

University of Ghana <http://ugspace.ug.edu.gh>

**ASPECTS OF SEMIOTICS OF DAGBAMBA DANCE: A LINGUISTIC
ANALYSIS**

BY

**MOHAMMED ABDUL-RASHID IMMORROW
(10876805)**

DEPARTMENT OF LINGUISTICS

**THIS THESIS IS SUBMITTED TO THE UNIVERSITY OF GHANA,
LEGON IN PARTIAL FULFILMENT OF THE REQUIREMENTS FOR
THE AWARD OF MASTER OF PHILOSOPHY DEGREE IN
LINGUISTICS.**

APRIL, 2023

DECLARATION

I, Mohammed Abdul-Rashid Immorrow, do hereby declare that, except for references that have been duly cited, this thesis is a result of my original research, under the supervision of Professor Kofi Agyekum and Dr. Grace Diabah of the Department of Linguistics, University of Ghana, legon. And that it has neither in whole nor in part been presented for another degree elsewhere.


.....
MOHAMMED ABDUL-RASHID
IMMORROW
(Candidate)  **DATE** 11/04/23


.....
PROF. KOFI AGYEKUM
(Supervisor)  **DATE** 11/04/23


.....
DR. GRACE DIABAH
(Supervisor)  **DATE** 25/04/23

DEDICATION

I dedicate this research to my parents



ACKNOWLEDGEMENT

This research work is the result of the efforts of many people. My first and foremost appreciation goes to the Almighty Allah for giving me strength, hope, favour and protection in writing this research. My second appreciation goes to my supervisors, Prof. Kofi Agyekum and Dr. Grace Diabah for their patience and immense contributions towards the shaping of this research. This thesis would not be successful without their valuable and insightful input.

I express my sincere gratitude to my Lecturers: Prof. Kwaku E. Osam Prof. E. Amuzu, Prof. Akanlig-Pare, Dr. Seth Ofori, Dr. James Angkaaraba Saanchi, Dr Reginald A Duah and Dr. Abdul-Razak Sulemana; I say *ní yí tùmá páám* ‘thank you’. To my mentor and teacher, Dr. Hudu Fusheini of the Linguistics Department, University of Ghana, I cannot thank you enough. You are highly appreciated. Your reward is surely with Allah. To our venerable Head of Department, Prof. Clement K. I. Appah, I appreciate you for your clemency and wise counsel. Dr. Hasiyatu Abubakari, I am grateful to you for the advice you gave me. I must say that the discussion I had with you opened my eyes to the work. To Mrs. Afua Dansoa Ocran and Christiana Sakyi I say Thank you. Mr. Iddrisu Alhassan Sibdow thank you for your support and encouragement. Dr. Abdul-Razak Inusah thank you for your support.

Moreover, my consultants Mahama Alhassan, Alhassan sualisu, Mr. Mohammed Saad Wunpini and all my colleague-linguistics students who are native speakers of Dagbani here, in the University of Ghana are not left out of this acknowledgement. I am grateful for your support in generating the data for this study. I am also

University of Ghana <http://ugspace.ug.edu.gh>

grateful to my coursemates: Naporo, Latif, Mubarik, Modesta, Edith, and Cecilia for the encouragement and friendship you have provided for me during this period. To my family and friends, I am more than grateful for your support throughout this academic journey. May the Almighty Allah reward your efforts and strengthen our bond.



ABSTRACT

This thesis investigates aspects of the semiotics of Dagbamba Dance using linguistics analyses. Dagbani is a Mavia language spoken in the northern region of Ghana. Dance is an important aspect of the culture of Ghanaians (Africans). The study is focused on three different dances of the Dagbamba people namely: *Baamaaya*, *Jera*, and *Kambɔn-waa*. A qualitative method was used in this study to assist in collecting data. The primary data were collected via participant observation whereas the secondary data were collected from books, journals, articles, etc. Twelve people were interviewed in all. The study also made use of visual semiotic theory by (Ferdinand de Saussure) and the cultural-linguistic framework by Sharifian (2017, 2015, and 2011). Visual semiotics deals with the interpretation of signs. The relationship between a sign and a referent can be indexical, iconic, or symbolic (Sharp 2011). Cultural linguistic theory on the other hand deals with how people communicate their culture, religion, perceptions, and environment, among other things, through language (Sharifian 2017). The study also looked at the semiotics of costumes of *Baamaaya* dance, *Jera* dance, and *Kambɔn-waa*. The study looked at the drum language of the Dagbamba dance. The findings revealed that Dagbamba sounds serve as a powerful tool for communication such as giving information and announcement, panegyric, invocation and proverbs. This study also looks at the literary devices employed in Dagbamba dance songs. Literary devices such as repetition, parallelism, proverbs, exclamation, hyperbole, rhetorical question, alliteration, and assonance were identified in the songs.

TABLE OF CONTENTS

DECLARATION	<i>i</i>
DEDICATION	<i>ii</i>
ACKNOWLEDGEMENT	<i>iii</i>
ABSTRACT	<i>v</i>
LIST OF FIGURES	<i>ix</i>
LIST OF ABBREVIATIONS	<i>x</i>
CHAPTER ONE	<i>1</i>
GENERAL INTRODUCTION	<i>1</i>
1.0 Introduction	<i>1</i>
1.1 Brief history of the Dagbamba	<i>3</i>
1.2 Dagbani speakers	<i>5</i>
1.3 Problem of statement	<i>7</i>
1.4 Research objectives	<i>9</i>
1.5 Research questions	<i>9</i>
1.6 Significance of the Study	<i>9</i>
1.7 Methodology	<i>10</i>
1.8 Organization of the study	<i>12</i>
1.9 Summary of the Chapter	<i>12</i>
CHAPTER TWO	<i>14</i>
LITERATURE REVIEW AND THEORETICAL FRAMEWORK	<i>14</i>
2.0 Introduction	<i>14</i>
2.1. Related Literature	<i>14</i>
2.1.1 Semiotics	<i>14</i>
2.1.2 Traditional Dance and Symbolism	<i>16</i>
2.1.3 Semiotics of Costumes	<i>20</i>
2.1.3.1 Patriotic Symbols	<i>22</i>
2.1.4 Dance Movement	<i>25</i>
2.1.5 Literary Analysis of Songs	<i>29</i>
2.2. Theoretical framework	<i>36</i>
2.2.1 Visual Semiotics Theory	<i>36</i>
2.2.2 Cultural Linguistics Theory	<i>40</i>
2.2.3. Justification of the Theory	<i>43</i>

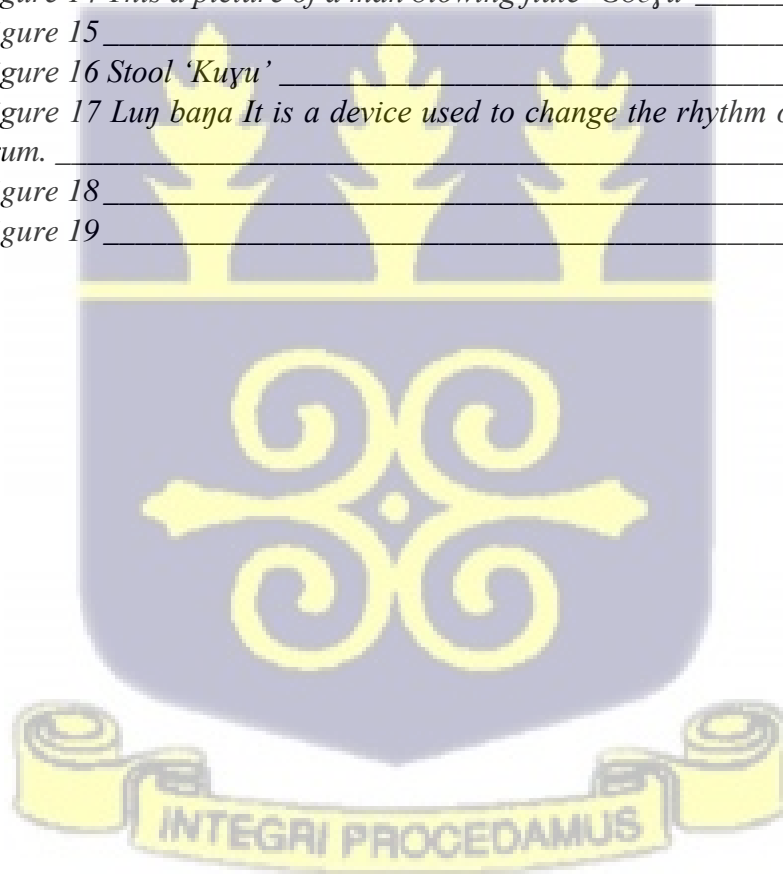
2.3 Summary of the Chapter	44
CHAPTER THREE	45
SEMIOTICS OF COSTUMES OF SOME DAGBAMBA DANCES	45
3.0 Introduction	45
3.1 Brief History of Baamaaya Dance	45
3.2 The pattern and forms of the Baamaaya Dance	48
3.3 Brief History of <i>Jera</i> Dance	60
3.4 Semiotics of Costumes of <i>Jera</i> Dance	62
3.5 Brief history of <i>Kambon-waa</i> (Warriors Dance)	66
3.5.1 <i>The Kambonsi</i>	66
3.6. Elements of symbolism in <i>Kambon-waa</i> (Warriors Dance)	68
3.7 Drum language involved in some selected Dagbamba dance	74
3.7.1 <i>Functions of drum language</i>	74
3.7.2 <i>Announcement</i>	75
3.7.3 <i>Invocations</i>	77
3.7.4 <i>Proverbs</i>	78
3.8 Summary of the Chapter	79
CHAPTER FOUR	80
LINGUISTICS AND LITERARY TOOLS EMPLOYED IN DAGBAMBA DANCE SONGS	80
4.0 Introduction	80
4.1 Dagbamba Dance Songs	80
4.1.1 <i>Bamaaya Dance songs</i>	80
4.1.1.1 <i>Baamaaya Praise songs</i>	81
4.1.2 <i>Jera dance songs</i>	82
4.1.3 <i>Kambon-waa 'Warriors dance' Songs</i>	82
4.2 Literary Devices in Dagbamba Dance songs	82
4.2.1 <i>Repetition</i>	84
4.2.1.1 <i>Repetition of words in the same line or repetition of the same line</i>	85
4.2.1.2 <i>Stanza repetition</i>	87
4.2.2 <i>Parallelism</i>	94
4.2.3 <i>Euphemism</i>	96
4.2.4 <i>Rhetorical question</i>	97
4.2.5 <i>Alliteration / Assonance</i>	100
4.2.6 <i>Proverbs</i>	101
4.2.7 <i>Appellation</i>	104
4.2.8 <i>Idioms</i>	108
4.2.9 <i>Exclamation</i>	109
4.2.10 <i>Hyperbole</i>	113

4.3 Summary of the Chapter	115
CHAPTER FIVE	116
SUMMARY OF FINDINGS AND RECOMMENDATIONS	116
5.0 Introduction	116
5.1. Summary of the study and key findings	116
5.2. Contribution to knowledge	118
5.3 Recommendation for further study	119
<i>Appendix A</i>	<i>122</i>
<i>Appendix B</i>	<i>129</i>
<i>Appendix C</i>	<i>134</i>
<i>References</i>	<i>139</i>



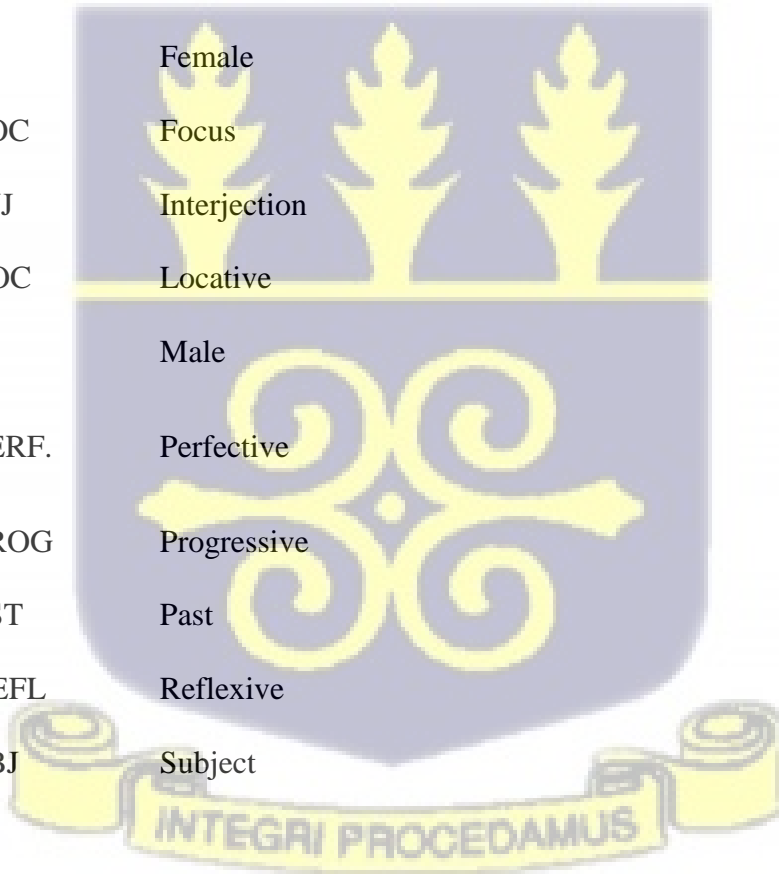
LIST OF FIGURES

Figure 1	7
Figure 2 Baamaaya praise singer in action.	51
Figure 3 A man in a female costume (Wearing a scarf and earring)	54
Figure 4 A liiga (a Baamaaya dancer wearing a female shirt)	55
Figure 5 Yabisa 'waistband made with cowries, waist beads and tread'	56
Figure 6 Mukuru/ Baatooro 'skirt'	57
Figure 7 Kafini The skirt used here is used to show where the person is coming from.	58
Figure 8 Chayila (a metal)	59
Figure 9 ηmaasuliga ηmaasuliga covered with a head scarf	60
Figure 10 Feensi	63
Figure 11 The researcher in Jera costume.	64
Figure 12	65
Figure 13 a sub-chief of Mion dressed in warrior attire.	69
Figure 14 This a picture of a man blowing flute 'Gbeyu'	70
Figure 15	71
Figure 16 Stool 'Kuyu'	71
Figure 17 Luη bana It is a device used to change the rhythm of the sound of the drum.	72
Figure 18	72
Figure 19	73



LIST OF ABBREVIATIONS

1SG	First person singular
2SG	Second person singular
3SG	Third person singular
AUX	Auxiliary
COND	Conditional
CONJ	Conjunction
COP	Copula
DEM	Demonstrative
F	Female
FOC	Focus
INJ	Interjection
LOC	Locative
M	Male
PERF.	Perfective
PROG	Progressive
PST	Past
REFL	Reflexive
SBJ	Subject



CHAPTER ONE

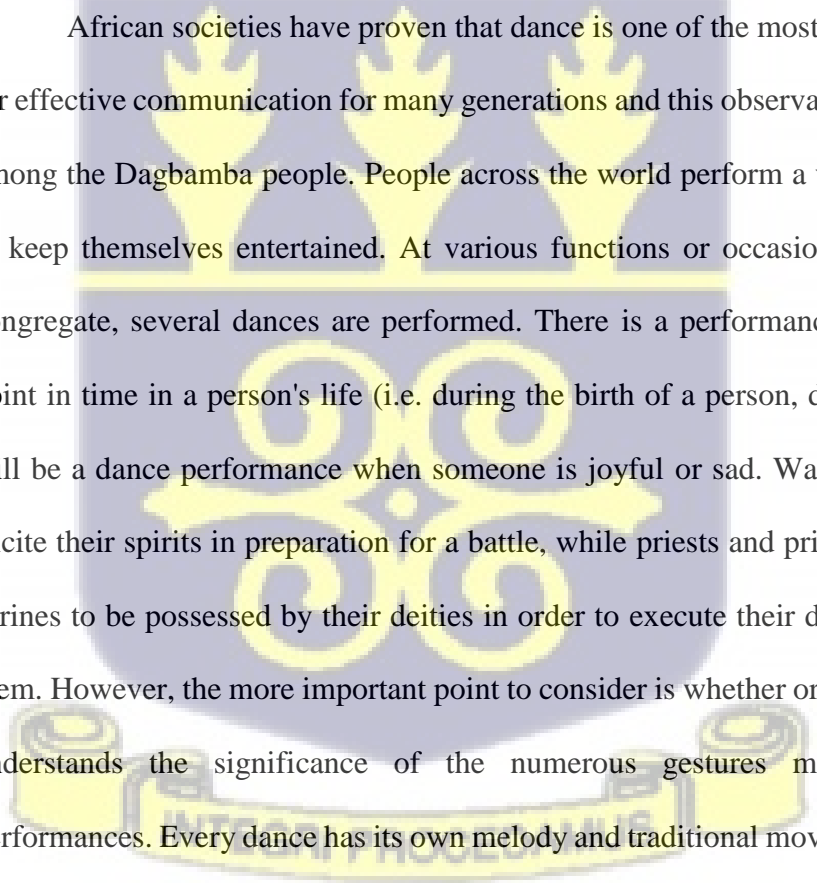
GENERAL INTRODUCTION

1.0 Introduction

This thesis discusses aspects of the semiotics of Dagbamba dance. According to Agyekum (2010a), semiotics is the study of signs and symbols of a particular language and society. Symbols of a particular culture or group of people and their interpretations may differ depending on the impact they have within their culture. Semiotics, according to Chandler (2007, p. 1), is the study of signs. In semiotics, the creation, use, and methods of signification of signs and sign systems are the main topics of investigation and exploration. To Schroder (1998) cited in Agyekum (2010a), a symbol is a sign whose relationship to its object is solely a matter of convention. A symbol is a sign that refers to an object that it denotes by virtue of the socio-cultural convention of a particular society (Agyekum 2010a: 245). These signs can manifest in various forms including the performance of dance, which forms the basis of this study.

Fraleigh (1999) claims that dance derives from human movement and consciousness. Dance affects both individuals and society as a movement system and a complex cultural phenomenon. Dance and its allied art forms like music and drama have the potential to activate and transform people's lives by providing

recreation and empowerment, support and protest, cultural exhibition, provocation, pleasure and entertainment, creativity, and aesthetic values. Ugolo (2007), is of the view that the human aspect is very important in dance, and messages regarding the dancer's sex, socio-cultural background, and psychological state will begin to seep into the thoughts of the audience the moment the dancer is placed in space on a stage.

The logo of the University of Ghana is a large, semi-transparent watermark in the background. It features a shield with three golden flames at the top, a central golden emblem with a cross-like shape, and a banner at the bottom with the motto 'INTEGRITY PROGRESSIVE' in golden letters.

African societies have proven that dance is one of the most impressive tools for effective communication for many generations and this observation also prevails among the Dagbamba people. People across the world perform a variety of dances to keep themselves entertained. At various functions or occasions where people congregate, several dances are performed. There is a performance at a particular point in time in a person's life (i.e. during the birth of a person, death, etc). There will be a dance performance when someone is joyful or sad. Warriors perform to excite their spirits in preparation for a battle, while priests and priestesses dance at shrines to be possessed by their deities in order to execute their duties and honour them. However, the more important point to consider is whether or not the audience understands the significance of the numerous gestures made during the performances. Every dance has its own melody and traditional movement, and some of these performances are always accompanied by singing and drumming.

Dagbamba dances are performed in several styles, each of which is linked to a symbol, as well as different costumes. Some Dagbamba traditional dances include: *Baamaaya, Bayisi-waa, Billa, Dim-bu, Gina, Jera, Jinjelung, Luwa, Tora, Nyindɔgu, Tohi-waa and Ziem* dances. The popular forms are; *Damba, Gonje, Kondɔli-ya, Kanɔn-waa, Machelli-waa, Nayibiɛgu, Naani-Goo, Nakɔhi-waa, Simpa, and Takai*. However, not all the dances listed above can be performed at the various places mentioned earlier. For example, *Bayisi waa* and *Gina* are not performed regularly. They are either performed during the initiation of a member into adulthood, to a group or at a funeral.

1.1 Brief history of the Dagbamba

Scholars such as Duncan-Johnson and Blair (1932), Fage (1964), Hilton (1962), Illiasu (1965), Rattray (1932) and Tamakloe (1931) wrote about the early history of the Dagbamba, speakers of Mole Dagbani. For their part, Drucker-Brown (1995), Brukum (2004), Awedoba (2006) and Jessica (2011) have done contemporary work on Dagbamba ethno-politics, history and social structure and organization. The contemporary researchers also elucidated Dagbamba's early history by addressing some of the contradictions that existed in the early writings, particularly regarding the origins of Dagbani speakers.

The history of Dagbamba can be traced back to Tohazie "the red hunter," according to oral legend. He was thought to have been born at Gomba (Zamfara), in

the early Songhai kingdom to the west of Bornu, at the core of the Songhai monarchy. The facial marks of the Zamfara people, which are claimed to have stayed behind and been conquered, are similar to those of the Dagbamba today, and the Dagbamba identify these people as family (Hilton 1962). We have heard that Tohazie's father was named Tiyawumya and was from Egypt, where he was a member of the royal family. From the northeast of Lake Chad to the south of the Niger ben, he was reported to have travelled westwards. Tohazie, the surviving son and a skilled hunter, arrived in the Mali Empire during a drought and led the peasants in the slaughter of a wild beast (bull) that had invaded their only river. He got married to Payawɔbga, a Malian princess, and they had a son named Kpaynimbo. He also journeyed westwards from the Mali Empire to Biun, in the Fadan Grumah region, where he created a kingdom and married two ladies; Sihisabiga and Suhuyin. Sihisabiga gave birth to Malginsim, Nyɛlgili, and Namzisheli, while Suhuyini gave birth to Gbewaa.

Gbewaa moved to Pusiga in Ghana's Upper East area, where he founded the Dagbamba Kingdom, which he reigned until his death. Gbewaa is said to have had nineteen children, although only five boys, Zirli, Kufɔyu, Shitɔbu, Tɔhagu, and ɔmantambo, and one daughter, Yɛmtɔri, are mentioned in this thesis because they have contributed massively in founding Dagbɔŋ. The heart of Naa Gbewaa was Kufɔyu, who was assassinated by Zirli out of jealousy. According to the oral history of the Mole Dagbani speakers, Naa-Gbewaa was swallowed by the earth as a result

of the death of his son. The death of Naa Zirili, the older son of Naa Gbewaa, sparked a quarrel among his three remaining brothers, Tɔhagu, Shitɔbu, and ɔmantambo. The three brothers became separated as a result of the conflict. Tɔhagu then went on to found the Mamprugu Kingdom, while Shitɔbu founded the current Dagbaŋ Kingdom, and ɔmantambo went on to found the Nanuŋ Kingdom.

