of conscience or Divine Law and are regarded as sins and Christians are encouraged to avoid such behaviours.

The Church has a very comprehensive and elaborate system of training and ordaining its clergy and the clergy are mostly men who are not allowed to marry. The Church allows the veneration of saints:

*In the Old Testament this commandment forbade any representation of God who is absolutely transcendent. The Christian veneration of sacred images, however, is justified by the incarnation of the Son of God (as taught by the Second Council of Nicea in 787AD) because such veneration is founded on the mystery of the Son of God made man, in whom the transcendent God is made visible. This does not mean the adoration of an image, but rather the veneration of the one who is represented in it: for example, Christ, the Blessed Virgin Mary, the Angels and the Saints.*  
(<http://www.vatican.va/archive/ENG0015/PB.HTM>)

The practice of veneration of saints is similar to the veneration of ancestral spirits deified in sacred stools (tɔgbuizikpuiwo) and the act of pouring libation to strengthen the bond between the living and the dead among the Anlos. The saints venerated in the Catholic Church and the ancestors whose lives are worthy of emulation in the ATR are mediums through which the Almighty God/*Mawu* is supplicated.

Peter K. Sarpong<sup>6</sup> in his article, “Can Christianity Dialogue with African Traditional Religion?”, argues that:

*We [Christians] honour Saints as having lived our lives and being worthy of emulation and we pass our petitions through them to the Almighty God. We impose their names on ourselves to remind us of their lives which we would then be urged to imitate. This is exactly the same idea in the veneration of ancestors in African traditional religion. Ancestors are not divinized. (<http://www.afrikaworld.net/afrel/sarpong.html>).*

Saints whom churches are named after have their statues kept somewhere in the church. The statuettes of the crucifix and Mary and other saints feature prominently in the activities of the church. Some of these statuettes, in the form of rosary, wristlets, necklace etc., form part of the daily attire of some Catholic faithfuls. The Roman Catholic grottos display a wide range of statues. They are used as symbols of reminder of the kind of lives these people led on earth.

*Although representations of the Crucifixion do not occur till later, the cross, as the symbol of Christianity, dates from the very beginning. The cross further gained an important place in the consciousness of Christians from its use in ritual functions. To make the sign of the cross with the hand soon became the common form of professing the Faith or invoking a blessing (<http://www.newadvent.org/cathen/07664a.htm>)*

## **2.8 The Catholic Music Traditions**

The role of music in worship, be it a Christian or traditional worship cannot be underestimated. Music is an essential part of the Catholic Church. In mass, songs/ hymns

---

<sup>6</sup> Peter K. Sarpong is the Catholic Archbishop Emeritus of Kumasi (Ghana).

feature from the introductory rites to the liturgy of the word, the liturgy of the Eucharist through to the concluding rites.

Christian songs have several classifications. In the Catholic Church, songs are classified according to the season, occasion, and genre. This means that every occasion or season calls for a particular set of hymns and songs.

The classifications according to the season are: Advent, Christmas, New Year, Epiphany, Easter, Lent, Ascension, Holy Trinity, Christ the king etc. while the classifications according to occasion are: missal, marriage, burial, holy family, etc. The classifications based on the genres are: praise/worship music, gospel music, rap, pop, metal, blues etc.

(<http://www.whatchristianswanttoknow.com/different-types-of-christian-music-a-look-at-the-genres>).

Agordoh (2000) puts the musical repertoire of the older mission churches [including the Roman Catholic Church] as translated German and English hymns, the mass, psalms, canticles, anthems, and tradition tunes.

However, in the St. Mary's Roman Catholic Church, there is nothing like rap, pop, metal and blues. The evolution of CTAS has added to the musical genre of the Catholic Church at Hatorgodo. The songs in in the church are mostly in Ewe. A number of them are in English and Twi and there is still a relic of Latin songs which are used sparingly.

## **2.9 Adapting Traditional Anlo Songs (CTAS)**

As the need arose for Christians to make their activities including worship appealing and attractive to both Christians and traditional folks, the “axe fell” on the “once rejected corner stone”, the traditional drumming and dancing. The traditional drumming and dancing is referred to as the “once rejected” corner stone because prior the introduction of the CTAS in

the 1990s, these dances and songs were not allowed to feature in any form in the activities of the Church.

Traditional Anlo Music comprising singing, drumming and dancing have been part of the Anlos and feature in almost every aspect of their daily lives. Irrespective of one's religion, one automatically learns an element or two of the traditional music. Whether one is a Christian or not, when one is brought up as an Anlo man or woman, one would at least know how to dance to the rhythm of a traditional dance or sing a line or two of a traditional song, even if one does not know the lyrics. If one cannot do any of the above, it is not one's religion that prevents one from doing so.

The inculturation of traditional music into the St. Mary's R.C. Church, Hatorgodo, and of course in all other churches in Hatorgodo and Anloland and in some other places, has been received with enthusiasm.

A closer look at the CTAS reveals three different types and stages of adaptation in the CTAS, which I term:

- (i) Lexical adaptation/substitution
- (ii) Tune adaptation
- (iii) Drum adaptation

### **2.9.1 Lexical Adaptation**

It is the type of adaptation in which lexical items, preferably nominals and verbs of TAS are substituted. The tunes of the TAS and the drums with which they are used remain the same. The contents of both the TAS, which is Christianised, and the Christianised versions of these songs are related. The following are some examples from the data collected during this research.

**Examples 1:** Songs 20 “Galago had captured lion” and 19 “Satan cannot capture Jesus”.

Song 19 is a TAS while Song 20 is a CTAS.

**Song 20 (TAS)**

**Nyaɲɔnɔe ma le dzata (TAS)**

**Nyaɲɔnɔe** *ma le dzata*

**Dzatae** nye **lãwo** ' **fia** ɔee

Ne **lãwo lãwo** si ɔee

Wo ma lo o

Wo ma lo o

Wo ma lo o

**Nyaɲɔnɔe** *ma le dzata*

**Dzatae** nye **lãwo** ' **fia** ɔee

Ne **lãwo lãwo** si ɔee

Wo ma lo o

1

5

10

**20 (CTAS)**

**Abosam melea Yesu o (CTAS)**

**Abosam** *melea Yesu o*

**Yesu** nye **Mawuvi** ɔee

Ne **mawudɔlawo** si ɔee,

Wo me alɔ o.

Wo me alɔ o.

Wo me alɔ o.

**Abosam** *melea Yesu o*

**Yesu** nye **Mawuvi** ɔee

Ne **mawudɔlawo** si ɔee,

Wo me alɔ o.

**English**

**Song 20 (TAS)**

**Galago** *had captured lion*

**Lion** is **the king of animals**

If **all animals** hear of it

They won't agree

They won't agree

They won't agree

**Galago** *had captured lion*

**Lion** is **the king of animals**

If **all animals** hear of it

They won't agree

1

5

10

**20 (CTAS)**

**Satan** *cannot capture Jesus*

**Jesus** is **the son of God**

If **angels of God** hear of it

They won't agree

They won't agree

They won't agree

**Satan** *cannot capture Jesus*

**Jesus** is **the son of God**

If **angels of God** hear of it

They won't agree

In adapting this song, the nominals: “galago”, “lion”, “the king of animals”, and “all animals” are substituted for “Satan”, “Jesus”, “the son of God” and “angels of God” respectively. A closer look at the first lines shows that the verb phrase (VP) “had captured” has been changed to “cannot capture”. Also, the VP in the TAS is negated by the introduction of a negative marker “not” and the tense changed from past perfect to simple present. The negation of the VP is to subvert and downplay the significance of the concept of intelligence of the “galago”

as eulogised in the TAS. The substitution of the intelligence of the “galago” is meant to establish the Christians’ position of Jesus’ supremacy over Satan and the impossibility of Satan overpowering Jesus.

**Example 2:** Song 34, “It’s for some reasons”, a TAS and 33, “It’s for some reasons”, a CTAS.

		<b>EWE</b>		
<b>34</b>			<b>33</b>	
	<b>Nanewo tae (TAS)</b>			<b>Nanewo tae (CTAS)</b>
	Nanewo tae	1		Nanewo tae
	<b>Vodu</b> ya nanewo tae mexɔe ɖo			<b>Yesu</b> ya nanewo tae mexɔe ɖo
	Dzoɖuametɔwoe ɖe ŋku tɔm			Dzoɖuametɔwoe ɖe ŋku tɔm / bia ŋku gbangban
	Nanewo tae mexɔe ɖo			Nanewo tae mexɔe ɖo
	<b>Vodu</b> ya va dua me	5		<b>Yesu</b> ya mexɔ
	Wonɔ dzi kum na ame aɖewo			Ye wole dɔme vem na 'mewo
	<b>Vodu</b> ya va dua me			<b>Yesu</b> ya mexɔ
	Wonɔ dzi kum na ame aɖewo			Ye wole dɔme vem na 'mewo
	Nanewo tae			Nanewo tae
	<b>Vodu</b> ya nanewo tae mexɔe ɖo	10		<b>Yesu</b> ya nanewo tae mexɔe ɖo
	Dzoɖuametɔwoe ɖe ŋku tɔm			Dzoɖuametɔwoe ɖe ŋku tɔm / bia ŋku gbangban
	Nanewo tae mexɔe ɖo			Nanewo tae mexɔe ɖo

### English

<b>34</b>		<b>33</b>	
	<b>It’s for some reasons (TAS)</b>		<b>It’s for some reasons (CTAS)</b>
	It’s for some reasons	1	It’s for some reasons
	This <b>vodu</b> , it’s for some reasons that I have gone for it	2	This <b>Jesus</b> , it’s for some reasons that I have received him
	It’s the sorcerers who were envious of me	3	It’s the sorcerers who were envious of me/ whose eyes are reddened (with envy)
	It’s for some reasons that I have gone for it	4	It’s for some reasons that I have received him
	This <b>vodu</b> (which) came to this town	5	This <b>Jesus</b> I have received
	And it <b>was embittering</b> some people		And it <b>is making</b> some people <b>angry</b>
	This <b>vodu</b> (which) came to this town		This <b>Jesus</b> I have received

<p>And it <b>was embittering</b> some people          It's for some reasons          This <b>vodu</b>, it's for some reasons      10              that I have gone for it          It's the sorcerers who were envious              of me          It's for some reasons that I have          gone for it</p>	<p>And it <b>is making</b> some people <b>angry</b>          It's for some reasons          This <b>Jesus</b>, it's for some reasons I have              received him          It's the sorcerers who were envious of me/              whose eyes are reddened (with envy)          It's for some reasons that I have received him</p>
---	--

In Songs 34 and 33 the main change is the substitution of “Vodu” with “Jesus” in lines 2 and 11. This substitution is done probably because of the cantor’s association or contact with the religions; Christianity and African Traditional Religion. For her, “Jesus” and “Vodu” are mediums through which the Christian God and traditional god are worshipped. In line 6 “is making angry” is substituted for “was embittering”. “To make angry” and “to embitter” are synonymous in Ewe looking at the source “Wono dzi kum na ame adewo” and “Ye wole dome vem na 'mewo” (line 6).

In this song, the cantor acknowledges similarities between Christianity and ATR in terms of function. Religion as a tool for securing one’s life comes to the fore. The songs suggest that the security provided (against sorcerers) in ATR is the same as the one provided in Christianity. One would question the motive of conversion from ATR to Christianity if the two religions satisfy the needs of the people in the same or similar way.

Changing just “Vodu” to “Jesus” is the cantor’s way of saying that “we do the same thing, but the only difference is change in name”. In other words, the cantor portrays her religion (Christianity) as having much or everything in common except for names.

Song 34, “It’s for some reasons”, shows that a practice such as sorcery is abhorred not only in Christianity but also in ATR as in line 3, “It’s the sorcerers who were envious of me”.

The cantor in this traditional Anlo song has sought refuge through “Vodu” just as the Christian cantor did/does the same thing by seeking Jesus.

Example 3: Songs 32, “Nobody calls on a cantor empty-handed”, and 31 “Who could go to **hũnɔ** empty-handed?”, go side by side as follows:

#### EWE

##### TAS

'Maɖe meɣɔa **hesinɔ** alɔgbɔloɛ o  
 'Maɖe meɣɔa hesinɔ alɔgbɔloɛ o  
 Woyɔ nea, dzae wodo na hee  
 Woyɔ nea, dzae wodo na  
 Woyɔ nea, dzae wodo na  
 'Maɖe meɣɔa hesinɔ alɔgbɔloɛ o  
 Woyɔ nea, dzae wodo na

##### CTAS

'Mekae la yi **hũnɔ** gbɔ alɔgbɔloɛ?  
 'Mekae la yi hũnɔ gbɔ alɔgbɔloɛ?  
 Yesu gbɔ ya alɔgbɔloɛ  
 Yesu gbɔ ya alɔgbɔloɛ  
 Yesu gbɔ ya alɔgbɔloɛ  
 'Mekae la yi hũnɔ gbɔ alɔgbɔloɛ?  
 Yesu gbɔ ya alɔgbɔloɛ

#### English

##### TAS

Nobody calls on a **cantor** empty-handed  
**They call on him, they pay a consultation fee**  
 They call on him, they pay a consultation fee  
 They call on him, they pay a consultation fee  
 Nobody calls on a cantor empty-handed  
 They call on him, they pay a consultation fee

##### CTAS

1 Who could go to **hũnɔ** empty-handed?  
**For Jesus, it is empty-hand**  
 For Jesus, it is empty-hand  
 For Jesus, it is empty-hand  
 5 Who could go to hũnɔ empty-handed?  
 For Jesus, it is empty-hand

The major changes in this song are the substitution of “cantor” with “**hũnɔ**”. There are two possible reasons for this substitution: (i) since she is a cantor herself, she does not want to portray the work of cantors as “evil” and (ii) for her, to use a cantor will be too ordinary and that would not carry weight as “**hũnɔ**” would do. “Cantors” in Christian circles are not perceived “evil” and there are cantors that may not necessarily be involved in the perceived ‘evil’ practices of the ATR. Therefore, to contrast Jesus with the cantor will not be as forceful as **hũnɔ**. That is why that change is done. She again changes the opening declarative sentence

“Nobody calls on a cantor empty-handed” to an interrogative one “Who could go to *hũno* empty-handed?”. This change is to show her bewilderment and amazement for the fact that there are no monetary or material demands in accepting and serving Jesus and/ or to use the rhetorical question to make her audience attentive. The change in line 2, “They call on him, they pay a consultation fee”, of the TAS to “For Jesus, it is empty-hand” in the CTAS is used to create contrast between the two religions: Christianity and ATR.

However, one wonders if the cantor is really telling her audience the truth. One again wonders whether her assertion, “For Jesus, it is empty-hand” to mean in Christianity, there is no monetary or material demands is misleading. The fact remains that there are financial commitments in the church too. Christians are obliged to pay a tenth of their earnings as tithe and also pay their annual dues. On Sundays, Christians are expected to offer to God in cash or kind. In most cases, offerings are collected more than once. So, does the cantor really mean her words? It is not as free as she portrays to her audience. While the cantor in the TAS is frank and prepares the audience’s minds for what they should expect in the event of seeking service from the traditionalists, the cantor in the CTAS holds on to a lot of information

### **2.9.2 Tune Adaptation**

This is the process where the tunes and drums of the traditional Anlo Songs are maintained and “new” lyrics are introduced. The traditional versions of these songs are identified by the tunes. The lyrics of these songs may not be related in terms of content. However, they may be related philosophically. The following are some examples.

**Example 1:** Songs 29, “He who is indoors doesn’t ask of the sun” and 28, “You had loved me”:

**Ewe****Song 29. TAS****Amenɔxɔme mebia ye ta o (TAS)**

Amenɔxɔme mebia ye ta o 1  
 Afikae ye le?  
 Zae do, zae do hee?  
 Zae do, zae do hee?  
 Amenɔxɔme mebia ye ta o 5  
 Afikae ye le?  
 Zae do, zae do hee?  
 Zae do, zae do hee?

**Song 28. CTAS****Ɖee nelɔm aa ye nexɔm (CTAS)**

Ɖee nelɔm aa ye nexɔm mezu tɔwo  
 Mawuga akpe hee  
 Ɖee nelɔm aa ye nexɔm mezu tɔwo  
 Mawuga, akpe hee  
 Mawuga, akpe hee  
 Mawuga, akpe hee  
 Ɖee nelɔm aa ye nexɔm mezu tɔwo  
 Mawuga akpe hee

**English****Song 29. TAS**

He who is indoors doesn't ask of the sun 1  
 Where is the sun?  
 Is it night, is it night?  
 Is it night, is it night?  
 He who is indoors doesn't ask of the sun 5  
 Where is the sun?  
 Is it night, is it night?  
 Is it night, is it night?

**Song 28. CTAS**

You had loved me that's why you saved  
 me and I have become yours  
 Great God thank you  
 You had loved me that's why you saved  
 me and I have become yours  
 Great God, thank you  
 Great God, thank you  
 Great God, thank you  
 You had loved me that's why you saved  
 me and I have become yours  
 Great God thank you

Philosophically, the above songs, Songs 28 and 29 are related. In adapting Song 29, the CTAS cantor interprets it against the backdrop of “darkness” and “light”. “Being indoors” is interpreted as “being in darkness” while the “sun” symbolises “light” to the CTAS cantor. “He who is indoors” refers to the non-Christians, who are, probably, devoted to gods and deities are therefore seen as being in darkness. When one is in “darkness”, it is difficult for one to see the light, “sun”, which could be an extended metaphor to refer to Jesus.

It is from this point of view that the cantor is excited and grateful to God for His love and her salvation from the darkness she used to live in. It is the expression of her joy that resulted

into Song 28, line 1 “You have loved me that is why you saved me and I have become yours”.

In the rest of Song 28, the cantor only shows appreciation to God for her salvation from darkness. Song 28 is an adaptation of Song 29 in which a contrast between “darkness” and “light” symbolizing non-Christian way(s) of life and Christianity has been depicted.

**Example 2.** Songs 4 “Fan me cool air (TAS)” and 2 “Get out of my house (CTAS)”

		Ewe		
Song 4. TAS			Song 2. CTAS Version 2	
<b>Gbo ya fafa nam</b>			<b>Do le afeame na maa</b>	
Gbo ya fafa nam	1		Do le afeame na maa	
Gbo ya fafa nam			Do le afeame na maa	
<b>Blamedzi</b> ne gbo ya fafa nam,			<b>Vodu</b> ya ne do le afeame nam yee	
Afi ya metso metso o			Yesue mexo yee	
Gbo ya fafa nam	5		Do le afeame na maa	
Gbo ya fafa nam			Do le afeame na maa	
Gbo ya fafa nam			Do le afeame na maa	
<b>Blamedzi</b> ne gbo ya fafa nam			<b>Vodu</b> ya ne do le afeame nam yee	
Afi ya metso metso o			Yesue mexo yee	
Gbo ya fafa nam	10		Do le afeame na maa	
 <b>Song 4 (TAS)</b>			 <b>Song 2 (CTAS)</b>	
Fan me cool air	1		Get out of my house	
Fan me cool air			Get out of my house	
<b>Blamedzi</b> should fan me cool air			This <b>vodu</b> should get out of my house	
Where I come from is far			Jesus I have received	
Fan me cool air	5		Get out of my house	
Fan me cool air			Get out of my house	
Fan me cool air			Get out of my house	
<b>Blamedzi</b> should fan me cool air			This <b>vodu</b> should get out of my house	
Where I come from is far			Jesus I have received	
Fan me cool air	10		Get out of my house	

In the above songs, the lyrics are not related at the superficial level. The “Blamedzi” in Song 4 is a character in one of *afāduwo* (plural of *afādu*) in the TAS as is adapted to “Vodu” in the

CTAS. The “Blamedzi” which is being asked to bring comfort in the form of fanning the persona in line 3 of Song 4, “*Blamedzi* should fan me cool air”, is seen as refuge being sought by the persona. The “journey” motif is hinted in line 4, “Where I come from is far”. From this journey motif perspective, “fanning cool air” could be interpreted as providing cool water or providing hospitality to someone returning from a journey. It suggests that the persona has travelled a long distance or has gone through difficult situations in life and has finally come to “*Blamedzi*” for solutions or comfort. However, the CTAS cantor represents “*Blamedzi*” as “*Vodu*” in Song 2 and commands it out of her house because of her conversion to Christianity. It is however ironic that the same rhythm used by non-Christians to show allegiance to “*Blemadzi*” is the same rhythm which the Christian is using to drive out “*Vodu*” which in some sense can be considered as being of the same level as object of worship.

### **2.9.3 Drum Adaptation**

In the process of adaptation, new lyrics and new tunes are created but the traditional Anlo drums (ensembles) are maintained. At this level of adaptation, the cantor is completely independent from the lyrics and tunes of the traditional Anlo songs. She composes songs that are completely new and have no traditional versions (in terms of lyrics and tunes). The only similarity is the ensembles in which the songs are performed and the musical accoutrements with which they are performed. Examples of these songs from the data are songs 16, 26, 27, and 30. Songs in this group are comparatively longer than those in the lexical and tune adaptations. They are quite complex in terms of themes too. Examples of these songs are Songs 26, “Believers have started a journey”, and 30, “Why should I be happy?”.

**Ewe****English****Xɔsetɔwo dze mɔ hee****Believers have started a journey**

Xɔsetɔwo dze mɔ hee	1	Believers have started a journey
Wóyina ɖe du nyuie la me haa		They are going to the beautiful town
Agoo! Nye ha makplɔ wó ɖo		Give way! Let me also join them
Ne madze wó yome.		And follow them
Míadee nye Kanaa du la	5	Our home (town) is Canaan.
Du si wótso kple sika		A town built with gold
Wótsɔ lɔlɔ fo xla du lae		They have enclosed the town with love
Kanaa nye du si woyra		Canaan is the blessed town
Ekɔ kple veve mega li o		Death and pain are no more
Dzidzɔ sɔɔ	10	Joy forever
Sika kple dzagba woɖo atsyɔ ne du la		Gold and pearl adorn the town
Kɔkɔetɔwo dze mɔ hee		Holy ones have started a journey
Áò! Yayratɔwo dze mɔ hee		Áò! Blessed ones have started a journey
Wóyina ɖe du nyuie la me		They are going to the beautiful town
Kpɔɖa,	15	Look,
Agoo! Nye ha makplɔ wó ɖo		Give way! Let me also join them
Ne madze wó yome.		And follow them
Míadee nye Kanaa du la,		Our home (town) is Canaan.
Mebe,		I say
Du si wótso kple sika,	20	A town built with gold,
Wótsɔ lɔlɔ (sɔɔ) fo xla du lae		They have enclosed the town with love
Kanaa nye du si woyra		Canaan is the blessed town
Ekɔ kple veve mega li o		Death and pain are no more
Dzidzɔ sɔɔ (sɔɔ sɔɔ)		Joy forever
Sika kple dzagba woɖo atsyɔ ne du la	25	Gold and pearl adorn the town
Nɔvinye Kristotɔwo,		My fellow Christians,
Ne miɖo Kanaa du la me hee		When we get to the town of Canaan
Woado dzáa dzáa na mí hee.		They will warmly welcome us
Mawudɔlawo 'fo fu ɖe mia ŋu aa		Angels will congregare around us
Ye ŋutɔ nanɔ ŋɔ na mí	30	He, himself, will lead us
Ne woakplɔ mí ayi fofoa gbɛ		To lead us to his father
Kpɔɖa,		Look,
Efe ɖusimee míanɔ hee		At His right hand side we shall sit
Afimae míakpɔ dzidzɔ mavɔ l		That is where we shall experience everlasting joy.