1.2 Dagbani speakers

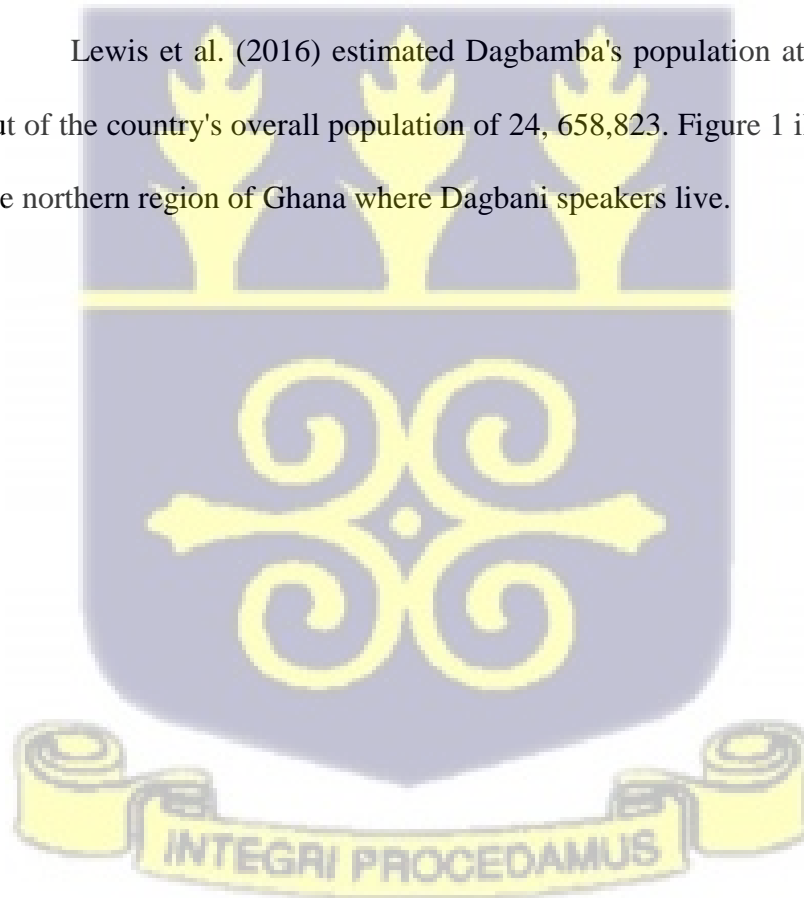
Dagbani is a Mabia language spoken in the north-eastern part of Ghana, (Hudu, 2012). It is mostly spoken by the Dagbamba people in Ghana's northern area. Dagbani speakers are known as Dagbamba (plural) and Dagbana (singular), (Gurindoo, 2014). This language is predominantly spoken within Tamale and its environs such as Savelugu, Kumbungu, Tolon, etc, Yendi and the communities around it as well as Bimbila and its environs. What makes it possible for the existence of dialects among these people. For instance, we have “*Tomosili*” spoken among Dagbamba within and around the Tamale metropolis, “*Nayahili*” by the people of Yendi and its surroundings, and ‘*Nanunli*’ by the natives of Bimbila and its environs, Naden (1988).

The Dagbaŋ kingdom, which covers an area of 8082 square miles, dates back to the fifteenth century, with early warrior equestrian ancestors migrating from the Chadic region to the present-day north-eastern part of Ghana (Salifu 2008). Salifu added that the history of the Dagbaŋ nation is invariably tied to the political history

of kingship. Every village and town have a chief, who is assisted by a group of senior people in his administration.

Siiba (2016) noted that *Kpatih Lun Naa*, in a conversation noted that the original capital town of Dagbanj was called *Yanidabari*, near the present-day Diali, in the Savelugu municipality, and was later moved to the present day Yendi where the king resides.

Lewis et al. (2016) estimated Dagbamba's population at 1,160,000 people out of the country's overall population of 24, 658,823. Figure 1 illustrates a map of the northern region of Ghana where Dagbani speakers live.



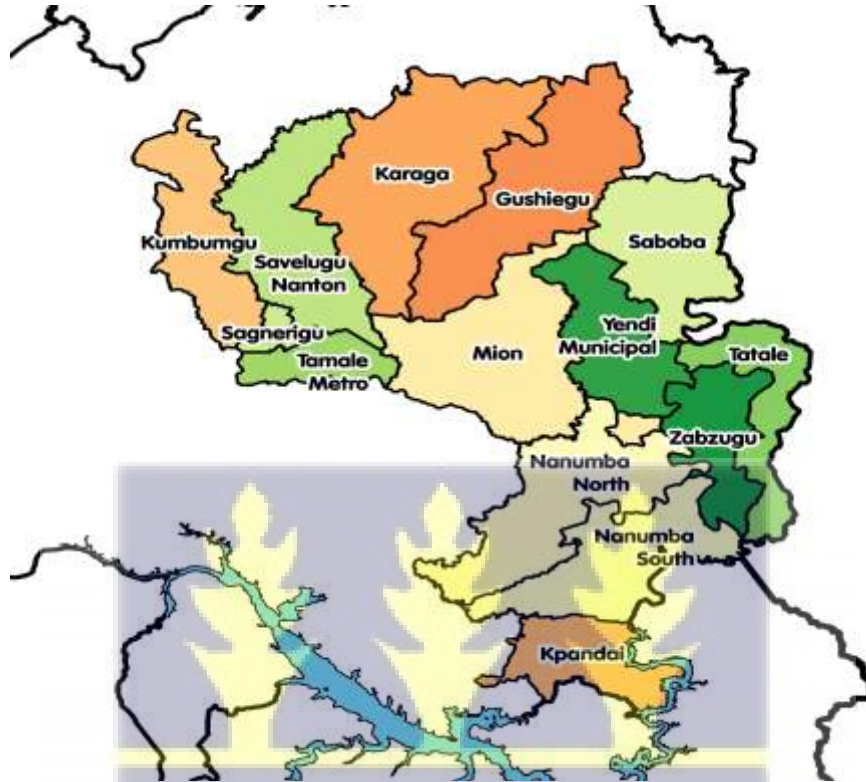


Figure 1

The map covers the current northern region of Ghana where Dagbani is spoken.

1.3 Statement of Problem

Generally, Dagbani has received many studies in terms of the phonology, morphology, and syntax of the language. Olawsky (1999), concentrated on the aspects of Dagbani grammar. Hudu (2014, 2013, 2010, 2008, 2005), has worked extensively on the phonology of the language. Issah (2019, 2015, 2013, 2011, 2008, and 2007) has worked extensively on the syntax of the language. Inusah (2021)

examines Lundaa as a speech surrogate of Dagbamba. Nantogmah (2010) examined signaling politeness, power, and solidarity through terms of address in Dagbon. Mohammed (2010) investigated address terms in Dagbani, while Salifu (2000, 2011) examined speaking with the chief and politics and ethnicity: political anthropology in Northern Ghana respectively.

On the other hand, semiotics has not received much attention in Dagbani although it is ingrained in the Dagbamba communication. Semiotics is identified in various aspects of communication of the Dagbamba people, for instance, in the death and funeral practices. For example, Dagbamba use graves that are found at their homes to communicate about the person. For instance, if the head of the family passes on and the person is a male, he will be buried at the right side of the house within the compound, and if she is a female, she will be buried at the left side of the house within the compound. This work, therefore, will look at some aspects of the semiotics of Dagbamba dance. The main motivation for choosing to study the aspects of the semiotics of Dagbamba dance is that most of these dance practices are going extinct and this study will provide insights into them and analyse the forms of communication and document them. Although documenting these dance practices is not the major focus of the study, the study is still relevant since it will help to show how relevant non-verbal modes of communication are to the Dagbambas. The study will further contribute to studies in language and communication that is how various modes of language are used to communicate

meaning in society. This study takes inspiration from Agyekum (2002, 2004b, and 2006)

1.4 Research objectives

The following are the objectives of this research

1. To identify the types of semiotics Dagbamba use in their various dances.
2. To discuss the value of semiotics in the Dagbamba dance.
3. To identify the various kinds of linguistic expressions that are expressed in Dagbamba Dance songs.

1.5 Research questions

This study seeks to answer the following research questions

1. What are the types of semiotics Dagbamba use in their dance?
2. What is the role of semiotics in communication in the Dagbamba dance?
3. What linguistic literary devices are used in Dagbamba Dance songs?
4. How does movement communicate in Dagbamba Dance?

1.6 Significance of the Study

The findings of this study would be significant in several ways. In the first place, it is the first to examine Dagbamba semiotics in depth. It will give examples of

Dagbamba semiotics and their sociocultural interpretation. It would be used as reference material by students who would be embarking on the same or similar work in the future, it would serve as a resource material for teaching and learning. The documentation will also help preserve the culture of the people. It would open a fresh door in Ghanaian language semiotic research.

1.7 Methodology

The data for this thesis is gathered through both primary and secondary sources. The qualitative method was used. To Owu-Ewie (2012) “qualitative research usually entails a detailed description of a phenomenon using interviews, elicitation, audio, video recordings, observation, and documents”. Creswell (1994), characterizes qualitative research as involving the analyses of words, reporting specific ideas of informants, and carried out in a natural setting.

According to Bruce Berg (2004: p. 3), qualitative research includes the meanings, concepts, definitions, qualities, traits, metaphors, symbols, and descriptions of things.

The primary data for this work was collected through interviews, video recordings, and participant observations. Looking at the study, the qualitative approach is more appropriate because I want to analyse the data from its natural environment.

"Naturalism recommends that, as much as practical, a social environment should be

explored in its' natural state," Agyekum (2010a:13). Qualitative research is considered more appropriate for a study like this.

Due to the nature of Dagbamba dance, depending on the type of dance performed, some are performed by only males and vice versa. The research will concentrate on three different dances. On the primary source, I embarked on fieldwork to collect data through participant observation, interviews, audio recordings, video recordings, etc. The sampling size will consist of 18 people. The sample, therefore, consisted of 6 people from each dance that are all knowledgeable in their specific areas. This will consist of 3 drummers and 3 dancers for each dance group. In addition, the researcher's intuition as a native speaker and as a dancer of some of these dances will be beneficial.

The purposive sampling technique will be used. This is a result of the fact that dance is not something everybody can perform. The influence of religion makes it uncommon and somehow difficult to learn, therefore, not many people know how to sing Dagbamba dance songs. Concerning the interview on the songs, the interviewees were composed of only males because the selected dance are performed by males. Those selected are between the ages of 20-60 years. Thus, these people were carefully selected due to their knowledge and competence in these dances. The recordings of the various session of Baamaaya, Jera, and Kambon-waa were all done by myself and my research assistant.

The secondary data, on the other hand, was based on video clips from funeral grounds and photographs. For some of the data collection, the researcher uses the internet and the library.

Duranti (1997), argues that it is essential for a researcher to look into language forms that are a fundamental part of social life; as a result, it is the researcher's responsibility to figure out how to connect linguistic forms to particular cultural activities.

1.8 Organization of the study

This study is organized into five chapters. Chapter 1 deals with the general introduction to the study. The review of related literature is presented in Chapter 2, and Chapter 3 presents the Semiotics of costumes of the various Dagbamba dances chosen for the study. Chapter 4 will examine the linguistic and literary tools employed in Dagbamba dance songs. The final chapter, will deal with a summary of the major findings of the study and draw conclusions and recommendations, and suggest areas for future/ further research

1.9 Summary of the Chapter

This chapter looked at the thesis's general introduction, with a focus on the Mole Dagbani language's origins and a brief history of Mole Dagbani speakers. The

chapter looked at the problem statement, noting that there has not been enough research on semiotics in Dagbani and other Mabia languages. The chapter outlined the thesis's goals, research questions, and significance. The methodology for the thesis is also highlighted. The chapter ends with a summary of the thesis structure.



CHAPTER TWO

LITERATURE REVIEW AND THEORETICAL FRAMEWORK

2.0 Introduction

This chapter provides a review of literature that is relevant to the topic. There is evidence that several sociolinguists, ethnographers, pragmaticians, ethnomusicologists, and psychologists around the world have done extensive research on sociolinguistics. I would like to draw some related literature for this project based on this. The work begins with 2.0 as an Introduction to the chapter, 2.1 deals with related work, 2.1.1 looks at Semiotics, 2.1.2 Traditional Dance and Symbolism, 2.1.3 Costumes of Semiotics, 2.1.4 is Dance movement, 2.1.5 Literary Analysis of Songs. Section 2.2.0 is about the theoretical Framework, 2.2.1 visual semiotic theory, 2.2.2 will look at the Cultural linguistic theory and 2.3 deals with a summary of the chapter.

2.1. Related Literature

2.1.1 *Semiotics*

The history of the study of signs, sounds, and symbols can be traced back to the Swiss linguist Ferdinand de Saussure's Semiology (1916 - 1983) and Charles Sanders Peirce (1931: p.58) an American philosopher who coined the name

Semiotics to describe it, and it is his version of the term that is frequently used today. Semiotics, also known as semiology, proposes that signs and symbols are important aspects of language that help us grasp how to compose and decode communications. Semiotics is the study of how signs and symbols are used in everyday life. We use gestures, facial expressions, body movements, postures, and many other things to communicate effectively.

Charles Morris (1964), states that "Semiotics has for its goal a general theory of signs in all their forms and expressions, whether in animals or mankind, whether normal or sick, whether linguistic or non-linguistic, whether personal or social," Morris is credited with establishing the semiotic framework, which incorporates semantics, syntax, and pragmatics. Semantics is concerned with deciphering the sign's intended meaning, syntactic with its recognition, and pragmatics with its interpretation in terms of utility (Chandler, 1999).

Council & Wolf (2001:19) is of the view that Semiotics is a branch of linguistics that investigates the existence of signs, clarifies their components, and creates the laws that control them. Symbolism, on the other hand, is a reference to something that denotes the virtue of a certain society's socio-cultural standards. Signs and symbols are therefore based on socio-cultural interpretation. Symbols may be represented by objects, colours, animals, and even personal names. One cannot, therefore, give an explicit scientific and logical interpretation to the

symbols, because, most of them are arbitrary and conventionally accepted by the folks (Agyekum, 2010:245). Schroder (1998:551) opines that “a symbol is a sign whose connection with its object is purely a matter of convention.”

2.1.2 Traditional Dance and Symbolism

Awuah (2014: p.58), states that traditional dances originated in Ghana for a variety of reasons. In the rural sections of the country, dance is a part of every element of life, whether for recreational, political, or religious reasons. Examining all of Ghana's traditional dance styles can provide insights into the important traditional knowledge base cultivated by the nation's many ethnic communities. The principles of unity and, religious affirmation through dance and knowledge transfer, continuity, and identity through movements are foremost among these pockets of knowledge. One can see the distinctive cultural traits of a people and their relationship to their history through a particular traditional dance form. This is emphasized by Green (2012), as she cites Maurice Senghor who succinctly states that “African [traditional] dances were created behind a ‘happening’ or ‘event’ that the people chose to remember, the subject which could be general or specific.”

Bakare (2005) argues that dance "is a language which expresses the geographical locations, biological temperament, religious beliefs, political and historical experiences, social practise, and economic peculiarities of the people that own it" (p. 76). Romain (2002) notes that despite the fact that Ghanaians have used

dancing to affirm their cultural values, dance promotes community values and acts as a basis for togetherness in the area. Importantly, music and dance provide people pleasure, delight, and self-esteem; they are an essential component of religious ceremonies, celebrations, sacraments, and entertainment. According to Felfoldi (2001), dancers are encircled by verbalized instructions that are bound by emotional bondage and can take the form of proverbs, parables, tales, and other forms of oral poetry. The verbalized and non-verbalized portions of the corpus of knowledge can be separated into two major categories. The verbalized information consists of the names of the dances, the specific language employed in a community in relation to dance, and other oral representations that partially fall under the category of oral poetry.

Nwoko (1981) opines that dance is an aesthetic language with which people speak. Dance as a non-verbal language can thus communicate a variety of information and emotions by reflecting the socio-political structure of a society. Dance has the power to achieve the expected communicative intents embedded in its sensory-motor and aesthetic capability to create emotion and a sense of the situation for performers and spectators alike. We will look closely at selected dances from Delta State to understand the meanings of some of these communicative symbols.

Dance symbolism is not universal; rather, each ethnic group or society may develop its own unique movements, gestures, bodily attitudes, and qualities that are

only understood by those who belong to that group. Each of these idiosyncrasies is a reflection of the collective historical and religious experiences of the group. The viewpoint of the community members committed to the growth and preservation of their shared history is typified by the common language, actions, and vocabulary that they convey (Nii-Yartey 2013:413).

Kiernan (1991, p.26) defines a symbol as follows:

A symbol is a unit for storing, carrying and transmitting meaning, several layers of which may be lodged in a single symbol. The natural empirical things of everyday experience are drawn upon as symbols because, clearly, the carrier of meaning must be of an order different from the meaning itself. And the more common and familiar are natural things in human experience, the more suited are they to their role of purveying meaning. Among this wide range of potential symbols are colour and its varieties (Kiernan, 1991).

Xie (2020) identified three types of symbols in Hakka furniture decoration: visual, indicating, and symbolic. With the help of realism or imitation, the image layer's symbol demonstrates the relationship between its object indexing symbol and its reference object. These include indicator symbols, text symbols, object symbols, animal symbols, plant symbols, human symbols, and symbols used in other visual recognition systems. Symbols that have a logical connection between their form and meaning are referred to as indicator symbols. They include totem, religion, sacrifice,

communication, identification, life, and other behaviour recognition systems in the Dagbamba symbol repertoire.

Nii-Yartey (2013) opines that verbal communication is regarded as essential for the establishment of facts and ideas in many African communities. The understanding and use of symbols, gestures, and bodily actions are considered essential and permanent. This is done however to achieve the right level of communication, in order to prevent misunderstandings and misinterpretations, especially when it comes to public statements and other forms of communication. Eller (2007), states that symbols can be anything that means something or has a meaning, including objects, images, sounds, actions, gestures, utterances, and pretty much any other form of media.

Sarpong (2011:7) investigates traditional symbolism as a representation of truth or reality that is otherwise difficult to grasp in tangible terms. Symbols depict abstract, real-world events rather than tangible objects. You cannot have a table symbol, but you can have an obedience sign. “The Asantes have symbols that represent a wide range of values and realities. We have symbols for God's might (*Gye Nyame*), Hope (*Biribi wɔ soro ma me nsa nka*), Sanctity (*Krapa*), Strength (*Dwenninmen*), Courage (*Hye an ehye*), Authority (*Akofena, afena*), Unity (*Funtumfunafu ne Denkyemfunafu*), Reconciliation, (*Mpatabo*), Wisdom (*Nyansapɔ, mate masie*)”. On the contrary, these symbols are not found in Dagbani.

2.1.3 Semiotics of Costumes

Kwakye-Opong (2014:142a), states that the semiotics of clothing and ornamentation are connected to creation itself. For instance, the gold plate fastened to Aaron's turban in Genesis chapter 28 indicates that the ancient Israelite High Priest wore this garment in order to hold the people accountable for their mistakes. Analysis and correlation of the signals, meanings, and philosophies associated with the dance production are crucial if you are to properly explore semiotics in the context of a dance. This semiotics include of technical components like lighting, music, and location as well as theme, movement, gesture, facial expression, proxemics (the use of space), costume, and props (Backer 2007:72).

Campbell (1997) asserts that because people cannot help but wear clothes, consumers are powerless to prevent others from reading meanings into the garments they wear. Therefore, it is crucial to keep in mind that it is necessary not to take clothing's capacity to evoke and transmit particular messages for granted. Instead, a systematic and comprehensive framework must be created to facilitate the study of clothing semiotics and its great communication potential. Rubinstein (1995), advocates that the corporate executive's tie also referred to as the power tie, denotes power, authority, and unflappable decorum. In some groups, like colleges and clubs, specially made ties may be worn to denote one's membership or affiliation with a particular organization. Since it stands out visually against a normally light-

coloured shirt, the tie is frequently the visual point of entry into the suit ensemble. The tie's vertical composition helps to provide the appearance of height, making the wearer appear bigger and stronger than he is. Luck (1996, 141), is of the view that the majority of Americans in the late 19th century believed it was essential to maintain an extreme contrast between the apparel of the sexes in order to sustain 'natural gender relations and to keep society in a state of moral equilibrium. Furthermore, Luck (1996, 141), also noted that pants denoted masculinity whereas skirts denoted femininity. Men's business settings and pants both become eponymous over the 20th century. The irony is that pants soon came to stand for authority, notably male dominance over females.

Kumatia (2018) investigates the types of clothing regalia used by chiefs in Anlo State, Ghana's Volta Region, and its symbolism. He defined the many types of clothing regalia used by Anlo State chiefs, including the style of fabric (Ewe Kete or *Adanuvor*), a jumper, a cap (*Fiakuku*), chiefs' sandals (*Fiafokpa*), a walking stick, and they must wear *Dzonu* (beads). The Lashi or Sorshi were also worn as part of their regalia. He also disclosed that the Anlo chiefs' regalia was impacted by the event they were attending, the colour they wore, and their position as chiefs. The chiefs' installation, incarceration, and coronation all represented various clothing accoutrements. The Anlo chiefs' regalia served as a symbol of supernatural protection for them. It also represented their prosperity and authority, as well as a historical event that occurred in the past. Despite the fact that society is rapidly

changing due to industrialization, it was advised that the Anlo chiefs' culture, customs, and identity be preserved. It was also critical that kingmakers or custodians of Anlo traditions and customs chronicle significant features of chiefs' clothing regalia as much as possible, rather than relying exclusively on oral tradition, which could be changed or refuted by others Kumatia (2018).

2.1.3.1 Patriotic Symbols

Berlin and Kay (1969) conducted a study that was motivated by Whorfian theory to investigate the meanings of the basic colour names in 20 different languages using a set of stimulus materials created by Lenneberg and Roberts in 1956. They next applied their two main discoveries to an additional 78 languages that had been mentioned in the literature. They came to two conclusions: (1) that there are universals in the semantics of colour in (likely) all languages; and (2) that there is an apparent evolutionary order to the development of colour lexicons, with black and white coming before red, followed by green and yellow, followed by green and blue, followed by brown, and then purple, pink, orange, and grey.

Ajibade and Obongha (2012) are of the view that colours may have symbolic meanings that are physical, social, and psychological. The physical symbolism typically deals with what might be directly observed, such as in the case of traffic signals, where red denotes a stop, a yellow warning, and green, a go. On the other

hand, social symbolism refers to colours that are perceived as patriotic when they are employed in branding or as flags and that represent the society or are used by a certain group or country (such as Nigeria's green-white-green or the United States' red, white, and blue). Additionally, colours are discussed in terms of psychological symbolism, where they are used to signify a specific circumstance and period of time. For instance, the colours that reflect emotions are red and green for Christmas. Red is strong and represents strength, blue is considered conservative, and warmer colours like yellow and orange stand for emotional warmth. However, as Brusatin, cited by Ajibade and Obongha (2012), has cautioned, it is challenging to organize colour into a rigorous system of symbols.

From the foregoing, it may be concluded that, depending on the angle from which it is viewed, colour is a sign that denotes one meaning or the other. Colour is the most significant visual experience for humans, according to Dzul kifli and Mustafar (2013). It has a significant impact on how people perceive the world, alters the meanings of symbols, highlights or mutes the transmission of pictograms, logos, and brands, changes emotional perception, and impacts mood (Vik, Viková, & Kania, 2014).

Aluko (2020), confirms that colour has a unique meaning in people's lives and even has a function in the environment. The majority of people place a premium on the colour they choose in their daily lives. Colour is such an important aspect in day-to-day activities in the religious world that churches place a premium on the

type of colour utilised. The Overcomers' Evangelical Ministries International is one of the many churches, and its pastor is an eager consumer of a particular colour in Nigeria. He goes on to look at the symbolism of white and charismatic leaders' affinity for it. It also considers how the charismatic leader and the church as a whole are affected by the use of white. Akpabio (2003), is of the view that there are many visual clues, including colours, tribal marks, physical characteristics, tattoos, and others. For example, in several Nigerian tribes, the colours white, red, and black stand for equality, danger, and melancholy, respectively.

Zammitto (2005) asserts that there are three theoretically distinct origins for the meanings associated with colour, namely, an intrinsic, a personal, and cultural background. The internal classification of colours, which occurs when a person observes colours, provides information and elicits arousal. This internal classification of colours is based mostly on anthropological and behavioural studies. The second background is derived from each person's unique life experiences. The third topic relates to the cultural background that all people share, which is rich with meaning that they learn through socialization processes. This third background agrees with Yu (2014), who justifies that colour interpretations can vary and symbolism changes depending on the cultural context. As no one is insulated from the culture and way of life of the environment they find themselves in, it is not out of context to support that many people would favour the cultural aspect of meanings being given to colour. This is due to the fact that cultural and ethnic differences

affect the meanings and symbolism of colours around the world (Kwakyee-Opong, 2014).

2. 1.4 Dance Movements

Hanna (1973) asserts that movement-based communication practises create a para- or quasi-language that can occasionally be more effective than spoken language. Indeed, dance is frequently a multimodal form of communication: audiences can see and hear dancers moving through space and time, as well as hear the sounds of their physical movements. They can also feel kinaesthetic activity or empathy through body to body, body part to body, and performing area to body contact. Dancing is significant because it can effectively convey ideas. Wilson (2005:56) states that "dance is a sort of communication that incorporates the alterations that the variances in the communicator's manner of dress, look, and overall demeanour cause on the recipient." In other words, just looking at someone's appearance their hairstyle, tattoos, incisions, and tribal markings can convey a message. There are many various ways to use visual communication to convey different messages. Some pictures serve as warnings or symbols for various things. Dagbamba have several of this kind. For instance, Kambon-waa is a dance for Dagbamba warriors and when this is in process and the drummers start to play the music known as "chakohili" it communicates that warriors should start to shoot their guns.

Bakare (1994: p. 3), defines dance as “the rhythmic movement of the human body in time and space to make a statement”. It feeds off of first-hand experiences. As a result, it opens up channels for generational transmission, which reflects shifts in societal norms. As a result, dance is seen as a significant art form, a necessary component in the celebration of events related to every area of human life, and a significant component of entertainment. Dance aesthetics are viewed by anthropologist and dance expert Grau (2003) as a crucial component of the sensitivity that underlies all cultural systems. The application of semiotics in dance, according to Akas & Egenti (2016), is no longer unusual. Scholars employ indigenous dance's semiotic movement as a reflecting pointer in sustaining a society's community character in myths, conventions, and legendary experiences. The movement of an Ekeleke dance performance of Ekwe people of Nigeria is based on communicative semiotics. Ideas, knowledge, beliefs, thoughts, and emotions are all communicated through dance. Dance may transcend language and culture since it uses the human body, a tool that is available to everyone. Dance is a symbolic language tool for communication since it uses helpful and meaningful gestures.

Yerima et al. (2006) state that dance and movement are performed to meet a certain need. Humans do not simply move for the sake of movement; instead, they are motivated by a clear source. It is possible that this source is internal or merely external. Humans move to fulfil needs, as mentioned by Laban in (1971: 38). Through their movement, they seek out something worthwhile. If a person is moving

toward a visible item, it is simple to determine their intended goal. However, there are also certain intangible values that motivate movements. Awuah (2014), states “that dancing groups blend movements based on their attractiveness or how they fit into a specific dance choreography as opposed to paying attention to the message and context that the motions provide inside a specific lyric.” After this performance, the bulk of the groups refers to these "modified" routines as the original traditional dances from which they were developed. How dramatically the aestheticization is carried out depends on the movement propagation act's frequency, which varies over the course of days, weeks, and months. This movement is similar to the Baamaaya sochanda is performed to remind the dancers of the wet valley. Therefore the drummers cautioned the performers to walk slowly and carefully else they fall.

The crucial idea is that movement is something that humanity values. Thus we have two aims of movement – tangible and intangible value of dance. Laban affirms that movement has always been used for two distinct aims, the attainment of tangible values in all kinds of work and the approach to intangible value in prayer and worship. Awuah (2014) continues, It is then important to say that first, traditional African philosophies form an important part of any African culture; second, the dances evolve from within such cultures; third, the dance, in turn, materializes the meaning of the metaphors through [aesthetic] bodily movement expressions that lie in the choreographic structures/form.

Duodu (1994), states that “court dances are generally danced by adults, and inappropriate use of any of the various symbolic gestures might get you in trouble, and when overused, you will be penalised or disgraced.” As a result, it is critical for a performer to be aware of the cultural philosophy contained in the dance during the performance in order to avoid violating the people's conventions and customs. We will be laying a great foundation for our posterity if we follow these standards. A popular Ghanaian proverb urges everyone to dance: "Bad dancing does no harm to *AsaaseYaa* (mother earth).

In describing the Anlo-Ewe aesthetic principles as reflected in his Wu and Atsia conceptions, Kuwor (2014: p 79) asserts that participants in the Anlo-Ewe dance must function within the social ethics in which the entire performance exists. Any transgression of these social ethics may have a detrimental impact on the evaluation process, causing dissatisfaction among both performers and seniors who are responsible for offering evaluative comments on whether the performance is agreeable or not. In the Akan system, dance follows many linguistic orders. This means that communication routines must follow specific principles in order to be understood verbally in a variety of situations. Dance follows the same rules. Linguistic routines Agyekum (2010, p. 77) states that they are "sequential organisations beyond the phrase, is either as one person's activities or the interaction of two or more." In ordinary interaction, linguistic routines include gestures, paralinguistic elements, subjects, and rituals.

2.1. 5 Literary Analysis of Songs

An expression that is meant to be understood metaphorically is typically referred to as a literal expression. Agyekum (2013:183) opines that “a figure of speech is basically a sort of comparison based on association, and their meanings must be inferred or derived from larger cognitive, cultural or environmental context.”

Khaoya (2013:12), the crucial moments of songs are when a kid is born and when death strikes. There are songs for funerals, initiations, namings, weddings (marriage), praise, work, harvesting, hunting, and love, depending on the occasion. He also learned that the performance, setting, functions, instrumentation, and style of traditional Bukusu songs of the Luhya Bantu people of East Africa may be used to categorize them. Folksongs and Ethno music tie indigenous songs to the culture, ideologies, religions, belief systems, and worldviews of the people. One method for deeply comprehending a people's language, culture, and behaviour through their music is ethnomusicology. You need to have some familiarity with a people's language, culture, and language usage in the context in order to comprehend and enjoy their music more fully (pragmatics). Beyond form, description, structure, and analysis, ethnomusicologists examine the music of people from anthropological perspectives that take into account their culture and language (Agyekum et al., 2019).

Atakpa (2008) examines the song texts for the Anlo Ewes' Atrikpui war dance in addition to examining their form and content. He discovers that the Atrikpui song lyrics' substance suggests bravery as the song's primary subject regardless of when they are played, whether it is before, during, or after the fight. As the Anlo Ewe have significant linguistic abilities that are demonstrated in their production, she contends that the Atrikpui songs can be properly appraised as texts that fall under the larger corpus of oral literature. Her research shows that songs (texts) were used by soldiers as a way of communication and as a link to the rest of society.

Khaoya (2013:12) further justifies that songs about women's love, battle, and even marriage have varied functions in Chiswa (white ant) harvesting songs. They serve as communication tools. These songs portray societal issues from the perspective of the artists and primarily arouse the audience's emotions, allowing the community to accept or discourage particular behaviours.

Aklile (2015), postulate that stylistics is a field of study that examines how language is used in various contexts to accomplish the shared objective of negotiating to meaning. It can also be described as the study of many stylistic variations in spoken or written language. Stylistics' major goal is to help us comprehend the author's intentions when reading work or participating in a debate. He goes on to add that not every aspect of a style may be suitable for a specific text or discourse. Chenenje (2017) looked at the styles of folk songs from the Kabras

and how they impacted interpretation. He mentioned that the gender and age of the individuals in the society influence the folk songs of the Kabras. The study discovered that allegory and symbolism overwhelm the elderly while neologism and code-switching fascinate children, young adults, and young adults, yet metaphor permeated all the songs. Agyekum (2013:66) posits that “Stylistic qualities involve the ways in which the words and linguistic elements of an oral literature text are organised and the resources within the words that ensure the effectiveness of the oral performance”. Stylistic qualities are the presentational techniques and stylistic components that distinguish spoken literature as an art form. In general, stylistic components are used to elevate the oral artist's work and hold the audience's attention.

Agbezorlie (2014) examines the stylistic and thematic analysis of Christianized Traditional Anlo Songs (CTAS). These songs are traditional Anlo songs that have been modified and are currently, utilized in Christian worship. And without distinction, he critically examined how imagery, symbolism, allusion, hyperbole, repetition, and parallelism were used in the CTAS to communicate with potential Christian converts. A renowned Ghanaian highlife song by the late Akwasi Ampofo Agyei, " *ɔba nyansafo wɔbu no be na wɔnka no asem,*" which means "A wise child is spoken to in proverbs," is examined by Agyekum et al, (2020) for its stylistic elements and proverbs. In the study, stylistic elements and proverbs used in

Akan highlife are observed to offer essential, educational, and communicative purposes. These metaphoric expressions serve as devices for indirection that enable musicians to address extremely delicate subjects. They show the musician's proficiency in the Akan language, as well as his cultural values, worldview, and social systems. The stylistic elements and proverbs in the song are examined from an ethnomusicological, stylistic, and pragmatic perspective.

Abubakari et al, (2021) study the use of indigenous language and music to enhance education. The music composer employs a local musical performance known as googi to encourage adherence to the procedures by structuring COVID-19 safety recommendations in a very practical yet enjoyable way. The composer who also sings works and helps to convey the song's main topics (COVID-19 procedures), the composer uses a variety of literary, and linguistic devices. The song also conveys promise and optimism in the ability of ancestral spirits to travel back in time following catastrophes to ease their victims' pain. Agawu (2003:2) argued that African music is conceivable and gained a sizable readership due to its use of a modern language. The resilience of its original notion and the preservation of African musicology are both evidenced by the fact that African music has not vanished from public consciousness during these stormy intellectual times. Folk songs, according to Cuddon (2012), are an oral tradition that is passed down orally from one generation to another. Folk music is thus the music performed in a country's or a community's traditional style. Based on their views, it is customary

and typical of common people in a society. Folk songs are written and performed by members of a certain group who share a common culture or set of beliefs. Therefore, the beliefs of the public or current problems inspire song writing. Folk songs get their content from the immediate environment because they are sung in the language of the community.

Malesi (2014), is of the view that Christian Hip Hop music uses code-switching and neologism as stylistic elements. Because hip-hop music is full of code-switching and other youth-friendly neologisms, it has drawn a lot of young people to Christian congregations lately. Malesi concludes that the artistic qualities of code-switching and neologism have damaged the songs' intended meaning. Instead of being sacred, Christian songs have evolved into commercial music. Because it involves stylistic features that are also relevant to my study, this research is crucial to it. In the view of Clark (2012), hip-hop writers and the youth they speak for are crucial players in any social or political movement for advancement. Collins (2005) notes that “in Ghana, the urban youth now have their own distinct musical idiom, hiplife.” With its blunt lyrics, electronic instrumentation, solo performer, and video clip format, this genre has developed into an identification symbol for the current generation of young Ghanaians.

Nketia (1974:20), states that the metropolitan language of African music and the way that musical instruments are used in African dance have drawn a large

audience. He did not, however, consider stylistic elements like code-switching and neologisms that arise as a result of foreign influence. In his research, Nketia was totally African. Language is dynamic, thus this study examines if stylistic traits brought about by outside influence have an impact on how the message of Jera dance songs, Baamaaya dance songs and Kambon-waa (Warriors Dance) songs should be interpreted. Because Nketia was not focusing on the prominent stylistic features in Dagbamba dance songs, this study seeks to fill that gap. However, this study will concentrate on Jera dance songs, Baamaaya dance songs and Kambon-waa (Warriors Dance) songs.

Nketia (1992) emphasizes that songs can sometimes express ideas that cannot be expressed in conversation. If someone wants to criticize or make accusations, they could find that singing is a more effective medium than speaking. Nketia (1992) opines that because song texts

are a reflection of the culture of which they are a part," ethnographers, among others, record and analyse song texts for data or use them to exemplify parts of their research and description. Thus, some students of African history and philosophy as well as some students of psychology pay some attention to songs as "oral documents. (Nketia 1992, pp. 189-205)

This is relevant to my study because when you look at some Dagbamba dance songs, they turn to exhibit such characteristics. He further quotes Merriam who states that

it may be feasible to quickly penetrate defensive systems to comprehend the ethos of culture and obtain some perspective on psychological issues and processes that are unique to it to further emphasize his thesis (Nketia 1992, pp. 189-205).

Collins (2005) believes that a large portion of the older generation first misinterpreted the hiplife genre because it did not follow Ghana's then-prevailing standards for popular music. According to them, the rap was excessively hurried, and this phrase became known as "*kasa hare*" (fast speech). The lyrical substance also had a violent African-American gangster rap vibe to it, or it included misogynistic and sexually graphic lyrics.

In Avorgbedor (2009), the socio-cultural context of Malawi and other African nations is examined in greater detail. This reveals a network of interconnected layers and legacies of political ambition, judicial processes, and musical innovation. In my research, I want to examine the stylistic elements of the Dagbamba dance song. This will comprise Kambon-waa (Warriors Dance) songs, Jera dance songs, and Baamaaya dance songs. Additionally, I want to identify the distinctive stylistic elements of Dagbamba dance songs and how distinctive stylistic elements affect the songs' ability to effectively convey messages.

2.2. Theoretical framework

¹This part deals with the theories adopted for the study. Visual semiotic theory and Cultural linguistic framework. Whilst the visual semiotic theory lends itself to the analysis of the visual content of the data, the theory does not do so for the analysis of the linguistic/culture part, hence the need for the cultural linguistic theory. Due to this nature of the study, two theories were used for the analysis.

2.2.1 Visual Semiotics Theory

Visual semiotics deal with the interpretation of signs symbols, and their meanings. The relationship between a sign and a referent can be indexical, iconic, or symbolic (Sharp 2011). Items with specific meanings are referred to as signs. Gestures, images, or inscriptions may be used to accomplish this. The most important criterion is that it has societal significance. Kress and Van Leeuwen (2001) discuss multimodal social semiotics, which focuses on all types of signs, as well as the sign producers and the social situations in which they are produced. In addition, Turino

^{1 1} If there is an intrinsic relationship between the sign and the thing it symbolises, it is said to be indexical. Hence. Rain is indexed by a storm. Iconic signs are those that have a direct relationship with the referent. For example, a photograph or caricature is iconic because it directly points to the referent. Symbolic: This refers to a relationship between a referent and a symbol that is arbitrary. A flag symbolising a specific country is a good example. The fact that the flag can be modified since there is no tight connection between the two adds to the arbitrariness. The flag becomes an ordinary piece of cloth if the idea behind it is abandoned.

asserts that iconic and indexic signs are signs of experience rather than signs of experience (2000, 175). Thoughts, ideas, and concepts dominate the consequences of symbolic signs.

Instead, Turino justifies that the iconic and indexical signals' semiotic consequences are "immediate, unreflected-upon feelings, sensations, and physical reactions." As we repeat such rhythmic iconicities over time, certain patterns emerge that give a sense of expectation (Chenoweth 2001; 112 Dooley and Levinsohn 2000, 26; Meyer 1956, 22–42). As the performance progresses, variations on these patterns, in turn, modify those expectations and intensify the feeling of drama. The various indexical indicators, in addition to the iconic signs from our performance, are present in the recording and performance of our writings. Turino (2008: p 9), Points out that "Indices have a very direct effect; we frequently do not consider the reality of the thing that the sign evokes, but we take its truth as common sense because it is part of our experience".

Danesi (2004), agrees that the field of study known as semiotics focuses on the study of meaningful communication as well as the process of making signs (semiosis). Jewitt and Oyama (2001), state that the study of visual semiotics, which first emerged in the 1990s, focuses on the description of semiotic resources, what can be said and done with images (and other visual means of communication), and how the things people say and do with images can be interpreted. A tool to decipher

the messages concealed in symbols, signs, images, gestures, spatial cues, and iconography is visual semiotics. The study of visual semiotics focuses on the system that governs how images are used to communicate.

Danesi (2007) confirms that the theory has been used to study body language, various art forms, and discourses of all kinds. Visual communication, media, advertising, narratives, language, objects, gestures, facial expressions, eye contact, clothing, space, cuisine, rituals, in short, everything that people create and use to represent and communicate ideas in a psychologically and socially significant way. Cobley & Janz (1997, p. 3) state that "you have to understand semiotics to comprehend modern culture" in support of this assertion. In sum, everything that humans generate and utilize to convey and depict things in some psychologically and socially relevant way is embodied in dance, which is a current culture. The dance communicates to the audience and makes its meanings clear through the images that are created through signs, movements, and gestures. Only in the context of the specific dance and its songs can the significance of these signs and symbols be understood.

Turino (2014), asserts that a sign may only operate as a symbol if it is first linked to its object via linguistic description, second, its people agree on that meaning, and third, it is a generic sign for a general thing. Since the dawn of humanity, signs, symbols, and images have been employed as a way of

communication. People perceive and comprehend the meaning of signs and symbols through visual imagery. Language studies were enhanced by semiotics by broadening their focus and emphasizing the multimodality of human communication. In terms of the textual, auditory, linguistic, spatial, and visual resources - or modes - utilized to produce communications, multimodality refers to communication practices (Murray, 2013). Ekwuazi (2006), agrees that "visual image is made up of all or some of the nine intra-structures: humans, object ideas, filmic space, filmic time, visual composition audio composition editing; and conflict and resolution." This study will analyse the visual components of the Dagbamba dance movement that uses a visual semiotics technique to compose messages. Visual semiotics is a branch of semiotics that studies how visuals convey meaning.

Over the past two decades, a number of methodologies have emerged for the study of visual signs and meaning on the internet, ranging from the in-depth examination of webpage designs to the automated analysis of aggregate data, and methodologies in between (see, for example, Cara 2018; Kress and Van Leeuwen, 2006; Margolis and Pauwels, 2011; O'Halloran, 2015). Chandler (2007, p. 1), states that semiotics is the study of signs. In semiotics, the creation, use, and methods of the signification of signs and sign systems are the main topics of investigation and exploration. In order for a sign's meaning to be manifested, it is primarily concerned with how a sign denotes and precedes it at a deeper level (Aghaei, 2014, p. 43). The

study of semiotics crosses a wide range of academic domains and has an inter-subjective breadth since its theories are amenable to the discussion and analysis of ideas in various areas of human endeavour.

This theory is applicable in this research because it explains how Dance movement conveys a message by dancers of Jera, Baamaaya and Kambon-waa using Dagbamba dance. It will also help interpret the communication that has to do with the costumes used in Dagbamba dance and this will have to do with Baamaaya, Jera and Kambon-waa (Warriors dance).

2.2.2 Cultural Linguistics Theory

The second theory makes use of ethnolinguistics (Aikhenvald, 2015; Bonvillain, 2000), and linguistic anthropology (Duranti, 1997, Foley, 1997). According to Duranti (2009, p. 33), the term "cultural linguistics" or the more widely used word "ethnolinguistics" can be used to refer to the general area of research on the interaction between language and culture (as pointed out by Peeters, 2016). Sharifian (2017) coined the term Cultural Linguistics, which is a newly created discipline with multidisciplinary roots that investigate the interaction between language and cultural conceptualizations (Sharifian, 2011, 2012, 2017). "Cultural Linguistics is concerned with aspects of human languages that encode or instantiate culturally created conceptualisations spanning the entire spectrum of human

experience.” The concept of cultural cognition, which provides an integrated understanding of the notions of cognition and culture as they relate to language, serves as the theoretical foundation of cultural linguistics (see, e.g., Sharifian, 2009, 2011). Beyond the level of the human mind, the concept of culture cognition gives a multidisciplinary explanation of cognition (e.g., Clark & Chalmers, 1998; Sutton, 2005, 2006; Wilson, 2005). Frank (2015, p. 494), states that cultural cognition is "a form of cognition that is not simply portrayed as some sort of abstract disembodied between the ears thing."

Many aspects of human languages are established or embedded in cultural conceptualisations. Cognitive psychology, complexity science, distributed cognition, and anthropology are among the sciences and sub-disciplines that have influenced the development of Cultural Linguistics' theoretical foundation. International communication, intercultural pragmatics, World Englishes, Teaching English as an International Language, and political discourse analysis are all fields of (critical) applied linguistics that has profited from cultural linguistics (Sharifian, 2011, 2014, 2015; Sharifian & Palmer, 2007).

Cultural representations are either imparted or embodied in many characteristics of human languages. These conceptualizations are embedded in many features of human languages. Cultural linguistics theory enables us to study these aspects and, in doing so, examine how language and culture relate to one another. Among these are the phrases, cultural schema, cultural category, and

cultural metaphor. Cultural concepts stay on top of beliefs, customs, rules, and expectations of behaviour as well as values linked to a variety of experience-related elements and components. Malcolm (2017,) indicates that the majority of Aboriginal Australians express their cultural identity in English. A method for identifying the manner in which the language has been changed to enable this is provided by cultural linguistics. Some of the unique categories, concepts, metaphors, and metonymies were used to explain in Aboriginal English. The cultural linguistic theory will be visualized in chapters three and four as it will illustrate how the various features of language may be entrenched in the cultural conceptualization taking the form of cultural schemas, cultural categories, and cultural metaphors.