**Song 30**

<b>Ewe</b>		<b>English</b>
<b>Nukatae wole be dzi na dzɔm ɔɔ?</b>		<b>Why should I be happy?</b>
Nukatae wole be dzi na dzɔm ɔɔ?	1	Why should I be happy?
Yesue naa		Because of Jesus
Nukatae wole be dzi na dzɔm ɔɔ?		Why should I be happy?
Yesue naa		Because of Jesus
Áò! Yesue naa	5	Áò! Because of Jesus
Yesue naa		Because of Jesus
Áò! Yesue na aa		Áò! Because of Jesus
Tsa la menɔ abonsam gbɔ		In the past I was with Satan
Wòtsɔ kunyowu de kɔ nam ha	10	He entangled my neck with manacles/fetters
Nye mekpɔna vovo o		I never had freedom
Bokɔ ɔu ga nye kaka		Diviner persistently spent my money
Wɔna bu ɔem hee		I became helpless
Avɔ metso ma ata		The cloth I bought to clothe myself
Bokɔnɔwoe ka afã	15	Diviners had divined
Fo nu tɔ avɔ la		(And) talked evil about the cloth
Avɔ ha mele tata o		I could not even clothe myself with the cloth
Nyea metso avɔ tsó zu kluvi na avɔ hee		I had bought a cloth yet became a slave to it
Ke fifia mekpɔ vovo		(But) now I have gained freedom
Elebe dzi na dzɔm	20	I have to be happy
Áò! Yesue na aa		Áò! Because of Jesus

Most of the traditional songs that are adapted are afã songs. The reasons assigned to this are that (i) **afã** serves as a good example of ATR and offers the cantor the opportunity to launch an attack on the ATR (ii)

*“Afã music,” (especially its songs) usually serve as the basic or the introductory movement of many other Anlo Ewe musical performance (be they religious or secular). It is used to seek permission and to invoke guidance and blessings for performance. It is also used as a warm-up or preparatory dance for other related genres, and as such, its songs and dances are the most commonly sung and performed. It is, therefore, the most religious music among the Ewe. (Gbolonyo 2005:89)*

(iii) Since afã songs serve as the medium of worship through which gods/deities manifest themselves through their devotees (human intermediaries) who get possessed, it is likely the Christian converts, the cantor and her audience, think that by adapting these songs, the God almighty would manifest Himself and they would get possessed in a manner similar to that of the traditionalists.

The adaptation of the songs shows that the cantor has a fair knowledge of the TAS and it is that knowledge she has used to create her new songs. In fact, all the cantors in the Church could sing most of the TAS well. A critical look at the songs reveals that the different levels of adaptation coincided with different developmental stages of the songs. The levels of adaptation (i) Lexical adaptation/substitution (ii) Tune adaptation (iii) Drum adaptation are mapped onto the stages 1, 2 and 3. Stage 1 is the early days of the evolution of the CTAS. At that stage, the cantor draws heavily from the TAS. All that the cantor did was to change a few words in the TAS to get a new song. CTAS at this stage are largely short and dwell on one theme. At stage 2, the cantor is more “mature” in the art of poetry. She starts creating her own lyrics using traditional tunes. At stage 3, the cantor creates her own lyrics and tunes. The cantor is seen as perfecting the art of composing her songs. She is seen as gaining her own voice as a poet.

At her early stages (Stages 1 & 2), the cantor could be compared to the African pioneer poets, especially H. I. E Dhlomo of South Africa and Kofi Awoonor of Ghana, who started writing poetry by translating or drawing on African oral traditions before attaining their own voices as poets.

Dhlomo, in 1941 when he published his epic poem, “Valley of Thousand Hills”, “had half a century of a written vernacular verse to draw from and in particular the Zulu verse of B.W

Vilakazi. [...] In Dhlomo's poems there are elements of the Zulu isi6ongo (praise poem) both in the way he views tribal gods and heroes as well as Christian deity and in the same way the mountain is addressed. (Dathorne 1975:152-153).

Kofi Awoonor also depended heavily on the Anlo Ewe dirge music tradition. His earlier poems draw heavily from the Akpalu Agoha dirge tradition in terms of philosophy and content. Akpalu could be considered as a precursor of Awoonor because Awoonor translated Akpalu songs from his mother tongue, Ewe to English and worked extensively on the content and form of those songs at the early stages of his literary career. He confessed:

*The Ewe dirge fascinated me as a complete poetic form. Its use of the elegiac tone, statement exhortation and prayer combine into a totally effective poetic medium. The expression of philosophical concerns is incidental to the total mood of sorrow [...] Some of my earliest poetry was an attempt to carry over from dirge a series of segments or individual lines around which to create longer pieces that still express a close thematic and structural affinity with the original (Awoonor 1980:237 cited Adjei).*

Adjei, in his article, ““Looking death in the eye”: the Human condition, Morbidity and Mortality in Kofi Awoonor's Poetry” comments that Awoonor explored the content and form of the poetry of the Master Anlo-Ewe poets/singers: Akpalu, Dunyo and Ekpe. And it is from “this pool of poets that Awoonor draws his sensibilities and craftsmanship, emerging himself deeply in the worldview of his people”.

As Adjei summarises;

*Awoonor's heavy reliance on traditional artists and motifs for his lamentations in his early career serves as a point of departure into the domain of the poet's “coming of age”, as it were to a corpus of poetry [...], bearing Awoonor's personal “stamp” but still grounded in the oral tradition to some extent. Awoonor's “coming of age” does not necessarily consist in his casting*

*away a large chunk of his traditional luggage but rather the flowering of his art in terms of its finesse and sophistication.*

Like Awoonor, the CTAS cantor has developed her craftsmanship into a stage where she has become sophisticated and less dependent on TAS. At her current stage, she has crafted her own tunes and “carved out” her own lyrics. Philosophically, she depends less on the imagery and symbols of her traditional worldview. Her sophistication is also exhibited in the complexity of her themes and length of her songs.

## CHAPTER THREE

### 3.0 THEMATIC ANALYSIS

#### 3.1 Introduction

My aim in this chapter is to investigate the themes that are espoused in the Christianised Traditional Anlo Songs (CTAS) and what the cantors' intentions are. CTAS, as the name suggests, have Christian motives and, therefore, one becomes interested in finding out whether their themes have religious undercurrents. The use of metaphors and choice of words to communicate (Christian) themes are explored.

The CTAS are thematically classified under the broad headings: (i) salvation, (ii) futility of idol worship, (iii) freedom in Christ and (iv) goodness/kindness of God (praises). However, some songs could have sub-themes that qualify them to be classified under more than one major theme. For example, Song 14 "We are free" has the sub-themes "uselessness/powerlessness of evil spirits" and "freedom and security in Christ" and could be put either under "freedom in Christ" or "futility of idol worship" or even under "salvation songs". Similarly, Song 30 "Why should I be happy?" could be put under any of the broad headings. For the purpose of this study, a song is put under only one broad heading.

#### 3.2.0 Salvation Songs

The salvation songs discussed are Songs 26 "Believers have started a journey", 15 "Everlasting life I will seek", 16 "The journey we are embarking on", 38 "The cross is before me" and 43 "Master Jesus, what must I do for you?".

In most of these salvation songs, the cantor transposes herself into the spiritual realm where she clearly sees things that are beyond the ordinary. In these songs, the cantor depicts

everlasting life as glorifying and advocates hard work to gain it (everlasting life). There is an ardent call on the audience to receive Jesus and be saved.

### 3.2.1 Song 26 “Believers have started a journey”

This song opens with a declarative statement, “Believers have started a journey”, to alert and make the audience attentive to the message in the song. The second line, “They are going to the beautiful town”, partially clears the audience/listeners’ minds about where the believers are going. “Partially” because it is not clear what the cantor refers to as “the beautiful town”. We can only assume that the audience share the same background information with her (the cantor) and, therefore, understand what is meant by “the beautiful town”. Lines 3-5,

Ago! Let me also join them  
And follow them  
Our home (town) is Canaan

introduces the cantor (persona) as being part of the process (the journey). She claims ownership of Canaan and calls it “Our home (town)”. At this point, those among the audience who might not understand “the beautiful town” or the destination of the “journey” are clear in their minds. The cantor assumes the position of a believer (Christian): heaven’s candidate. She seems to know every corner or the physical make-up of heaven. This is shown in her vivid description of Canaan as:

A town built with gold  
They have enclosed the town with love  
Gold and pearl adorn the town.

From these astounding descriptions of Canaan, one seems to believe that she is already in Canaan and is reporting the very things she sees there. To assure the audience that heaven is not only of physical splendor but also of spiritual relevance to Christians, she emphasises to them that:

Canaan is a blessed town  
 Death and pain are no more  
 Joy forever.

What is more reassuring to a Christian than knowing there is a place where “death and pain are no more” and there is “joy forever”? Death and pain are things most human beings, including Christians, abhor. Death and pain are often perceived as phenomena that threaten and terminate life. That is why in life, people (including Christians who theoretically see death as a gateway to everlasting life) do everything within their means to stay alive as confirmed by the popular reggae musician, Peter Tosh;

*Everybody want to go to heaven  
 But nobody want to die, Father of the Jesus  
 Everybody want to go up to heaven  
 But none of them, none of them want to die  
 (Peter Tosh - Equal Rights Lyrics)*

It is this fear of death that has made the death and resurrection of Jesus Christ a significant milestone in Christendom. In the following lines,

My fellow Christians  
 When we get to the town of Canaan  
 They will warmly welcome us  
 Angels will congregate around us  
 30 He, Himself, will lead us  
 To lead us to his father

the cantor tells her audience about life in Canaan and the rewards that await those who will be received into heaven. Among the Ewes, and for that matter, Anlos, the act of welcoming people is very important. People are welcomed to homes with water as a way of providing hospitality and belongingness. When people (be they relatives, friends or strangers) come to our homes, it is believed that they have travelled a long way and have left the comfort of wherever they are coming from. It therefore comforts the Ewes to offer seats and water to their guests as signs of accepting them. However, the hospitality provided varies in degree

from guest to guest. The degree of hospitality is determined by the kind of relationship that exists between the guest and the host. The reception could be cold or warm. Warm receptions can be in the form of long hugs, shouts of *woezɔ* or *dzaa* (welcome) and a gathering of the whole household and at times some neighbours around the guest. Such receptions are given to family members and close associates who have stayed away from home for quite some time. This is the way one is reintegrated into the family. It is that kind of reception that awaits Christians when they get to Canaan; heaven, as a way of integrating them into the Kingdom of God where they will live forever. In “Angels will congregate around us”, the cantor suggests that Christians will be elevated to the status of supernatural beings and will commune with the angels who will be at their service. It means that when God’s messengers are at their service, they will not lack a thing. However, there is one service that the angels cannot render, leading Christians to God. The cantor declares this in:

He, Himself, will lead us [them]  
To lead us [them] to His father.

The cantor introduces the 3<sup>rd</sup> person singular masculine pronoun “He” without its antecedent. Nonetheless, it is not difficult for Christians and non-Christians to extrapolate its antecedent as Jesus. It is not difficult because there is a father-and-son relationship between Jesus and God as an established belief in Christian literature.

The ultimate reward every Christian expects is to be saved through Christ and to inherit the Kingdom of God. All the sacrifices Christians make are intended to help them earn salvation. That salvation can only come through Christ. Salvation in Christ is crowned by everlasting life as suggested by the last two lines:

At his right hand side we shall sit  
That is where we shall experience everlasting joy.

The positioning of the last two lines is very crucial to the theme of salvation. It suggests that salvation comes only after hard work.

The symbolism of Christian life as a “journey”, coupled with the length of the song (thirty-four lines) evokes the feeling that life in Christ or the spiritual journey (as stated in Song 16) is not an easy one; it is full of tribulations and temptations. Nonetheless, when one perseveres, one is compensated with the ultimate reward of being accepted by God in heaven.

The symbolism of Christian life as a “journey” is drawn from the Anlo Ewe worldview of life as a “journey”. The Anlos traditionally see life on earth as a journey. Therefore, humans are said to be on transit. That is why when one dies, one’s soul is ferried across a river believed to be between the living and the dead by *kutsiame*, the messengers of death, to *tsiefe*, everlasting life where one’s soul joins one’s ancestors. The soul of the dead person, after spending some time at *tsiefe*, is again sent to earth, *kodzogbe*, where the person reincarnates and this cycle continues. This view is supported by Awoonor when he says, the “African accepts the trinity of the dead, the living and yet unborn as eternal cyclic order in which the rites of passage of the living form only an infinitesimal journey or stage (Awoonor 1975:50). The symbolism of life on earth as a “journey” is also reflected in the personal names of the Anlos. Some examples of these names are: “*agbezali*” – transliterated as “life walk” and means life’s journey or life is a journey (coincidentally, this is the researcher’s name), *agbemɔ zɔzɔ* which is semantically clipped to become “*agbemɔ*”, which means the journey of life.

The famous Anlo Ewe cantor, Akpalu also denotes life as a journey in a number of his songs.

An example is Poem 2;

There is leopard in the jungle.	1
Here where we are born is a farm house	
hold on to life’s profit gently	
for there a leopard in the forest.	
My people, offer prayers.	5
Offer prayers for the poet	
That my chorus may be clear.	

Life's profit, my people, life's profit,  
 carry it gently.  
 There is leopard in the jungle. 10  
 This spot is a wayside farm  
 where we were born  
 I will say it again.  
 We are desert-wanderers;  
 We will linger on certain desert fields 15  
 and ask from afar:  
 ....  
 This place is only a distant farmland 24

(Awoonor 1974: 29-30)

In this song, life is portrayed as part of the cyclic journey. Akpalu looks at the “farm house” as a temporary structure or shed or roof for resting during work time. But when the day is ended and work is done, man returns home. Comparatively, life on earth is an arena of work where everything is temporal and when life is spent and the strength of man wanes, the human or the soul returns to its eternal home, in this case *tsiefe*.

In this song, the cantor is seen as a teacher, a prophet and an intermediary between mortals and immortals who reveals the mysteries of the spiritual realm to the ordinary people. The revelations she presents are in a very orderly manner. She starts by telling the audience the mission statement of her song in the first two lines. She continues with the description of the physical outlook of heaven and moves on with the abstract things, which are of spiritual value to Christians. In the next segment of the song, she talks about the reception of Christians and concludes with the ultimate aim of every Christian; that is, being saved and to be an heir of heaven.

The cantor, through her song, presents heaven as an enticing place. This she does through captivating depictions of heaven.

### 3.2.2 Song 15 “Everlasting life I will seek”

1      Everlasting life I will seek  
          I will persevere and enter it  
          Everlasting life I will seek  
          I will persevere and enter it  
 5      Everlasting life I will seek  
          I will persevere and enter it  
          Everlasting life I will seek  
          I will persevere and enter it  
          Everlasting life  
 10     Brethren, everlasting life  
          Everlasting life  
          Brethren (my relatives), everlasting life  
          Everlasting life I will seek  
          I will persevere and enter it  
 15     Everlasting life I will seek  
          I will persevere and enter it

This is a fairly short song built on repetition. In fact, it is made up of two lines (lines 1-2) which are repeated throughout the whole song. The repetition of two lines in a song of 16 lines tells the audience and the listener how passionate and emphatic the cantor is about the theme of the song. This song summarises Christian life. Christians seek salvation as a permit for everlasting life. In line 1 “Everlasting life I will seek”, the cantor suggests that everlasting life does not come by chance. It takes the deliberate efforts of the one craving for it; one needs to actually sacrifice for it.

The use of the verb “seek”, which means to try to find or get something, especially something that is not a physical object, suggests that one must make conscious efforts to reach the intended destination.

In line 2, “I will persevere and enter it”, the choice of “persevere”, which means to try to do or continue doing something in a determined way, despite having problems, points to the challenges, difficulties and trials that abound in Christian life. These challenges can take

different spiritual or physical forms. Yet, in the midst of all these challenges, she is determined, focused and resolute to working for salvation in order to gain everlasting life.

Knowing the cantor as a devotee of Satan in the past from Song 30 “Why should I be happy?”, one can speculate that she is being pursued by Satan and his agents and, therefore, is faced with challenges in her Christian life. Despite all these challenges, the cantor appears to use herself as an example and to encourage and admonish her audience to stand up to the task as Christians and work for everlasting life.

The cantor uses the first person subjective singular pronoun “I” as a way of informing her audience of what she has resolved to do with her life. The use of the pronoun “I” is to show the cantor’s sentimentalism about the subject matter of her song. What the cantor’s audience needs to do can be heard and seen through her (the cantor’s) voice and eyes.

In order to get her audience involved and let them see the relevance of her message, she engages them by addressing them as “Brethren (my relatives)” in line 12. She seems to say that my fellow Christians, my story is your story too. Though seeking everlasting life is not easy, you can equally join me in the search of it. The cantor uses ‘Brethren’ as an oratorical device to communicate the message of the song to her audience. The effect of that is to bring along her audience with her.

### **3.2.3 Song 16 “The journey we are embarking on”**

Philosophically, Song (16), “The journey we are embarking on”, has a lot in common with Song 26, “Believers have started a journey”. They are both built on the “journey” motif of Anlo cosmogony where life on earth is seen as a journey. The difference between the two songs is that in Song 26, emphasis is put on what to get at the destination of the “journey” –

heaven, while Song 16 focuses on the “how” to get to the destination of the “journey” - heaven.

The opening lines;

The journey we are embarking on  
Is not the journey of the flesh  
Spiritual journey we are embarking on

establish that there are two journeys: the spiritual one and the physical one and they are embarking on the former. The above lines hint that there are other people embarking on the second (physical) type of journey and that it is not everybody who can undertake the spiritual journey. The “journey” as used in the song presents an image of weariness and exhaustion which can be interpreted as challenges, tribulations and persecutions in Christian life.

Therefore, the spiritual journey is the spiritual life of Christians. By declaring that the journey they are embarking on is not the journey of the flesh, she helps her audience to put on their spiritual armoury for spiritual battles are fought spiritually. This reminds Christians that:

*... we [they] wrestle not against flesh and blood, but against principalities, against powers, against the rulers of the darkness of this world, against spiritual wickedness in high places.* Ephesians 6:12 (KJV).

The cantor, realising her audience might be afraid of embarking on this spiritual journey with seemingly “insurmountable” challenges, encourages them that the task ahead is not as “insurmountable” as they think. In line 4, “Jesus had taken the lead and we [they] follow”, she indicates that since Jesus had defeated all the spiritual powers, they can also do same. The cantor is aware of the need for weapons in fighting the powers of darkness. She seems to have read her listeners’ minds to know they are/were contemplating the kind of weapon to use. She puts their hearts at rest in, “Holiness is heaven’s key we have”. The above line declares that spiritual battles are fought spiritually and physical ones physically. The weapon for spiritual battles, according to the cantor, is “holiness” and “cleanliness”.

The significance of avoiding sin is emphasised by the repetition of ‘holiness’ in the lines:

Holiness, cleanliness  
Holiness is heaven’s key we have.

To the cantor, life without sin (holiness and cleanliness) is the only medium through which one can be saved and have access to heaven.

In the following lines,

Remember the past  
My brethren, remember the past  
Noah’s ark is no more

the cantor refreshes the minds of her audience about how God destroyed the world with floods as a result of the sinful nature of the people at the time in Genesis 6:5, “And God saw that the wickedness of man was great in the earth, and that every imagination of the thoughts of his heart was only evil continually” (KJV). She warns her listeners that if God could destroy the earth because of sin during Noah’s time, the world could be destroyed again if they also sin. She uses this analogy to affirm her call for sinless life. She concludes her song by saying:

Noah’s ark is no more  
Today, Jesus is the ark we are entering

Noah’s ark is seen as a symbol of salvation as parodied in Adzei’s fictional work *The Jewel of Kabibi*:

*The Christians among them remembered the Genesis story of the great flood and Noah and the ark. It afforded them some cold comfort under the circumstances. Those of them who had survived were the chosen few, divinely selected to replenish the earth, to continue the thread of life and humankind.* (Adzei, 2011:7).

In the penultimate line, she reminds her audience that the kind of salvation or the medium of salvation available to Noah and his family does not exist in their time but that there is hope;

that is Jesus Christ. The cantor's concluding line assures Christians that there is light at the end of the tunnel. She uses this line to motivate Christians to look up to Jesus in challenges and assures them to be pure in heart since that is the only way that they can be saved.

### 3.2.4 Song 38 "The cross is before me"

This is a fairly short song, full of repetitions, used by the cantor to communicate the theme of salvation to her listeners. In the opening lines 1-2,

The cross is before me  
Things of the world have gone behind

the cantor summarises Christian life and Christianity. The "Cross" as used in line 1 points to the death of Jesus on the cross and his resurrection. The "cross" is what Christians put their hopes and trusts on. It is commonplace that the death and resurrection of Christ is the foundation of Christianity. "And if Christ be not risen, then is our preaching vain, and your faith is also vain. And if Christ be not raised, your faith is vain; ye are yet in your sins" (1 Corinthians 15:14, 17 (KJV)).

This has made the "cross" the core symbol and the foundation of the Catholic Church and Christianity as a whole. The "cross" of Jesus is replicated in different forms and put into different uses as a way of reminding Christians about the death of Jesus on the cross for atonement of the sins of men. The "cross" in the form of rosary, necklaces, wristlets etc. is believed to have protective powers and is worn by Catholic faithful just as traditionalists wear charms, talismans etc. for protection. It is this symbolic meaning of the "cross" on which this song is built.

The cantor focuses and directs all her energy into getting to the cross. Her preoccupation is to get to the cross. She admits that there are things of the world that could prevent one from getting to Jesus Christ on the cross. Some of such things could be interpreted as lust for

money, lust for wealth, lust for men or women etc. Getting to Jesus on the cross could mean going to heaven since Jesus is believed to be sitting at the right hand of the father in heaven. She appears to be so engrossed in her crave for salvation that riches of this world do not matter to her. “Things of the world have gone behind me [her]” is an indication that she has triumphed over all setbacks of Christian life. She gives the impression that Christians should be level-headed and strive in all situations and get to their goal, which is the cross. This is what she herself has resolved to do, as she says:

Jesus, I love you, I love you  
I will die for you.

This is a very weighty pronouncement she has made. That is, the highest sacrifice anybody can ever make; to die for another person. This tells a lot about her passion and thirst for salvation. She makes this pronouncement to let her audience see the intensity of her call to them to strive for salvation.

This song, though short, passionately appeals to Christians to strive, in the midst of all the distractions of this world, for salvation and even if that would cost them their lives, so shall it be.

### **3.2.5 Song 43 “Master Jesus, what must I do for you?”**

The opening lines of the song,

Master Jesus what must I do for you  
To see/gain everlasting life?

introduce the cantor as a committed but frustrated Christian. The cantor is portrayed as being committed because she is desirous of gaining everlasting life and frustrated because she does not look as if she knows exactly what she needs to do to gain everlasting life, salvation. In her search for answers to what she should do, she comes face to face with Jesus, himself. The cantor addresses Jesus directly but instead of a conversation, there is a monologue.

The aim of every serious Christian is to gain everlasting life, as discussed under Song 15 “Everlasting life I will seek” and reechoed in all the salvation songs discussed so far. Everlasting life in all these songs is a product of salvation and one can only gain everlasting life when one is saved.

Just as in Song 38 “The cross is before me”, the cantor seems resolved to gain everlasting life except that she does not know what to do. To confirm her seriousness, she says:

I don't need anything  
(More) than everlasting life.