Cultural linguistics theory implies that language and culture have a strong influence on how people see the world around them. Cultural linguistic theory portrays how people communicate their culture, religion, perceptions, and environment, among other things, through language. One can learn about a group of people's worldviews by studying their language (Agyekum, 2006). Anthropological linguistics is that sub-field of cultural linguistics is concerned with the place of language in its larger social and cultural environment, its function in generating and sustaining cultural practices and social structures.

Duranti (1997:2) notes that a group of people's culture is inextricably linked to their language. It is the engine that propels a person's thoughts, perceptions,

beliefs, and worldview. Language thus serves as a mirror for a group's collective essence, bringing abstract thoughts and ideas to life.

From the perspective of language as a system of classification, a window on mental reality, and thus an instrument for the study of culture as a system of knowledge," writes Duranti, "linguistic anthropologists have as an aggregate of features, tendencies, and acts that are sometimes the background and other times the foreground for the constitution of the social world in which we live Duranti (1997:338).

This theory is applicable in this research because it explains how to interpret messages conveyed by dancers of Jera, Baamaaya and Kambon-waa using Dagbamba dance songs. This research is aimed at identifying and analysing such features of style.

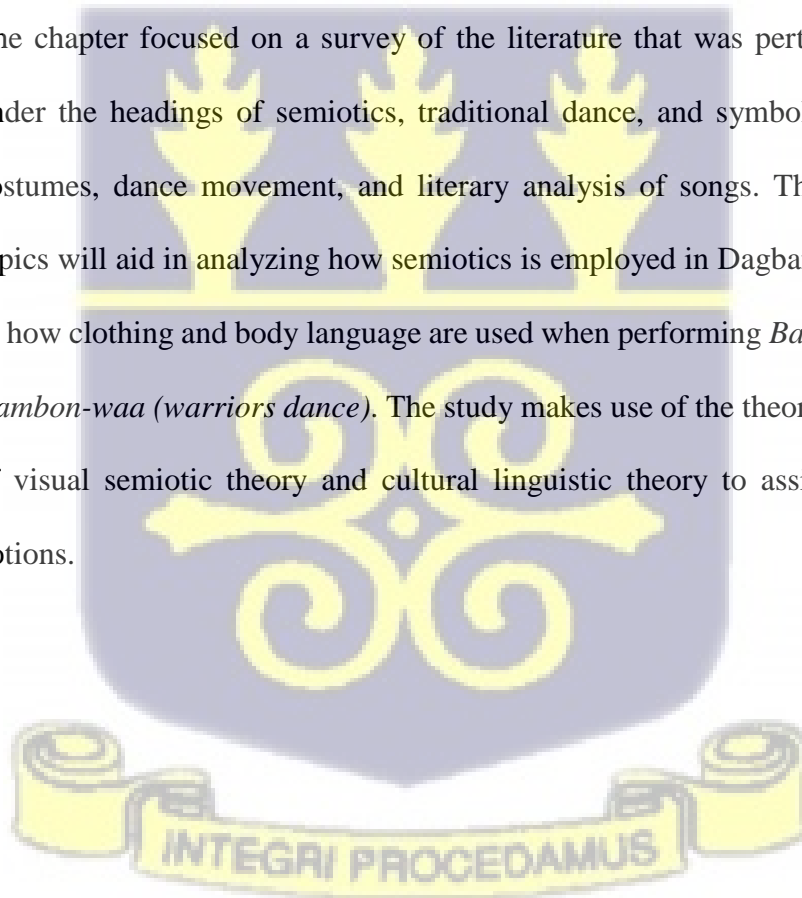
2.2.3. Justification of the Theory

In this study, I have adopted two theories. The Visual semiotic theory and Cultural linguistic theory because they help provide or unearth they study (see Chandler 2007, Sharp 2011, Turino 2014, and Sharifian, 2011, 2012, 2017). These theories will also help us to get an appropriate explanation for the visualization of the Dagbamba dance movement and the literary tools employed in the songs of these

dances. There is, therefore, the need to provide appropriate explanations on how the phenomenon occurs in the language, hence the visual semiotic and cultural linguistic theory serving this need or purpose.

2.3 Summary of the Chapter

The chapter focused on a survey of the literature that was pertinent to the study under the headings of semiotics, traditional dance, and symbolism, semiotics of costumes, dance movement, and literary analysis of songs. The aforementioned topics will aid in analyzing how semiotics is employed in Dagbamba dance as well as how clothing and body language are used when performing *Baamaaya*, *Jera*, and *Kambon-waa* (*warriors dance*). The study makes use of the theoretical frameworks of visual semiotic theory and cultural linguistic theory to assist understand the notions.



CHAPTER THREE

SEMIOTICS OF COSTUMES OF SOME DAGBAMBA DANCES

3.0 Introduction

This chapter focuses on the semiotics of the costumes of some selected Dagbamba dances. This work will contribute to the understanding of the meaning behind the costumes of the Dagbamba dance. I will also focus on the symbolism in these dances. 3.1 discusses the brief history of the *Baamaaya* Dance. The pattern and forms of the *Baamaaya* Dance are presented in 3.2. The elements of symbolism in the *Baamaaya* Dance are presented in 3.2.1 brief history of the *Jera* dance is presented in section 3.3. Semiotics of the costumes of the *Jera* dance is presented in section 3.4. A brief history of *Kambon-waa* (Warriors Dance) is presented in 3.5. The *Kambonsi* is presented in 3.5.1. The elements of symbolism in *Kambon-waa* (Warriors Dance) are also presented in 3.6. The drum language involved in the dance is presented in 3.7. The summary of the chapter is presented in 3.8

3.1 Brief History of Baamaaya Dance

Baamaaya is a ritual dance form of the Dagbamba people. This dance is performed to appease the land gods, called *Nyayiboli* by the people of Zieng in the Nanton district of the northern region of Ghana. There are several myths about the existence

of this dance. Younge (2011) is of the view that Dagbamba's conversion to Islam around the 18th century occurred during a severe drought that caused great famine in Dagbɔŋ. This led to many people dying of hunger. Several sacrifices were made, but still, there was no rain. It came to a time when powerful magicians known as *Sabooniba* (rain makers or callers of rain) tried to call rain, but all attempts failed until further consultations revealed that women were not treated well in Dagbɔŋ. Men were then asked to treat women with respect, or else the gods would continue to punish the entire land. So, men were then asked by the oracle to dress like women, dance in front of their wives, and also go through the surrounding villages as a form of humiliation. *The Baamaaya* dance came as a result of such. It started as a ritual dance to appease *Nyayiboli* the angry land gods, and that led to the people not getting rainfall for some time.

Others are of the view that the land gods (*Nyayiboli*) were angry because a young virgin was defiled in the bush and that until the bush was cleansed, the land would remain dry. When this happened, all attempts were made to appease the gods, but the chief priest *Buyilana*' was informed that the gods (*Nyayiboli*) had a special desire and mercy for women and children. The young men of the community disguised themselves as women and, led by the chief priest, went to the shrine and danced, and the chief priest made some sacrifices. After the performances of the dance, it rained heavily. The dance they performed was originally for women and was called *tuubaankpuli*. Thereafter, the name changed to *Baamaaya* meaning the

swamp is wet. For this reason, it led to one of the songs of *Baamaaya* called *Nyayiboli wariba*. The song goes this way:

Baamaayaa! Baamaayaa!

'The swamp is wet'

Nyayiboli wariba

Dancers of nyayiboli

Nyayiboli dancers

Ooyi yee ooyi yee

Nyayiboli wariba

Nyayiboli dancers

Baamaaya Baamaaya

'The swamp is wet'

Nyayiboli wariba

Nyayiboli dancers

Ooyi yee ooyi yee

Nyayiboli wariba

Nyayiboli dancers

Mattson (2015) states that particular dances are done to summon the gods and ancestors into the dance arena for their intervention and interaction with society. To accomplish this, community members use dramatic possession dance performances to ritually communicate with these gods (Mattson, 2015). *Baamaya* dance is not an exception to the claim of Mattson.

3.2 The pattern and forms of the Baamaaya Dance

Baamaaya dance is different from any other Dagbamba dance form. According to Younge (2011), the structure and form of *Baamaaya* dance are put into forms and each of these forms has a unique movement. They include:

Sochanda

Valija,

Sikolo,

Nyayiboli

Kɔndoliya

Dakoli ku tooi ko

Baɔɔ

Sochanda, also known as *Baamaaya Sochandi*, is the first form that describes how, in contrast to the other dance styles of Dagbamba, a *Baamaaya* dance performance typically starts from a point outside the performance space. The *Baamaaya* dancers only used this remote location to get ready or change. They then enter the dancing area in a line headed by the drummers. The dancers are made to sing while they are going to the area, and this is usually led by the *Kalimbolana*, ‘the person blowing the fluid.’ The dancers are reminded of the rainy valley by the performance of *Baamaaya Sochandi*. The drummers warned the performers to walk carefully and slowly to avoid falling.

The rhythmic pattern of the two primary drums, *gungon* and *luŋa* support the dance movements. Younge's (2011) interpretation of the *luŋa* is that it warns: "Dancers should walk slowly and be aware of their dance actions." The *gungon* replies, "The valley is moist," saying, "*Baa-maaya*." It is a single file throughout this processional form. The second stage of the performance starts when the performers circle the drummers in the arena.

A signal from the *luŋa* will initiate the fast dance-drumming portion of the ritual, which is the second form of the dance performance and is known as *Baamaaya Valiŋa*. This is also *Baamaaya*'s primary period. The dancer's capacity to begin his waist motions from below the level of the knee results in a movement pattern that reveals the dynamics of the dancer's hip rotation. At this moment, the dancers are moving in time with the music while the drummers speed up the drum rhythm.

Sikolo is the next form that starts. This is a movement pattern used in *Baamaaya* dance that represents a proverb from Dagbamba culture. "*Daadama bi cheri ka o dimba ban̄di o yiŋa*" This is literally translated as (you do not make your home known to your enemies or strangers.) "Be wary of your opponents at all times." Be watchful of those who may appear to be friends but end up being hurtful or unhelpful when you need them. The Dagbamba are brought back to their difficult past by this movement's expression. Nobody was there to assist or support them when they were in need.

The *Nyayiboli* portion of the dance starts quickly after this portion. In this move, the dancers stand in the second posture and slant their upper bodies slightly forward. As a result of the *yabisah*, the dancers' hip rotation might become swift and powerful (woven costumes made of fabric worn around the waist of the dancers). Our informants claim that this movement represents the fortitude or power of *Nyayiboli* in addressing problems in Dagbani society. There is always a need to look back at the past to improve the present, as the *Nyayiboli* movement warns all Dagbamba to do. This philosophy is regarded by the Dagbamba as a moral instruction to impart historical knowledge and life lessons. The dancers advance in this phrase with a leap and step backwards. After a small delay, they will advance quickly once more. This idea of life is symbolized by these movements.

Kom-doniya is the next to be performed after *Sikolo*. It is a movement expression in *Baamaaya* that pays special homage to water as a resource or element of life in Dagbani society. The Dagbamba people are reminded of the importance of water by the phrase, which translates as "Water has lain down." The treatment of water is revered in Dagbani society. *Daadam bi kpaari ko'bieyu bahira o yi ka ko'viele* "You do not throw bad water away if you do not have excellent water," is a saying that is further explained by the movement. Because you never know when it will rain again, always use water responsibly.

According to Younge (2011), the fifth movement phrase is called *dokoli ku tooi ko*. The dance performance has more room for individual expression because of this mobility. Dancers, who are often males, will make fun of other men in society who are bachelors rather than ladies. In Dagbaj culture, a man is seen as strong and responsible when he has a home with a wife or wives and kids. The most important responsibility a man has is to provide for his family, including food and all other necessities of life. Therefore, the movement phrase was made to mock bachelors who do not farm because they are lazy. Immediately after this session, the lead singer also known as “*Baana*” will take the floor and both drummers and dancers will pause for him to sing praise songs.



Figure 2 Baamaaya praise singer in action.

3.2.1 Elements of symbolism in Baamaaya Dance

Baamaaya dance has some unique features, and this is characterized by the history of this particular Dagbamba dance. Most cultures have unique clothing for both

sexes. Males and females are clearly distinguished by their dress. *Baamaaya* dance is mostly performed by men and the costumes have female characteristics. These will be analysed using visual semiotics theory as noted in 2.2.1. These include:

Bɔbiga- Headscarf

Ti-kpara- Earrings

Payaba Liiga- female t-shirt

Boodiisi- Brassieres are worn to protect the breast of a lady

Yabisa- a waistband made of cowries, waist beads, and thread

Mukuru or Baatooro- “a short women’s skirt worn around the waist.”

Chayila- “Secondary rattle wore around the shin down to the ankles of the dancers to emphasise dance movements.”

Boduwa- “Hand towel used to clean sweat”

Kafini- “Hand fan used to fan and cool the dancers from heat gotten from vigorous movements.”

Ɔmansuliga- a hat made from monkey skin.

“The semiotics of these costumes cannot be underestimated in Dagbɔn culture.”

Looking at the use of *bɔbiga* (headscarf) shows the symbol of authority which

informs a man to respect his headship by respecting his wife. A woman's head is sacred in Dagbɔŋ. This is because the hair of a woman is attracted to the spiritual world that is why even before the advent of Islam in Dagbɔŋ, the women were already covering their hair as demanded by the costume and tradition of Dagbɔŋ. So, when a woman is angry and exposes her hair in society, it is seen as a sign of a bad omen according to Salifu (Chire). To appease the land god (*Nyayiboli*) the men had to disguise themselves by covering their hair with the *Bɔbiga* costume.

"Ti-kpara", or earrings, highlight the honour and beauty a woman deserves. The Dagbamba mythology, which states that a woman must listen carefully to her husband, is also philosophized by the *Ti-kpara*. As a result, wearing earrings denotes a woman with a wide-open eardrum who is listening to her husband's advice. The *Ti-kparaas* emblem, which is worn by the male dancers throughout the dance, denotes that they will always be receptive to *Nyayiboli's* counsel. Most frequently, when a woman forgets to wear her earrings, people imply that "you appear like a guy," implying that she does not act in a way that is appropriate for a woman in society. The *Ti-kpara* thus projects the outer beauty of the woman and the honour God has given her.





Figure 3 A man in a female costume (Wearing a scarf and earring)

Looking at the *liiga* (female t-shirt) and *boodiisi* (Brassieres worn to protect the breast of a lady) they have some significant connotations in the philosophies of life. Dagbamba believes that every human being feeds on a woman's breast to grow and therefore, we must respect the woman. The semiotics of this is that men dancers wear this to signify that men in general, must respect women for their motherhood characteristics. Orina (2014: 65), states that "the image of a woman working diligently in the kitchen is a symbol of submission and order". A woman is obedient, allowing her father to focus on other more crucial communal issues while she also

performs her house chores. This shows that men must play their part by also respecting the women who serve as the keepers of their homes.



Figure 4 A liiga (a Baamaaya dancer wearing a female shirt)

Yabisa and Mukuru demonstrate the significance and power of the female genital. According to Dagboŋ tradition, the female organ (the vagina) is seen as a "god," and it can make and unmake a society. It is also believed that when one is always looking at it with the naked eye, one will become blind. With this, the rotation of the waist is to bring out the *baatooro* (a short women's skirt worn around the waist) to spin

around as a sign that a woman is everything in every household. The absence of a woman in a house means an empty house. *Yabisa* again represents the unity in Dagbɔŋ tradition, and the use of waist beads and cowries signifies that the lower part of a woman is religious.



Figure 5 Yabisa ‘waistband made with cowries, waist beads and tread’



Figure 6 Mukuru/ Baatooro ‘skirt’

Boduwa: The dancer uses the *boduwa* ‘towel’, a separate item that is carried over the shoulder, to either extend their body or to wipe away sweat. The inference is that males can easily handle life's hardships if they can emulate the patience of the majority of women. Therefore, the *Boduwa's* inclusion in the *Baamaaya* costumes signifies *Nyayiboli's* (land gods) tolerance in soaking up all the worst behaviours of native people in society.

Kafini (hand fan) represents the ability of women to calm down daunting tensions that arise in the family.



Kafini 'Hand fan'

Figure 7 Kafini and Baatooro

origin.

The skirt used here shows the dancers place of

Chayila-Secondary rattle is worn around the shin down to the ankles of the dancers to emphasise dance movements. This is made of metal and gives the dancer a different rhythmic sound which helps to control the movement of the dancer. This is what helps the dancer in the different movements within the *Baamaaya* dance.

For example, in starting the *Baamaaya* dance, *Sochanda* is the first dance performed

and at this time the dancer is supposed to move slowly without making the *chayila* sound great.



Figure 8 Chayila (a metal



Figure 9
head scarf

ηmaasuliga

ηmaasuliga covered with a

3.3 Brief History of *Jera* Dance

Jera is a traditional dance of the Dagomba people. It traces its roots to a village in the Northern part of Ghana called *Sakpalua*. However, it is originally from the wilderness around the mentioned village. History has it that, a hunter named *Nanjaa* in the village, during one of his hunting escapades, chanced on Fairies (Mythical Beings) dancing the *Jera*. They had not noticed him, so he hid and watched as they

danced. When they finished, he observed that they gathered their drums and dancing regalia, which included cowries and rags tied to their waists, and put them in the hollow of a baobab tree.

This hunter spied on them several times and eventually revealed how beautiful the dance of the Fairies is to the people of his village. The Chief of the village sent an entourage with the hunter to the wilderness to ascertain the veracity of the hunter's claim. True to his words, the messengers saw the dance of the Fairies as narrated by the hunter. As they observed them send their drums and dancing regalia into the hollow of the baobab tree, these messengers went for the drums and the regalia and sent them home.

The Chief on seeing these called the entire village to come and see. Afterwards, he asked the messengers to demonstrate how they saw the Fairies dance. One of them picked the drums and started drumming. Another picked the dancing regalia and started to demonstrate to the people how they saw the Fairies dance. There was a gifted singer in the village that could create a song at a go. He, therefore, created a song eulogizing the name of the hunter (Nanjaa) to fit in the drumming and dancing.

This was how the song which goes like *Zanj jera kuli yeee...Nanjaa zanj jera kuli yeee* became one of the songs of the *Jera* dance. The song means Send *Jera* home.... Nanjaa send *Jera* home. The dance was beautiful and they danced it

continually. People from other villages visited this village (Sakpalua) to witness the dance and in turn, danced it to their people, hence the spread of the *Jera* dance across the length and breadth of the Northern Region. *Sakpalua* is still an inhabited village in the Northern region of Ghana. A very typical *Jera* dance, however, can be found in Kumbung Kpegu, a village in the Kumbung District in the Northern Region.

3.4 Semiotics of Costumes of *Jera* Dance

Jera dance has some unique features, and this is characterized by the history of this dance. It is mostly performed by men, and the costumes associated with this dance have male characteristics. These include:

Chayila: A secondary rattle worn around the shin down to the ankles of the dancers to emphasise dance movements. This is made of metal and gives the dancer a different sound which helps control the movement of the dancer.

Feeɲa-SG/ Feensi-PL: a finger-bell or the thumb-bell. Spiked finger rings are worn to communicate rhythm or to honour chiefs. This comes to change the rhythm of the dance and it comes with specific sounds to communicate to the dancer.



Figure 10 Feensi



Dayimihi/Punpuni

Kurugu: baggy traditional trousers



Figure 11 The researcher in *Jera* costume.



Figure 12

This shows dancers squatting to greet elders and chiefs at the gathering where the dance is taking place. This communicates respect to the elders and the chief of Lamashegu.

3.5 Brief history of *Kambɔŋ-waa* (Warriors Dance)

The term *kambon-waa* (Warriors Dance) refers to the performance of dance by the *kambonsi* of the Dagbɔŋ kingdom. This type of dance is usually performed at funerals of warriors and members of the warrior's family as well as chiefs from non-warrior's families. It is also performed during the enskinment of chiefs.

3.5.1 *The Kambonsi*

According to legend, the Asantes are said to have introduced the *kambonsi* institution to the Dagbamba, most likely after the establishment of diplomatic ties between the two kingdoms in the middle of the 18th century (see Oppong 1966; Wilks 1975). The Dagbani word for "Asante" and the name used to designate the Dagbamba warriors are both "*kambonsi*."

The *Kambonsi* are a family lineage that can be traced back many generations to a single person named Tonboggu, just like many other groups in Dagbon like drummers, blacksmiths, butchers, and barbers. Haas (2007) states that Tonboggu, a Dagbamba hunter and warrior, was responsible for introducing *Kambon-waa* to the Dagbɔŋ. The instrumentation of the ensemble, which includes the *atumpan*, enormous side-by-side drums known locally as "talking drums," also called "*dawule*" in Dagbani, and Asante proverbs and praise names are played by the

various drums and bells of the ensemble, all of which indicate an Asante influence on the music.

The *kambonsi* performance event involves five groups of people; namely

- 1) The chiefs,
- 2) Sub-chiefs, and their attendants;
- 3) The musicians;
- 4) The gunmen, or musketeers;
- 5) The *kpalin-kpalinda* (sing. *kpalin*), the women who follow alongside the procession and shout encouragement during the *Gun-gon*; and what I will refer to as typical *kambonsi*.

Those members of *the kambonsi* lineage are not part of any chief's contingent but they make up the majority of the dancers. Along with the musketeers they sing songs and, through exuberant and often raucous behaviour, contribute to the general revelry of the event.

Mahama (2004) is of the view that the *Kambonsi* is an addition to the social stratification of the Dagbamba society. He further argues that the class of *kambonsi* already existed during the reign of *Naa Zangina* and a man called *Tangbari* the supreme commander of the Dagbamba military forces. He further states that the differences existing between the Dagbamba military system and the Asantes arise from the unconscious variations of the Asante system which the Dagbamba made

when they copied from the Asantes. Everything in the *Kambonsi* class has Asante characters.

3.6. Elements of symbolism in *Kambon-waa* (Warriors Dance)

Kambon-waa (warriors dance) is unique from the other Dagbamba dances. However, sometimes people think they are from the Asante kingdom because of their costume. This dance is mostly performed by men but women from the *Kambonsi* (warriors) lineage take part in its performance. The costumes involved in this include:

Gbayino (A garment with magical power)

Malifa (A Gun)

Chinchini (A cloth)

Gbeyu (Flute made with the horn of an antelope)

Whenever warriors in Dagbɔŋ are performing *kambon-waa*, they engage in activities that serve as signs of bravery and also tell the audience that they are fearless of death or any harm that may come their way.