The above lines show that everlasting life is paramount to her and for her audience because all other things (earthly things) are of no value to her. She is prepared to sacrifice everything for everlasting life, which in this case is salvation. This song reflects the Christians perception about heaven. The cantor uses this song to admonish Christians to ensure that everlasting life is their priority and everything is done to gain it.

### 3.3.0 Futility of Idol Worship Songs

Songs depicting the futility of idols portray Satan as powerless and practices that are associated with him as exploitative. Songs discussed under this theme are: Songs 18, “Other gods have finished spending the money”, 27 “Have trust in me”, 30 “Why should I be happy”, 31 “Who could go to *hūnə* empty-handed?” and 50 “That big ram I will never kill it for you again”.

#### 3.3.1 Song 18 “Other gods have finished spending the money”

The cantor introduces the message of the song in the first two lines below:

Other gods/sticks and stones have finished spending the money  
The crafty one has come to deceive people.

The first line attacks all the people and things the cantor thinks are associated with Satan and his worship. Those that quickly come to mind are deities/ idols, *afã, afã* priests, sorcerers, witches and wizards. These, to the Christian, are some of the auxiliaries of Satan and are regarded as powers of darkness. The powers of darkness are believed to pursue Christians especially devotees of these deities and gods who convert to Christianity. These gods/deities and their priests and priestesses are presented in the CTAS as being cunningly exploitative. They dubiously extort money and items like goats, fowls, rams (as exemplified in songs 41, “Faith is good”, 50 “That big ram I will never kill it for you again”, 30 “Why should I be happy?”) from unsuspecting victims. Their victims are normally their worshippers, people who consult them for one reason or the other, people who go to them to seek ‘refuge’, and Christians who hypocritically sneak to them under the cover of darkness. The cantor is likely to have fallen prey to their pranks as she seems to have known them very well. She was a devotee of these gods before converting to Christianity as some of her songs (Songs 30, 50) have suggested.

The first line suggests that the cantor’s money was persistently spent by Satan and his agents, resulting into her bankruptcy. She seems to be angry that other people have not seen or cannot see the tricks played by Satan and its agents and Satan still goes round to deceive them.

In the lines;

Satan is a liar  
Satan deceived children of God into debt

the cantor stresses the fact that Satan should not be trusted since he is a liar. The use of “children of God” could mean Christians who might have fallen prey to the tricks of Satan or other human beings. The deceit of children of God into debt by agents of Satan (practitioners of the various idol worships) suggests that when Christians keep sacrificing or doling out

things to Satan through these agents, they would eventually become bankrupt financially and spiritually hopeless. There are instances where people have to sell their belongings in order to buy ritual items to perform one ritual or the other for gods/deities. She therefore warns Christians to be weary of Satan and his associates as indicated above.

The following lines;

The case of my siblings upsets me  
Everlasting life is in the hands of Jesus  
Come and receive it too you said no

show that the cantor is mad at her “siblings” who have refused to accept Jesus and are still devoted to Satan. One can understand how she feels especially as she had ever been a victim of these idol practices. She believes that her “siblings” should also benefit from the good things that Christianity offers.

The use of “siblings” equally denotes Christians who might not be fully committed to the course of Christianity because Christians consider themselves as belonging to the same family. In another sense, it implies that the cantor is bemoaning her family ties for not giving up their allegiance to traditional practices. She chooses “siblings” to broaden her target group, which suggests that her message is meant for both Christians and non-Christians.

In order to convince her siblings to be wary of Satan, she admonishes them in the following lines:

Satan is a liar  
If you sacrifice for one, others also demand your devotion  
If you pacify *afã* too, *afã* too is not complete

the cantor shows that one forever remains a slave to Satan if one does not seek everlasting life. The above lines also show that one will continually sacrifice for one god/deity or the other without any desired result. The cantor, in this song, depicts Satan and his associates as exploitive and unending in their demands for one material thing or the other. This song

targets people who have some form of association with Satan as it tries to court them for Christ by presenting the worship of idols/deities, afa divination etc. as deceitful, exploitative, useless and satanic.

However, the cantor seems to lump together all traditional practices including *afã* divination as satanic just as the Christian missionaries did and Christians still do. But does consulting *afã*, which has the same outlook in practice with Christian practices such prophesying, word of knowledge and revelations, means by which people's faith and solution to their basic problems are sought be considered as satanic?

### 3.3.2 Song 27 "Have trust in me"

As in the previous song, Song 27 attacks idol worshiping in all its manifestations, including their physique:

You carved big logs to instal idols and put in your rooms  
Human being created them

Here, the cantor ridicules and caricatures idol worship. This condemnation makes more sense to her listeners who might have been conversant with the second commandment which forbids idol worship (Exodus 20:4-5). She informs her audience that idols are made by man and must not be worshipped. She explains the futility of these idols in the lines:

Mouth they have, they don't talk  
Leg they have, they don't walk  
There is a big nose on their faces, they don't smell.

She sings these lines to advance her point that, indeed, these idols are useless and are not worthy of the devotion of man. She seems to make mockery of these idols and show that they are senseless since their sense organs are neither functional nor put to good use. These pronouncements are made to make the devotees of these idols, deities and gods to do some introspection on one hand and incite them against their own gods on the other hand. By saying, "There is a big nose on their faces", she creates a caricature of them to project their

perceived “awkward” outlook. With this, she has made these gods/idols physically unattractive to both Christians and non-Christians and this is done to make people disassociate themselves from them (gods/idols) and turn to Jesus Christ.

### 3.3.3 Song 30 “Why should I be happy”

Song 30, just like songs 18 and 27, condemns, traditional practices, especially *afã* divination.

In the lines,

Why should I be happy?  
Because of Jesus

the cantor presents herself as a new Christian convert. She seems to be content with life in Christ as suggested by how excited she is contrary to her life in idol worship. Her joy comes as a result of her acceptance of Jesus as her personal saviour.

In the lines,

In the past I was with Satan  
He entangled my neck with manacles/fetters  
I never had freedom  
Diviner persistently spent my money  
The cloth I bought to clothe myself  
Diviners had divined  
(And) talked evil about the cloth

the cantor looks back at the past when she was a devotee of Satan. She is full of regret, and hatred for the torments and torture she went through in the hands of Satan and his associates. She explains how she was exploited and this she does to get her audience appreciate and understand why she feels at peace. She denounces practices such as *afã* divination and tags such practices as exploitative and evil and should be abhorred. She rather advocates that people convert to Christianity since there is freedom in it. As she says in the lines below;

(But) now I have gained freedom  
I have to be happy  
Áò! Because of Jesus

she seems to have contrasted life with Satan and life with Jesus. To her, the two worlds are far apart. While life with Satan is full of agony, life in Christ is full of freedom. She is so excited she has found Jesus Christ who has saved her from the manacles/fetters of Satan. The cantor uses this song to call on her audience to denounce Satan and accept Jesus Christ.

### 3.3.4 Song 31 “Who could go to *hũnɔ* empty – handed?”

Song 31 is the shortest song. It has six lines. In actual fact, it has only two lines that are repeated to make up the six lines.

The two main lines are:

Who could go to *hũnɔ* empty-handed?  
For Jesus, it is empty-hand

The cantor uses these two lines to contrast the two religions; Christianity and African Tradition Religion. The use of *hũnɔ* represents ATR while Jesus stands for Christianity. In line one, she insinuates, as discussed in Songs 30, 27, 18 above, the demands of the priests and priestesses are never-ending. She again implies that at the least chance, these priests and priestesses obtain things under duress from their victims. As an adaption of Song 32 “Nobody calls on the cantor empty-hand” which is a TAS, with the lines;

Nobody calls on a cantor empty-handed  
Nobody calls on a cantor empty-handed  
They call on him, they pay a consultation fee  
They call on him, they pay a consultation fee  
They call on him, they pay a consultation fee  
Nobody calls on a cantor empty-handed  
They call on him, they pay a consultation fee

this confirms the cantor’s avowal that the traditionalists extort material things from people at the least chance.

This Song 32 is referred to by traditionalists whenever there is an opportunity to do so. An experience I had when I was collecting data for this work affirmed this. During the data

collection, I visited one *bokɔ* (an *afã* priest) for meanings of some of TAS. As he was about to start work, he quoted the line “Nobody calls on the cantor empty handed” which meant I had to pay. I was prepared for that so I paid. He then asked me to buy some “akpeteshie” (local gin) which I obliged. By the time I left his house, I paid thrice and he was still asking for more which I politely turned down.

In line 2, “For Jesus it is empty hand”, what the cantor aims to do is to let her audience know that there is no such payments and unnecessary demands; there is an absolute freedom in Christianity since Jesus does not ask for money or material things.

However, I must add that what is translated into English as “consultation fee” is “*dzadodo*”. As I explained in Chapter 1, “*dzadodo*” is a token given to *hũnɔ*, *hesinɔ* and any other person whose service(s) one requires. It is a way of committing the person to whatever service that one needs.

The cantor appears to have taken the “*dzadodo*” concept out of context and has overblown it out of proportion as result of the behavior of a few “skilled” men and women, especially the “*bokɔnɔwo*” (*afã* priests) who abuse the system and extort money from their clients. “It is quite true that despite their professional codes of conduct, unscrupulous diviners sometimes exist whose behaviours is very suspicious and who can therefore lend themselves very easily to charges of fraud” (Nukunya 1971:23). Nonetheless, even granting that “*dzadodo*” allows “*hũnɔwo*”, “*bokɔnɔwo*” and “*henɔwo*” to “extort” money from people who consult them for their services, one would not agree with the cantor’s attempts to present Christianity as being devoid of financial commitment as she suggests in “For Jesus, it is empty-hand” is totally false (refer to Chapter 2, p 54).

### 3.3.5 Song 50 “That big ram I will never kill it for you again”

Song 50 is not different from the other songs in the category in terms of content. The song opens with the lines:

That big ram I will never kill it for you again  
Satan, that big ram I will never kill it for you again

The cantor reminds her audience that she used to kill animals or she used to make sacrifices for Satan through one deity/god or the other. However, she regrets making all those sacrifices to the gods/deities. There seems to be anger in her voice from how “will never” is stressed, accompanied with gesticulations in the rendition of the song. She has resolved never to get involved in any such practice.

The use of the adjective “big” to modify the noun “ram” says much about the nature of things that are demanded for sacrifices by Satan and his acolytes. One concludes that they take the best of things from people.

In the lines,

Shame unto you  
Satan, shame

the cantor hoots at Satan. The Ewe version which is rendered as “shame unto you” is “Hoo na wo”. “Hoo” is a form of hooting directed at people who commit crimes to expose their crimes and make them remorseful. The cantor uses, “Shame unto you” as a way of exposing Satan and to indicate to her audience that she has found Christ who is more powerful than Satan and that she is not afraid of Satan. She also seems to be very defiant, which suggests that to her, with Jesus, Satan is powerless and useless.

### 3.4.0 Freedom in Christ Songs

Freedom in Christ songs express the joy the cantor derives from extricating herself from the shackles of Satan. They often project life in Christ or Christianity as exonerating in contrast

to the manipulative nature of non-Christian ways of life. In condemning the practices that are perceived as evil in the eyes of Christians, traditional beliefs and practices are attacked. The following songs are examined: Songs 14 “We are free”, 35 “The Blood”, Song 41 “Faith is good” and 7 “The sickness that infected me”.

### 3.4.1 Song 14 “We are free”

In lines 1-2,

We are free  
No evil spirit has dominion over us

the cantor states the topic sentence of the song. She seems to dare the evil spirits in line 2. By saying “no evil spirit”, she refers to Satan and all the spirits that operate under him (Satan). This is supported by Ephesians 6:12 as quoted earlier. She makes reference to some of the things she considers as evil spirits: “wizards” (line 4) and “sorcerers” (line 12). In the Ewe version of the song, she alternates “*gbɔgbɔvɔ*”, “*adzeto*”, “*dzoto*” and “*anato*” which are rendered in English as “evil spirit”, “wizard”, “sorcerer” and “wizard” respectively. “*Adzeto*” and “*anato*” are synonymous and are both rendered “wizard”. However, among the Anlos, “*adzeto*” has gained more currency in modern Ewe than “*anato*” which is used mostly by the older folks. The alternation of these words is inferred as the cantor’s attempt to include many evil spirits that she has been empowered to have dominion over.

She confirms the reason for her freedom in the following lines:

What brought that?  
Knowing Jesus brought that  
The brave Jesus we have  
The true Jesus we have

She means that she has gained freedom as a result of her acceptance of Jesus Christ who has power over all the powers of darkness. That is to say that the cantor and all those who “know” Christ are free from the threats of Satan and his agents. To encourage Christians not

to be afraid of the powers of darkness and for them to see that Jesus is capable of protecting them, she refers to Jesus as “brave” and “true”.

The cantor uses this song to profess that Jesus is greater than any power of darkness and when one receives Jesus as his/her personal saviour, one enjoys abundant freedom.

### **3.4.2 Song 35 “The blood”**

In this song, the cantor stresses the significance of the blood of Jesus to the children of God. To the cantor, the blood of Jesus grants freedom and cleans the children of God of their sins.

The use of the “blood” is symbolic in both Anlo view of worship and in Christian beliefs and practices. Among the Anlos, the blood is seen as a bond between/among people who are related. “Blood being the most meaningful force for the living, also unites them to the dead; thus no family diminishes. The ancestors by their death become minor deities in the spiritual hierarchy. They are bound by blood and are in constant touch with their descendants” (Awoonor 1975:50). Through blood, there is always a communion between the living and the dead. Therefore, the use of blood to symbolize freedom or salvation is not new to the Anlo person. The Anlo concept of the blood facilitates and strengthens the cantor’s audience’s understanding of the Christian notion of blood.

In the lines;

It’s the blood, it’s Jesus’ blood  
Saviour Jesus’ blood which he poured on earth  
That made us free children

the cantor addresses her audience in a way that affirms the essence and the power of the blood. She explains that it is only through Jesus’ crucifixion that they (with her inclusive) have their freedom secured as the children of God. On the other hand, the blood has released them from the shackles of enslavement to Satan. In her estimation, her audience seem to be

ignorant of this, so she keeps repeating; using varying references such as “the blood”, “Jesus’ blood”, “Saviour Jesus’ blood” and “the lion of Judea’s blood” to drive home her point.

In the following lines;

It should rain, it should rain  
The blood should rain on us to make us white completely

there are two things that the cantor’s use of “rain” in the above lines suggests: (i) “rain” as a medium of cleansing and “rain” as a symbol of abundance (of blood). The cantor implies that the blood shed on the cross by Jesus was the medium through which the world was saved and the same blood is capable of cleansing the cantor and her audience from their sins. Though quite ironic for blood to make a person white, at the metaphysical level, it can be believed. This is confirmed by Isaiah 1:18. By asking for cleansing of their sins presupposes that the cantor and her audience have not yet attained complete purity, “white”, that they may earn the privilege to be in the presence of the saviour.

In summary, the cantor gives hope to her fellow Christians by affirming to them that the blood of Jesus gives salvation and freedom to those who believe in Christ.

### 3.4.3 Song 41 “Faith is good”

1 Faith is good  
Come and let’s do it  
Faith is good  
Come and let’s do it  
5 Christ is good  
Come and let’s do it  
Christ is good  
Come and let’s do it  
Faith doesn’t demand goat  
10 Faith doesn’t demand fowl  
So come and let’s do it  
Faith doesn’t demand goat  
Faith doesn’t demand fowl  
So come and let’s do it

15 Faith is good  
Come and let's do it

This song is one full of repetitions. The first type of repetition can be considered as alternate repetition. This is obvious from the first to the eighth line. The cantor's use of this repetition, I suppose, is intended to heighten the state of her desperation of her audience's inability to see the goodness in turning to faith in Christ. This underlines the use of the imperative "come and let's do it" which is her way of compelling them; otherwise inviting them to join her in her faith.

Secondly, the other category of repetition can be considered as "parrallelic" repetition. That is the cantor's attempt to draw attention to sacrifices performed with animals in seemingly similar structures. This repetition is intended to emphasise the cantor's stand against idol worship and its practices.

The repetition of the lines emphasises the goodness of faith in Christ as compared to idol worship from the Catholic point of view. It also draws attention to the fact that faith in Christ is better than idol worship which comes with incessant request for goats and fowls needed for sacrifice. What is translated into English as "faith" is "xɔse" which is an ellipsis of "*Kristo dzi xɔse*" meaning "having faith in Christ". Consequently, she invites her audience to join her in her new faith.

#### 3.4.4 Song 7 "The sickness that infected me"

The sickness that infected me and wanted to kill me  
I received Jesus, I got healing  
The sickness that infected me and wanted to kill me  
I received Jesus, I got healing  
I received Jesus, I got healing  
I received Jesus, I got healing  
I received Jesus, I got healing  
I received Jesus, I got healing  
The sickness that infected me and wanted to kill me  
I received Jesus, I got healing

This is one of the shortest songs. It comprises two lines which are repeated. The first line is repeated three times and the second line five times. Its repetitive nature echoes the ecstasy of the cantor on the benefits she receives as a result of her conversion to Christianity. The line after line repetition is just a mere repetition to emphasise her passion and happiness for her new found faith. The cantor can be said to be very ecstatic about her conversion to Christianity. Among the Anlos, people are sometimes coerced by illnesses (or other predicaments such as childlessness) into going for or getting initiated into gods/deities as a panacea for their illnesses. It is believed that people could inflict all kinds of illnesses on their fellow humans through spiritual means. With this background, her listeners appreciate the power of her Jesus. She portrays Jesus as a solution to her health, and probably other, problems; be it physical or spiritual.

The cantor presents Jesus as somebody who protects those who receive Him as their personal saviour. That way, she is likely to build the faith of Christians and woo more souls for Christ

### **3.5.0 Kindness/Goodness of God Songs**

Songs that are classified under kindness/goodness of God bestow praises on the almighty God or Jesus for his kindness. However, the theme of kindness/goodness of God is approached differently in different songs but with one underlying and underlining message.

The following songs have been discussed under this theme. Songs 42 “Great God, we have called on you”, 8 “Everlasting God”, 13 “I have found something”, 49 “This is good water”, and 17 “Faith is something good”.

#### **3.5.1 Song 42 “Great God, we have called on you”**

In Song 42 “Great God, we have called on you”, the cantor acknowledges that God is powerful and his presence is needed in everything that is done as shown in;

Great God we have called on you  
Come and stay in our midst  
Great God we have called on you  
Come and stay in our midst

In the above lines, the cantor claims that all powers belong to God almighty and that in everything that they do, He must be sought for direction, protection and good voice to sing. This song is like a prayer to God in which the cantor and her fellow Christians talk to God directly and ask for His presence. It draws on the traditional Anlo concept of *hadzivodu* (as discussed in the following song). It is used for the invocation of the spirit of singing. That is why this song and others are normally performed at the beginning of every performance. As a prayer to God, it is believed God listens to it and grants them (the cantor and her audience) good performance.

The repetitive nature of the lines indicates how persistent and passionate the cantor and her audience are in their prayer to God. The cantor believes that God will listen to them since nothing is impossible for him as he is the;

Creator of heaven and earth  
Father of Jesus.

In the above lines, the cantor assures her audience of answered prayers. She thinks that if God is the creator of heaven and earth, then, their prayer for His presence in their midst is not difficult at all for Him to answer. The cantor recognizes God as the omnipotent who needs to be praised and sought in everything. This tells the audience that the cantor's God is great and deserves their worship. It also assures the audience that God is in their midst and no evil spirit will have power to operate during the performance.

### **3.5.2 Song 8 “Everlasting God you are kind”**

Similarly, Song 8 “Everlasting God you are kind” professes the goodness of God and extols God for his kindness.

Everlasting God you are kind  
You are kind

The cantor seeks God as the giver of everything including voice for singing. She therefore asks permission for a good performance in the lines below:

I bow before thee  
Ayoo (ayee)  
I have informed you in song  
Open my voice to sing (a song)  
Praise God the father  
Praise the big Holy trinity  
Open my voice to sing a song

What the cantor does is to submit herself to God for a good singing voice to sing during the performance. She promises to use her voice to bestow praises unto God the father and the Holy Trinity if her wish of good voice is granted. As I discussed in the following Chapter, the cantor, being an Anlo woman, well versed in Anlo traditions, had imbibed the Anlo concept of *hadzivodu* (god of song), consciously or unconsciously, and has transplanted this into her new (Christian) religion to indicate to her audience that the two religions are no necessary diverse from each other, especially in the practice of songs and dances.

### 3.5.3 Song 13 “I have found something”

In Song 13 “I have found something”, the cantor expresses her joy at her new found religion; Christianity. She shares this joy with her brethren in the lines;

I have found something  
Its name is Jesus  
My brethren, I have found something  
Its name is Jesus

The cantor is very excited about her new faith because she suffered a great deal in the hands of Satan in the past as stated in Song 30 “Why should I be happy?”.

She seems to have been overwhelmed by the kindness of Jesus as she says;

What kind of God is this?  
 He is kind, he is kind  
 What kind of God is this?  
 He is kind, he is kind.

The cantor uses praises to market the kindness or goodness of Jesus in order to get more people converted into Christianity.

#### 3.5.4 Song 49 “This is good water”

Songs 49 touches on the significant roles “holy water” plays in the Church. This water seems to have the same potency as the blood of Jesus.

My people, this is holy water  
 I saw some good water passed by  
 It came out from the right hand side and passed by  
 Hallelujah to the son of man forever  
 For we have been bathed  
 Some water came out of the temple  
 Fellow Christians  
 Blessed are those that water came to  
 They gained salvation from the hands of that water

In the above lines, the cantor indirectly praises Jesus as she praised the potency of the water. She considers the “holy water” as having the potency of cleansing one from sins and granting salvation to those who seek it. The potency of the water is reinforced by the fact that it came from the “temple”. From “Blessed are those that water came to”, one can conclude that if one is lucky to have that water offered to him or her, then salvation is at his /her door.

In the lines below,

Praise the Lord  
 For he is very good  
 He is very good to us, his children  
 He is a merciful person  
 Praise the Father and Son and the Holy Spirit  
 As it was done in the beginning  
 So shall it be  
 From now till forever.

the cantor urges Christians to offer praises to God the Father, the son and the Holy Spirit for the mercies and kindness showered on them. In this song, the cantor is simply emphasising that the establishment of the Godhead from the beginning of things is consistent with his relationship with his children in three forms in the later years.

### **3.6.0 Conclusion**

Thematically, CTAS are broadly put under four sub-headings. The analysis shows that the cantor has two objectives to achieve with the songs:

- i. She presents Christianity as a religion of freedom without manipulation and projects heaven as an attractive place to her audience. She encourages and admonishes her audience to aspire to go to heaven.
- ii. She abhors, ridicules, and attacks African Traditional religious practices such as “idol worship” and *afã* divination. She tags these practices, their practitioners and Satan as manipulative and exploitative.

She succeeds in projecting Jesus Christ in a positive light to her audience and presents Satan in a negative manner in her attempts to let people turn their back on traditional practices and accept faith in Christ.

## CHAPTER FOUR

### 4.0 STYLISTIC ANALYSIS

#### 4.1 Introduction

This chapter investigates the use of stylistic features for poetic effects in Christianised Traditional Anlo Songs (CTAS). Christianised Traditional Anlo Songs (CTAS), per the motives for their emergence as a form of musical expression among Christians, are seen as a means of preaching the gospel, promoting Christian doctrines and teachings and projecting the Church as a whole. As the CTAS evolved from Traditional Anlo Songs (TAS), they stir up interest in the question of how their hyperbole, allusion, symbolism, imagery, etc. are explored to communicate Christian themes.

#### 4.2 Hyperbole

In Song 26, “Believers have started a journey”, the cantor exaggerates the beauty of Canaan. Referring to Canaan as “A town built with gold” and a town adorned with “gold and pearl” is beyond human imagination. Gold and pearl are precious minerals that are hard to come by, are very expensive and are the preserve of the rich. Therefore, it is quite illusory to build a town which is made up of many mansions (as Jesus promised in John 14:2a; “In my Father’s house, there are many mansions”) with gold and pearl. The cantor crafted her words to assure her audience that nothing is impossible in the spiritual realm and thereby transposing the audience from the physical to the spiritual realm.

In the following lines of Song 27, “Have trust in me”,

You carved big logs to instal idols and put in your rooms  
Human beings created them  
15 Mouth they have, they don’t talk  
Leg they have, they don’t walk  
There is a big nose on their faces, they don’t smell

the cantor attempts to undermine the potency of the idols or gods that are worshipped by the traditionalists. She seems to mock the lifelessness of these gods as she suggests that idols/gods do not have senses and, therefore, are handicapped in performing their duties. But the question is whether the gods/idols, being spiritual beings, need sense organs? However, with or without sense organs, these gods/idols are believed to be the intermediary between the living and the dead, the protectors and guardians of the living and even perform healing miracles for the traditional people who consult them. This is obvious among the Anlos in general and in particular among the people of Hatorgodo, which is the reference point for the corpus being discussed. Therefore, to project the idols as senseless is an exacerbation of the negative perception associated with traditional worship in Christian circles. By doing so, as inferred above, the cantor encourages her audience to perceive idol worship as not worthy of the devotion of the life of the living. From another point of view, the cantor's choice of words is seen as expressing her (and for that matter Christians') distaste or aversion for African Traditional Religion.

Ironically, the idols that are described as having mouths but not being able to talk; having legs but not being able to walk and having noses but not being able to smell are similar to artefacts and statuettes such as the crucifix, statues of Jesus, Mary etc. that are used in Christian worship.

In Song 12, "Sorcerers are in trouble",

- 1 Sorcerers are in trouble
- 2 Mermaids are bawling bitterly (uncontrollably)
- 3 That Jesus' name you should not mention it
- .....
- 7 Creator's name you should not mention it
- 8 Jesus' name you should not mention it to my hearing
- 9 That dreadful name, you should not mention it

mermaids are described as “bawling bitterly (uncontrollably)” at the mention of the name Jesus. This could be seen as an embellishment of Christian’s perception of how evil spirits react when they hear the name of Jesus Christ. Closely related to this is description of Satan as being “grabbed” by “paranoiac shiver” when he hears the name of Jesus Christ as suggested by the following lines of Song 44, “Paranoiac shiver grabs you”:

1 Paranoiac shiver grabs you  
 Whose name did you hear?  
 Satan, paranoiac shiver grabs you  
 Whose name did you hear?  
 5 Jesus’ name you heard

The use of “paranoiac shiver” seems to exaggerate the perceived panic state of Satan at the mention of Jesus. The use of the verb “grabs” according to the Oxford Online Dictionaries means “grasp or seize suddenly and roughly”. This verb is used to amplify the notion of powerlessness and helplessness of Satan, at the end, and demeans him (Satan).

In the following lines of Song 16, “The journey we are embarking on”,

16 Remember the past  
 My brethren, remember the past  
 Noah’s ark is no more  
 19 Today, Jesus is the ark we are entering

the cantor compares Jesus to Noah’s ark in the last line. Genesis 6:14-16 describes the ark,

*Make yourself an ark of gopherwood; make rooms in the ark, and cover it inside and outside with pitch. 15 And this is how you shall make it: The length of the ark shall be three hundred cubits, its width fifty cubits, and its height thirty cubits. 16 You shall make a window for the ark, and you shall finish it to a cubit from above; and set the door of the ark in its side. You shall make it with lower, second, and third decks.” (KJV)*

From this pictorial description of the ark, the ark is a gigantic edifice. By saying “Jesus is the ark we are entering”, the cantor means that Jesus has the same capabilities and features of the

ark. This comparison is an overstatement of Jesus' outlook which the cantor uses to portray Jesus to her audience as capable of saving them.

The use of "rain" in the following lines of Song 35, "It's the blood",

- 10     It should rain, it should rain  
11     The blood should rain on us to make us white completely

is an exaggeration of the Christian belief of the blood of Jesus. Blood does not rain on people and secondly, Jesus' blood in reality cannot rain on the people (at the performance).

### 4.3 Allusion

There are different types of allusion; biblical, historical, contemporary, literary, mythological, political, religious etc. (Rankin & Murphy 2014). Out of the many types of allusion, biblical and religious allusions are most extensively used in the CTAS.

In Song 8, "Everlasting God, you are kind",

- 1     Everlasting God, you are kind  
      You are kind  
      I bow before thee  
      Ayoo (ayee)  
5     I have informed you in song  
      Open my voice to sing (a song)  
      Praise God the father  
      Praise the big holy trinity  
      Open my voice to sing a song

the cantor acknowledges the (Anlo) Ewe concept of *hadzivotu*, god of songs. The Anlos believe that there is a god who gives cantors songs or good voice to sing. It is believed that when a cantor violates his/her *hadzivotu*, the skill/voice of singing is taken away from him or her. It is a commonplace to see cantors acknowledging *hadzivotu* at the beginning of performances.

According to Awoonor (1971:14):

*To have the ability to create song, the Ewe believes, is a gift from the gods. So in the Ewe pantheon there is a god of songs or Hadzivodu. He is the inspirer and the creator of songs. The poet or henɔ is only an instrument in the god's hands. That is why every poet who has a god of songs must pour libation and offer prayers to him before he appears in public to perform. Singing, like all other aspects of Ewe life, is not a purely secular act. Its sacred nature lies in the power of the god to intervene and take away a poet's voice.*

Usually, Song 8 is performed at the beginning of a performance. That suggests that it is used to thank God and ask for permission for a good performance. The cantor, being an Anlo woman, who is well versed in Anlo traditions and has a fair knowledge of the Anlo culture, has Christianised the *hadzivodu* belief to be in consonance with her new religion, Christianity. While traditionalists believe and evoke *hadzivodu* at the beginning of performances, the CTAS cantor relies on God. The cantor has a fair knowledge of the Anlo traditions because she confesses in a number of her songs that she was once a traditionalist. In the lines “In the past I was with Satan” and “That big ram I will never kill it for you again” of Song 30 and Song 50 respectively, she confirms that. While “In the past I was with Satan” is self-explanatory, “again” in “That big ram I will never kill it for you again” indicates that the cantor had been killing “big rams” in the past and the use of “Satan” refers to idol worship and idol worshippers as perceived in Christian circles.

In Song 26, “Believers have started a journey”, the cantor uses Canaan to allude to heaven. Canaan, in the Bible, is the land God promised the Israelites, who were/are seen as children of God. It is the land which flows with milk and honey and its cities are fortified and very large (Numbers 13:29). The Israelites who were promised Canaan in the Bible are the Christians all over the world today, by extension through the death of Jesus.

Also, referring to Canaan as a place where

- 9      Death and pain are no more  
       ....  
 33     At His right hand side we shall sit  
 34     This is where we shall experience everlasting joy

is no doubt making reference to Revelations 21:4;

*And God shall wipe away all tears from their eyes; and there shall be no more death, neither sorrow, nor crying, neither shall there be any more pain: for the former things are passed away.(KJV)*

and Revelation 21:18 “And the building of the wall of it was of jasper: and the city was pure gold, like unto clear glass” is what is alluded to in the lines “A town built with gold” and “Gold and pearl adorn the town”. Consequently, heaven is projected as a place of salvation worth sacrificing for.

The first three lines of Song 39, “Jesus is coming to adjudicate”,

Coming!  
 Jesus is coming to adjudicate  
 What work is the son of God coming to do?/  
 What is Christ coming to do?

insinuates the second coming of Jesus Christ when, according to Christian belief, all the living and the dead shall be judged according to their deeds on earth.

In Song 41, “Faith is good”, the following lines,

- 7      Christ is good  
       Come and let’s do it  
       Faith doesn’t demand goat  
 10     Faith doesn’t demand fowl  
       So come and let’s do it

put Christianity in the light of a religion which does not make unnecessary demands on its followers. Indirectly, it is a condemnation of African Traditional Religion which is perceived as exploitative of its members. This position is also expressed in Song 31, “Who could go to

hũnɔ empty-handed?” which is an adaptation of Song 32, a traditional song, “Nobody calls on a cantor empty-handed”. A juxtaposition of these two songs,

**CTAS****TAS**

	Who could go to hũnɔ empty-handed?	Nobody calls on a cantor empty-handed
1	Who could go to hũnɔ empty-handed?	Nobody calls on a cantor empty-handed
	For Jesus, it is empty-hand	They call on him, they pay a consultation fee
	For Jesus, it is empty-hand	They call on him, they pay a consultation fee
	For Jesus, it is empty-hand	They call on him, they pay a consultation fee
5	Who could go to hũnɔ empty-handed?	Nobody calls on a cantor empty-handed
	For Jesus, it is empty-hand	They call on him, they pay a consultation fee

suggests that while Christians do not need to pay either in cash or kind, for any service rendered them, it is the direct opposite in African Traditional Religion. This position is again supported in Song 50, “That big ram I will never kill it for you again”. However, I find this misleading. As argued in Chapter two, the fact remains that there are financial commitments and material demands directly or indirectly everywhere; be they in the chapel or in the shrine. Christians are obliged to pay a tenth of their incomes as tithe and also pay their annual dues. There are occasions where Christians are asked to bring items to Church for what is called harvest<sup>7</sup> or pay levies for one church project or the other. On Sundays too, Christians are expected to offer to God in cash or kind. In most cases, offerings are collected more than once. So, does the cantor really mean her words? Christianity is not as free as she portrays it to her audience.

This presents the cantor as somebody who is desperate and says anything to win souls for Christ.

In Song 47, “Be brotherly in life”, the cantor says in the last line, “There is a serpent in the forests”. The “serpent” used in this line refers indirectly to the serpent in Genesis 3:1-5 which is said to have deceived Adam and Eve into eating the forbidden fruit in the Garden of Eden.

---

<sup>7</sup> A kind of auction sales aimed at raising money for the church. Products are sold at prices that are by far higher than the actual market prices.

The “serpent” is regarded as the cause of man’s fall from the Garden of Eden. In this Song, the serpent connotes temptations, danger, death or Satan and the “forest” refers to life. As the cantor admonishes her audience, Christians for that matter, to walk slowly or carefully, she thinks they might fall prey to the temptations and deceits of the serpent, Satan. This song is an adaptation of a Traditional Anlo Song (TAS), Song 47, “Walk carefully”, which reflects the Anlo Ewes’ notion of life on earth, compared to animal life in the forest. However, most Traditional Anlo Songs that espouse this notion make reference to animals such as “leopard”, “tiger” and “lion” instead of “serpent” as evidenced in Akpalu songs as he “warns us of the leopard (death) in the forest (life), explaining that here where we are born is only a distant farmland” (Anyidoho, 1981). Similarly, “**tiger**” is used in the TAS (Songs 48) “Walk carefully” as shown below.

1        Walk carefully  
           **Tiger** is in the forests  
           Galago had told its sibling, chameleon, that  
           Walk carefully  
 5        **Tiger** is in the forests.

The use of “serpent” instead of “tiger, lion, or leopard” makes the song more relevant to Christian life.

The other meaning ascribed to the use of “serpent” instead of “leopard”, lion” or “tiger” is the modern trends of life and their impacts on life on earth. In the past, there were forests that served as habitats of wild animals including “leopard”, lion” and “tiger” on Anloland. These animals were seen as dangerous and threats to other smaller animals that fell as preys for the bigger ones. However, human practices such as bush burning, felling of trees and hunting of animals have led to the extinction of animal species such as “leopard”, lion”, and “tiger” in the Anlo area. Snakes are now seen as “threats” to life in the forest. When people go to the forest these days, they think about how to protect themselves against snakes rather than

“leopards”, “lions”, or “tigers” which are nonexistent. Therefore, making reference to them would not invoke the sense of “threat” they posed to life in the forest.

What this suggests is that people’s perception, interpretation and understanding of things keep changing according to modern trends of life.

Song 19, “Satan does not capture Jesus”,

1 Satan cannot capture Jesus  
 Jesus is the son of God  
 If angels of God hear of it  
 They won’t agree  
 5 They won’t agree  
 They won’t agree  
 Satan cannot capture Jesus  
 Jesus is the son of God  
 If angels of God hear of it  
 10 They won’t agree

alludes to the battle between God and Lucifer which led to the casting down of Lucifer from heaven to earth in Revelations 12:9-10:

*And the great dragon was cast out, that old serpent, called the Devil, and Satan, which deceiveth the whole world: he was cast out into the earth, and his angels were cast out with him. And I heard a loud voice saying in heaven, Now is come salvation, and strength, and the kingdom of our God, and the power of his Christ: for the accuser of our brethren is cast down, which accused them before our God day and night.*

The cantor selects her words carefully to reinforce Jesus’ supremacy over Satan. That, of course, is to reassure Christians and non-Christians alike that there is security in Christ. As an adaptation of TAS, Song 20, “Galago had captured lion”, a parallel look at these songs as below

	<b>CTAS</b>	<b>TAS</b>
1	Satan cannot capture Jesus Jesus is the son of God If angels of God hear of it	Galago had captured lion Lion is the king of animals If all animals hear of it

	They won't agree	They won't agree
5	They won't agree	They won't agree
	They won't agree	They won't agree
	Satan cannot capture Jesus	Galago had captured lion
	Jesus is the son of God	Lion is the king of animals
	If angels of God hear of it	If all animals hear of it
10	They won't agree	They won't agree

shows an implantation of Christian dogma on a naturally existing life, such as the life in the jungle. In Anlo tradition, the “galago” is a small primate: though not physically strong or powerful; it is wise and uses wits to outwit bigger and more powerful animals such as lions and tigers in battles. As discussed in Chapter 2 page 51, in adapting this song, the nominals: “galago”, “lion”, “the king of animals”, and “all animals” are substituted for “Satan”, “Jesus”, “the son of God” and “angels of God” respectively. A closer look at the first lines shows that the verb phrase (VP) “had captured” has been changed to “cannot capture”. Also, the VP in the TAS is negated by the introduction of a negative marker “not” and the tense changed from past perfect to simple present. The negation of the VP is to subvert and downplay the significance of the concept of intelligence as eulogised in the TAS. The sacrifice of the intelligence of the “galago” is meant to ameliorate the Christians’ position of Jesus’ supremacy over Satan and the impossibility of Satan overpowering Jesus in any battle till eternity to conform to Colossians 1:16-17:

*For by him were all things created, that are in heaven, and that are in earth, visible and invisible, whether they be thrones, or dominions, or principalities, or powers: all things were created by him, and for him: And he is before all things, and by him all things consist... (KJV)*

In Song 38, “The cross is before me”,

1	The cross is before me
	Things of the world have gone behind
	The cross is before me
	Things of the world have gone behind
5	Jesus, I love you, I love you
	I will die for you alone

Christians are reminded of the sacrifices Jesus made on the cross; the crucifixion of Jesus Christ to save the world. One of the fundamental pillars of Christianity is the death and the resurrection of Jesus. It forms the fabric of the very existence of the Church. The cross (crucifix), therefore, is a significant symbol of the Church. The cantor uses the “cross” in line 1 to admonish Christians to channel their energies into getting to Christ on the cross, which in turn leads to salvation. Line 2 suggests that for a Christian to be saved, he/she must forget about the things of this world.

Again in Song 16, “The journey we are embarking on”,

My brethren, remember the past  
Noah’s ark is no more  
Today, Jesus is the ark we are entering

the use of “Noah’s ark” makes reference to the destruction and salvation of the world in Genesis 7:21-23:

*And all flesh died that moved upon the earth, both of fowl, and of cattle, and of beast, and of every creeping thing that creepeth upon the earth, and every man: All in whose nostrils was the breath of life, of all that was in the dry land, died. And every living substance was destroyed which was upon the face of the ground, both man, and cattle, and the creeping things, and the fowl of the heaven; and they were destroyed from the earth: and Noah only remained alive, and they that were with him in the ark. (KJV)*

This scripture confirms that the only medium of salvation at that time was Noah’s ark. However, the ark is no more available for the present-day Christian by which to be saved, rather, there is another medium, Jesus Christ. By this analogy (comparing Jesus to the ark), the cantor presents Jesus as the only way of salvation to her audience.

In Song 50, “That big ram I will never kill it for you again”, the cantor uses the “ram” to remind Christians of the lamb God gave to Abraham to sacrifice for him (God) instead of his son, Isaac, in Genesis 22:13, “And Abraham lifted up his eyes, and looked, and behold

behind him a ram caught in a thicket by his horns: and Abraham went and took the ram, and offered him up for a burnt offering in the stead of his son” (KJV). In the Old and New Testaments, there were instances of animal sacrifice to either pacify or keep favour with God or for any other purpose. However, after the crucifixion and death of Jesus Christ which is taken as atoning for the sins of all men; animal sacrifice is frowned upon and viewed as evil in the Church. But this practice of animal sacrifice is still in vogue among the traditionalists. Hence, the use of ram alludes to animal sacrifice among the traditionalists.

#### 4.4 Symbolism

Symbols are very important in every culture, race, religion and language. It is equally important in every genre of literature. While some symbols are universal, others are context and individual specific. The use of symbols in CTAS and how they contribute to the themes of the various songs are examined. Since one of the cardinal reasons why CTAS came into being is to preach the gospel of God and to win more souls for Christ, it is not surprising that most of the symbols have religious undertones.

In Song 38, “The cross is before me”,

1       The cross is before me  
           Things of the world have gone behind  
           The cross is before me  
           Things of the world have gone behind  
 5       Jesus, I love you, I love you  
           I will die for you alone

the “cross” is used for a purpose. As I have argued elsewhere in this work that the crucifix is the core symbol of the church and for that matter Christianity, the Church is built on the crucifixion and death of Jesus Christ on the cross and his resurrection. It is through the death of Jesus Christ on the cross that Christians have been saved. And so, the cross represents salvation. As the cantor says in lines 1, 2 & 6, she encourages her listeners to aim at salvation in Christ.

In the following lines of Song 16, “The journey we are embarking on”,

Noah’s ark is no more  
Today, Jesus is the ark we are entering

The use of Noah’s ark, as discussed under allusion, makes reference to the destruction of the world by God in Genesis 7:21-23 where every living being - humans, plants, animals and birds - were destroyed by the flood. The survivors were Noah and his family and the plants and animals that were with him in the ark. From this religious perspective, the ark is seen as a symbol serving as a vehicle for salvation. The cantor and her Christian audience know this biblical story very well, so it makes sense to them when Jesus is compared to the ark. Jesus himself confirms this when he says He is the way, the truth and the light and nobody goes to the Father except through Him. (Genesis 14:6). The cantor uses the symbol of the ark to make her theme of salvation practical.

The cantor employs a number of ways to refer to heaven. In the following lines of Song 26, “Believers have started a journey”,

Our home (town) is Canaan.  
A town built with gold  
They have enclosed the town with love  
Canaan is the blessed town

Canaan is seen as symbol of comfort, an ideal home and everlasting life. That impacts on the audience psychologically to see the need to go to heaven. Also, in this same song, Canaan is referred to as a “town built and adorned with gold and pearl”. One can conclude that the use of gold and pearl to build and adorn a town shows abundance of wealth. The cantor is implicitly saying that if gold and pearl, which are rare commodities, are in abundance in Canaan, it follows that Canaan lacks nothing.

In Song 50, “That big ram I will never kill it for you again”, the word “ram” is a symbol of sacrifice. In the Old and New Testaments, there are instances of animal sacrifice. However,

after the crucifixion of Jesus Christ, the practice is condemned in the Church. Consequently, the use of “ram” is a condemnation of sacrifices that are made to Satan, through idols and through other mediums. The cantor says this to discourage her audience and let them see animal sacrifice as evil and desist from it.

In Christian circles, vodu is synonymous with African Traditional Religion. They both share the same semantic feature {+ evil}. Anybody who worships vodu is regarded a “pagan”. Hence, vodu as used in line 3 of Song 2, “Get out of my house”, “This vodu should get out of my house” represents African Traditional Religion and the associates of the religion. In the first and in all but two lines, the cantor uses the word “house”. Apart from the meaning of house as a building made for people to live in, the “house” is a symbol of the human body. In worship of vodu, apart from idols that are installed or ‘established’ for devotees, in some cases, the devotees are given talismans, amulets and charms to wear and some objects to swallow for protection against death, accidents, bad luck and evil spirits. As the cantor and most Christians were once traditionalists who had converted to Christianity, they must not only cast the *vodu* and its associates from their houses only, but also from their bodies since their bodies are regarded as the temple of God and must be kept clean as suggested in 1 Corinthians 6:19-20, “What? know ye not that your body is the temple of the Holy Ghost which is in you, which ye have of God, and ye are not your own? For ye are bought with a price: therefore glorify God in your body, and in your spirit, which are God's.” (KJV)

As I have pointed out in an earlier context, the use of serpent in Song 47, “Be brotherly in life” is not by coincidence. It symbolises evil, danger, deceit and death. The cantor admonishes,

Walk slowly (carefully)  
Christians, walk slowly (carefully)  
There is a serpent in the forests

because she knows the role the serpent played in deceiving Adam and Eve into eating the forbidden fruit, leading to the fall of man. That concretises her theme of probable dangers which lie in serving Christ and the need for Christians to be careful. The use of “forest” in the last line represents spiritual life or life in general. The use of these symbols consolidates the cantor’s theme.

Another use of symbol worth mentioning is the use of the “right hand side” in Songs 26 & 49. In Song 26, for example, the cantor concludes the song with:

At His right hand side we shall sit  
That is where we shall experience everlasting joy.

The use of the “right hand side” above represents a place of God’s favour and authority. So, whosoever sits there enjoys the divine favour, authority and protection of God.

The word “journey” has been used in songs 16 & 26. It is used to symbolise spiritual life of Christians. The cantor makes it clear in one of the lines that “The journey we [they] are embarking on is not the journey of the flesh”. This journey or Christian life is not smooth; it is full of temptations. This is what the cantor uses to reecho her theme.

“Blood” is a very significant symbol among the Anlos and in Christianity. Blood could represent family bonding, danger, or salvation depending on the context in which it is used. The use of “blood” in “Jesus’ blood” is a very significant symbol in the church. The blood of Jesus is seen as a symbol of salvation and used in casting out demons and principalities. It is believed in Christianity that the world was saved through the blood that Jesus shed on the cross. This blood is what is referred to in Songs 21 and 35. The cantor uses the blood to demonstrate that salvation comes, only through Jesus.

#### 4.5 Imagery

Among the different types of imagery that exist; visual, auditory, tactile, kinetic, etc., the visual, auditory and the organic are the widely used in the CTAS. Imagery is used in CTAS to enforce the themes of the songs and to invoke and engage the senses of the audience in the discourse.

In Song 26, the cantor gives a clear picture of Canaan as being built and adorned with gold and pearl. This description appeals to the sense of sight of the audience. By arousing the interest of the audience through this visual imagery, she sustains and increases the tempo of their feeling by illustrating how angels will congregate around them and warmly welcome them. The cantor then takes her audience to the peak of their feeling by telling them how Jesus will lead them to the right hand side of the His father. The piling up of these visuals opens the spiritual eyes of the audience to see heaven as a place worth sacrificing for.