Gbayino (A powerful garment made with magical powers for protection.) is a gown made purposefully for protection against gunshots and other metallic weapons such as arrows, spears, daggers, and so on. This usually sends a signal that the wearer of

this gown is of a certain social status in society because not everyone can afford to possess such powers. It is also a sign that symbolizes that whoever is found wearing the *Gbayino* is ready to go to war. The *gbayino* can come in different forms such as a smock, a ring, a hat, and even a belt.



Figure 13 a sub-chief of Mion dressed in warrior attire.

Gbeyu (Flute made with the horn of an antelope) - These are trumpets made from the horns of a particular type of antelope that was once abundant in northern Ghana, but is protected and/or has migrated away from the region.

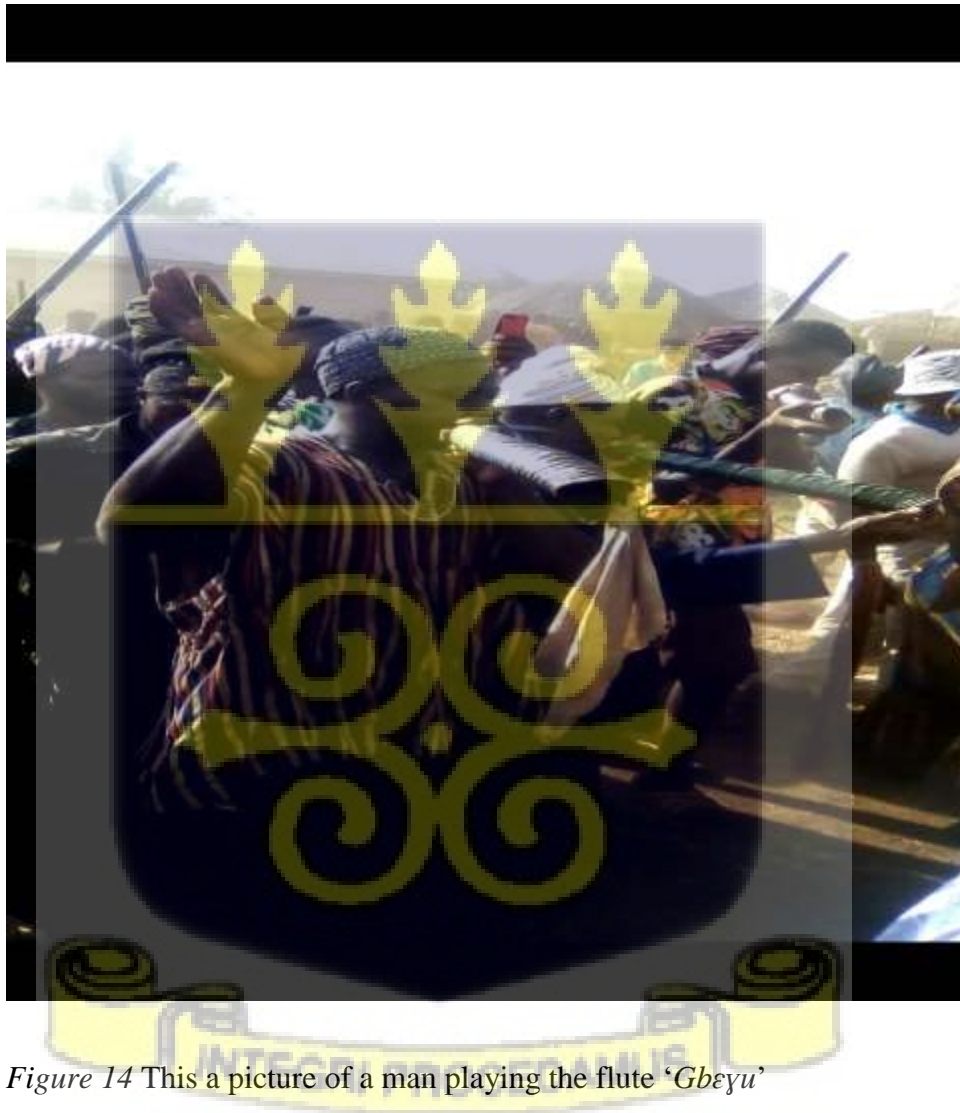


Figure 14 This a picture of a man playing the flute ‘*Gbeyu*’

Malifa (gun) also indicates how brave they are and communicates that they are warriors. The use of *Chinchini* (cloth) shows a sign of their descendents. It is a sign that they are descendents of Asantes.



Figure 15



Figure 16 Stool 'Kuyu'

This stool is believed to have originated from Asantes and anybody to be enskinned or take any chieftaincy title relating to the warriors must sit on the stool to fire a gun. During the time of the gunshot, if the person falls he/she is disqualified to hold the position but if he does not fall then it is believed that he/she will prosper with the title.



Figure 17 Luŋ baŋa It is a device used to change the rhythm of the sound of the drum.



Figure 18

Figure 18 1 Dawule

This is also another tool that tells about the Kambõsi and this is mostly played in the Akan language rather than Dagbani. The Akans call it *dawuro* and we can see that the *dawule* is tapped from *dawuro*



Figure 19

Dalla known by Asantes as '*Atumpan*' - Asante "talking drums," is played as a pair with one drum pitched higher than the other. In Dagbon, they are typically associated with chieftaincy, played by an *akarima* who plays praises to the chief and may send messages from the chief to the community. The *akarima* is called *akyerema* among the Asantes and the lexical resemblance is clear here.

3.7 Drum language involved in some selected Dagbamba dance

Agyekum (2013) notes that oral literature can be performed using nonverbal symbols or a substitute language like a drum, horn, or whistle. He further notes that “drum language” refers to the depiction of the spoken language through the playing of strokes on a drum. According to Arhin (2009), substitute instruments are frequently employed by the Akan, Ewe, and Ga peoples of Ghana. These instruments include atumpan "talking drums," double bells, slit gongs, and *ntahera* or *aseseben* "talking trumpets." Finnegan (2012:467) argues that there are two types of drum-based communication. The first method of communication is a conventional code, where pre-planned signals substitute for a particular message; in this type, there is no obvious language basis for the information transmission. African drum literature uses the second type, in which the sounds made by the instruments closely imitate spoken words. This is analysed using cultural linguistic theory as stated in 2.2.2.

3.7.1 Functions of drum language

Drum language performs many of the functions of writing in a way that is more appropriate for tonal languages like Dagbani. Drum languages are a type of media that can be used for specific literary forms, such as proverbs, panegyrics, historical poems, and dirges, and this is relevant for oral literature. Nketia (1974), as cited in Agyekum (2013:152), categorises the drum language into four thematic categories

based on its principal purposes; they are (a) information and proclamation, (b) panegyric, (c) invocation, and (d) proverbs.

Sound has always been one of the possible forms of communication. The drum language among the Dagbamba is a useful tool for sound-based communication. During the reign of Naa *Nyayisi* (1416–1432), the grandson of Naa Gbewaa, the drum was employed in Dagban as a substitute for other communication tools. As part of its communicational duties, the *lundaa* is used to spread the news about events like arrivals, royal births, marriages, and funerals as well as upcoming hunts.

3.7.2 *Announcement*

Every Monday and Friday, the sub-chiefs and elders of the Dagban village pay homage to the chief by going to the chief's palace. When the visitors are arriving at the palace, it is a traditional norm to use the *luŋ* apart from the usual *timpana*' talking drums" to announce to the chief or the elder and other guests who also visit the royal palace. During dance performances, the *lundaa* is again used to announce the presence of guests, sub-chiefs, and chiefs. This is again announced to the dancer about the people who are present for them to showcase their talent to attract some reward. The *lundaa* is played by the master drummer to communicate to the chief by announcing the arrival of the visiting elders, guests, or sub-chief. The *lundaa*, the lead drum, plays a verse that names the visitor and where the person comes from. The following illustrates how

the *lundaa* is used to announce to the chief about chiefs who arrive at the palace as visitors from Lamashegu chief palace:

1. *kùkió nàà páárinà nà̀yìlì*
 Kukuonaa chief arriving palace
 ‘Kukuo chief is arriving at the place.’
2. *kándì-nìmá dàbàrí zààní kùró*
 Kandi -Pl deserted-compounds institutor old
 ‘The old annihilator of Kandi people.’
3. *Sàmàsàmà -nìmá páárinà nà̀yìlì*
 Name-pl arriving palace
 ‘Samasam nima is arriving at the palace’
4. *Sàmàsàmà báájírà vièlì pá̀m*
 Name toilet good very
 ‘Samasama is very good’
5. *Sàmàsàmà báájír’súŋ tí zàà b̀rì à*
 Name toilet-nice 3pl all want it
 ‘We all want samasama’s nice toilet’

The examples in (1) announce the arrival of Kukuonaa and Samasam (NGO based in Tamale) to the palace of the Lamashegu chief. It also gives the public update on the praise names of the sub-chiefs as in (2) and (4) who visit the chief or come to grace the occasion. It announces the presence of the people who also accompany him and if time is permitted, it tells the family’s history of the visitor.

The master drummer again announces the slogan of the organization at the palace for

a visit and to tell people about their products. This is significant to the chief because he gets to know who has come to his palace and how to prepare himself spiritually before stepping out. He may also decide not to come out if he senses danger and in this case sends his elders to meet the fellow. When the chief delays coming out to see the visitor, the example below is played to persuade the guest to come out early:

3.7.3 *Invocations*

Drum poetry also appears in the invocations to many kinds of spirits among the Dagbamba. Longer Dagbani poetry may begin with stanzas that invoke particular deities, legendary drummers, or spirits connected to the drum itself the wood and its many parts. Crucial rites are frequently preceded or opened with the appropriate drum poetry (Finnegan 2012). In Dagban, when a drummer first shoulders a drum, custom dictates that an invocation is played to communicate with the ancestors as illustrated below:

6. *nàmɔ̀yú m̀lì kpìèŋ pám*
Chief-drummer have strong Adv
'The chief drummer is very strong.'
7. *l̀nsì k̀lì ỳlì mí k̀ m̀ b̀hì m̀ ñm̀èbù*
Drummer-pl custom speak CONJ 1SG learn play
'Spirit of oratory, speak so that I may learn to play.'
8. *l̀uŋ-t̀lì nỳl̀à ǹ k̀lì*
Oratory COP 1SG tradition
'Oratory is my birthright; I don't claim to be'

When the example in (6) is played by the *lundaa*, the rest of the *lunsi* ensemble will then respond *jembu* „worship“. Invocations align drummers with their history and with spiritual forces. The examples in (7 and 8) are the invocation played by a drummer at the start of every drumming section that is then flowed by the appellations.

3.7.4 Proverbs

The word for proverbs in Dagbani is *ɲaha*, which is pronounced frequently on the *lundaa*. Almost every Dagbamba common proverb can be found in drum poetry in general and on *lundaa*. Proverbs are frequently used to inspire and motivate people. But, there are also lengthy proverbs created mainly to be played on the drums. The *Lundaa* plays all kinds of proverbs in Dagbani since every chief or family head is characterized by names that are proverbs as illustrated below:

11. *Allàsànbilà nɪ̀nsím n-gàrí nà̀ngbà̀npìbìlì*
Allasanbila doing pass lips
‘Allasanbila performs real actions more than just speaking’
12. *Yém ní yèm kú tóóì kpé nà̀yílà jè̀rígù mìnì*
yè̀ndà̀nà
Sense CONJ sense NEG can enter unless fool CONJ wise
person
‘Two wise men cannot stay together unless a fool and a wise person’
13. *kùlínòlì dín víèlà kú kóɲ nyúribà*
River-mouth nice neg forfeit drinkers
‘A source of water that is good will gather people’

Proverb (11) addresses Lamashegu Wurishe-naa and his entire family. They believe in action rather than words. Action speaks louder than words is used to address him and his family. The one in (12) addresses the public and proverb (13) addresses a Yaa-naa in the past. In addition to proverbs, panegyrics names are expressed in drum language. For example, praise names and titles of kings are poured forth on drums or horns during specific public events among the Hausa (Smith 1957: 29). This is similar to the Dgabamba people where praise names are poured on their drums. An example is '*bieyu naayo*' pre-dawn wake-up drum session where kings are praised by the master drummer at dawn every Mondays and Fridays.

3.8 Summary of the Chapter

The chapter discussed the semiotics of costumes of some Dagbamba dance. The study provided a brief history of *Jera* dance, *Baamaaya* dance and *Kambɔn-waa* 'warrior's dance'. The study again looked at the patterns and form of *Baamaaya* dance and the elements of symbolism in *Baamaaya* dance, *Jera* dance and *Kambɔn-waa* 'Warriors dance'. The chapter finally looked at the drum language of the Dagbamba dance. The study revealed that Dagbamba sounds serve as a powerful tool for communication such as giving information and announcement, panegyric, invocation and proverbs.

CHAPTER FOUR

LINGUISTIC AND LITERARY TOOLS EMPLOYED IN DAGBAMBA DANCE SONGS

4.0 Introduction

This chapter presents the analysis of the data gathered from the respondents as well as other sources for the study. It presents samples of *Bamaaya*, *Jera* and *kambon-waa* (Warriors dance) songs, and their translations as well as the linguistics and literary tools employed in the songs.

They are written in a variety of literary forms and figures of speech to showcase their artistic value. In the next section, I discuss and analyse *Baamaaya*, *Jera*, and *Kambon-waa* (Warriors Dance) songs collected from my fieldwork.

4.1 Dagbamba Dance Songs

These are songs that are sung during the Dagbamba dance. Dagbamba has several types of Dance but this work makes provision for just three of these dances and their songs. These include *Bamaaya*, *Jera* and *kambon-waa* (Warriors dance).

4.1.1 *Bamaaya* Dance songs

Baamaaya dance songs are in two categories, namely the *sochanda* songs and the Praise singer's songs. *Sochanda* refers to a time of movement of dancers from a

scheduled location where they will change and get to their costumes. They then dance in a file led by the drummers into the dancing range. During this time, the leader of the dancers will sing for the rest to respond, and this type of song is referred to as *sochanda* song.

4.1.1.1 *Baamaaya* Praise songs

Baamaaya praise songs are songs sung by the praise singer at a time break for dancers to rest during the performance. During this time the praise singer will sing to praise dancers for good work done and also chant words of praise to the elders and chiefs who are at the place of dance. *Baamaaya* praise songs are sung by the praise singer 'Baŋa'. The praise singer brings joy, praise and happiness to both the dancer and the audience especially the person spearheading the occasion for the performance. This is also done to praise individuals to give off their best when dancing. These songs contain certain integrated features that represent their characteristics and style as seen in appendix A. These include repetition, tonality, lexical and semantic parallelism, and digression. Additionally, the praise singer uses allusions, imagery, symbolism, personification, simile, and hyperbole as literary features of the songs. To illustrate these techniques and demonstrate how pertinent they are to the literary quality of his songs, examples from these songs would be used. The examples would be taken from each text in each subject that needs to be covered at each segment to cover the text chosen for this research.

4.1.2 Jera dance songs

Jera dance songs are sung by the lead singer of *Jera* dancers during their performances. Together with the tunes being sung along, the ornaments' synced noises with the moving bodies offer additional musical depth to the dance scene. The songs used in this study are songs that were sung during my field work and are found in appendix B.

4.1.3 Kambon-waa 'Warriors dance' Songs

These are Songs of the Dagbamba people that are sung during times of seriousness and fearlessness in action. During the time of this song, the mood of the people is war-like. For this research, not all Kambon-waa 'Warriors dance' songs have been utilised but just a few. The songs used for this research are found in appendix C.

4.2 Literary Devices in Dagbamba Dance songs

These are songs sung jointly to communicate to both dancers and the audience. Each line is independent of the other and carries a great message with lots of emotions. Several literary devices have been used in the composition of these songs, making them interesting and beautiful. The Dagbamba praise songs are among the literary genres that use a variety of literary techniques. Songs are regarded as powerful or aggressive verbal art forms of communication (Okpewho 1992). Finnegan (2012)

states that the narrator's and the audience's wisdom is revealed in the style and structure they aim to demonstrate to their people in oral poetry. Agyekum (2013) asserts that when we discuss style, we are referring to the selection of diverse lexical and syntactic resources of a particular language. The language depends on the subject matter that inspired the dance, the environment, and the expertise of the composer.

From the above, it can be deduced that literary devices form part of the style. *Baamaaya* praise songs operate within their syntactic resources. Praise singers choose lexical items that are very simple, similar and easy to pronounce. It is based on these simple, similar and easy-to-pronounce words that they create figurative language used in the songs.

Jera dance songs are sung by the lead singer of *Jera* dancers during their performances. *Jera* dance songs frequently contain literary devices. To Finnegan (1997:89), the form and content of oral poetry indicate the narrator's and audience's wisdom as well as the message they wish to share with their people. Agyekum (2013) emphasised that while discussing style, we are referring to the choice between different lexical and syntactic resources of a particular language. The diction is based on the knowledge of the composer. It is again noted that different types of literary devices are embedded to enrich the *Jera* songs used during a performance. There are parallel structures, call and response, rhetoric questions, and

both word, line and stanza repetitions. These are all employed in *Jera* dance songs to enrich and beautify them as a genre of oral literature as it was confirmed by some of the interviewees.

Kambɔn-waa 'warrior dance' of the Dagbamba has different songs they employ when performing and they have different stylistic features depending on how each song starts and the parallel structures in it. There is the repetition of words and phrases within a passage or a text. Ikenna (2011: 18) pointed out that when discussing stylistic features, researchers have focused more on the different features of each genre and subgenre than the overall structural characteristics of musical phenomena. Every piece of oral literature has a certain style, which is expressed in the imagery and word choice. The true expression of an artist's creativity is found in their style (See Agyekum 2013:39). Some of the devices used in these songs include repetition, euphemisms, rhetorical questions, alliterations, and hyperbole.

4.2.1 Repetition

One of the primary elements of oral literature is repetition. Nsoh et al. (2010) argue that repetition adds artistic value to the verbal form whether it is employed to make a rhyme or simply to increase the musicality of the verbal form. For the main vocalist and the audience to attain their artistic goal, they can repeat sounds, words, phrases, sentences, or even a whole stanza. Repetition is a literary tool employed by the praise singers and dancers of Dagbamba dance songs. It deals with the recurrent use

of the same sentence, words, phrases, or sound patterns a few times for emphasis and aesthetic purposes. It makes the idea in the dance song clearer; it emphasizes the significance of the recurrent word or phrase in the dance song.

It is undoubtedly that the Dagbamba people use repetition as a literal device in their *baamaaya* dance songs. The *baamaaya* dance melodies use word, line, and stanza repetition to check rhyme and energise the dancers. The following sentences examine instances of word, line, or stanza repetition in the *baamaaya* dance songs:

4.2.1.1 Repetition of words in the same line or repetition of the same line

In the *baamaaya sochanda* songs collected during participant observation, the words are repeated in the lines or the sentence either to rhyme or to emphasise a particular thing. Example of the same words or lines repetition in the *baamaaya* dance songs includes²

1. *Wùmbéé Wùmbéé*
Name-M Name-M
'Wumbee Wumbee'
7. *Yáábá Wói*
NAME INJ
Yaaba Woi
8. *Sàyimíyà yáábá wói kèléwòlé*
Respond yaaba INJ name
'Respond yaaba oh kelewòlé'

² These songs are selected from the appendix that is why the numbers are not chronological

9. *Yáábá wói yáábá wói kèléwòlé*
 Name INJ name INJ name
 ‘Yaaba oh Yaaba oh Kelewole’
10. *Sàyímíyà yáábá wói kèléwòlé*
 Respond yaaba INJ name
 ‘Respond yaaba oh kelewole’
11. *Yáábá wói yáábá wói kèléwòlé*
 Name INJ Name INJ Name
 ‘Yaaba woi Yaaba woi kelewole’
20. *Lùmbéé yí yéé lùmbéé yí yéé zàmà*
yèlá
 Name COND INJ Name COND INJ oyster
 trouble
 ‘Lumbee oh lumbee oyster troubles’
21. *Lùmbéé yí yéé lùmbéé yí yéé zàmà*
yèlá
 Name COND oh INJ Name COND INJ oyster
 trouble
 ‘Lumbee oh lumbee oyster troubles’
30. *Lùmbéé yí yéé lùmbéé yí yéé zàmà*
yèlá
 Name COND INJ Name COND INJ oyster
 trouble
 ‘Lumbee oh lumbee oyster troubles’
31. *Lùmbéé yí yéé lùmbéé yí yéé zàmà*
yèlá
 Name COND oh Name COND INJ oyster
 trouble

‘Lumbee oh lumbee oyster troubles’

40. *Nóó ká shéé nóó ká shéé*
 Fowl NEG waste fowl NEG waste
 ‘A fowl has no waste! A fowl has no waste.’

43. *Nóó ká shéé nóó ká shéé*
 Fowl NEG waste fowl NEG waste
 ‘A fowl has no waste! A fowl has no waste.’

The song above is sung when *Baamaaya* dancers are ready to dance, they are in a line to sing alongside the drumming to get them set to ground. There is a repetition of two different phrases based on tone and intensity without any variation based on the words or the phrases. The “*Nóó ká shéé nóó ká shéé*” is repeated four times by both the lead singer and the respondents/chorus singers before a different phrase with only one word change is being introduced.

4.2.1.2 Stanza repetition

This type of repetition in the *baamaaya* dance songs is mostly the songs that contain less than ten lines, making a stanza and the whole stanza repeated. This is seen in almost all the *baamaaya sochanda* songs. Examples

1. *Wumbee Wumbee*
 Name-M Name-M
 ‘Wumbee Wumbee’

2. *A bà nyéla o páy’ pálli*

- 2SG-SBJ father COP 3SG woman-SG new
 ‘Your father has a new wife’
3. *N gàyí d̀yá*
 1SG-SBJ flaunt down
 ‘He flaunts her down’
4. *Wumbee wumbee*
 Name-M Name-M
 ‘Wumbee Wumbee’
5. *A bà nyéla o páy’ pálli*
 2SG-SBJ father COP 3SG woman-SG new
 ‘Your father has a new wife’
6. *N gàyí d̀yá*
 1SG-SBJ flaunt down
 ‘He flaunts her down’

The songs above show clear examples of stanza repetition. The stanza is repeated to give rhyme and emphasis. When they wish to emphasise a certain point in the song or to create an exciting, utterly beautiful atmosphere, they will repeat sentences or stanzas.

Again, in baamaaya dance, the praise singer makes use of repetition; and Nino and Tarma (2013:3) state that repetition is a figure of speech that conveys the logical emphasis required to draw the reader's attention to an important phrase, word, or sentence in the text. Below are examples of extracts of repetition from *baamaaya* praise songs.