Also, the use of “death and pain are no more”, “joy forever” and “experience everlasting joy” in lines 9, 10 and 34 are in synonymous relation since they all have the general semantic features  $\left[ \begin{array}{l} +\text{excitement} \\ -\text{sorrow} \end{array} \right]$ . As the cantor uses these expressions, the feeling of excitement is invoked in her audience and they are motivated to reach for heaven.

In Song 12, “Sorcerers are in trouble”, the use of bawling bitterly in “Mermaids are bawling bitterly (uncontrollably)” appeals to the sense of hearing. It confirms the seriousness of torments mermaids go through at the mention of Jesus Christ and lifts the spirits of the listener and builds their confidence.

In Song 11, “There exist many spirits”, the imagery of illumination is created to contrast darkness. This is shown in the lines,

Come and brighten our minds  
You are the light.

Here, the cantor makes a distinction between good and bad spirits in the lines:

There exist many spirits  
But some are not good spirits.

She means that the good spirits give light to Christians and the bad spirits, alluding to Satan and its associates, who are implied to give darkness.

Similar to the imagery of sight above in the imagery projected in Song 3, “Glory should appear”, the appearance of God’s glory allures the listener’s sense of sight and makes him/her see the glory of God as illuminating the world.

#### **4.6 Metaphor**

Metaphors are sparingly used in CTAS. However, in the few instances that they are used, they strongly reinforce the themes of the various songs. In the last line of Song 16, “The journey we are embarking on”, Jesus is compared to Noah’s ark in; “Today, Jesus is the ark we are entering”

The ark was used by God through Noah to save the world. By comparing Jesus to the ark persuasively strengthens the theme of salvation. Jesus is presented as the only person through whom salvation can be attained. It makes the message easily understandable and more acceptable.

In Song 11, “There exist many spirits”, the cantor establishes that there are good and bad spirits in lines 1-3

There exist many spirits  
But some are not good spirits.  
Ours is the Holy Spirit.

She implicitly links the Holy Spirit to the good spirit. For her listeners to appreciate the good work of the Holy Spirit, she compares it to the light,

You are the light  
Come and brighten our minds

As the audience, especially the non-Christians, are more familiar with the concept of light than the Holy Spirit, this comparison makes the message real to them and helps the cantor to show the contrast between good and bad spirits and light and darkness.

In Song 7, “The sickness that infected me”, Jesus is portrayed as a healer. In effect, the cantor assures her audience that Jesus has the power to heal any sickness (to solve any problem) provided the person who needs the healing comes to him (Jesus) by receiving him as his/her personal saviour.

Also, holiness and cleanliness are said to be the keys to heaven in Song 16, “The journey we are embarking on.” “Cleanliness is next to Godliness,” is a popular saying among Christians and non-Christians. In this song, the cantor compares Christian life to a life of holiness and cleanliness. She suggests that for a Christian to enter the kingdom of God, he or she needs a pure heart. Holiness and cleanliness have a synonymous relation by virtue of the fact that they both share the same general semantic feature [+ pure, - dirt]. This urges Christians to aspire to be pure in their hearts in order to have access to heaven.

#### **4.7 Parallelism**

Parallelism abounds in CTAS. Parallelism has different effects depending on how it is used. It creates artistic beauty as a result of similarity of structures and helps in uniting different aspects of the songs. In most of the parallel structures found in CTAS, the same structure is repeated with a change in a nominal. Mostly, the nominals that are changed in these structures are in the same paradigm by virtue of the fact that they have the same general semantic feature(s).

The first example is taken from Song 8, “Everlasting God, you are kind”:

Praise God the father

Praise the great Holy Trinity

$$\text{Praise} + \left\{ \begin{array}{l} \text{God the father} \\ \text{The great Holy Trinity} \end{array} \right\}$$

The above structures are parallel and express the same proposition by the virtue of the fact that they share the same semantic feature [+ spirit]. They also have the same syntactic structure [V+O]. This parallelism is used for rhetorical emphasis (Yankson 1987:23).

In Song 12, “Sorcerers are in trouble”,

Jesus’ name you should not mention it  
Creator’s name you should not mention it

the two structures are parallel. The linguistic significance of this is to emphasise the structures that have been repeated.

Jesus’ name  
Creator’s name

Syntactically, they are in the same paradigm because they are both genitives. They are also synonymously related by the virtue of the fact that they express the same proposition of “supreme being”.

Song 14, “We are free”, goes:

No evil spirit has dominion over us.  
No wizard has dominion over us.  
No sorcerer has dominion over us

The above lines are parallel because they have the same syntactic structure [S+V+O+A].

$$\text{No} + \left\{ \begin{array}{l} \text{evil spirit} \\ \text{wizard} \\ \text{sorcerer} \end{array} \right\} + \text{has dominion over us.}$$

They all have the same general semantic feature [+ evil]. Also, in the lines below,

The brave Jesus we have  
The true Jesus we have

there is a parallel structure at the syntactic level. Both sentences have the structure [C+S+V]. The linguistic significance of this parallelism is that it vests the lexical items here with the same fate.

A look at the last line of Song 11, “Many spirits exist”

With whole heart, with all might

shows syntactic parallelism within the same line. Both [with whole heart] and [with all might] are Prepositional Phrases (PP) with the syntactic structure Prep + Adj+N.

Also, there is parallel structure in the following lines of Song 26:

Our home (town) is Canaan  
Canaan is the blessed town.

Parallelism is used to foreground the noun “Canaan” to make it prominent because of the significance attached to Canaan, in this context heaven.

#### 4.8 Repetition

Repetition plays a major role in CTAS and has become a dominant feature of CTAS. There are three types of repetitions identified in this study: repetition of lines, repetition of whole stanzas and repetition of lexical items. The opening lines (the first segment), (mostly) between one and four lines in shorter songs of most CTAS are repeated once or twice before the next segment. These opening lines are used as closing lines at the end of the songs. What it means is that most of the songs end with the line(s) they begin with. Details of this are provided under the sub-heading “Stanza Formation”. An example is Song 14 below:

	<b>We are free</b>	
1	We are free	A
	No evil spirit has dominion over us	A
	We are free	A
	No wizard has dominion over us	A
5	We are free	A

	No evil spirit has dominion over us	A
	We are free	A
	No evil spirit has dominion over us	A
	What brought that?	B
10	Knowing Jesus brought that	B
	The brave Jesus we have	B
	True Jesus we have	B
	We are free	A
	No sorcerer has dominion over us	A
15	We are free	
	No sorcerer has dominion over us	
	We are free	
	No evil spirit has dominion over us	
	What brought that?	
20	Knowing Jesus brought that	
	The brave Jesus we have	
	True Jesus we have	
	We are free	
	No evil spirit has dominion over us.	

In the above illustration, “A” and “B” are used to mark the first and second segments respectively. The first and the second lines are repeated three times, making eight lines, at the beginning of the song. The second segment follows and the first two lines, the opening lines, end the song after which the whole stanza is repeated.

There are instances of repetition in the second segment of the songs. An example of this is Song 21.

	<b>Jesus’ blood, it is good blood</b>	
1	Jesus’ blood, it is good blood	A
	That’s Jesus coming from afar	A
	Jesus’ blood, it is good blood	A
	That’s Jesus coming from afar	A
5	Children of Jesus boasted	B
	Children of Satan became flabbergasted	B
	Children of Jesus boasted	B
	Satan’s children became flabbergasted	B
	Jesus’ blood, it is good blood	A
10	That’s Jesus coming from afar	A

In the above song, the second segment, marked “B”, comprises two lines that are repeated once.

Apart from repetition in the segments, repetition of whole stanzas (songs) is a regular feature as seen in Song 14 above. When participants are enjoying a particular song, the song could be repeated a number of times. This shows that “repetition is a valuable means of emphasizing an important point or a pressing need. It is basically the product of the emotional excitement which music inspires ..... but when they use it, they are frequently more anxious to lend to their poetry a certain musical quality” Okpewho (1985:25). To Avorgbedor (1990:213), “repetition is more than a device in maintaining stability, emphasis, structural balance, easy learning...” The repetitions are also as a result of the call and response system (what Avorgbedor calls “leader-chorus structure) adopted in the CTAS. In the performance of CTAS, the lead cantor sings her line(s) and the participants respond by repeating the same line(s) the cantor sings. In other instances, the lead cantor sings her line(s) and the participants respond with the next line(s) of the song. This usually happens in the A segment of the songs. This is much like the call and response system used in the performance of Catholic religious rites (rituals) in the Church because the performance of the CTAS is also seen as a ritual. In these rituals, a priest (or a leader) says part of the rites and the congregants respond with the appropriate parts.

Lexical repetition is another form of repetition found in CTAS. Under this section, lexical items are repeated. In Song 16,

The **journey** we are embarking on  
Is not the **journey** of the flesh  
Spiritual **journey** we are embarking on

There is foregrounding of imagery of “journey” by its repetition in the three noun phrases to express the same proposition. We are told they are embarking on “a journey... a journey [not]

of the flesh” and a “spiritual journey”. The stylistic significance of this pattern repetition is to bring the message to the forefront of the listeners’ mind. Again, it represents the cantor’s search for appropriate words to express the inexpressible journey. It also adds to the musical quality of the [song] text (Yankson, 1987:38).

In the following lines of Song 35;

It should rain, it should rain

The blood should rain on us to make us white completely

the lexical item “rain” is repeated to show the urgency of the cantors’ call for the blood to rain.

Furthermore, there is a pattern repetition at the phonological level in lines 5 & 7.

5      Holiness, cleanliness

7      Holiness is heaven’s key we have

The lexical item “holiness” above is repeated to emphasise the need to be pure in one’s heart. Again, in line 5, the lexical items [Holiness, cleanliness] have the same stress pattern, which is a pattern repetition at the phonological level. It suggests that for one to embark on a spiritual journey to heaven, one needs to be holy and being holy equally means being clean and vice versa. In addition, “holiness” and “cleanliness” are synonymously related by the virtue of the fact that they both have the semantic features /+pure/ and /+ virtue/. As a result of this, we can say that “holiness and cleanliness” express the same proposition. The stylistic effect is that it vests the lexical items with the same fate.

Also, “holiness” and “cleanliness” are in the same paradigm or there is a paradigmatic association between them considering the fact that syntactically they are both from the nominal category. Graphologically, “*kɔkɔɛnyenyɛ*” and “*dzadzɛnyenyɛ*” which are rendered into English as “holiness” and “cleanliness” both end with the suffix “-nyenyɛ” which has the function of giving the lexical items musical quality, or making them pleasing to the ear.

#### 4.9 Stanza Formation

All the CTAS that were recorded, transcribed and translated have only one stanza. However, these stanzas vary in length. The lengths of the songs vary from three (3) to thirty-four (34) lines. Though the songs have a stanza apiece, a critical look at them reveals different identifiable segments, what Anyidoho (1980) calls “structural framework”. Most of the short songs have one segment made up of three to five lines that are repeated. As the lead cantor told me in an informal conversation, the number of times a song is repeated during a performance depends on a lot of factors: the drum, the involvement of the participants, the mood and above all getting a good voice from God on the day of performance. A song could be repeated three or four times when all these factors are right and the excitement level is high.

A number of structural frameworks are identified in the CTAS. The structural frameworks are: ABA, AB and A. Examples of ABA songs from the data ( refer to Appendix 2) are Songs 7, 12, 15, 18, 21, 30, 36, 41, 44, the AB ones are Songs 31, 5, 25, 26, 38, 40, 42, 43, 45 and A songs are 1, 19, 23, 39.

In the ABA structural framework, there is an opening segment A which is made up of normally between two to four lines that are repeated once, twice or thrice. This is followed by the B segment with varying number of lines after which the A segment is repeated. Songs in this category end with the opening line(s). Usually, the closing A segment is shorter than the opening A segment because in some most songs, the closing lines are not repeated. The whole song may be repeated. The ABA structural framework is illustrated by Songs 18 & 30.

**Song 18****Other gods have finished spending the money**

1	Other gods /stick and stones have finished spending the money	A
	The crafty one has come to deceive people	A
	Other gods/stick and stones have finished spending the money	A
	The crafty one has come to deceive people	A
5	Satan is a liar	B
	Satan deceived children of God into debt	B
	The case of my siblings upsets me	B
	Everlasting life is in the hands of Jesus	B
	Come and receive it too you said no	B
10	Satan is a liar	B
	If you sacrifice for one, others also demand your devotion	B
	If you pacify afã too, afã too is not complete	B
	Other gods/stick and stones have finished spending the money	A
	The crafty one has come to deceive	A
15	Other gods/stick and stones have finished spending the money	A
	The crafty one has come to deceive	A

**Song 30****Why should I be happy?**

1	Why should I be happy?	A
	Because of Jesus	A
	Why should I be happy?	A
	Because of Jesus	A
5	Áò! Because of Jesus	A
	Because of Jesus	A
	Áò! Because of Jesus	A
	In the past I was with Satan	B
	He entangled my neck with manacles/fetters	B
10	I never had freedom	B
	Diviner persistently spent my money	B
	I became helpless	B
	The cloth I bought to clothe myself	B
	Diviners had divined	B
15	(And) talked evil about the cloth	B
	I could not even clothe myself with the cloth	B
	I had bought a cloth yet had become a slave to it	B
	(But) now I have gained freedom	B
	I have to be happy	A
20	Áò! Because of Jesus	A

The AB segment songs are just like the ABA ones except that there is no repetition of the A segments at the end. The AB segment songs end on the B segments.

Song 26 is used to illustrate this.

**Believers have started a journey**

1	Believers have started a journey	A
	They are going to the beautiful town	A
	Give way! Let me also join them	A
	And follow them	A
5	Our home (town) is Canaan	A
	A town built with gold	A
	They have enclosed the town with love	A
	Canaan is the blessed town	A
	Death and pain are no more	A
10	Joy forever	A
	Gold and pearl adorn the town	A
	Holy ones have started a journey	A
	Áò! Blessed ones have started a journey	A
	They are going to the beautiful town	A
15	Look	A
	Give way! Let me also join them	A
	And follow them	A
	Our home (town) is Canaan	A
	I say	A
20	A town built with gold	A
	They have enclosed the town with love	A
	Canaan is the blessed town	A
	Death and pain are no more	A
	Joy forever	A
25	Gold and pearl adorn the town	A
	My fellow Christians	B
	When we get to the town of Canaan	B
	They will warmly welcome us	B
	Angels congregate around us	B
30	He, himself, will lead us	B
	To lead us to his father	B
	Look	B
	On His right hand side we shall sit	B
	This is where we shall experience everlasting joy.	B

It has (exceptionally) eleven lines which are repeated in the A segment. The A segment is then followed by the B segment. This is the longest song of all the songs transcribed. It is normally used for *hatsiatsia*; the recitation session of a typical Anlo drum (Anyidoho, 1981: 397). In the CTAS, the songs used for *hatsiatsia* are comparatively longer than other songs. Therefore, the length becomes a feature of *hatsiaha* (*hatsiatsia* song). Other songs that are used for hatsiatsia are Songs 11, 16, 27, and 37. When CTAS are performed during mass or church service, these songs are sung as communion songs. This allows the congregants to reflect soberly on the messages in the songs. The communion rites of the church service are observed very solemn.

Songs under A segment have just one segment that could be repeated. An example of this is Song 39.

<b>Jesus is coming to adjudicate</b>		
1	Coming!	A
	Jesus is coming to adjudicate	A
	What work is the son of God coming to do?/	
	What is Christ coming to do?	A
	Coming!	A
5	Jesus is coming to adjudicate	A
	What work is Jesus coming to do?	A
	Coming!	A
	Jesus is coming to adjudicate	A

In the above song, lines 1-3 constitute segment A which is repeated.

#### **4.10 Diction**

Generally, CTAS use simple and everyday language. They are devoid of idioms, proverbs, etc. as compared to TAS that are highly figurative and in most cases need explanation no matter how well one is versed in the Ewe language. CTAS are, therefore, easy to understand.

The simplicity of diction in CTAS removes any barrier that a highly figurative language may create to the reception and interpretation of the message. Since CTAS are aimed at winning more souls and therefore preach the gospel, it is best to use everyday language for people to understand. The simplicity of the diction also contributes to making the themes simple for the audience.

In CTAS, two different groups of people are identified; Christians and non-Christians who are seen as followers of Jesus and Satan respectively. The Christians, through the CTAS text, are referred to as “believers”, “blessed ones”, “holy ones”, “my fellow Christians”, “free children” while the non-Christians are referred to as “the wicked ones”, “diviners”, “priest”, “sorcerers”. Many names are used to refer to Jesus Christ. Some of these are; “Jesus”, “Lion of Judea”, “Saviour Jesus”, “the true Jesus”, “Saviour”, “Christ”, “Son of God”, “master Jesus”, “redeemer”. Names like mermaid, “the crafty one”, “liar”, “idols”, “logs and stones”, “diviners” are used for non-Christians. While the names used for Jesus have positive connotations, those of Satan are demeaning and degrading. The cantor uses this as a tool to create a good image of Jesus so as to make Him acceptable before her audience and make Satan and by extension the African Traditional Religion and its followership distasteful.

#### **4.11 Conclusion**

CTAS are used as a medium to propagate the gospel of God. As such, their imagery, symbolisms, allusions, etc. that are either adapted from TAS or created by the cantor have biblical influence. The use of familiar biblical stories serves as a good foundation for

evangelism since the songs themselves represent the word of God. The use of these stylistic devices makes the songs appealing to their audience.

In addition, the CTAS provides a platform for converts and devotees of the Catholic faith and Christians in general in the area to feel attuned to their cultural and traditional existence since what they would have felt if they belonged to traditional cults are still experienced with the Christian gospel propagated through the same tune, dances and songs sung using parallel lyrics as that of the TAS.

Other devices such as parallelism and repetitions invest the songs with the power and depth by way of emphasis and or add to the musical quality of the songs and therefore make them more enjoyable. The overall effects of the stylistic devices are that they make the CTAS more affective when performed to make people sober and reflective.

## CHAPTER FIVE

### 5.1 CONCLUSION

Christianised Traditional Anlo Songs (CTAS) have made it easier for the Catholic faithful to relate with the various worship forms in their own local language and have opened up several ways in which they express their worship in a more meaningful way than before. By so doing, the CTAS have created a parallel between the traditional and Christian religions among the people. Thus Christian worship is expressed using parameters found in the Bible while traditional worship is expressed using parameters with which traditionalists uphold their beliefs and their traditional cultural practices.

Christianised Traditional Anlo Songs (CTAS) as an emerging Christian genre came into being as a result of the pursuit of a musical type that would enable members of the Church regardless of age and educational background to relate to worship in a more meaningful manner, help Christians to attain spiritual fulfillment, and to make Christian worship more attractive to both Christians and non-Christians.

It is this strong opposition to the infiltration of traditional religious practices into the Catholic faith at the early stages of the Church that compelled the Church leadership to urge Christians to withdraw from drumming and dancing groups which they belonged to. Some withdrew from these groups and went to the extent of burning their membership dresses to protest against Christians' association with such groupings.

In this research, it has been found that SAPAC was formed to offer services which were similar to what non-Christians were doing through traditional drumming and dancing to rally people around traditional practices. Therefore, the Degbe group (the Hatorgodo St Mary's R.C Church SAPAC) which adopted CTAS became a pivotal point and a tool for forming an

identity in the Catholic Church in the area. It also became a tool for attracting more people into the faith.

In adapting TAS to become CTAS, words are carefully chosen to reflect Christian beliefs and practices. Three types of adaptations have been identified: (i) lexical adaptation (ii) tune adaptation (iii) drum adaptation. Songs under drum adaptation are comparatively longer. It is surprising to note that while the lyrics of the traditional songs have been changed, the drum languages, the dance movements and the drumming and dancing accoutrements remain the same. That raises the question of what makes a song Christian or traditional and whether the power of drumming and dancing (including singing) to evoke the spirits only lies in the lyrics? From the findings, changes in the lyrics to reflect different images, symbols, and metaphoric allusions to heaven, eternal life and protection in Christ define the CTAS as Christian songs. However, their consistency (the CTAS) with the same traditional drums, drumming rhythms, dance movements and dancing accoutrements have been maintained to make the Anlo Christian maintain his or her cultural identity.

The dynamics of this variation fall in line with the earlier reasons for the formation of SAPAC which adopted CTAS as a means of propagating the gospel, and for condemning traditional religious practices which the Catholic Church terms as “evil” and “paganistic”. The irony, however, is that the drum language and dances which could invoke the so called “evil” and “paganistic” idol worship in traditional religion are the same for those which accompany the CTAS in Christian worship.

Thematically, CTAS have been analyzed against the backdrop of Anlo and Catholic worldviews and are broadly classified under the themes: (i) salvation (ii) futility of idol worship (iii) freedom in Christ and (iv) goodness/ kindness of God. However, some songs could be put under more than one theme. The cantor adopts the “compare and contrast” style

in the CTAS. It is almost always a comparison between Christianity represented by Jesus and ATR represented by Satan or his “perceived” associates.

In CTAS, the cantor depicts Christianity as an ideal religion and heaven as a place of everlasting bliss where humans should aspire to go. Jesus is exalted and ascribed consummate authority over all other things including Satan. Satan is scorned and portrayed in a degrading and disdainful manner that would make Christians and followers or devotees of gods and deities see Satan as not being worthy of the devotion of man. As such, labels like “the wicked one”, “the crafty one”, “a liar”, etc. are used to describe Satan while glorifying expressions like “Lion of Judea”, “Saviour Jesus”, “the true Jesus”, “Saviour”, “Christ”, “Son of God”, “master Jesus” are used to present Jesus in a positive light.

The presence and role of the cantors in the performance of the CTAS is instrumental. This is because the cantors of the CTAS have been found to be traditional poets and songsters who have mastered the art of creating and performing songs in the traditional religion before they converted to Christianity. The adaptation of the TAS became possible since the cantors understood the intricacies of the traditional religion and having converted to the Christian religion, they may have been made to see the supposed superior posture of the Christian faith over the traditional religion. For this reason, their choice of words and expression to depict imagery, symbolism; a category of stylistic devices to create a mere perfectionists worldview of the Christian faith became possible.

Stylistic devices such as imagery, symbolism, hyperbole, parallelism, repetition and allusion abound in CTAS. Their overall effect is that the cantor uses them to engage the senses of her audience. As a Christian genre, most of these stylistic devices were adapted or created to allude to the Biblical story.

One would have thought that the target audience for the performance of the CTAS should have been the Christian community only. However, looking at where CTAS are performed; for mass celebrations, for funerals both in the chapel and in the deceased's homes, and for other social activities, the target audience goes beyond the Christian community to include non-Christians too. Also, CTAS are neither occasion nor season-bound. Unlike Anlo or Catholic music traditions in which occasions and seasons call for particular sets of songs, any CTAS is performed on any occasion and during any season. This is because of the relevance of the themes of the CTAS irrespective of season. The relevance of the CTAS to all seasons and to all occasions is of their diction.

A major intriguing paradox about CTAS is that it is not used to attack some practices of the Catholic Church with regard to the use of ideographic and ritual artefacts/symbols. The irony is that in most CTAS, Satan and his agents such as "idols" are described as having mouths, legs and noses yet cannot talk, walk and smell. Interestingly, my research findings have revealed that the Catholic church and probably other Christian denominations make use of worship-enhancing statues (and statuettes), materials, material impression arts which are ascribed the same human features because they are considered as mediums through which the spirit of God works. The analysis of the CTAS reveals similarities between Catholicism and African traditional religious practices. The statues and images of saints which are used as a way of venerating them (saints) in the Catholic Church are similar to veneration of ancestors in ATR.