52. *Yí yábà, yí yábà, yí yábà*
 2PL grandfather 2PL grandfather 2PL grandfather
 ‘Your grandfather, your grandfather, your grandfather.’

There is the repetition of the whole line and part of it is repeated in line

53. *Yí yábà dáá nyé Gbúlúnglànà Abu*
 2PL grandfather PST AUX Gbulung-chief name

‘Your grandfather was a Gbulung chief called Abu’

Again, in line 53, there is the repetition of ‘Naa’ chief. The praise singer again makes use of repetition in lines

71. *Jàkpáhi kúntóói dóó sulemana*

Name Jakpahi man name

‘Jakpahi! Jakpahi Sulemana’

72. *Bíllyériyíli dóó Súlémánà*

Jakpahi man name

‘Sulemana! Jakpahi man’

73. *kúntóói dóó sulemana*

Jakpahi man name

‘Jakpahi man Sulemana’

Giving enfaces on the name Sulemana. The singer is advising Sulemana at the same time sounding some words of caution to him to be careful. And finally, from line

74. *Súlè yéli ní yédà nááyà*
 Name sayPST FOC trust finish

‘Sule said trust is finished.’

75. *Kúntóói dóó yéliyà ní yédà nááyà*

Jakpahi man say-PERF FOC trust finish

‘Jakpahi man has said trust is finished’

76. *Bíliyérí dóó yéliyà ní yédà nááyà*
 Jakpahi man say-PERF FOC trust finish

‘A man from Jakpahi said trust is finished’

77. *Yédà nááyà yédà nááyà kúntóói dóó*
 Trust finish trust finish Jakpahi man

‘Trust is finished! Trust is finished Jakpahi man’

The singer makes use of repetition again by emphasizing on ‘*Yeda naaya*’ sounding cautioning him not to trust people.

Similarly, repetition is realized in *Jera* dance songs. The lead singer of the Dagbamba in *Jera* dance deals with the recurrent use of the same sentence, words, phrases or sound patterns a few times for emphasis. It makes the idea in the song clearer or emphasizes the significance of the recurrent word or phrase in the entire song.

94. *M bà yóói!*
 1SG father INJ

‘oh, my father!’

95. *N yábádóó yóói!*
 1SG grandfather INJ

‘oh my grandfather!’

The whole song involves repetition but repetition predominantly occurs in lines 94 and 95 above.

102. *Dúnj dààyáá dààyáá yééi!*
 Hate push push INJ
 ‘Oh push your enemies!’
103. *M bà yóói!*
 1SG father INJ
 ‘oh my father!’
104. *N yábàdóó yóói!*
 1SG grandfather INJ
 ‘Oh, my grandfather!’
105. *Níyímà yééi yééi*
 Disguise INJ INJ
 ‘Oh! disguise’
106. *Níyímà m bà yééi!*
 Disguise 1SG father INJ
 ‘Oh! my father disguise’
107. *N yábàdóó yóói!*
 1SG grandfather INJ
 ‘Oh! my grandfather!’
108. *N yábàdóó yóói!*
 1SG grandfather INJ
 ‘Oh! my grandfather!’
109. *Wóói! níyímà m bà yééi!*
 Oh disguise 1SG father oh!
 ‘Oh my father disguise!’
112. *Dààmíyà dúnj yééi! yééi! níyímà m bà yéé!*

Push hate INJ INJ Disguise 1SG father oh!

‘Push your enemies oh! Disguised my father’

113. *Dúŋ dààyaa dààyáá yééi!*

Hate push push INJ

‘Oh push your enemies!’

114. *M bà yóó!*

1SG father INJ

‘Oh my father!’

115. *N yábàdóó yóó!*

1SG grandfather INJ

‘Oh my grandfather!’

In line 102 through to line 109, line 112 to line 119, line 126 and lines 127 and finally, lines 128-130. Repetition of words, phrases and whole sentences can be seen in *Jera* dance song.

Again, repetition as a literary device is used by the composers of the *Kambɔn-waa* 'Warriors' songs of the Dagbamba people to make the theme of the songs easier to follow and more memorable. This is done in almost all *Kambɔn-waa* songs. In *Kambɔn-waa* songs, there is the occurrence of stanza repetition. Instances of stanza repetitions are found in the lines below:

151. *O zóri kúm yééi*

3SG fear death INJ

‘He fears death oh’

152. *Kúm nyélà bó?*

Death COP what

‘What is death?’

153. *Kàmónáá zóri kúm yééi*

Name fear death INJ

‘Chief-warrior fears death oh’

154. *kúm pà là shélí yáá*

Death NEG FOC nothing INJ

‘Death is nothing’

191. *Dóó dáá yéì ní o kú mà*

Man FUT say FOC 3SG kill me

‘A man said he will kill me’

192. *Dóó dáá yéì ní o kú mà*

Man FUT say FOC 3SG kill me

‘A man said he will kill me’

193. *Dín dàlí là dín dàlí la ká n gùlí*

DEM day FOC DEM day FOC CONJ 1SG wait

‘That day! I am waiting for that day’

202. *Dóó bóri ká o ní ní n-nyá*

Man want CONJ 3SG face REFL-see

‘A man wants to see for himself’

203. *O bí bóri bé yéíyà*

3SG NEG want 3PL tell-PST

‘He doesn’t want to be told’

204. *Dóó bóri ká o ní ní n-nyá*

Man want CONJ 3SG face REFL-see

‘A man wants to see for himself’

205. *O bi bóri bé yéliyà*

3SG NEG want 3PL tell-PST

‘He doesn’t want to be told’

The Dagbamba warrior dance song is full of repetition and this is done through stanza repetition. There are usually short stanza songs that emphasise elements of bravery. The above stanza is repeated mostly twice or thrice during the *Kambɔn-waa* dance to give rhyme and emphasis.

4.2.2 Parallelism

Parallelism is one of the literary devices used to enhance and make dance music simple to recall. It is a type of repetition wherein comparable words, phrases, and sentences are repeated for a specific reason. Parallelism, according to Rashid (2017:64), is the complementary usage of words, clauses, or sentences that have a similar structure or meaning. Okpewho (1992: 78) defines parallelism as a literary strategy in which an oral artist (singer or composer) combines distinct images and ideas in a harmonious relationship. Agyekum (2013) defines parallelism as a tool used by the oral artist to bring thoughts and images that may initially appear to be unrelated together in a harmonious relationship. The above explanations given to parallelism as a literary device can be seen vividly in the Dagbamba dance songs as the extract below is provided as evidence of parallelism in the dance songs.

145. *Báá kpiyà búyíli bíní*
 Dog die-PERF shrine own
 ‘If the dog is dead it is for the shrine’
146. *Báá né yéé búyíli bíní*
 Dog alive INJ shrine own
 ‘If the dog is alive it is for the shrine’

Tengepare (2013:34), states that parallelism functions at the phonological, semantic, and structural levels of linguistic structure. Looking at this carefully, there is the existence of semantic and structural levels that operates in the Dagbamba dance songs. Evidence of these levels can be seen in the examples provided above as *kpiya* and *ne* are the lexical items that testify to parallelism

Another instance of parallelism is found under *baamaaya sochanda* song which is tapped from the appendix.

44. *Nóó ká shéé*
 fowl NEG waste
 ‘A fowl has no waste’
45. *Amáá nóó léé máli nyááŋà*
 CONJ fowl INJ have back
 ‘But a fowl has back’

The example above is a clear example of syntactic parallelism. Agyekum (2013) state that syntactic parallelism involves structural identity between tow sections of a text in three simultaneous senses.

4.2.3 Euphemism

Chilton (1987) states that euphemism is frequently linked to the idea of taboo in anthropology or the idea of suppression in psychoanalysis, both of which are seen in issues like death, sex, and the sacred. Agyekum (2013:190) posits that “euphemisms are verbal art forms which the speaker uses to embellish his speech in an attempt to show his communicative competence and linguistic politeness within the socio-cultural norms of communication”. He further stated that they normally have some semantic relationship with the taboo words they replace. For instance, it is a taboo in Dagbani to say that ‘Adam and Alima are in the room having sex’ (*Adam mini Alima bèlà dúú nyàbírí tábà*). *nyàbírí tábà* is seen as unspeakable term therefore makes it euphemistic.

In one of the, (Wumbee) the first song makes good use of euphemism as literary devices. In line

2.	<i>A</i>	<i>bà</i>	<i>nyéla</i>	<i>o</i>	<i>páy'</i>	<i>páli</i>
	2SG-SBJ	father	COP	3SG	woman-SG	new
	‘Your father has a new wife’					

3.	<i>N</i>	<i>gàyi</i>	<i>dàya</i>
	1SG-SBJ	flaunt	down
	‘He flaunts her down’		

4. *Wúmbéé wúmbéé*
Name-M Name-M
'Wumbee Wumbee'
5. *A bà nyéla o páy' pálli*
2SG-SBJ father COP 3SG woman-SG new
'Your father has a new wife'
6. *N gàyí dýá*
1SG-SBJ flaunt down
'He flaunts her down'

In the excerpt, the singer did not want to say that *Wumbee's* father is having sexual intercourse with his new wife but used those words to hide that from the children. "Which is seen as unspeakable term, that is why they did not say it directly but makes used of euphemism.

4.2.4 Rhetorical question

Abrams, and Harpham (2012), state that a rhetorical question is "a phrase in the grammatical form of a question, which is asked not to obtain information or to elicit a response, but to attain a higher expressive force than a direct declaration". It happens commonly when someone is speaking in front of an audience, especially when they are trying to come up with rhetorical questions while fighting with themselves. Many Dagbamba dancing songs contains rhetorical questions. They actually use it to improve their songs and more deeply convey their feelings about repeated behaviour. The questions are purposely stated but are not needed to have a response. Below is an extract from appendix 1

wúlá ká n yén níŋ?

What NEG 1SG AXU do?

‘What will I do?’

The Dagbamba people see it as one of the active tools or means of expressing to another group member their dissatisfaction with their activities. Instead of bullying the person, they want to convey how they feel about what is going on. Through this technique in *Baamaaya sochanda* song “*a yi yeli ni a jema*” comes with a question in line 33 and a repetition of the same question in line 37 but the question asked in the song does not expect any answer.

Another question is asked by the praise singer of *baamaaya* during the chanting of the praise song and that is found in line 59

59. *Bó m-bálá?*

What DEM

‘What is that?’

The praise singer is asking a question which does not require a direct or immediate answer but it adds to the overall aesthetics of the song. These questions are asked throughout but in no situation will the question be answered.

In addition to that, rhetorical questions are found in *Jera* dance songs. They are used to beautify the songs and for deeper expressions of their emotions. The questions that are asked do not need to be answered but are intentionally asked.

141. *Bó m-bálá yóói*

What DEM INJ

‘Oh! What is that?’

147. *Bó m-bálá yóói*

What DEM INJ

‘Oh! What is that?’

149. *Bó m-bálá? yóói níyímà m bà yéé*

What DEM INJ disguise 1SG father INJ

‘Oh, what is that? Oh! my disguised father’

Lines 141, 147 and 149 are instances in the song where questions are asked. The questions asked are not also directed to a particular person to demand an answer. The Dagbamba people see it as one of the active tools or ways of expressing concerns to a fellow member over what he or she is doing according to the interviewee.

In lines 152, 156, 158, 162, 166, 168, 170, 174 and 176 ask questions without requiring immediate answers. This question proves the braveness of the Dagbamba warriors more especially the chief warrior.

152. *Kúm nyéla bó?*

Death COP what

‘What is death?’

In the song, the lead singer is asking the warriors that “*what is death*” for the chief warrior to fear it. In the Dagbamba tradition when there is danger it is the chief

warrior who is to protect his people. So, if you fear death you cannot become a chief warrior.

4.2.5 Alliteration / Assonance

Asangba (2021) identifies alliteration as the repetition of consonant sounds. The terms "alliteration" and "assonance" refer to vowel sounds that are close to one another and consonant sounds that frequently begin words.

1. *Wumbee Wumbee*
Name-M Name-M
'Wumbee Wumbee'
4. *Wumbee wumbee*
Name-M Name-M
'Wumbee Wumbee'
8. *Sàyimíyà yáábá wói kèléwòlé*
Respond yaaba INJ name
'Respond yaaba oh kelewòlé'
9. *Yáábá wói yáábá wói kèléwòlé*
Name INJ name INJ name
'Yaaba oh Yaaba oh Kelewòlé'
10. *Sàyimíyà yáábá wói kèléwòlé*
Respond yaaba INJ name
'Respond yaaba oh kelewòlé'
11. *Yáábá wói yáábá wói kèléwòlé*
Name INJ Name INJ Name
'Yaaba woi Yaaba woi kelewòlé'

The /w/ sound appears in succession in lines 1 and 4 likewise the \j\ sound in lines 8, 9, 10 and 11 respectively.

32. A yí yèlí ní a jé mà
 2SG COND say CONJ 2SG NEG 1SG
 ‘If you say you don’t want me’

34 A yí yèlí ní a jé mà
 1SG COND say CONJ 2SG NEG 1SG
 ‘If you say you don’t want me’

36. A yí yèlí ní a jé mà
 2SG COND say CONJ 2SG NEG 1SG
 ‘If you say you don’t want me’

38. A yí yèlí ní a jé mà
 1SG COND say CONJ 2SG NEG 1SG
 ‘If you say you don’t want me’

These are just a few instances of how the singer employed assonance and alliteration in *Baamaaya sochanda* songs.

4.2.6 Proverbs

Agyekum (2005: 9) opines that “proverbs are interpretations of traditional wisdom based on the experiences and sociopolitical life of our elders.” They are short sayings that express universal truths or principles of conduct based on people's prior encounters, philosophies, ideologies, perceptions, sociocultural notions, and

worldviews. A proverb is another literary device used in Dagbamba praise songs.

This is shown in the lines below

84. *Àlibàrikà bú'kùrisún kà nó'bihí dólí*
 Bless goat-nice CONJ chicks follow
 'A goat that blesses is one chicks will follow'

92. *Jùyú bihí kà kóbíri kà lééi chàní*
pámbú
 Vulture child-PL NEG hair CONJ INJ go-PERF
 plait
 'The young vulture doesn't have hair but it goes to plait'

Line 84 means that a good person will always attract people around himself/herself.

Line 92 on the other hand is making a mockery of someone. This signifies unmeasured act performed by someone. For instance, if one pretends to have something he/she is not having.

Proverbs again are found in *Jera* dance song of the Dagbamba. The extract below are examples of proverbs tapped from the appendix;

98. *Sà'kàrà cháái nóónà yééi*
 Heavy-rains beat bird INJ
 'Heavy rain has beaten a bird'

99. *Sà'yùiyùyi míri ká o máli kárimbááni*
 Small-rains never NEG 3SG AUX arrogant
 'Small-rain should not be arrogant'

110. *Báá lú kpàyú yééi kú zàyísí kòbílí*
 Dog fall fever INJ NEG refuse bone

‘A sick dog will not refuse to take a bone’

111. *Sàrà sà̀yím yéé dí kú kóh nímdì*
 Sacrifice food oh AUX NEG without meat

‘Sacrifice food will not come without meat’

121. *Sà'kàrà cháái nóóhà yééi*
 Heavy-rain beat bird INJ

‘Heavy rains have fallen on birds’

122. *Sà'yù̀yìyù̀yì mírí ká o máli kárimbááni*
 Small-rain NEG CONJ 3SG have arrogant

‘Drizzles should not be arrogant’

123. *Páy' bià kálà púúni yééi ká bán kpàlím lèbí*
jánsí
 Woman child NEG farm INJ CONJ 3PL rest
 turn monkeys

‘The son of a woman is not on the farm and the rest turn into monkeys’

131. *Kúshíà yáá gálím kúli yééi kú gálím námlánà*
kpàrí
 Small hoe INJ reject hoe INJ NEG reject chief
 gratis

‘A small-hoe that rejects farming cannot reject the chief’s work for gratis’

133. *Nà̀yìpìé̀lìgà ñmàni nóó yééi kú máli búyìli*
 Egret like fowl INJ NEG have shrine

‘An egret looks like a fowl but cannot be used as a sacrificial animal for a shrine’

134. *Támpíllìgà ñmàni zím yééi kú móni námlánà*
sáyím
 Ashes like flour INJ NEG prepare chief
 TZ

‘Ashes are like flour but cannot be used to prepare chief’s TZ’

148. *Nyàyíri wááyò kú nyáyí nòhà*
Hang- PROG ADV NEG hang scorpion
'Hanging everything but will not hang a scorpion'

These are instances where proverbs are used in the song. Lines 133 and 134 allude to the fact that no matter how a person considers him/herself fit for a particular chieftaincy position, it does not guarantee him/her the position because due process is what is followed based on the customs of the people Dagbɔ̃. Line 110 means that, no matter how lazy a person is, he/she will never eat grass. The proverb in line 133 is talking about loyalty. This means that a friend may be loyal but can never be part of your family.

4.2.7 Appellation

Oladipupo (2014) claims that an appellation is a nickname or a title given to the bearer in response to the observation of particular character features. He continues by saying that the name is often added to the ones that have already been given to the child later in life and are not given right away. Abiodun (1997) defined an appellation as a title intended to obfuscate a person's genuine name. An appellation is one of the literary devices used by the praise singer of the *Baamaaya* dance songs of the Dagbamba people to beautify and persuade both the dancer and the audience. Appellations are praises given to people, such as chiefs, warriors, and commoners. Below are extracted appellations from *Baamaaya* praise songs:

46. *Jizáá náá Aburu biá yéé*
 Name chief Name child INJ
 ‘Chief of Jizaa Abudu’s child’
47. *Gúndáá búyirikpánà náá*
 Name title chief
 ‘Buyirikpana chief of Gundaa’
48. *Kúlikúlísí yélichíhírí náá*
 Name title chief
 ‘Yelichiri chief of Kulikulisi’
53. *Yí yábà dáá nyé Gbúlúnglànà* *Abu*
 2PL grandfather PST AUX Gbulung-chief name
 ‘Your grandfather was a Gbulung chief called Abu’
57. *Jákpáhi kúntóói náá*
 Name praise chief
 ‘Jakpahi kuntooi chief’
64. *Jákpáhi kúntóói náá*
 Name praise chief
 ‘Jakpahi kuntooma chief’
65. *Bágóyilànà bíliyérí náá*
 Jakpahi praise chief
 ‘Jakpahi biliyeri chief’
67. *Kúntóói nàchimbà*
 Jakpahi young men
 ‘Jakpahi young men’
68. *Báábì yírísú*

Name name

‘Iddrisu Baabi’

71. *Jàkpáhi kúntóói dóó sulemana*

Name Jakpahi man name

‘Jakpahi! Jakpahi Sulemana’

72. *Bílíyéríyílí dóó Súlémánà*

Jakpahi man name

‘Sulemana! Jakpahi man’

73. *Kúntóói dóó súlémánà*

Jakpahi man name

‘Jakpahi man Sulemana’

82. *Súlémánà kúntóó dóó*

Name Jakpahi man

‘Sulemana Jakpahi man’

88. *Nàmóyú Bízìṅ bià*

Chief name child

‘Biziṅ the chief drummer's son’

91. *Yí yábà dáá nyé Jákpáhílánà Nàyíndóó*

2PL grandfather PST AUX Jakpahi chief name

‘Your grandfather was Nayindoo chief of Jakpahi’

When the praise singer brings in appellations in the song, the target of the praises becomes great and proud at that movement and it brings reward to the singer.

Akintoye and Ojo (2020:131), posit that a person's name can be a source of honour

and pride, especially if they were born into a family of brave and valiant people. Individuals enjoy associating themselves with names that are heroic or warrior-like. Line 88 is a clear example as *Nàmóyú Biziñ bià* (Biziñ the chief drummer's son) Biziñ is the originator of drumming in Dagbɔŋ and that has been associated with him to give recognition of him coming from that lineage. These songs have shown that appellation is another literary device used by the Dagbamba in *Jera* dance. The extract below is an example

136. *M mà dáá nyèlà báágà yééi ká d̀yí mà báágà*
 1SG mother PST COP singer INJ CONJ birth 1SG singer
 'Oh my mother was a singer and gave birth to me a singer'
139. *N yábàdóó yééi níyímà m bà yéé*
 1SG grandfather INJ disguise 1SG father INJ
 'Oh, my grandfather! Oh my disguised father'
140. *N yábà níŋ là lúŋnáá zàkàlí yóóí*
 1SG grandfather AUX FOC chief drummer name INJ
 'My grandfather was Zakali the chief of drummers'

The singer uses appellation in lines 136, 139 and 140 to give words of praise and also to tell people about the ancestral lineage of the dancers and sometimes chiefs and elders who are present at the dancing ground. This is done by showing the differences in their personalities through non-linguistic signals like bowing down, hand signals, or passing money to the praise singer. Line 140 is celebrating the personality of Zakali the chief drummer.

4.2.8 Idioms

An idiom is described in the Collins Cobuild Dictionary of Idioms as "a form of unique phrase." It is a group of words that, when taken as a whole, convey a different meaning than they would if taken individually. (2003, p. iv). These are expressions in which the words used to form the sentence do not sufficiently convey the notion being expressed. It is a type of metaphorical expression that goes beyond the words used or the context in which it is used. Idioms (*yeltɔyiniyima*) are used by the Dagbamba in their songs to interest listeners, sometimes used to communicate difficult messages and also as wordswords of wisdom. Examples of idioms that appeared in the songs include:

55. *Zàmbà máá kúli bèní mí*
 Wicked DET just exist AUX
 ‘There is the existence of wickedness’
56. *Ká ñún zóóri ñún dáá zóói*
 CONJ 3SG prosper 3SG PST Prosper
 ‘But a person who will prosper will prosper’
62. *Súyúló míní jílímà m-bè*
 Patience CONJ respect together
 ‘Patience is with respect’
63. *Kínkànsí míní jílímà n-wólítàbà*
 Force CONJ respect distinct-PST
 ‘Force and respect are distinctive’

86. *Súyúló míní jílímà n-dólí*
 Patience CONJ respect follow
 ‘Patience and respect follow’
87. *Kínkànsí mí míní jílímà n-wólítábà*
 Force INJ CONJ respect separate-PST
 ‘Force and respect are separated’

In lines 55 and 56, there is the existence of wickedness but a person who will prosper will prosper. The sentence does not necessarily mean that but goes a long way to mean that people should not do things that will end up hurting others. Dagbamba are aware that, it is not good to do something evil to yourself or the people around you

4.2.9 Exclamation

Marijani (2014), argues that an exclamation is a brief sound, word, or phrase that is spoken abruptly to convey an emotion. Some words, phrases and sentences used by the lead singer of *Jera* dance song are with high intonation to emphasize what is being said as seen in lines 94 and 95. The same thing is found in lines 102 through to line 109. Others are in lines 112 to line 121 and finally lines 126 to 130.