A good number of traditional songs that are adapted are *afã* songs. The reasons may be obvious, as Gbolonyo explains:

*These afã songs are common among Anlos compared to other cult songs because afã music (especially songs) usually serves as a basic introductory movement of many other Anlo Ewe musical performances (be they religious or*

*secular). It is used to seek permission and to invoke guidance and blessings for the performance... and its (afã) songs and dances are the most performed. It is therefore the most popular religious music among the Ewes (Gbolonyo 2005).*

However, *afã* songs, compared to CTAS, are difficult to understand. In most cases, one has to understand the *afãdu*<sup>8</sup> before one can fully comprehend the songs.

---

<sup>8</sup> The symbol of configurations to which various divination verses are attached (Nukunya 1969 cited in Gbolonyo 2005) or *afã* mystic code.

## GLOSSARY

Afã: (Ifa in Yoruba) divination involving the casting of cowries and the interpretation of the messages (Adzei, 2012: 245).

Blamedzi: It is one of the 16 afãduwo, mystic codes, or kpõli, destiny of the afã divination among the Anlo-Ewes.

Bobo: It is an exclamation to express surprise or used as a distress call. Its full form is “bobobo”

Bokɔ: An afã priest/ diviner.

Bokɔnɔwo: Afã priests/diviners.

Fetume: It is the spirit world of the Ewes where humans are created before they are sent to earth. It is also called ‘*amedzɔfe*’, place of origin of man.

Hũnɔ: A priest of a deity or god.

Gbeɲlɔe: It is an afãdu (afã mystic code) in afã divination.

Kotsi: A single faggot/log or a single faggot/log in fire was sufficient to cook a meal. It is taken from “Aɲlɔ kotsiklolo, naketi ɔka nɔ dzome bi nu”, the Anlo state seal.

Papayésu: It is a type of bird.

**BIBLIOGRAPHY**

- Adjei, M. Looking Death in the Eye: the Human Condition, Morbidity & Mortality in Kofi Awoonor's Poetry. *Africa Literature Today*, No. 32, pp 137-149.
- Adzei, M. (1994). "Tradition and Continuity in Contemporary African Poetry in English: The Case of Kofi Awoonor and the Anlo-Ewe Oral Tradition." M.Phil. Thesis. University of Ghana, Legon
- (2012). *Taboo*. Accra: Kwadwoan Publishing.
- (2011). *The Jewel of Kabibi*. Accra: Eraska Prints.
- Agbozo, G. E., Odoi, D.A. & Dorgbetor, N. (2014). "We're On Our Ears": A Linguistic Analysis of Translation in an African Novel. *Research on Humanities and Social Science*. [www.iiste.org](http://www.iiste.org). ISSN (Paper) 2224-5766 ISSN (Online) 2225-0484 (Online) Vol.4, No.9, 126
- Agordoh, A.A. (1991). "Traditional Musical Elements in Christian Worship in Ghana: The Case of Evangelical Presbyterian Church, Ghana, since 1847." M.Phil. Thesis. University of Ghana, Legon.
- (1994). *Studies in African Music*. Ho: New Age Publication.
- (1997). "Music in Christian Worship: A Comparative Study of the Musical Traditions of the Older Mission Churches and the New Churches in Ghana." Phd. Thesis. University of Ghana, Legon.
- (2000). The Present State of Church Music in Ghana. *Research Review New Series* 16.1 pp. 31-37.
- Amenumey, D. E. K. (1997). "A Brief History." In *A Handbook of Ewe Land: Vol. I: The Ewes of Southeastern Ghana*. Ed. Francis Agbodeka. Accra: Woeli Publishing, pp. 14-27.
- Ametewee, V.K. & Christensen, J.B. Homotodzo: Expiation by Creation among some Tongu-Ewe in Ghana. *Journal of the International African Institute*, Vol. 47, No 4 (1977) pp. 360-371.
- Amoaku, W.K. (1967). "Symbolism in Traditional Institutions and Music of the Ewe of Ghana." M.Phil. Thesis. University of Ghana, Legon.
- Amu, M. (1988). "Stylistic and Textual Sources of a Contemporary Ghanaian Art Music Composer: A Case Study: E. Amu." M.Phil. Thesis. University of Ghana, Legon.
- Anyidoho, A. Techniques of Akan Praise Poetry in Christian Worship: Madam Afua Kuma. *Multiculturalism and Hybridity in African Literatures* No. 7 (ed.) Hal Wylie & Bernth Lindfors. Eritrea: Africa World Press, Inc.

- Anyidoho, K. (1980). Henoga Domegbe and his Songs of Sorrow. *Greenfield Review*, 8, 1-2; 1980 pp. 54-64
- (1981). Guardians of the Sacred Word: Ewe Poetry by Kofi Awoonor. Review by Kofi Anyidoho. *Research in African Literatures*, Vol. 12 No.3, Special Issues on Oral Traditions (Autumn) pp. 394-398.
- (2003). The Back without Which There is No Front. *Africa Today*, Volume 50, Number 2, pp. 3-18.
- Asamoah, F. K. (1967). "Mourning Songs of Northern Eweland: A Study of the Music of Northern Ewe Women." Accra: M.Phil. Thesis: University of Ghana, Legon.
- Atakpa S.E. (2008). "A Literary Analysis of Atrikpui Song Texts from Afife Traditional Area in the Volta Region." M.Phil. Thesis. University of Ghana, Legon.
- Avorgbedor, D. (1990). The Preservation, Transmission and Realization of Song Text: A Psycho-Musical Approach. *Oral Performance in Africa*. Ed. Isidore Okpewho. Ibadan: Spectrum Books, pp. 208-227.
- Awoonor, K. (1971). Some Notes on the Poetry of the Ewe. *Alcheringa Ethnopoetics* Vol. 3 (Winter 1971), pp. 13-15.
- (1974). *Guardians of the Sacred Word: Ewe Poetry*. New York: NOK Publishers Limited.
- (1975). *The Breast of the Earth: A Survey of the History, Culture, and Literature of Africa South of the Sahara*. New York: Anchor Press.
- Blyden, E.W. (1967). *Christianity, Islam and the Negro Race*. London: Longman.
- Bukenya, A., Kabira, W. M. and Okombo, O. (1994). *Understanding Oral literature*. Nairobi: Nairobi University Press.
- Burns, J. (2005). My Mother Has a Television, Does yours? Transformation and Secularization in an Ewe Funeral Drum Tradition. *Oral Tradition*, Volume 20, Number 2.
- Campbell, C. (2002). A War of Words: Halo Songs of Abuse among the Anlo Ewe. *African Diaspora ISPs*. Paper 44. ([http://digitalcollections.sit.edu/african\\_diaspora\\_isp/44](http://digitalcollections.sit.edu/african_diaspora_isp/44))
- Damone, E. Music and Religion in Africa. *Bienvenue chez Afiavi Magazine*. (2013). <http://www.afiavimagazine.com/music-and-religion-in-africa/> (Retrieved Sunday July 13, 2014)
- Dathorne, O.R. (1975). *African Literature in the Twentieth Century*. Minnesota: University of Minnesota Press.
- Debrunner, H. (1965). *A Church between Colonial Powers- A Study of the Church in*

- Togo. London: Lutterworth Press.
- Debrunner, H. (1967). *A History of Christianity in Ghana*. Accra: Waterville Publishing House.
- Egblewogbe, E.Y (1967). "Games and Songs as an Aspect of Socialisation of Children in Eweland." M.Phil. Thesis. University of Ghana, Legon.
- Finnegan, R. (1970). *Oral Literature in Africa*. Oxford: The Clarendon Press.
- Fortescue, A. (1910). Veneration of Images. In *The Catholic Encyclopedia*. New York: Robert Appleton Company. (Retrieved June 21, 2014 from New Advent: <http://www.newadvent.org/cathen/07664a.htm>)
- Gbolonyo, J. S. (2005). "Want the History? Listen to the Music! Historical Evidence of Anlo Ewe Musical Practices: A Case Study of Traditional Song Texts". MA Thesis: University of Pittsburg.
- Gugler, J.& Lüsebrink H. (1994). *Literary Theory and African Literature*. New. Delhi: Africa Publications.
- Jehle, A. (1907). Spirit, Fate: According to the Notions of the Tshi and Ehwe Tribes (Gold Coast And Togo, W. Africa). *Journal of the Royal African Society*, Vol. 6, No. 24 (Jul., 1907), pp. 405-415.
- King James Holy Bible. (2008). World Wide Printing Company.
- Kuma, A. (1980). *Jesus of the Deep Forest*. Accra: Asempa Publishers.
- Kumassah, A. (2005). *The Migration Saga of the Anlo-Ewes of Ghana*. Keta: Photo City.
- Kuwor, S. K. (2013). "Transmission of Anlo-Ewe Dances in Ghana and in Britain: Investigating, Reconstructing and Disseminating Knowledge Embodied in the Music and Dance Traditions of Anlo-Ewe People in Ghana." Phd Thesis: University of Roehampton London.
- Ladzekpo, C.K. Introduction to Anlo-Ewe Culture and History. <http://home.comcast.net/~dzinyaladzekpo/Intro.html>
- Lord, .L. (1960). *The Singer of Tales*. US: Harvard University Press.
- Merriam, A.P. (1959). "*African Music*" in *Continuity and Change in African Cultures* Ed. Herskovits and Bascom. Chicago: University of Chicago Press.
- Nayo, N.Z. (1973), Akpalu and his Songs. *The Black Perspective in Music* Vol.1, No 2 (Autumn, 1973), P 120-128
- Ngara. E. (1990). *Ideology & Form in African Poetry*. North America: Heinemann.
- Nketia, J.H. (1955). *Funeral dirges of the Akan people*. Achimota.

——— (1958). *African Music in Ghana*. London: Longman.

Nukunya, G.K. (1969). Afa Divination in Anlo: A Preliminary Report.

Okpewho, I. (1985). *The Heritage of African Poetry: An Anthology of Oral and Written Poetry*. Hong Kong: Longman Group (FE) Ltd.

——— (1990). "Introduction: the Study of Performance." *The Oral Performance in Africa*. Ibadan: Spectrum. 1-20.

———(1992). *African Oral Literature: Backgrounds, Characters and Continuity*. Indianapolis: Indiana University Press.

Ghana Statistical Service. 2000 Population and Housing Census Accra: Ghana.

Simiru, V. (1994). Oral Literature as Part of the Oral Traditions in *Understanding Oral Literature*, Ed. Bukenya, A et al (1994). Nairobi: Nairobi University Press.

Spieth, J. (2011). *The Ewe People: A Study of the Ewe People in German Togo*. Accra: Sub-Saharan Publishers.

Yankson, E.K. (1987). *An Introduction to Literary Stylistics*. Anambra State: Pacific Publishers.

<http://www.apostlesrevelationsociety.org/Society>. (Retrieved on Monday June 4, 2012)

<http://www.biblegateway.com>. (Retrieved on Monday May 19, 2014)

<http://www.everyculture.com/Africa-Middle-East/Ewe-and-Fon-Religion-and-Expressive-Culture.html> (Retrieved on Monday June 4, 2012.)

<http://www.metrolyrics.com/equal-rights-lyrics-peter-tosh>. (Retrieved on Wednesday May 21, 2014.)

<http://www.oxforddictionaries.com> . (Retrieved on Wednesday May 21, 2014.)

[http://en.wikipedia.org/wiki/List\\_of\\_Christian\\_denominations\\_by\\_number\\_of\\_members](http://en.wikipedia.org/wiki/List_of_Christian_denominations_by_number_of_members) (Retrieved on Wednesday May 21, 2014.)

<http://christianity.about.com/od/denominations/p/catholicprofile.htm> (Retrieved on Monday June 4, 2012.)

[http://www.africaguide.com/culture/tribes/anlo\\_ewe.htm](http://www.africaguide.com/culture/tribes/anlo_ewe.htm) (31 May, 2014). pp. 300-319 (Retrieved on Friday June 20, 2014)

[http://www.vatican.va/archive/compendium\\_ccc/documents/archive\\_2005\\_compendium-ccc\\_en.html](http://www.vatican.va/archive/compendium_ccc/documents/archive_2005_compendium-ccc_en.html) (Retrieved on Monday June 9, 2014.)

<http://www.catholic.org/prayers/beliefs.php> (Retrieved on Monday June 9, 2014.)

## APPENDICES

## Appendix 1: List of Song Titles

## Ewe

1. Do kɔkɔ Mawu (CTAS 1)
2. Do le afeame na maa (CTAS 2)
3. Kekeli ne do (CTAS)
4. Gbo ya fafa nam (TAS)
5. Ne egblo Yesu fe nya menye nukpe o (CTAS)
6. Eku aɖeke menye nukpe o (TAS)
7. Do ya lem be yea wum loo (CTAS)
8. Mawu mavɔ (CTAS)
9. Mixɔ Yesu (CTAS)
10. Meɣlɔ nu be (TAS)
11. Gbɔgbɔwo li fũu (CTAS)
12. Adzewoe to nugbe (CTAS)
13. Mefɔ nane la (CTAS)
14. Miawo ya mievo (CTAS)
15. Agbemavɔ yomee madze (CTAS)
16. Mɔ ya zɔm miele (CTAS)
17. Xɔse nye nu nyuie aɖe la hee (CTAS)
18. Mawututɔwo du ga wo vɔ (CTAS)
19. Abosam melea Yesu o (CTAS)
20. Nyanɔnɔe ma le dzata (TAS)
21. Yesu wo vua, vu nyuie ade wonye (CTAS)
22. Gbɔmasumasua fusese wo nyae be (TAS)
23. Yesu ye mexɔ (CTAS)
24. Gbenlɔe meka (TAS)
25. Yesu ne dzram do (CTAS)
26. Xɔsetɔwo dze mɔ (CTAS)
27. Mido dzi de ye nu (CTAS)
28. Dee nelɔm aa ye nexɔm (CTAS)
29. Amenɔxɔme mebia ye ta o (TAS)
30. Nukatae wole be dzi na dzɔm do? (CTAS)
31. 'Mekae la yi hũnɔ gbɔ alɔgbɔloe? (CTAS)
32. 'Maɖe meɣɔa hesinɔ alɔgbɔloe o (TAS)
33. Nanewo tae (CTAS)
34. Nanewo tae (TAS)
35. Uu lae (CTAS)
36. Hawovi vea dome na wo (CTAS)
37. Tsa la vɔwɔlae nya menye (CTAS)

## English

- Exalt God (Christianised)  
 Get out of my house  
 Glory should appear  
 Fan me cool air  
 It is not shameful to say the word of  
     Jesus  
 No death is shameful  
 The sickness that infected me  
 Everlasting God, you are kind  
 Receive Jesus  
 I forgot something  
 Many spirits exist  
 Wizards are in trouble  
 I have found something  
 We are free  
 Everlasting life I will seek  
 The journey we are embarking on  
 Faith is something good  
 Other gods have finished spending the  
     money  
 Satan cannot capture Jesus  
 Galago had captured lion  
 Jesus' blood, it is good blood  
 Being few is a matter of hard bone  
 Jesus I have received  
**Gbenlɔe** is mystic code  
 Jesus should prepare me  
 Believers have started a journey  
 Have trust in me  
 You had loved me  
 He who is indoors doesn't ask of the sun  
 Why should I be happy?  
 Who could go to hũnɔ empty-handed?  
 Nobody calls on cantor empty handed  
 It's for some reasons  
 It's for some reasons  
 It's the blood  
 You envy your peer  
 A sinner I was

- |   |   |
|---|---|
| 38. Atitsoga la ele ḡḡonye (CTAS)           | The cross is before me                    |
| 39. Yesue gbḡna vḡnu drḡ ge (CTAS)          | Jesus is coming to adjudicate             |
| 40. Magblḡe na gbḡgbḡ kḡkḡe (CTAS)          | I will tell the Holy Spirit               |
| 41. Xḡse nyo (CTAS)                         | Faith is good                             |
| 42. Mawuga mḡeyḡ wo (CTAS)                  | Great God we have called on you           |
| 43. Afetḡ Yesu, alekee mawḡ na wo? (CTAS)   | Master Jesus, what must I do for you?     |
| 44. Dzodzonyanya lé wo (CTAS)               | Paranoiac shiver grabs you                |
| 45. Yesu menye amevḡ o (CTAS)               | Jesus is not an evil person               |
| 46. Manḡ mo ḡḡm ḡe nye Yesua dzi (CTAS)     | I will be proud of my Jesus               |
| 47. Miwḡ nḡvi le agbeme (CTAS)              | Be brotherly in life                      |
| 48. Zḡ mlimḡ ee (TAS)                       | Walk carefully                            |
| 49. Tsi nyuie aḡe nye yi loo (CTAS)         | This is good water                        |
| 50. Agbotsuga ma nye me ga le wu ge na wo o | That big ram I will never kill it for you |
|   | again                                     |
| 51. Nunyuiwo (TAS)                          | Good things                               |

**Appendix 2: List of Songs****Ewe****English****1****Do kɔkɔ Mawu (CTAS Version 1)****Exalt God (Christianised)**

Do kɔkɔ Mawu	1	Exalt God
Do kɔkɔ Mawu		Exalt God
Kristotɔ ne do kɔkɔ Mawu		The Christian should exalt God
Yae nye nusetɔ hee		He is the almighty
Do kɔkɔ Mawu	5	Exalt God
Do kɔkɔ Maw		Exalt God
Do kɔkɔ Mau		Exalt God
Kristotɔ ne o kɔkɔ Mawu		The Christian should exalt God
Yae nye nusetɔ hee		He is the almighty
Do kɔkɔ Mawu	10	Exalt God

**2****Do le afeame na maa (CTAS Version 2)****Get out of my house**

Do le afeame na maa	1	Get out of my house
Do le afeame na maa		Get out of my house
Vodu ya ne do le afeame nam yee		This vodu should get out of my house
Yesue mexɔ yee		Jesus I have received
Do le afeame na maa	5	Get out of my house
Do le afeame na maa		Get out of my house
Do le afeame na maa		Get out of my house
Vodu ya ne do le afeame nam yee		This vodu should get out of my house
Yesue mexɔ yee		Jesus I have received
Do le afeame na maa	10	Get out of my house

**3****Kekeli ne do (CTAS Version 3)****Glory should appear**

Kekeli ne do	1	Glory should appear
Kekeli ne do		Glory should appear
Yehowa fe kekeli ne do		Jehovah's glory should appear
Mexɔ Yesua, mexɔe		I received Jesus, I received him
Kekeli ne do	5	Glory should appear
Kekeli ne do		Glory should appear
Kekeli ne do		Glory should appear
Yehowa fe kekeli ne do		Jehovah's glory should appear
Mexɔ Yesua, mexɔe		I received Jesus, I received him
Kekeli ne do	10	Glory should appear

**4****Gbo ya fafa nam (TAS)**

Gbo ya fafa nam 1  
 Gbo ya fafa nam  
 Blamedzi ne gbo ya fafa nam,  
 Afi ya metso metsɔ o  
 Gbo ya fafa nam 5  
 Gbo ya fafa nam  
 Gbo ya fafa nam  
 Blamedzi ne gbo ya fafa nam,  
 Afi ya metso metsɔ o  
 Gbo ya fafa nam 10

**Fan me cool air**

Fan me cool air  
 Fan me cool air  
 Blamedzi should fan me cool air  
 Where I come from is far  
 Fan me cool air  
 Fan me cool air  
 Fan me cool air  
 Blamedzi should fan me cool air  
 Where I come from is far  
 Fan me cool air

**5****Ne egblɔ Yesu fe nya menye ɲukpe o (CTAS)  
Jesus**

Ne egblɔ Yesu fe nya menye ɲukpe o hee 1  
  
 Mawu xɔla meɖua ɲukpe o hee  
 Yesue mexɔ kpɔ agbe  
 Mawu xɔla meɖua ɲukpe o hee  
 'Mega Paul yae fo adegbe 5  
 Mawu xɔla meɖua ɲukpe o hee  
 Yesue mexɔ kpɔ agbe  
 Mawu xɔla meɖua ɲukpe o hee

**It is not shameful to say the word of**

It is not shameful to say the word of  
 Jesus  
 Receiver of God is never put to shame  
 Jesus I received and got life  
 Receiver of God is never put to shame  
 Master Paul boasted  
 Receiver of God is never put to shame  
 Jesus I received and got life.  
 Receiver of God is never put to shame

**6****Ekɔ aɖeke menye ɲukpe o (TAS)**

Ekɔ aɖeke menye ɲukpe o 1  
 Ne metsi tagba ku ha menye ɲukpe o  
  
 Ne metsi vu me ku ha menye ɲukpe o  
  
 Agbenu manyae wɔ xɔnye loo  
  
 Ahae mano afia da 5  
  
 Agbenu manyae wɔ xɔnye loo  
  
 Anɔ kotsi me foa adegbe o  
 Agbenu manyae wɔ xɔnye loo

**No death is shameful**

No death is shameful  
 If I remain and die in the wilderness, it is  
 no shame  
 If I remain and die in blood, it is no  
 shame  
 The unknown in life happened to my  
 friend  
 I will drink liquor and become  
 aggressive  
 The unknown in life happened to my  
 friend  
 Anlo lone tree does not boast  
 The unknown in life happened to my  
 friend

## 7

**Dɔ ya lem be yea wum loo (CTAS)**

Dɔ ya lem be yea wum loo

Mexɔ Yesu, mekpɔ dɔ yɔyɔ.

Dɔ ya lem be yea wum aa

Mexɔ Yesu, mekpɔ dɔ yɔyɔ

Mexɔ Yesu, mekpɔ dɔ yɔyɔ

Mexɔ Yesu, mekpɔ dɔ yɔyɔ,

Mexɔ Yesu, mekpɔ dɔ yɔyɔ hee

Dɔ ya lem be yea wum aa

Mexɔ Yesu, mekpɔ dɔ yɔyɔ.

## 8

**Mawu mavɔ (CTAS)**

Mawu mavɔ, wo dɔme nyo

Enyo oo

Menyi ba na wo hee

Ayoo (ayee)

Mekla wɔ dɛ ha me

Gbe na vu ma dzi ha

Ne wo kafu Mawu tɔ

Ne wo kafu trinita kokoega

Gbe na vu ma dzi ha

## 9

**Mixɔ Yesu (CTAS)**

Mixɔ Yesu

Mixɔ Yesu,

Miakpɔ vovo.

Mixɔ Yesu mia vo.