94. *M bà yóói!*
 1SG father INJ
 ‘oh, my father!’
95. *N yábàdóó yóói!*
 1SG grandfather INJ

‘oh my grandfather!’

102. *Dún dààyáá dààyáá yééi!*
 Hate push push INJ

‘Oh push your enemies!’

103. *M bà yóó!*
 1SG father INJ

‘oh my father!’

104. *N yábàdóó yóó!*
 1SG grandfather INJ

‘Oh my grandfather!’

105. *Níyímà yééi yééi*
 Disguise INJ INJ

‘Oh! disguise’

106. *Níyímà m bà yééi!*
 Disguise 1SG father INJ

‘Oh! my father disguise’

107. *N yábàdóó yóó!*
 1SG grandfather INJ

‘Oh! my grandfather!’

108. *N yábàdóó yóó!*
 1SG grandfather INJ

‘Oh! my grandfather!’

109. *Wóó! níyímà m bà yééi!*
 Oh disguise 1SG father oh!

‘Oh, my father disguise!’

112. *Dààmíyà dúŋ yééi! yééi! níyímà m bà yéé!*
 Push hate INJ INJ Disguise 1SG father oh!
 ‘Push your enemies oh! disguise my father’
113. *Dúŋ dààyáá dààyáá yééi!*
 Hate push push INJ
 ‘Oh, push your enemies!’
114. *M bà yóói!*
 1SG father INJ
 ‘Oh, my father!’
115. *N yábàdóó yóói!*
 1SG grandfather INJ
 ‘Oh, my grandfather!’
116. *Kúlíchirà yóói! Yóói!*
 Name INJ INJ
 ‘Oh! oh! Kulchira’
117. *N yábàdóó yóói!*
 1SG grand-father INJ
 ‘Oh! my grandfather!’
118. *Yèlí kú píní yóói!*
 Say NEG shave INJ
 ‘Oh! I won’t say something and not do it’
119. *N yábàdóó yóói!*
 1SG grandfather INJ
 ‘Oh my grandfather’
120. *N yábàdóó yóói! níyímà m bà yéé!*

1SG grandfather INJ disguise 1SG father INJ

'Oh, my grandfather! Oh my disguised father'

121. *Sà'kàrà cháái nóòjà yéèi!*

Heavy-rain beat bird INJ

'Heavy rains have fallen on birds'

126. *Kúm báá kúm báá yéèi*

Kill dog kill dog INJ

'Kill dog! Oh kill dog'

127. *Kúm là báá yéèi yéèi*

Kill DET dog INJ INJ

'Oh kill the dog'

128. *N yábàdóó yóóí!*

1SG grandfather INJ

'Oh my grandfather'

129. *Níyímà yóóí! yóóí!*

Disguise INJ INJ

'Oh disguise'

130. *N yábàdóó yóóí!*

1SG grandfather INJ

'Oh my grandfather'

The lead singer uses exclamation to express shock and to call on their ancestors to listen to their plea. This is also done to draw attention to both the audience and people who are praised to pay attention to what the praise singer is saying.

4.2.10 Hyperbole

Eliopoulos & Scott (2005:213), defined hyperbole as a figure of speech that is the antithesis of an understatement. Hyperbole is used to describe exaggeration or going too far. Both of them fall on opposite ends of the same continuum, with understatement soothing a situation. Galperin (2015: 1), states that hyperbole is the deliberate sugarcoating or exaggeration of a trait that is fundamental to the object or phenomena. Sometimes, this exaggeration goes too far and makes no sense. Cuddon (1991), states that hyperbole is an exaggeration used to emphasise a point. Everyday communication frequently uses it. Hyperbole is one of the literary devices found in the *Jera* dance songs of the Dagbamba people. In the songs, the lead singer uses this device to over-praise the work of brave people. A clear example is found in line 123 where a maternal child receives praise and is portrayed to do the unthinkable.

123. *Páy' bíà kálà píúni yéèi ká bán kpàlím lèbí*
jánsí
 Woman child NEG farm INJ CONJ 3PL rest turn
 monkeys

'The son of a woman is not on the farm and the rest turn into monkeys'

In the song, the lead singer wants to tell their audience about how women cherish their children and therefore call other children monkeys because her biological child is not part of them.

In the Dagbamba warrior dance song, lines 181 through 184, the lead singer employed exaggeration by noting that he fears that aunty but does not fear a lion. A lion is seen as a fearful animal but warriors of the Dagbamba will express themselves by saying that they fear their aunts but do not fear a lion. This is seen in the text below

181. *N zóri lá m píribà*

1SG fear FOC 1SG aunty

‘I fear my aunty’

182. *M bí zóri gbùyínlí*

1SG NEG fear lion

‘I do not fear a lion’

183. *N zóri lá m píribà*

1SG fear FOC 1SG aunty

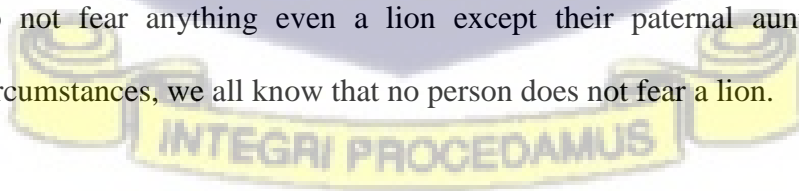
‘I fear my aunt’

184. *M bí zóri gbùyínlí*

1SG NEG fear lion

‘I do not fear a lion’

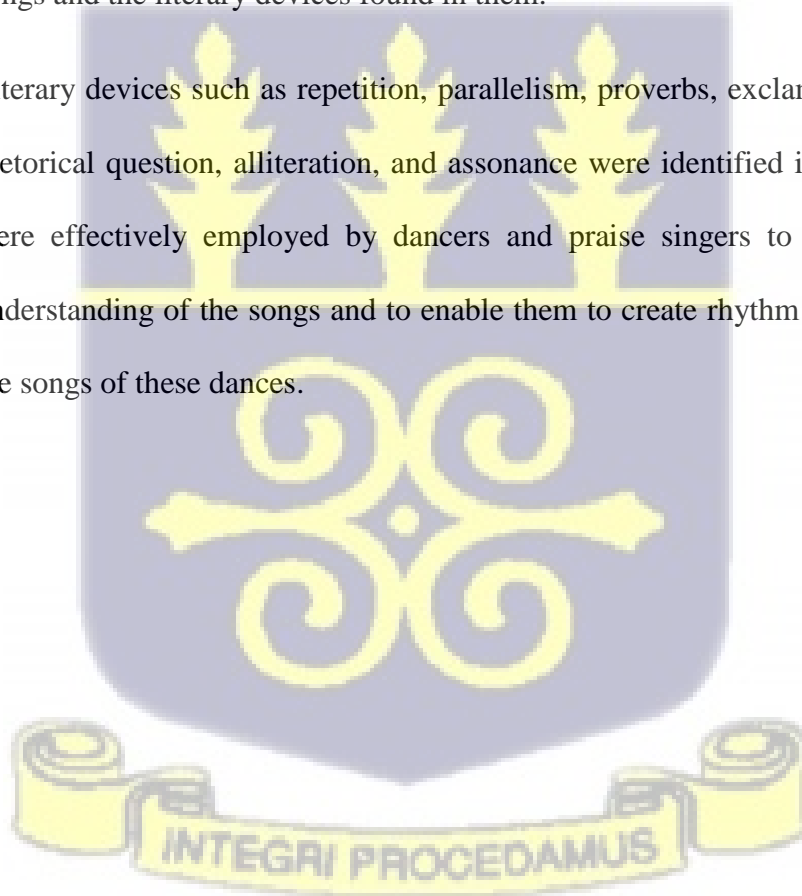
In this song, exaggeration is used to persuade their audience that Dagbamba warriors do not fear anything even a lion except their paternal aunts. Under normal circumstances, we all know that no person does not fear a lion.



4.3 Summary of the Chapter

The chapter covered the literary analysis of songs of the Dagbamba dance. *Baamaaya* dance songs are put into two namely the *sochanda* songs and the praise songs. The study looked at the literary devices found. The next was the *Jera* dance songs and the literary devices in them. We finally looked at *Kambɔn-waa* dance songs and the literary devices found in them.

Literary devices such as repetition, parallelism, proverbs, exclamation, hyperbole, rhetorical question, alliteration, and assonance were identified in the songs. They were effectively employed by dancers and praise singers to provide a deeper understanding of the songs and to enable them to create rhythm and rhyme within the songs of these dances.



CHAPTER FIVE

SUMMARY OF FINDINGS AND RECOMMENDATIONS

5.0 Introduction

In this chapter, the summary of the study is presented with attention to the findings of the research carried out. Conclusions are drawn based on the findings and recommendations made with a way forward for future study into the aspects of the semiotics of Dagbamba Dance.

5.1. Summary of the study and key findings

Chapter one concentrated on the general introduction to this thesis. The background for the study was given by exploring the brief history of Dagbamba and Dagbani speakers. The research objectives include identifying the types of semiotics Dagbamba use in their various dances. Identifying the various kinds of linguistic expressions that are used in Dagbamba Dance songs and discussing the value of semiotics in the Dagbamba dance. Based on these objectives, the research answered the following questions 1. What are the types of semiotics the Dagbamba use in their dance? 2. What is the role of semiotics in communication in the Dagbamba dance? 3. What linguistic literary devices are used in Dagbamba Dance songs? 4. How does movement communicate in Dagbamba Dance? The sources of data used for the thesis were also outlined together with the method used for collecting the data.

Chapter two focused on the review of relevant and related literature in addition to this were two theoretical frameworks used for explaining and analyzing the data.

The semiotics of costumes of some selected Dagbamba dance were discussed in chapter 3. *Baamaaya* dance, *Jera* dance and *Kambɔn-waa* were the selected Dagbamba dance for the study. A brief history of these selected dances was also looked at. The chapter also discussed the costumes of the semiotics of these selected

dances. In response to research question (1. What are the types of semiotics the Dagbamba use in their dance?) The study found that the Dagbamba communicate through their costumes, drums and through the dance songs. In addressing research question two (2. What is the role of semiotics in communication in the Dagbamba dance?) The found that the Dagbamba use Proverbs, panegyrics, historical poetry, and dirges are a few literary genres that can utilise drum language as a type of media.

It is a practical device for sound-based communication, used to disseminate information about occasions and hunts. The *lundaa* which is one of the drums is used to announce the presence of guests, sub-chiefs, and chiefs at the Dagbaŋ village palace and during dance performances. It plays a verse that names the visitors and where they come from. Drum poetry is used to invoke deities, legendary drummers, or spirits connected to the drum.

In research question three (3. What linguistic literary devices are used in Dagbamba Dance songs?) The study found that the Dagbamba dance songs make good use of repetition to place emphasis on an issue.

Almost all Dagbamba dance songs use repetition. Other literary devices found were

parallelism, proverbs, idioms, appellations, rhetorical question, euphemism etc. In research question four 4. How does movement communicate in Dagbamba Dance? In an attempt to answer research questions, it is realized that movement is used to determine the type of dance of the Dagbamba and clearly seen in the different type movement in the *Baamaaya* dance.

Chapter 4 discussed the linguistics and literary devices employed in Dagbamba dance songs. Literary devices are used in *Baamaaya* praise songs, *Jera* dance songs, and *Kambɔn-waa* 'warrior dance' of the Dagbamba. *Baamaaya* praise songs use simple, similar and easy-to-pronounce words to create figurative language. *Jera* dance songs contain parallel structures, call and response, rhetoric questions, and word, line and stanza repetitions. *Kambɔn-waa* 'warrior dance' of the Dagbamba has different songs with different stylistic features depending on how each song starts and the parallel structures in it. This indicated how lead singers and praise singers make use of literary devices such as repetition, parallelism, appellation, rhetorical questions, proverbs, idiom, euphemisms and others to effect artistry in their various songs.

5.2. Contribution to knowledge

The study contributes to knowledge by identifying the brief history of the *Baamaaya*, *Jera* and *Kambɔn-waa* dance of the Dagbamba. It furthermore looked at the costume of the semiotics of these dances. It is hoped that the study will help

educate, advice and entertain both natives and non-natives to know the communications involved in these dances. In addition, the study paid attention to the communication involved in the Dagbamba drum language. The study also revealed that the Dagbamba borrowed the *Dawule* and *dalla* from the Akan people of southern Ghana and that is why it is mostly played in Twi and not Dagbani.

The study has also contributed to the literature on Dagbani oral literature. This was done by investigating the literary devices used in Dagbamba dance songs. Some of the devices used in these songs include repetition, euphemisms, rhetorical questions, alliterations, and hyperbole.

5.3 Recommendation for further study

Dagbani scholars in oral literature need to showcase that studying oral literature and its forms goes beyond mere composition but contains literary devices and themes that will make people develop an interest in these oral traditions. I recommend that researchers do their best to record, transcribe, translate, and also give a detailed analysis of our oral traditions, like lullabies, play songs, war songs, and royal praise songs. This will therefore help to maintain this great cultural asset, not only the songs but also other aspects of the oral literature. The above-mentioned types of songs, that is, lullabies, play songs, royal praise songs, and dirges, all help in the upbringing of the children and also for posterity. I, therefore, throw these as a challenge to our researchers, who may want to do their research in the oral

literature of Dagbamba, to do more in educating the youth and non-natives about the assets to be lost if these songs are not researched and documented in various modes.

The researchers should again focus on the communicative role of our Dagbamba dance songs and other traditional songs of our people to help keep them for the future. The current generations of Dagbarj now see traditional music as unusual, archaic, and not entertaining, while that music was composed for a purpose. I therefore recommend that both researchers and the people of Dagbarj should turn their attention to the use of our traditional music to prevent it from decaying.

Traditional leaders should propagate the importance of this aspect of oral literature to encourage the youth to have an interest in it. There should be more airtime given to the oral aspect of the Dagbamba so that both natives and non-natives will get the opportunity to learn. Traditional leaders should organize durbars where this oral aspect of the Dagbamba will be exhibited. This will go a long way toward sustaining the aspect of semiotics in most of the Dagbamba dance. Opinion leaders such as MPs, regional ministers, and those that matter in society should encourage the use of the traditional Dagbamba dance during ceremonies instead of modern music all the time and also lobby for it to be taught in schools.

Ghanaian language teachers must realise that studying oral literary forms entails more than just narrating and documenting them; rather, a much more in-depth

literary analysis will give people a better understanding of these literary forms. It will peak their interest, particularly among the younger generation, and encourage their adoption.



Appendix A
(Wumbee)

1. *Wumbee Wumbee* ‘Wumbee Wumbee’
2. *A ba nyela o pay’palli* ‘Your father has a new wife’
3. *N gɔyi dɔya* ‘He flaunts her down’
4. *Wumbee wumbee* ‘Wumbee Wumbee’
5. *A ba nyela o pay’palli* ‘Your father has a new wife’
6. *N gɔyi dɔya* ‘He flaunts her down’
7. *Yaaba Woi Yaaba Woi*
8. *Sayimiya yaaba woi kelewɔle* ‘Respond yaaba oh kelewɔle’
9. *Yaaba woi yaaba woi kelewɔle* ‘Yaaba oh Yaaba oh Kelewɔle’
10. *sayimiya yaaba Woi kelewɔle* ‘Respond yaaba oh kelewɔle’
11. *Yaaba woi yaaba woikelewɔle* ‘Yaaba woi Yaaba woi kelewɔle’
12. *Yaaba Woi*
13. *sayimiya yaaba Woi kelewɔle* ‘Respond yaaba oh kelewɔle’
14. *Yaaba woi yaaba woi kelewɔle* ‘Yaaba woi Yaaba woi kelewɔle’
15. *sayimiya yaaba Woi kelewɔle* ‘Respond yaaba oh kelewɔle’
16. *Yaaba wooi yaaba wooi kelewɔle* ‘Respond yaaba oh kelewɔle’
17. *Yaaba woi yaaba woi kelewɔle* ‘Yaaba woi Yaaba woi kelewɔle’

18. *Sayimiya yaaba Woi kelewɔle* ‘Respond yaaba oh kelewɔle’
19. *Yaaba wooi yaaba oooi kelewɔle* ‘Yaaba woi Yaaba wooi kelewɔle’

Lumbee yi yee

20. *Lumbee yi yee lumbee yi yee zama yɛla* ‘Lumbee oh lumbee oyster troubles’
21. *Lumbee yi yee lumbee yi yee zama yɛla* ‘Lumbee oh lumbee oyster troubles’
22. *Bia ŋɔ ni chani la* ‘This child is going’
23. *Zama yɛla* ‘Oysters troubles’
24. *O chani la Na’dɔligu* ‘he/she walks like a follower of a chief’
25. *Zama yɛla* ‘Oysters troubles’
26. *Ankara Na’dɔligu* ‘Accra chief follower’
27. *Zama yɛla* ‘Oysters troubles’
28. *Kumahi Na’dɔligu* ‘Kumasi chief follower’
29. *Zama yɛla* ‘Oysters troubles’
30. *Lumbee yi yee lumbee yi yee zama yɛla* ‘Lumbee oh Lumbee oyster troubles’

31. *Lumbee yi yee lumbee yi yee zama yɛla* ‘Lumbee oh lumbee oyster troubles’

A yi yɛli ni a jɛma

32. *A yi yɛli ni a jɛma* ‘If you say you don’t want me’

33. *wula ka n yen niŋ?* ‘What will I do?’

34. *A yi yɛli ni a jɛma* ‘If you say you don’t want me’

35. *N yen ku la m-maŋa yeei* ‘I will kill myself.’

36. *A yi yɛli ni a jɛma* ‘If you say you don’t want me’

37. *wula ka n yen niŋ?* ‘What will I do?’

38. *A yi yɛli ni a jɛma* ‘If you say you don’t want me’

39. *N yen ku la m-maŋa yeei* ‘I will kill myself.’

40. *Noo ka sheei noo ka sheei* ‘A fowl has no waste! A fowl has no waste.’

41. *Noo ka shee* ‘A fowl has no waste’

42. *Amaa noo lee mali nyaŋa* ‘But a fowl has back’

43. *Noo ka sheei noo ka sheei* ‘A fowl has no waste! A fowl has no waste.’

44. *Noo ka shee* ‘A fowl has no waste’

45. *Amaa noo lee mali nyaŋa* ‘But a fowl has back’

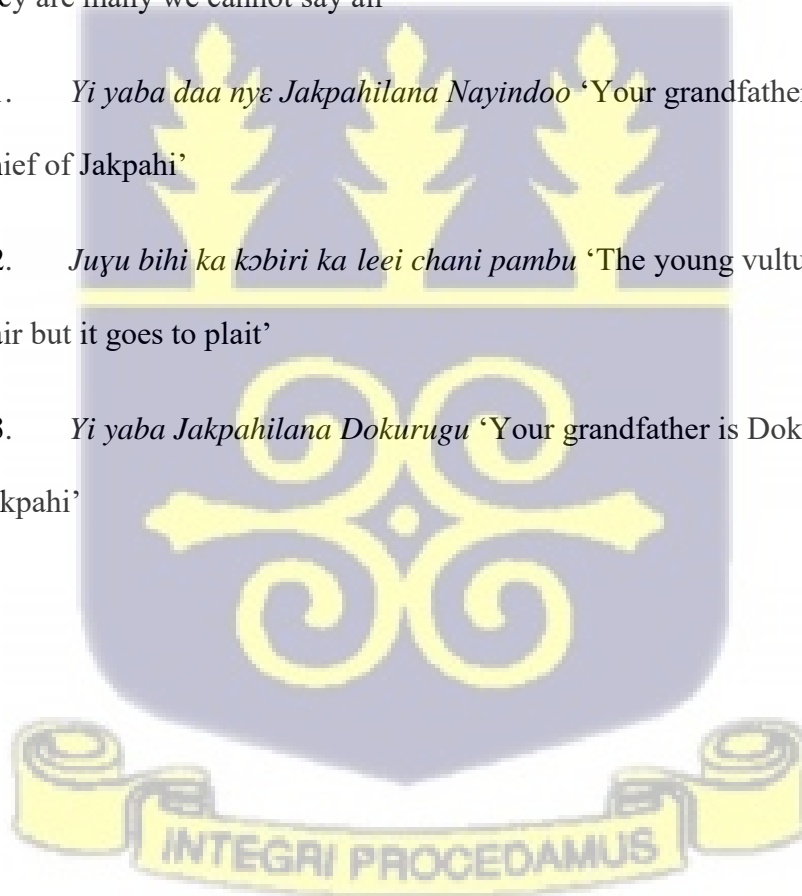
Praise songs

46. *Jizaa naa Aburu bia yee* ‘Chief of Jizaa Abudu’s child’
47. *Gundaa buyirikpana naa* ‘Buyirikpana chief of Gundaa’
48. *Kulikulisi yelichihiri naa* ‘Yelichiri chief of Kulikulisi’
49. *Yi zaa doli la lukpahi naa yeei ni o nam puni* ‘You all follow the chief of Lukpahi because of his title’
50. *Baya-bihi la dolibu yeei hmmm* followers of the soothsayer’s children
hmmm
51. *Lukpari bɔbira* ‘Lukpari dresser’
52. *Yi yaba, yi yaba, yi yaba* ‘Your grandfather, your grandfather, your grandfather.’
53. *Yi yaba daa nye Gbulunglana Abu* ‘Your grandfather was a Gbulung chief called Abu’
54. *Abu daa yeliya ni zamba ni naai ka niri bɔ n-nya* ‘Abu once said that wickedness will finish for one to be successful’
55. *Zamba maa kuli beni mi* ‘There is the existence of wickedness’
56. *Ka ηun zoori ηun daa zoori* ‘But a person who will prosper will prosper’
57. *Jakpahi kuntooi naa* ‘Jakpahi kuntooi chief’

58. *Nyini n-che ka be boli ma* ‘You made them call me’
59. *Bɔ m bala!* ‘What is it?’
60. *Zaachi wumma* ‘Zaachi hear’
61. *Yi gbubi la suyulo* ‘You be patient’
62. *Suyulo mini jilima m-be* ‘Patience is with respect’
63. *Kinkansi mini jilima n-wɔlitaba* ‘Force and respect are separated’
64. *Jakpahi kuntooma naa* ‘Jakpahi kuntooma chief’
65. *Bagɔyilana biliyɛri naa* ‘Jakpahi biliyɛri chief’
66. *Ni yi aamba ni yi zili mhmm hmm* ‘How are your visitors? How are your loads mhmm hmm’
67. *Kuntooi nachimba* ‘Jakpahi young men’
68. *Baabi yirisu* ‘Iddrisu Baabi’
69. *Che ka m mali daani* ‘Let me make market’
70. *Alizini kpukpariga* ‘genie jinn’
71. *Jakpahi kutooidoo sulemana* ‘Jakpahi! Jakpahi Sulemana’
72. *Biliyɛriyili doo Sulemana* ‘Sulemana! Jakpahi man’
73. *Kuntooi doo sulemana* ‘Jakpahi man Sulemana’