## 10

**Meɲlɔ nu be (TAS)**

Meɲlɔ nu be

Meɲlɔ ga be

Meɲlɔ vi be

Meɲlɔ nu be dɛ fetume

## 11

**Gbɔgbɔwo li fũu (CTAS)**

Gbɔgbɔwo li fũu

**The sickness that infected me**

1 The sickness that infected me and  
wanted to kill me

I received Jesus, I got healing

The sickness that infected me and  
wanted to kill me

I received Jesus, I got healing

5 I received Jesus, I got healing

I received Jesus, I got healing

I received Jesus, I got healing

The sickness that infected me and  
wanted to kill me

I received Jesus, I got healing

**Everlasting God, you are kind**

1 Everlasting God, you are kind

You are kind

I bow before thee

Ayoo (ayee)

5 I have informed you in song

Open my voice to sing a song

Praise God the father

Praise the big holy trinity

Open my voice to sing a song

**Receive Jesus**

1 Receive Jesus

Receive Jesus

You'll gain freedom

Receive Jesus and be free

**I forgot something**

1 I forgot something

I forgot money

I forgot child

I forgot something at fetume

**Many spirits exist**

1 There exist many spirits

Gake dewo menye gbɔgbɔ nyuie o. Míatɔe nye gbɔgbɔ kɔkɔe. Gbɔgbɔwo li fũu Gake dewo menye gbɔgbɔ nyuie o. Míatɔe nye gbɔgbɔ kɔkɔe. Míawɔla nà va Our creator, Woe nye kekeli la Nà va kɔ tame na mí Na fia mí nu dzɔdzɔe Si dzena Mawu ŋu Nado ŋuse mí Be míawɔ ɔe dzi (Áò!) Na ava mía gbɔ, akɔfala vivi.	5	But some are not good spirits. Ours is the Holy Spirit There exist many spirits But some are not good spirits Ours is the Holy Spirit you should come You are the light Come and brighten our minds Teach us a righteous thing That pleases God Strengthen us That we obey it (Áò!) You should come to us, sweet consoler
Yɔ xixe blibo la kple wo nunanawo Tsɔ nyãsa na mí dzro Na na be míalɔ Mawu Kple dzi blibo, kple ŋusewo kata.	15	Fill the whole world with your gifts Give us wisdom at least Make us love God With whole heart, with all might
<b>12</b> <b>Adzewoe to nugbe (CTAS)</b>		<b>Sorcerers are in trouble</b>
Adzewoe to nugbe Mamiwɔtawoe le avi dzi hehehe  Be Yesu ŋkɔ mi ga yɔe o  Adzewoe to nugbe hee Mamiwɔtawoe le avi dzi hehehe  Be Yesu ŋkɔ mi ga yɔe o  Ke wɔla ŋkɔ miga yɔe o  Yesu ŋkɔ miga yɔe mase o  Ɖkɔ vɔvɔ ma miga yɔe o hee  Adzewoe to nugbe Mamiwɔtawoe le avi hehehe  Be Yesu ŋkɔ mi ga yɔe o	1     5          10	Sorcerers are in trouble Mermaids are bawling bitterly (uncontrollably) That Jesus' name you should not mention it Sorcerers are in trouble Mermaids are bawling bitterly (uncontrollably) That Jesus' name you should not mention it Creator's name you should not mention it Jesus' name you should not mention it to my hearing That dreadful name, you should not mention it Sorcerers are in trouble Mermaids are bawling bitterly (uncontrollably) That Jesus' name you should not mention it

**13****Mefɔ nane la (CTAS)**

Mefɔ nane la 1  
 Eɲua ŋkɔe nye Yesu lee  
 Nɔvinyewo lee! Mefɔ nane la  
 Eɲua ŋkɔe nye Yesu lee  
 Mawu kae nye sia? 5  
 Dɔme fa nɛ, dɔme nyo nɛ.  
 Mawu kae nye sia?  
 Dɔme fa nɛ, dɔme nyo nɛ.  
 Mefɔ nane la  
 Eɲua ŋkɔe nye Yesu lee 10  
 Nɔvinyewo lee! Mefɔ nane la  
 Eɲua ŋkɔe nye Yesu lee

**I have found something**

I have found something  
 Its name is Jesus  
 My brethren, I have found something  
 Its name is Jesus  
 What (kind of) God is this?  
 He is kind, he is kind  
 What (kind of) God is this?  
 He is kind, he is kind  
 I have found something  
 Its name is Jesus  
 My brethren! I have found something  
 Its name is Jesus

**14****Miawo ya mievo (CTAS)**

Miawo ya mievo loo 1  
 Gbɔgbɔvɔ aɔɔke mekpɔ ŋuse ɔe mɪawo ya dzi o  
 Miawo ya mievo loo  
 Adzeto aɔɔke mekpɔ ŋuse ɔe mɪawo ya dzi o  
 Miawo ya mievo loo 5  
 Gbɔgbɔvɔ aɔɔke mekpɔ ŋuse ɔe mɪawo ya dzi o  
 Miawo ya mievo loo  
 Gbɔgbɔvɔ aɔɔke mekpɔ ŋuse ɔe mɪawo ya dzi o  
 Nukae he nu ma vee?  
 Yesu nyanyae he nu ma vee 10  
 Yesu kaletɔ le miawo ya si  
 Yesu 'kuakua le miawo ya si  
 Miawo ya mievo loo  
 Dzoto aɔɔke mekpɔ ŋuse ɔe mɪawo ya dzi o  
 Miawo ya mievo loo 15  
 Anato aɔɔke mekpɔ ŋuse ɔe mɪawo ya dzi o  
 Miawo ya mievo loo  
 Gbɔgbɔvɔ aɔɔke mekpɔ ŋuse ɔe mɪawo ya dzi o  
 Nukae he nu ma vee?  
 Yesu nyanyae he nu ma vee 20  
 Yesu kaletɔ le miawo ya si  
 Yesu 'kuakua le miawo ya si  
 Miawo ya mievo loo  
 Gbɔgbɔvɔ aɔɔke mekpɔ ŋuse ɔe mɪawo ya dzi o

**We are free**

We are free  
 No evil spirit has dominion over us  
 We are free  
 No wizard has dominion over us  
 We are free  
 No evil spirit has dominion over us  
 We are free  
 No evil spirit has dominion over us  
 What brought that?  
 Knowing Jesus brought that  
 The brave Jesus we have  
 The true Jesus we have  
 We are free  
 No sorcerer has dominion over us  
 We are free  
 No wizard has dominion over us  
 We are free  
 No evil spirit has dominion over us  
 What brought that?  
 Knowing Jesus brought that  
 The brave Jesus we have  
 True Jesus we have  
 We are free  
 No evil spirit has dominion over us

## 15

**Agbemavɔ yomee madze (CTAS)**

Agbemavɔ yomee madze 1  
 Mavli vevie ma ge de 'mee  
 Agbemavɔ yomee madze  
 Mavli vevie ma ge de 'mee  
 Agbemavɔ yomee madze 5  
 Mavli vevie ma ge de 'mee  
 Agbemavɔ yomee madze  
 Mavli vevie ma ge de 'mee  
 'Gbemavɔ loo  
 Nɔvinyewo agbemavɔ hee (ee) 10  
 'Gbemavɔ loo  
 Nɔvinyewo (*fonyemeawo*) agbemavɔ hee  
 Agbemavɔ yome madze  
 Mavli vevie ma ge de 'mee  
 Agbemavɔ yome madze 15  
 Mavli vevie ma ge de 'mee

**Everlasting life I will seek**

Everlasting life I will seek  
 I will persevere and enter it  
 Everlasting life I will seek  
 I will persevere and enter it  
 Everlasting life I will seek  
 I will persevere and enter it  
 Everlasting life I will seek  
 I will persevere and enter it  
 Everlasting life,  
 Brethren, everlasting life,  
 Everlasting life,  
 Brethren (my relatives), everlasting life,  
 Everlasting life I will seek  
 I will persevere and enter it  
 Everlasting life I will seek  
 I will persevere and enter it

## 16

**Mɔ ya zɔm miele (CTAS)**

Mɔ ya zɔm miele 1  
 Menye nutila ' mɔ zɔm miele o  
 Gbɔgbɔme mɔ zɔm miele  
 Yesue do ngɔ miekplɛ de  
 Kɔkɔenyenyeye de hee, dzadzɛnyenyeye de hee 5  
 'Yae nye dzifosafia le mia si aa  
 Kɔkɔenyenyeye loo, yae nye dzifosafia le mia si.  
 Kpɔɔ  
 Mɔ ya zɔm miele  
 Menye nutila ' mɔ zɔm miele le o 10  
 Gbɔgbɔme mɔ zɔm miele le o  
 Yesue do ngɔ miekplɛ de  
 Kɔkɔenyenyeye dzadzɛnyenyeye de hee  
 'Yae nye dzifosafia le mia si aa  
 Kɔkɔenyenyeye loo, yae nye dzifosafia le mia si 15  
 Miɔo nu blema  
 Nɔvinyewo, miɔo nu blema  
 Nowa fe adakavua megali o  
 Egbea Yesue nye adakavua miedodɔm  
 Miɔo nu blema 20  
 Nɔvinyewo, miɔo nu blema  
 Nowa fe adakavua megali o  
 Egbea Yesue nye adakavua miedodɔm

**The journey we are embarking on**

The journey we are embarking on  
 Is not the journey of the flesh  
 Spiritual journey we are embarking on  
 Jesus had taken the lead and we follow  
 Holiness, cleanliness  
 Is heaven's key we have  
 Holiness is heaven's key we have  
 Look!  
 The journey we are embarking on  
 Is not the journey of the flesh  
 Spiritual journey we are embarking on  
 Jesus had taken the lead and we follow  
 Holiness, cleanliness  
 Is heaven's key we have  
 Holiness is heaven's key we have  
 Remember the past  
 My brethren, remember the past  
 Noah's ark is no more  
 Today, Jesus is the ark we are entering  
 Remember the past  
 My brethren, remember the past  
 Noah's ark is no more  
 Today, Jesus is the ark we are entering

**17****Xɔse nye nu nyuie aɔe la hee (CTAS)**

Xɔse nye nu nyuie aɔe la hee 1  
 Xɔse nye nu nyuie aɔe la hee  
 Nyatefee me to be xɔse nye nu nyuie aɔe la hee  
 Xɔse nye nu nyuie aɔe la hee

**Faith is something good**

Faith is something good  
 Faith is something good  
 The truth I said that faith is something  
 good  
 Faith is something good

**18****Mawututɔwo ɔu ga wo vɔ (CTAS)**

Mawututɔwo/ Ati kple kpewo ɔu ga wo vɔ 1  
 'Gbetɔ dze aye va ame ble ge lo hee  
 Mawututɔwo/Ati kple kpewo ɔu ga wo vɔ  
 'Gbetɔ dze aye va ame ble ge lo hee  
 'Bosania alakpatɔe 5  
 'Bosania ble Mawuviwo ge ɔe fe me  
 Nɔvinyewo tɔe vem hee  
 Agbemavɔ le Yesu si  
 Miva xɔe ha miegbe  
 'Bosania alakpatɔe 10  
 Ne 'wo yi ha yi ha na be yewoe  
 Ne ewɔ afã ha, afã ha mede blibo o  
 Mawututɔwo / Ati kple kpewo ɔu ga wo vɔ  
 'Gbetɔ dze aye va ame ble ge lo hee  
 Mawututɔwo / Ati kple kpewo ɔu ga wo vɔ 15  
 'Gbetɔ dze aye va ame ble ge lo hee

**Other gods have finished spending the money**

Other gods/stick and stones have  
 finished spending the money  
 The crafty one has come to deceive  
 people  
 Other gods/stick and stones have  
 finished spending the money  
 The crafty one has come to deceive  
 people  
 Satan is a liar  
 Satan deceived children of God into debt  
 The case of my siblings upsets me  
 Everlasting life is in the hands of Jesus  
 Come and receive it too you said no  
 Satan is a liar  
 If you sacrifice for one, others also  
 demand your devotion  
 If you pacify afã too, afã too is not  
 complete  
 The idols/stick and stones have finished  
 spending the money  
 The crafty one has come to deceive  
 Other gods/stick and stones have  
 finished spending the money  
 The crafty one has come to deceive

**19****Abosam melea Yesu o (CTAS)**

Abosam melea Yesu o 1  
 Yesu nye Mawuvi ɔee  
 Ne mawudɔlawo si ɔee,  
 Wo me alɔ o.  
 Wo me alɔ o. 5  
 Wo me alɔ o.

**Satan cannot capture Jesus**

Satan cannot capture Jesus  
 Jesus is the son of God  
 If angels of God hear of it  
 They won't agree  
 They won't agree  
 They won't agree

Abosam melea Yesu o		Satan cannot capture Jesus
Yesu nye Mawuvi dee		Jesus is the son of God
Ne mawudɔlawo si dee,		If angels of God hear of it
Wo me alɔ o.	10	They won't agree
<b>20</b>		
<b>Nyaɲɔnɔe ma le dzata (TAS)</b>		
Nyaɲɔnɔe ma le dzata	1	<b>Galago had captured lion</b>
Dzatae nye lāwo ' fia dee		Galago had captured lion
Ne lāwo lāwo si dee		Lion is the king of animals
Wo ma alɔ o		If all animals hear of it
Wo ma alɔ o	5	They won't agree
Wo ma alɔ o		They won't agree
Nyaɲɔnɔe ma le dzata		Galago had captured lion
Dzatae nye lāwo ' fia dee		Lion is the king of animals
Ne lāwo lāwo si dee		If all animals hear of it
Wo ma alɔ o	10	They won't agree
<b>21</b>		
<b>Yesu wo vua, vu nyuie aɔe wonye (CTAS)</b>		
Yesu wo vua, vu nyuie aɔe wonye	1	<b>Jesus' blood , it is good blood</b>
Yesue ma gbɔna ɔaa		Jesus' blood , it is good blood
Yesu wo vua, vu nyuie aɔe wonye		That's Jesus coming from afar
Yesue ma gbɔna ɔaa		Jesus' blood , it is good blood
Yesu viwo fo 'degbe	5	That's Jesus coming from afar
Abosam viwo wɔ yaa		Children of Jesus boasted
Yesu viwo fo 'degbe		Children of Satan became flabbergasted
Abosam viwo wɔ yaa		Children of Jesus boasted
Yesu wo vua, vu nyuie aɔe wonye		Satan's children became flabbergasted
Yesue ma gbɔna ɔaa	10	Jesus' blood , it is good blood
		That's Jesus coming from afar
<b>22</b>		
<b>Gbɔmasumasua fusese wo nyae be (TAS)</b>		
Gbɔmasumasua fusese wo nyae be	1	<b>Being few is a matter of hard bone</b>
Xevi aɔe dzo va yi na		Being few is a matter of hard bone
Papayésu gblɔm bena		A bird had flown passed
Ye dada medzi vi geɔe o		<b>Papayésu</b> is saying that
		Her mother did not bring forth many children
Gake gbɔmasumasua fusese wo nyae be	5	But being few is a matter of hard bone
Xevi aɔe dzo va yi na		A bird had flown passed
Hotsuitɔwo viwo fo adegbe		Children of the rich boasted
Koliawo viwo wɔ yaa		Children of the poor became flabbergasted
Hotsuitɔwo viwo fo adegbe		Children of the rich boasted

Koliawo viwo wɔ yaa	10	Children of the poor became flabbergasted
Gbɔmasumasua fusese wo nyae be		Being few is a matter of hard bone
Xevi aɔe dzo va yi na		A bird had flown passed
Papayɛsu gblɔm bena		Papayɛsu is saying that
Ye dada medzi vi geɔe o		Her mother did not bring forth many children

**23****Yesu ye mexɔ (CTAS)**

Yesu ye mexɔ	1	<b>Jesus I have received</b> Jesus I have received
Agbemɔ ne vu nam aa		Life's gate should open for me
Mayi Mawu gbɔ		Let me go to God
Yesu ye mexɔ		Jesus I have received
Agbemɔ ne vu nam aa	5	Life's gate should open for me
Mayi Mawu gbɔ		Let me go to God

**24****Gbenɔɔe meka (TAS)**

Gbenɔɔe meka	1	<b>Gbenɔɔe is mystic code</b> <i>Gbenɔɔe</i> is what I have cast
Nyāsela meli nam o		I have nobody to listen to me
Mewɔ naneke o		It does not matter
Gbenɔɔe meka		<i>Gbenɔɔe</i> is what I have cast
Nyāsela meli nam o	5	I have nobody to listen to me
Mewɔ naneke o		It does not matter

**25****Yesu ne dzram ɔo (CTAS)**

Yesu ne dzram ɔo loo	1	<b>Jesus should prepare me</b> Jesus should prepare me
Dzram ɔo hee		Prepare me
Alea ne dzi be ma nɔ		How you want me to be
Dzram ɔo oo		Prepare me
Alea ne dzi be ma nɔ ko	5	How you want me to be exactly
Dzram ɔo ee		Prepare me
Alea ne dzi be ma nɔ		How you want me to be
Dzram ɔo lo hoo		Prepare me
Alea ne dzi be ma nɔ		How you want me to be
Dzram ɔo	10	Prepare me

## 26

**Xɔsetɔwo dze mɔ (CTAS)**

Xɔsetɔwo dze mɔ hee  
 Wóyina ɔe du nyuie la me haa  
 Agoo! Nye ha makplɔ wó ɔe  
 Ne madze wó yome.  
 Míadee nye Kanaa du la  
 Du si wótso kple sika  
 Wótsɔ lɔlɔ fo xla du lae  
 Kanaa nye du si woyra  
 Eku kple veve mega li o  
 Dzidzɔ sɔɛ  
 Sika kple dzagba woɔɔ atsyɔ ne du la  
 Kɔkɔetɔwo dze mɔ hee  
 Áò! Yayratɔwo dze mɔ hee  
 Wóyina ɔe du nyuie la me  
 Kpɔɔa,  
 Agoo! Nye ha makplɔ wó ɔe  
 Ne madze wó yome.  
 Míadee nye Kanaa du la,  
 Mebe,  
 Du si wótso kple sika,  
 Wótsɔ lɔlɔ (sɔɛ) fo xla du lae  
 Kanaa nye du si woyra  
 Eku kple veve mega li o  
 Dzidzɔ sɔɛ (sɔɛ sɔɛ)  
 Sika kple dzagba woɔɔ atsyɔ ne du la  
 Nɔvinye Kristotɔwo,  
 Ne miɔɔ Kanaa du la me hee  
 Woado dzáa dzáa na mí hee.  
 Mawudɔlawo 'fo fu ɔe mia ɛu aa  
 Ye ɛtu nanao ɛgo na mí  
 Ne woakplɔ mí ayi fofoa gbɛ  
 Kpɔɔa,  
 Efe ɔusimee míanao hee  
 Afimae míakpɔ dzidzɔ mavɔ l

## 27

**Mido dzi ɔe ye ɛu (CTAS)**

Mido dzi ɔe ye ɛu  
 Agbemenyawo Mawu si mee wole godoo  
 Mido dzi ɔe ye ɛu

**Believers have started a journey**

1 Believers have started a journey  
 They are going to the beautiful town  
 Give way! Let me also join them  
 And follow them  
 5 Our home (town) is Canaan.  
 A town built with gold  
 They have enclosed the town with love  
 Canaan is the blessed town  
 Death and pain are no more  
 10 Joy forever  
 Gold and pearl adorn the town  
 Holy ones have started a journey  
 Áò! Blessed ones have started a journey  
 They are going to the beautiful town  
 15 Look,  
 Give way! Let me also join them  
 And follow them  
 Our home (town) is Canaan.  
 I say  
 20 A town built with gold,  
 They have enclosed the town with love  
 Canaan is the blessed town  
 Death and pain are no more  
 Joy forever  
 25 Gold and pearl adorn the town  
 My fellow Christians,  
 When we get to the town of Canaan  
 They will warmly welcome us  
 Angels will congregate around us  
 30 He, himself, will lead us  
 To lead us to his father  
 Look,  
 At His right hand side we shall sit  
 That is where we shall experience  
 everlasting joy.

Agbemenyawo Mawu si mee wole hee		Problems of this life are in the hands of God.
Miɔ to, nya 'de va ne miase	5	Listen, a message has come for you to hear
Kafukafu yae dze na Mawu		Praises is what God deserves
Miɔ to, nya 'de va ne miase		Listen, a message has come for you to hear
Kafukafu yae dze na Mawu		Praises is what God deserves
Amevɔɔɔɔɔɔɔɔ nɔ gbɔgbɔm be		The wicked ones were asking/saying
Afikae nye Mawu la le?	10	Where is my God?
Minye kɔ miakpɔ,		Turn your neck and look
Dzi fo kee wole hee		Far away in heaven he lives
Miekpa atigawo li legba da de xɔ me		You carved big logs to instal idols and put in your rooms.
'Megbetɔe wɔ wɔ		Human beings created them
Nu li na wɔ, wɔ me foa nu o hee	15	Mouth they have, they don't talk
Afo li na wɔ, wɔ me zo na azɔli o		Leg they have, they don't walk
Ɔɔtiga aɔe le ɔudome na wɔ, wɔ mevea nu		There is a big nose on their faces, they don't smell
he sena o hee		
Kpɔda ,		Look,
Mido dzi ye nu		Have trust in me
Agbemenyawo Mawu si mee wole godoo		Problems of this life are in the hands of God.

**28****Dee nelɔm aa ye nexɔm (CTAS)**

Dee nelɔm aa ye nexɔm mezu tɔwo	1	<b>You had loved me</b> You had loved me that's why you saved me and I have become yours Great God thank you
Mawuga akpe hee		Great God thank you
Dee nelɔm aa ye nexɔm mezu tɔwo		You had loved me that's why you saved me and I have become yours Great God, thank you
Mawuga, akpe hee		Great God, thank you
Mawuga, akpe hee	5	Great God, thank you
Mawuga, akpe hee		Great God, thank you
Dee nelɔm aa ye nexɔm mezu tɔwo		You had loved me that's why you saved me and I have become yours Great God thank you
Mawuga akpe hee		Great God thank you

**29****Amenɔxɔme mebia ye ta o (TAS)**

Amenɔxɔme mebia ye ta o	1	<b>He who is indoors doesn't ask of the sun</b> He who is indoors doesn't ask of the sun Where is the sun? Is it night, is it night?
Afikae ye le?		
Zae do, zae do hee?		

Zae do, zae do hee?		Is it night, is it night?
Amenoxome mebia ye ta o	5	He who is indoors doesn't ask of the sun
Afikae ye le?		Where is the sun?
Zae do, zae do hee?		Is it night, is it night?
Zae do, zae do hee?		Is it night, is it night?

**30****Nukatae wole be dzi na dzom do? (CTAS)**

Nukatae wole be dzi na dzom do?	1
Yesue naa	
Nukatae wole be dzi na dzom do?	
Yesue naa	
Áò! Yesue naa	5
Yesue naa	
Áò! Yesue na aa	
Tsa la menò abonsam gbò	
Wòtsò kunyowu de kò nam ha	10

Nye mekpóna vovo o	
Bokò òu ga nye kaka	
Wóna bu òem hee	
Avò metso ma ata	
Bokònwòe ka afã	15
Fo nu tò avò la	
Avò ha mele tata o	

Nyea metso avò tsó zu kluvi na avò hee	
--	--

Ke fifia mekpò vovo	
Elebe dzi na dzom	20
Áò! Yesue na aa	

**31****'Mekae la yi hũnò gbò alògbòloe? (CTAS)**

'Mekae la yi hũnò gbò alògbòloe?	1
Yesu gbò ya alògbòloe	
Yesu gbò ya alògbòloe	
Yesu gbò ya alògbòloe	
'Mekae la yi hũnò gbò alògbòloe?	5
Yesu gbò ya alògbòloe	

**Why should I be happy?**

Why should I be happy?
Because of Jesus
Why should I be happy?
Because of Jesus
Áò! Because of Jesus
Because of Jesus
Áò! Because of Jesus
In the past I was with Satan
He entangled my neck with manacles/fetters
I never had freedom
Diviner persistently spent my money
I became helpless
The cloth I bought to clothe myself
Diviners had divined
(And) talked evil about the cloth
I could not even clothe myself with the cloth
I had bought a cloth yet became a slave to it
(But) now I have gained freedom
I have to be happy
Áò! Because of Jesus

**Who could go to hũnò empty-handed?**

Who could go to hũnò empty-handed?
For Jesus, it is empty-hand
For Jesus, it is empty-hand
For Jesus, it is empty-hand
Who could go to hũnò empty-handed?
For Jesus, it is empty-hand

## 32

**'Maḍe meyɔa hesinɔ alɔgbɔloe o (TAS)**

'Maḍe meyɔa hesinɔ alɔgbɔloe o 1  
Woyɔ nea, dzae wodo na hee

Woyɔ nea, dzae wodo na

Woyɔ nea, dzae wodo na

'Maḍe meyɔa hesinɔ alɔgbɔloe o 5  
Woyɔ nea, dzae wodo na

**Nobody calls on a cantor empty-handed**

Nobody calls on a cantor empty-handed  
They call on him, they pay a consultation  
fee

They call on him, they pay a consultation  
fee

They call on him, they pay a consultation  
fee

Nobody calls on a cantor empty-handed  
They call on him, they pay a consultation  
fee

## 33

**Nanewo tae (CTAS)**

Nanewo tae 1  
Yesu ya nanewo tae mexɔe ɔo

Dzoɔuametɔwoe ɔe ŋku tɔm / bia ŋku gbaŋgbaŋ

Nanewo tae mexɔe ɔo 5

Yesu ya mexɔ

Ye wole dɔme vem na 'mewo

Yesu ya mexɔ

Ye wole dɔme vem na 'mewo

Nanewo tae 10

Yesu ya nanewo tae mexɔe ɔo

Dzoɔuametɔwoe ɔe ŋku tɔm / bia ŋku gbaŋgbaŋ

Nanewo tae mexɔe ɔo

**It's for some reasons**

It is for some reasons  
This Jesus, it's for some reasons that I  
have received him

It's the sorcerers who were envious of  
me/whose eyes are reddened (with envy)

It is for some reasons that I have  
received him

This Jesus I have received

And it is making some people angry

This Jesus I have received

And it is making some people angry

It's for some reasons

This Jesus, it's for some reasons I have  
received him

It's the sorcerers who were envious of  
me/whose eyes are reddened (with envy)

It is for some reasons that I have  
received him

## 34

**Nanewo tae (TAS)**

Nanewo tae 1  
Vodu ya nanewo tae mexɔe ɔo

Dzoɔuametɔwoe ɔe ŋku tɔm

Nanewo tae mexɔe ɔo

**It's for some reasons**

It's for some reasons  
This vodu, it's for some reasons that I  
have gone for it

It's the sorcerers who were envious of  
me

It's for some reasons that I have gone for

		it
Vodu ya va dua me	5	This vodu (which) came to this town
Wonɔ dzi kum na ame aɖewo		And it was embittering some people
Vodu ya va dua me		This vodu (which) came to this town
Wonɔ dzi kum na ame aɖewo		And it was embittering some people
Nanewo tae		It's for some reasons
Vodu ya nanewo tae mexɔe ɖo	10	This vodu, it's for some reasons that I have gone for it
Dzoɖuametɔwoe ɖe ŋku tɔm		It's the sorcerers who were envious of me
Nanewo tae mexɔe ɖo		It's for some reasons that I have gone for
it		
<b>35</b>		
<b>Uu lae (CTAS)</b>		<b>It's the blood</b>
Uu lae, Yesu fe vu lae	1	It's the blood, it's Jesus' blood
Ɖela Yesu fe vu ya wokɔ ɖe anyia		Saviour Jesus' blood which he poured on earth
Yae wɔ mi ablɔɖewiwoe		That made us free children
Uu lae, Yesu fe vu lae		It's the blood, it's Jesus' blood
Ɖela Yesu fe vu ya wokɔ ɖe anyia	5	Saviour Jesus' blood, which he poured on earth
Yae wɔ mi ablɔɖewiwoe		That made us free children
Uu lae, Yesu fe vu lae		It's the blood, it's Jesus' blood
Yuda Dzata fe vua wokɔ ɖe anyia		The lion of Judea's blood, which he poured on earth
Yae wɔ mi ablɔɖewiwoe		That made us free children
Ne dza aa, ne dza aa	10	It should rain, it should rain
Uu la ne dza ɖe miawo dzi miafu kenken		The blood should rain on us to make us white completely
Ne dza aa, ne dza aa		It should rain, it should rain
Uu la ne dza ɖe miawo dzi miafu kenken		The blood should rain on us to make us white completely
Uu lae, Ɖela Yesu fe vu lae		It's the blood, it's Jesus' blood
Yuda dzata fe vua wokɔ ɖe anyia	15	The lion of Judea's blood, which he poured on earth
Yae wɔ mi ablɔɖewiwoe		That made us free children
Ne dza ne dza		It should rain, it should rain
Uu la ne dza ɖe miawo dzi miafu kenken		The blood should rain on us to make us white completely
Uu lae, Yesu fe vu lae		It's the blood, it's Jesus' blood
Ɖela Yesu fe vu ya wokɔ ɖe anyia	20	Saviour Jesus' blood which he poured on earth
Yae wɔ mi ablɔɖewiwoe		That made us free children

Uu lae, Yesu fe uu lae  
 Đela Yesu fe uu ya wokɔ ɔe anyia

Yae wɔ mi ablɔɔdeviwoe

It's the blood, it's Jesus' blood  
 Saviour Jesus 'blood which he poured  
 on earth  
 That made us free children

### 36

#### **Hawovi vea dɔme na wo (CTAS)**

Hawovi vea dɔme na wo  
 Dzi abi ɔe dɔwo me  
 Ne efo ŋdi nado gbe (ɔa) ne Mawu

Dzi afa na wo hee  
 Vɔ kae hawovia he wɔ?  
 Na sru Mawu ɔa na va miado gbe da  
 Ago kae hawovia he dze?

Na sru Mawu ɔa na va miado gbe da  
 Vɔ kae hawovia he wɔ?  
 Na sru Mawu ɔa na va miado gbe da  
 Ago kae hawovia he dze?

Na sru Mawu ɔa na va miado gbe da  
 Hawovi vea dɔme na wo  
 Dzi abi ɔe dɔwo me  
 Ne efo ŋdi nado gbe (ɔa) ne Mawu

Dzi afa na wo hee

### 37

#### **Tsa la vɔwɔlae nya menye (CTAS)**

Tsa la vɔwɔlae nya menye  
 Gake ne miedɔ dzi fɔvɔnua ko hee  
 Nya ade le asinye ma gblɔ be  
 Tsa la vɔwɔlae nya menye  
 Ke Yesue va ɔem loo  
 Mitrɔ le miafe dziwo me  
 'Uedukɔwo/ Xɔsetɔwo mite/mitsɔ  
 miafe dziwo ve hee

Miava (ne) miaxɔ Yesu  
 Yesu koe nye ɔela  
 Mia ' luvɔwo na kpɔ xɔxɔ  
 Mia ' luvɔwo na kpɔ ɔeɔe  
 Ne fiadufea na su mia si

#### **You envy your fellow**

1 You envy your fellow  
 Your heart will cook in your stomach  
 If you awaken in the morning, pray to  
 God

5 Your heart will become cool  
 What sin has your fellow committed?  
 Revere God and come and let's pray  
 What offence has your fellow  
 committed?

10 Revere God and come and let's pray  
 What sin has your fellow committed?  
 Revere God and come and let's pray  
 What offence has your fellow  
 committed?

15 Revere God and come and let's pray  
 You envy your fellow  
 Your heart will cook in your stomach  
 If you awaken in the morning pray to  
 God

Your heart will become cool

#### **A sinner I was**

1 Formerly, a sinner I was  
 But when we get to heaven's court  
 A word I have to say that  
 Formerly, a sinner I was  
 5 Then Jesus came to save me.  
 Change in your hearts  
 Ewe cities/Believers bring your hearts

Come and receive Jesus  
 Jesus alone is the saviour/redeemer  
 10 Your souls will get salvation  
 Your souls will get redemption  
 For the kingdom to be yours/for you to  
 own the kingdom

Dzifofiadufe na nye miawo tɔ hee  
Ke Yesue va dem loo  
Ne fiadufea na su mia si

15

Heaven should become yours  
Then Jesus came to save me.  
For the kingdom to be yours/for you to  
own the kingdom

Dzifofiadufe na nye miawo tɔ hee  
Ke Yesue va dem loo Then

Heaven should become yours  
Jesus came to save me

**38****Atitsoga la ele ngɔnye (CTAS)**

Atitsoga la ele ngɔnye  
Xexeame nuwo wo va yi de meḡbe  
Atitsoga la ele ngɔnye  
Xexeame nuwo wo va yi de meḡbe  
Yesu melɔ wo, melɔ wo  
Maku na wo ko  
Yesu/Ḍela/Kristo, melɔ wo  
Melɔ wo  
Maku na wo ko  
Maku na wo hee  
Atitsoga la ele ngɔnye  
Xexeame nuwo wo va yi de meḡbe  
Atitsoga la ele ngɔnye  
Xexeame nuwo wo va yi de meḡbe  
Yesu melɔ wo melɔ wo  
Maku na wo ko  
Yesu/ Ḍela /Kristo, melɔ wo  
Melɔ wo  
Maku na wo ko  
Maku na wo hee

1

5

10

15

20

**The cross is before me**

The cross is before me  
Things of the world have gone behind  
The cross is before me  
Things of the world have gone behind  
Jesus, I love you, I love you  
I will die for you alone  
Jesus/Saviour/Christ, I love you  
I love you  
I will die for you alone  
I will die for you  
The cross is before me  
Things of the world have gone behind  
The cross is before me  
Things of the world have gone behind  
Jesus, I love I love you  
I will die for you alone  
Jesus/Saviour/Christ, I love you  
I love you  
I will die for you alone  
I will die for you

**39****Yesue ye gbɔna vɔnu drɔ ge (CTAS)**

Gbɔ na loo  
Yesue gbɔna vɔnu drɔ ge  
Dɔ ka wɔ gee Mawuvia gbɔna?/  
Nuka wɔ gee Kristoa gbɔna?  
Gbɔ na loo!  
Yesue gbɔna vɔnu drɔ ge  
Dɔ ka wɔ gee Yesua gbɔna?  
Gbɔ na loo  
Yesue gbɔna vɔnu drɔ ge  
Dɔ ka wɔ gee Mawuvia gbɔna?

1

5

**Jesus is coming to adjudicate**

Coming!  
Jesus is coming to adjudicate  
What work is the son of God coming to  
do?/  
What is Christ coming to do?  
Coming!  
Jesus is coming to adjudicate  
What work is Jesus coming to do?  
Coming!  
Jesus is coming to adjudicate  
What work is the son of God coming to  
do?

Gbɔ na loo	10	Coming!
Yesue gbɔna ʋɔnu drɔ ge		Jesus is coming to adjudicate
<b>40</b>		
<b>Magblɛ na gbɔgbɔ kɔkɔe (CTAS)</b>		<b>I will tell the Holy Spirit</b>
Magblɛ na gbɔgbɔ kɔkɔe	1	I will tell the Holy Spirit
Magblɛ na gbɔgbɔ kɔkɔe		I will tell the Holy Spirit
Yesu be yeadze gbɔnye		Jesus wants to make me his abode
Nuʋɔ yɔ nye dzi me fuu hee		My heart is full of sins
Woaklɛ nam	5	For him to cleanse it for me
Dela /Yesu yee mega gbem o		Saviour/Jesus! Don't reject me
Va na dze gbɔnye ko		Come and make me your abode
Kristo yee mega gbem o		Christ! Don't reject me
Va na dze gbɔnye ko		Come and make me your abode
Magblɛ na gbɔgbɔ kɔkɔe	10	I will tell the Holy Spirit
Magblɛ na gbɔgbɔ kɔkɔe		I will tell the Holy Spirit
Yesu be yeadze gbɔnye		Jesus wants to make me his abode
Nuʋɔ yɔ nye dzi me fuu hee		My heart is full of sins
Woaklɛ nam		For him to cleanse it for me
Dela /Yesu yee mega gbem o	15	Saviour/Jesus! Don't reject me
Va na dze gbɔnye ko		Come and make me your abode
Kristo yee mega gbem o		Christ! Don't reject me
Va na dze gbɔnye ko		Come and make me your abode
<b>41</b>		
<b>Xɔse nyo (CTAS)</b>		<b>Faith is good</b>
Xɔse nyo	1	Faith is good
Miva ne miawoe		Come and let's do it
Xɔse nyo		Faith is good
Miva ne miawoe		Come and let's do it
Kristo nyo	5	Christ is good
Miva ne miawoe		Come and let's do it
Kristo nyo		Christ is good
Miva ne miawoe		Come and let's do it
Xɔse mebia gbɔ o		Faith doesn't demand goat
Xɔse mebia koklo o	10	Faith doesn't demand fowl
'Yata miva ne miawoe hee		So come and let's do it
Xɔse mebia gbɔ o		Faith doesn't demand goat
Xɔse mebia koklo o		Faith doesn't demand fowl
'Yata miva ne miawoe hee		So come and let's do it
Xɔse nyo loo	15	Faith is good
Miva ne miawoe loo		Come and let's do it
<b>42</b>		
<b>Mawuga miɛyɔ wo (CTAS)</b>		<b>Great God we have called on you</b>

Mawuga míeyɔ wo loo	1	Great God we have called on you
Va na nɔ mía dome		Come and stay in our midst
Mawuga míeyɔ wo loo		Great God we have called on you
Va na nɔ mía dome		Come and stay in our midst
Mawuga míeyɔ wo	5	Great God we have called on you
Va na nɔ mía dome		Come and stay in our midst
Mawuga míeyɔ wo		Great God we have called on you
Va na nɔ mía dome		Come and stay in our midst
Dzi kple anyigba wɔ la ee		Creator of heaven and earth
Yesu Kristo fofɔ oo	10	Father of Jesus Christ
Dzi kple anyigba wɔ la ee		Creator of heaven and earth
Yesu Kristo fofɔ oo		Father of Jesus Christ
Mawuga míeyɔ wo		Great God we have called on you
Va na nɔ mía dome		Come and stay in our midst
Mawuga míeyɔ wo	15	Great God we have called on you
Va na nɔ mía dome		Come and stay in our midst
Dzi kple anyigba wɔ la ee		Creator of heaven and earth
Yesu Kristo fofɔ		Father of Jesus Christ/Jesus Christ's father
Dzi kple anyigba wɔ la ee		Great God we have called on you
Yesu Kristo fofɔ	20	Come and stay in our midst
Mawuga míeyɔ wo		Great God we have called on you
Va na nɔ mía dome		Come and stay in our midst

**43****'Fetɔ Yesu, alekee mawɔ na wo? (CTAS)**

'Fetɔ Yesu alekee mawɔ na wo ɔee	1	Master Jesus what must I do for you
Ne makpɔ agbemavɔ?		To see/gain everlasting life?
Dela Yesu alekee mawɔ na wo ɔee		Savior Jesus what must I do for you
Ne makpɔ agbemavɔ?		To see/gain everlasting life?
'Fetɔ Yesu alekee mawɔ na wo ɔee	5	Master Jesus what must I do for you
Ne makpɔ agbemavɔ?		To see/gain everlasting life?
Dela Yesu alekee mawɔ na wo ɔee		Savior Jesus what must I do for you
Ne makpɔ agbemavɔ?		To see/gain everlasting life?
Nye mehia naneke o hee		I don't need anything
Tsɔ wu agbemavɔ o	10	(More) than everlasting life
Mebena,		I say,
Nye mehia naneke o hee		I don't need anything
Tsɔ wu agbemavɔ o		(More) than everlasting life
Dela Yesu alekee mawɔ na wo ɔee		Savior Jesus what must I do for you
Be/Ne makpɔ agbemavɔ?	15	To see/gain everlasting life?
Nye mehia naneke o hee		I don't need anything
Tsɔ wu agbemavɔ o		(More) than everlasting life
Mebena,		I say,

Nye mehia naneke o hee  
 Tsɔ wu agbemavɔ o  
 'Fetɔ Yesu alekee mawɔ na wo ɔee  
 Be/Ne makpɔ agbemavɔ?  
 Dela Yesu alekee mawɔ na wo ɔee  
 Ne makpɔ agbemavɔ?

20

I don't need anything  
 (More) than everlasting life  
 Master Jesus what must I do for you  
 To see/gain everlasting life?  
 Savior Jesus what must I do for you  
 To see/gain everlasting life?

**44****Dzodzonyanya lé wo (CTAS)**

Dzodzonyanya lé wo hee  
 Be meka/nuka nkɔe ne se loo?  
 Satana, dzodzonyanya lé wo ɔee  
 'Meka nkɔe ne se loo?  
 Yesu nkɔe ne se  
 'Meka nkɔe ne se loo?  
 Yesu nkɔe ne se  
 Satana, dzodzonyanya lé wo ɔee  
 'Meka nkɔe ne se loo?

1

5

**Paranoiac shiver grabs you**

Paranoiac shiver grabs you  
 Whose name did you hear?  
 Satan, paranoiac shiver grabs you  
 Whose name did you hear?  
 Jesus' name you heard  
 Whose name did you hear?  
 Jesus' name you heard  
 Satan, paranoiac shiver grabs you  
 Whose name did you hear?

**45****Yesu menye amevɔ o (CTAS)**

Yesu menye amevɔ o hee  
 Miva Yesu gbɔ  
 Yesu menye amevɔ 'ɔeeke o  
 Ɖeɔe tae wo va 'nyigba dzi  
 Yesu menye amevɔ o hee  
 Miva Yesu gbɔ  
 Yesu menye amevɔ 'ɔeeke o  
 Ɖeɔe tae wo va 'nyigba dzi

1

5

**Jesus is not an evil person**

Jesus is not an evil person  
 Come to Jesus  
 Jesus is no evil person  
 For redemption he came to earth  
 Jesus is not an evil person  
 Come to Jesus  
 Jesus is no evil person  
 For redemption he came to earth

**46****Manɔ mo ɔom ɔe nye Yesua dzi (CTAS)**

Manɔ mo ɔom ɔe nye Yesua dzi ha  
 Nye Yesua n'tɔe do nɔgbe  
 Manɔ mo ɔom ɔe nye Yesua dzi ha  
 Nye Yesua n'tɔe do nɔgbe  
 Agbemavɔ nye tɔnye  
 Nye Yesua n'tɔe do nɔgbe  
 Ɖusewo kata nye tɔnye  
 Manɔ mo ɔom ɔe nye Yesua dzi ha  
 Nye Yesua/Mawua/Wɔla n'tɔe do nɔgbe

1

5

**I will be proud of my Jesus**

I will be proud of my Jesus  
 My Jesus himself promised  
 I will be proud of my Jesus  
 My Jesus himself promised  
 Everlasting life is mine  
 My Jesus himself promised  
 All powers are mine  
 I will be proud of my Jesus  
 My Jesus/God/creator himself promised

**47****Miwɔ nɔvi le agbeme (CTAS)****Be brotherly in life**

Miwɔ nɔvi le agbeme hee	1	Be brotherly in life
'Maɖe gbɔ nya vɔ aɖe miatsɔe ake hee		When someone says something sinful (evil), forgive him
Bobo! Nɔvi mele tsiewo de o hee		<b>Bobo!</b> There is no brotherhood on the land of the dead
Mawue/Yesue gblɛ be		God / Jesus said that
'Gbeme koe nɔvi le mie wɔ ge	5	It's only in life that we can be brotherly
Mizɔ ɖɔɖɔɖɔ		Walk slowly (carefully)
Xɔsetɔwo, mizɔ ɖɔɖɔɖɔ		Christians, walk slowly (carefully)
Uɔdriba le aveawo me hee		There is a serpent in the forests
<b>48</b>		
<b>Zɔ mlimɛ ee ( TAS)</b>		<b>Walk carefully</b>
Zɔ mlimɛ ee	1	Walk carefully
Kpɔ le aveawo me loo		Tiger is in the forests
Nyaɲɔnɔe gblɛ na nɔvia, agama, be		Galago had told the sibling, chameleon, that
Zɔ mlimɛ ee		Walk carefully
Kpɔ le aveawo me loo	5	Tiger is in the forests
<b>49</b>		
<b>Tsi nyuie aɖe nye yi loo (CTAS)</b>		<b>This is good water</b>
Tsi nyuie aɖe nye yi loo	1	This is good water
Áɔ! Tsi nyuie aɖe nye yi loo		Áɔ! This is good water
Edo tso templo la me haa		It came out of the temple
Tɔnyawo, tsikɔkɔe aɖe nye yi hee		My people, this is holy water
Mekpɔ tsi nyuie aɖe va yi hee	5	I saw some good water passed by
Edo tso ɖusi me va yi hee		It came out from the right hand side and passed by
Haleluya ne 'gbetɔvi tegbee		Hallelujah to the son of man forever
'Labe wo le tsi na mi		For we have been bathed
Tsi aɖe do tso templo la me hee		Some water came out of the temple
Nɔvinye Kristotɔwo,	10	Fellow Christians
Yayratɔwoe nye amesiwo gbɔ tsikɔkɔe ma va do ɖo		Blessed are those that water came to
Wokpɔ xɔxɔ to tsi ma si me hee		They gained salvation from the hands of that water
'Ye wodzi haleluya ɖe ha me		And they sang hallelujah in song
Mikafu afetɔ		Praise the Lord
Elabena enyo ɲutɔ	15	For he is very good
Enyo na mi viawo		He is very good to us, his children
Nublanuikpɔla ye wonye		He is a merciful person
Mikafu tɔ kple vi kple gbɔgbɔkɔkɔe		Praise the Father and son and the Holy Spirit
Abe alesi wo wɔne le gɔmedzedzea me		As it was done in the beginning

Nenemae wo anɔ hee	20	So shall it be
Tso fifia he yi mavɔ me hee		From now till forever.
<b>50</b>		
<b>Agbotsuga ma nye me ga le wu ge na wo o</b>		<b>That big ram I will never kill it for you again</b>
Agbotsuga ma nye me ga le wu ge na wo o	1	That big ram I will never kill it for you again
Satana, agbotsuga ma nye me ga le wu ge na wo o		Satan, that big ram I will never kill it for you again
Agbotsuga ma nye me ga le wu ge na wo o		That big ram I will never kill it for you again
Satana, agbotsuga ma nye me ga le wu ge na wo o		Satan, that big ram I will never kill it for you again
Hoo na wo	5	Shame unto you
Satana hoo		Satan, shame unto you
Hoo na wo		Shame unto you
Satana hoo		Satan , shame unto you
Agbotsuga ma nye me ga le wu ge na wo o		That big ram I will never kill it for you again
Satana, agbotsuga ma nye me ga le wu ge na wo o	10	Satan, that big ram I will never kill it for you again
51		
<b>Nunyuiwo (TAS)</b>		<b>Good things</b>
Nu nyuiwo kpɔlia metso deke nam o	1	Good things, destiny did not give me any
Agbeme nunyuiwo kpɔlia metso deke nam o		Good things of this world, destiny did not give me any
Nunyuiwo kpɔlia metso deke nam o		Good things, destiny did not give me any
Agbeme nunyuiwo kpɔlia metso deke nam o		Good things of this world, destiny did not give me any
Nunyuiwo	5	Good things
Agbeme nunyuiwo		Good things of this world
Nunyuiwo		Good things
Agbeme nunyuiwo		Good things of this world
Nu nyuiwo kpɔlia metso deke nam o		Good things, destiny did not give me any
Agbeme nunyuiwo kpɔlia metso deke nam o	10	Good things of this world, destiny did not give me any