74. *Sule yeli ni yeda naaya* ‘Sule said trust is finished.’
75. *Kutooi doo yeliya ni yeda naaya* ‘Jakpahi man said trust is finished’
76. *Biliyeri doo yeliya ni yeda naaya* ‘A man from Jakpahi said trust is finished’
77. *Yeda naaya yeda naaya kuntooi doo* ‘Trust is finish! Trust is finished Jakpahi man’
78. *Dagbamba yeliya ni Saakasaaka puuni bilaa* ‘Dagomba’s say inside Saakasaaka is small’
79. *Yeda naaya yeda naaya kuntooi doo* ‘Trust is finish! Trust is finished Jakpahi man’
80. *Dagbam’paya yeliya* ‘A Dagomba woman said’
81. *Yeda naaya yeda naaya sule bila* ‘Trust is finished! Trust is finished Sule’
82. *Sulemana kuntoo doo* ‘Sulemana Jakpahi man’
83. *Gbubi suyulo* ‘Hold on to patience’
84. *Alibarika bu’kurisun ka no’bihi doli* ‘A goat that blest is one chicks will follow’
85. *Gbubi suyulo* ‘Hold on to patience’
86. *Suyulo mini jilima n-doli* ‘Patience and respect follow’

87. *Kinkansi mi mini jilima n-wɔli taba* ‘Force and respect are separated’
88. *Namɔyɔ biziŋ bia* ‘Chief drummer the son of Biziŋ’
89. *Kuntooyili doo yeei ni mani n yeli ni deei biliyeri doo* ‘Jakpahi man I said you should take over from the dancer’
90. *Be yi yeli ni yi yaanima zooya ku tooi yeli* ‘If they say your grandparents they are many we cannot say all’
91. *Yi yaba daa nye Jakpahilana Nayindoo* ‘Your grandfather was Nayindoo chief of Jakpahi’
92. *Juyu bihi ka kɔbiri ka leei chani pambu* ‘The young vulture doesn’t have hair but it goes to plait’
93. *Yi yaba Jakpahilana Dokurugu* ‘Your grandfather is Dokurugu chief of Jakpahi’



Appendix B

Jɛra Dance Songs

(Dunɔdaaya)

94. *M ba yooi* ‘oh my father’
95. *N yabadoo yooi* ‘oh my grandfather’
96. *Wooi niyima m ba yeei* ‘oh my father disguise’
97. *Saluri baa yeei ku ŋmani ba ’dariga* ‘Saluri dog will not look like a dog bought’
98. *Sa ’kara chaai nooŋa yeei* ‘Heavy rain have beaten a bird’
99. *Sa ’yuyiyuyi miri ka o mali karimbaani* ‘Small-rain should not be arrogant’
100. *N yabadoo yooi* ‘oh my grandfather’
101. *kum la baa yeei baalana ka yura* ‘Kill the dog oh! Dog owner does not have a lover’
102. *Dunɔ daayaa daayaa yeei* ‘Oh push your enemies’
103. *M ba yooi* ‘oh my father’
104. *N yabadoo yooi* ‘Oh my grandfather’
105. *Niyima yeei yeei* ‘Oh disguise’

106. *Niyima m ba yeei* ‘Oh! my father disguise’
107. *N yabadoo yooi* ‘Oh! my grandfather’
108. *N yabadoo yooi* ‘Oh! my grandfather’
109. *Wooi niyima m ba yeei* ‘Oh my father disguise’
110. *Baa lu kpayu yeei ku zayisi kobili* ‘A sick dog will not refuse to take a bone’
111. *Sara sayim yee di ku kɔŋ nimdi* ‘Sacrifice food will not come without meat’
112. *Daamiya duŋ yeei yeei niyima m ba yee* ‘Push your enemies oh disguise my father’
113. *Duŋ daayaa daayaa yeei* ‘Oh push your enemies’
114. *M ba yooi* ‘Oh my father’
115. *N yabadoo yooi* ‘Oh my grandfather’
116. *Kulichira yooi yooi* ‘Oh Kulchira’
117. *N yaba-doo yooi* ‘Oh my grandfather’
118. *Yeli ku pini yooi* ‘Talking will not bring about shaving’
119. *N yabadoo yooi* ‘Oh my grandfather’

120. *N yabadoo yeei niyima m ba yee* ‘Oh my grandfather! Oh my disguise father’
121. *Sa’kara chaai nooŋa yeei* ‘Heavy-rains haave fall on birds’
122. *Sa’yuyiyuyi miri ka o mali karimbaani* ‘Drizzles should not be arrogant’
123. *Pay’bia kala puuni yeei ka ban kpalim lebi jansi* ‘The son of a woman is not in the farm and rest turn in to monkeys’
124. *Baluri baa yeei yeei* ‘Oh Baluri dog’
125. *Baa lana ka yura* ‘A dog owner has no lovers’
126. *Kum baa kum baa yeei* ‘Kill dog! Oh kill dog’
127. *Kum la baa yeei yeei* ‘Oh kill the dog’
128. *N yabadoo yooi* ‘Oh my grandfather’
129. *Niyima yooi yooi* ‘Oh disguise’
130. *N yabadoo yooi* ‘Oh my grandfather’
131. *Kushia yaa galim kuli yeei ku galim namlana kpari* ‘A small-hoe that rejects farming cannot rejects the chief’s work for gratis’
132. *N yabadoo yeei niyima m ba yee* ‘Oh my grandfather! Oh my disguise father’

133. *Nayipieliga ŋmani noo yeei ku mali buyili* ‘An egret looks like a fowl but cannot be used as a sacrificial animal for a shrine’

134. *Tampiliga ŋmani zim yeei ku mɔni namlana sayim* ‘Oh ashes are like flour but cannot be used to prepare chief’s TZ’

135. *Baluri baa yeei ku ŋmani ba’darili* ‘Oh Baluri dog is not like a dog that is bought’

136. *M ma daa nyela baaga yeei ka dɔyi ma baaga* ‘Oh my mother was a singer and gave birth to me a singer’

137. *Di pala n zoola noli* ‘It is not that I have plentiful mouth’

138. *M mi bi chanla kuliga soli yeei m bɔhim yeligu* ‘I have not gone to the river side to learn how to talk’

139. *N yabadoo yeei niyima m ba yee* ‘Oh my grandfather! Oh my disguise father’

140. *N yaba nij la luɲnaa zakali yooi* ‘My grandfather was Zakali the chief of drummers’

141. *Bɔ m-bala yooi* ‘Oh! What is it?’

142. *Kum la baa yeei* ‘Oh kill the dog’

143. *Baluri baa m ba yee* ‘Oh my father! Baluri dog’

144. *Kum baa kum baa yee* ‘Kill dog! Oh kill dog’
145. *Baa kpiya buyili bini* ‘If the dog is dead it is for the shrine’
146. *Baa ne yee buyili bini* ‘if the dog is alive it is for the shrine’
147. *Bɔ m-bala yooi* ‘Oh! What is that?’
148. *Nyayiri waayo ku nyayi nɔɔa* ‘Hanging everything but will not hang a scorpion’

149. *Bɔ m-bala yooi niyima m ba yee* ‘Oh what is that! Oh my disguise father’

150. *Kum baa kum baa yee* ‘Kill dog! Oh kill dog’



Appendix C

Kambon-waa (Warriors dance) Songs

(Zɔri kum yeei)

145. *O zɔri kum yeei* ‘He fears death oh’
146. *Kum nyela bɔ?* ‘What is death?’
147. *Kamonaa zɔri kum yeei* ‘Chief-warrior fears death oh’
148. *kum pa la sheli yaa* ‘Death is nothing’
149. *O zɔri kum yeei* ‘He fears death oh’
150. *Kum nyela bɔ?* ‘What is death?’
151. *Kamonaa zɔri kum yeei* ‘Chief-warrior fears death oh’ *kum nyela bɔ?*
152. *Kum nyela bɔ?* ‘What is death?’
153. *Kamonaa zɔri kum yeei* ‘Chief-warrior fears death oh’
154. *Kum pa la sheli yaa* ‘Death is nothing’
155. *O zɔri kum yeei* ‘He fears death oh’
156. *Kum nyela bɔ?* ‘What is death?’
157. *Sapashini zɔri kum yee* ‘Warrior fears death oh’

158. *Kum pa la sheli yaa* ‘Death is nothing’
159. *O zɔri kum yeei* ‘He fears death oh’
160. *Kum nyela bɔ?* ‘What is death?’
161. *Kamonaa zɔri kum yeei* ‘Chief-warrior fears death oh’*kum nyela bɔ?*
162. *Kum nyela bɔ?* ‘What is death?’
163. *O zɔri kum yeei* ‘He fears death oh’
164. *Kum nyela bɔ?* ‘What is death?’
165. *Danta ηmerigu zɔri kum yee* ‘A shooter of gun does not fear death’
166. *Kum pa la sheli yaa* ‘Death is nothing’
167. *Ozɔri kum yeei* ‘He fears death oh’
168. *Kum nyela bɔ?* ‘What is death?’
169. *Kamonaa zɔri kum yeei* ‘Chief-warrior fears death oh’*kum nyela bɔ?*
170. *Kum nyela bɔ?* ‘What is death?’
171. *Wɔyira kpa taba yee* ‘Strong men are facing each other’
172. *Waa ni wa* ‘Dance will dance’
173. *Kunduna kpa taba yee* ‘Hyena’s have met each other oh’

174. *Waa ni wa* ‘Dance will dance oh’
175. *N zɔri la m piriba* ‘I fear my aunty’
176. *M bi zɔri gbuyinli* ‘I don’t fear a lion’
177. *N zɔri la m piriba* ‘I fear my aunty’
178. *M bi zɔri gbuyinl* ‘I don’t fear a lion’
179. *Wɔbilaa sabili yeei* ‘Liver of a male elephant’
180. *Dina m be labalaba* ‘That is soft’
181. *Wɔbilaa sabili yeei* ‘Liver of a male elephant’
182. *Dina m be labalaba* ‘That is soft’
183. *Wɔbilaa sabili yeei Ka m bɔri* ‘Liver of a male elephant is what I want’
184. *Dina m be labalaba* ‘That is soft’
- Doo Daa Yeli ni o ni ku ma**
185. *Doo daa yeli ni o ku ma* ‘A man said he will kill me’
186. *Doo daa yeli ni o ku ma* ‘A man said he will kill me’
187. *Din dali la din dali la ka n guli* ‘That day! I am waiting for that day’
188. *Doo daa yeli ni o bu ma* ‘A man said he will beat’

189. *Doo daa yeli ni o bu ma* ‘A man said he will beat’

190. *Din dali la din dali la* ‘That day! That day!’

191. *Din dali la din dali la be ni bo o je* ‘That day! That day they will not find him’

Doo bəri ka o nini n-nya

192. *Doo bəri ka o nini n-nya* ‘A man wants to see for himself’

193. *O bi bəri be yeliya* ‘He doesn’t want to be told’

194. *Doo bəri ka o nini n-nya* ‘A man wants to see for himself’

195. *O bi bəri be yeliya* ‘He doesn’t want to be told’

196. *Doo bəri ka o nini n-nya* ‘A man wants to see for himself’

197. *O bi bəri be yeliya* ‘He doesn’t want to be told’

198. *Doo bəri ka o nini n-nya* ‘A man wants to see for himself’

199. *O bi bəri be yeliya* ‘He doesn’t want to be told’

200. *Doo bəri ka o nini n-nya* ‘A man wants to see for himself’

201. *O bi bəri be yeliya* ‘He doesn’t want to be told’

202. *Doo bəri ka o nini n-nya* ‘A man wants to see for himself’

203. *O bi bəri be yeliya* ‘He doesn’t want to be told’

204. *Doo bɔri ka o nini n-nya* 'A man wants to see for himself'

205. *O bi bɔri be yeɔliya* 'He doesn't want to be told'



References

- Abiodun, M. A. 1997. "Name Avoidance among the Yorùbá" *Ọlọ́ta Journal of African Studies*, Ondo State University, Ado-Ekiti, 3(1):70-79.
- Abrams, M. H., & Harpham, G. G. 2012. *A Glossary of Literary Terms* Boston: WADSWORTH Cengage Learning.
- Abubakari, H., Assem, I. S., & Amankwah, A. S. 2021. Framing of COVID-19 safety protocols in Kusaal musical health communication: Language and literary analysis. *Language & Communication*, 81, 64-80.
- Agawu, K. 2003. *Nketia's The Music of Africa and Foundation of African Musicology*. New York: Routledge.
- Agbezorlie, K. P. 2014. *A Thematic and Stylistic Analysis of Christianised Traditional Anlo Songs: A Case Study of St. Mary's Roman Catholic Church, Hatorgodo* (Doctoral dissertation, University of Ghana).
- Aghaei, M. B. 2014. A Structural Semiotic Perspective on Narratology. *Studies in Literature and Language*, 9(2), 43-4
- Agyekum, Kofi 2013. The pragmatics of 'mouth' metaphors in Akan. *Ghana Journal of Linguistics*, 2(1), 1-17.
- Agyekum, Kofi. 2013. *Introduction to Literature*, (3rd ed.). Accra-Legon

Adwinsa Publications.

Agyekum, Kofi. 2010a. *Ethnography of Speaking*. Published by Institute of continuing and Distance Education (ICDE). University of Ghana.

Agyekum, Kofi. 2010b. *Akan Verbal Taboos in the context of the ethnography of communication*. Accra: Ghana Universities Press

Agyekum, Kofi. 2010c. The sociolinguistics of thanking in Akan. *Nordic Journal of African Studies* 19(2), 77–97.

Agyekum, Kofi. 2007. *Introduction to Literature*. (2nded.). Accra: Media Design

Agyekum, Kofi. 2006. Apology: a repair mechanism in Akan social interaction. *South African Journal of African languages* 26(2), 53-68.

Agyekum, Koofi. 2005. An Akan oral artist-the use of proverbs in the lyrics of Kwabena Konadu. *Institute of African Studies Research Review*, 21(1), 1-17.

Agyekum, Kofi. 2004a. Aspects of persuasion in Akan communication. *International Journal of Language and Communication* 21, 63-96.

Agyekum, Kofi. 2004b. The socio-cultural concept of face in Akan communication. *Pragmatics & Cognition* 12(1), 71-92.

Agyekum, Kofi. 2002. The communicative role of silence in Akan. *Pragmatics*

12(1), 31-51.

Agyekum, Kofi., Amuah, J., & Arhin, A. 2020. Proverbs and stylistic

devices of Akwasi Ampofo Agyei's Akan highlife lyrics. *Legon*

Journal of the Humanities, 31(1), 117-144.

Agyekum, Kofi., Amuah, J. A., & Wuaku, H. M. 2019. The role of Music in

Ghanaian political communication. *Ghanaian Politics and Political Communication*, 233-256. London Rowman and Littlefield International Ltd.

Aikhenvald, A. Y., 2015. Body, mind, and spirit: what makes up a person

in Manambu. *Stud. Lang.* 39 (1), 85-116.

Ajibade, B., & Obongha, S. E. 2012. Conscious or arbitrary: Colour and symbolism in carnival Calabar. *Arts and Design Studies*. 4, 12-23.

Akas, N. C., & Egenti, M. C. 2016. Semiotics in indigenous dance performances:

Ekeleke dance of Ekwe people of Nigeria as paradigm. *OGIRISI: a New Journal of African Studies*, 12, 214-235.

Akintoye, O. S. and G. A. Ojo 2020. "Endangerment of Yorùbá Individual Names: Implications on Yorùbá True Identity" *Journal of Language and Literature*, 20(1):131-139

Aklile, A. 2015. *Stylistic Analysis of Selected Short Stories by Henry* (Doctoral dissertation, Addis Ababa University).

Akpabio, E 2003 *African Communication Systems: An Introductory Text*
Lagos: BPrint Publications

Aluko, O. P., & Ireymi, A. O. Colour Symbolism in a Nigerian Church:
The Case of Prophet/Evangelist Abiodun Oladele of the Overcomers
Evangelical Ministries International (Ori-Oke Asegun).

Arhin, A. 2009. Speech surrogates of Africa: a study of the Fante. *Legon Journal of the Humanities*, 20, 105–123.

Asangba, R. T. 2021. Grandmasters of the Drum: A Literary Linguistic Analysis of the Dagbamba Panegyrics; *The Mouth* (Special Issue 6). Nico Nassenstein, Anne Storch & Janine Traber (eds).

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. 2009. "Public Enemy, Or, Sensing Censorship: Musical

Performance and Semiotic Disobedience--Popular Music Censorship in African Music (2006) in Perspective.” *Research in African Literatures*, Vol. 40, No. 1, ppp. 220-235.

Awedoba, Albert. K. 2006. *The peoples of northern Ghana*. National Commission on culture. Ghana.

Awuah, E. B. 2014. *A study of Amateur Groups’ Re-interpretation of Traditional Dances in Ghana: Role on Continuity and Safeguarding* (Unpublished MA dissertation), Choreomundus International Master in Dance Knowledge, Practice and Heritage – (Norway, France, Hungary, United kingdom).

Backer, A. M. 2007. Semiotics: signs and meanings in contemporary dance in Malaysia. *WACANA SENI Journal of arts Discourse*Jil/Vol.6.

Bakare, O.R. 2005. Towards a choreographic theory of indigenous West African dance movements. In A. Yerima, O.R. Bakare, & A. Udoka. (Eds.), *Critical perspectives on dance in Nigeria* (pp. 76-91). Ibadan: Kraft Books.

Bakare, O.R. 1994. *Rudiments of choreography*. Lagos: Dat & Partners Logistics.

Benedictus, M. A. T. T. S. O. N. 2015. *Art Forms, Communication and Marketing: Creating Dances for Staged Commercials* (Doctoral dissertation, University of Ghana).

- Berg, B. L. 2004. Methods for the social sciences. *Qualitative Research Methods for the Social Sciences*. Boston: Pearson Education, 191.
- Berlin, Brent, and Paul Kay 1969. *Basic Color Terms: Their Universality and Evolution*. Berkeley and Los Angeles: University of California Press.
- Bisilki, K.A. 2019. Body-part terms in Likpakpaln. *J. W. Afr. Lang.* 46 (2), 146-163.
- Boas, F. 1928 *Anthropology and modern life*. New York: W.W. Norton and Company.
- Bonvillain, N., 2000. *Language, Culture and Communication*. Prentice Hall, New Jersey.
- Brukum, Nana James Kwaku. 2004. Traditional constitutions and succession disputes in the northern region. *Working papers on Ghana: Historical and Contemporary Studies*. Ghana, University of Ghana, Legon.
- Campbell, Colin. 1997. When the meaning is not a message: A critique of the consumption as communication thesis. In *Buy this book: Studies in advertising and consumption*, ed. M. Nava, A. Blake, I. MacRury, and B. Richards, 340_51. London: Routledge.
- Cara, M. 2019. The Semiotic layers of Instagram: Visual tropes and brand meaning. *The American Journal of Semiotics*.

- Chandler, Daniel. 2007. *Semiotics: the basics*. Routledge
- Chandler, Daniel. 2005. *Semiotics for Beginners*. Retrieved March
- Chenenje, S. 2017. *Stylistic Analysis of Kabras Folk Songs* (Doctoral dissertation, University of Nairobi).
- Chenoweth, Vida. 2001. *Melodic Perception and Analysis, Revised: A Manual on ETIC-EMIC Analysis of Ethnic Melody*. Ukarumpa, Papua New Guinea: Summer Institute of Linguistics.
- Chilton, Paul. 1987. Metaphor, Euphemism and the militarization of language. *Current Research on Peace and Violence*, 10(1), 7-19.
- Clark, M. K. 2012. Hip Hop as Social Commentary in Accra and Dar es Salaam. *African Studies Quarterly*, Vol 13, Issue 3, 24-46.
- Clark, A., & Chalmers, D. 1998. The extended mind. *analysis*, 58(1), 7-19.
- Cobley, P. & L. Janz 1997. *Introducing Semiotics*. Royston. Icon Books.
- Collins Cobuild 2003. *Dictionary of Idioms*. Second edition. Glasgow: Harper Collins Publishers.
- Collins, E. J. 2005. A Social History of Ghanaian Popular Entertainment Since Independence. *Transactions of the Historical Society of Ghana, New Series* No. 9, 17-40.
- Councill & Wolf. 2001. *Performance analysis: An introductory course*

book. London:Routledge.

Creswell, John W.1994. *Qualitative inquiry and research design: Choosing among five traditions*. Thousand Oaks, CA: Sage Publications.

Cuddon.A. 1991. *A Dictionary of Literary Terms and Literary Theory*,4th Ed. Oxford:Blackwell.

Cuddon, J. A. 2012. *A dictionary of literary terms and literary theory*. John Wiley & Sons.

Danesi, M. 2007. *The quest for Meaning: A Guide to Semiotic Theory and Practice*. Toronto: University of Toronto Press Inc.

Danesi, M. 2004. *Messages, signs, and meanings: A basic textbook in semiotics and communication* (Vol. 1). Canadian Scholars' Press.

Dooley, R. A., & Levinsohn, S. H. 2000. *Analyzing discourse: A manual of basic concepts*. Dallas: SIL International.

Doudu, E. A. 1994. *Topics in African dance and the related arts*. Legon, L.G.: Institute of African Studies, Legon.

Drucker-Brown, Susan. 1995. *The court and the kola nut: wooing and witnessing*

in northern Ghana. *Journal of the Royal Anthropological Institute* 1(1):
129-144.

Duncan-Johnson, A. C. and Blair, H. A. 1932. *Enquiries into the constitution
and organization of the Dagbon kingdom*. Accra: Government Printer

Duranti, A. 2009. The relevance of Husserl's theory to language socialization.

Journal of Linguistic Anthropology, 19(2), 205–226. doi:10.1111/j.1548-
1395.2009.01031.x

Duranti, Alessandro.1997. *Linguistic Anthropology*. Cambridge:

Cambridge University Press.

Dzulkifli, M., &Mustafar, M. 2013. The influence of colour on memory
performance: A review. *The Malaysian Journal of Medical Sciences*. 20(2),
3.

Ekwuazi, H. 2006. "Supremacy of Image on the Discourse in the News and TV".

In Emasealu E. (ed.) *The Crab Journal of Theatre & Media Arts*. Vol. 1/No.
(pp.165-174)

Eller, J. D. 2007. *Introducing anthropology of religion: Culture to the ultimate*.

Routledge.

Eliopoulos, Tina D., Moffett, Odd Scott 2005. *The Every Thing Writing Poetry Book*

.A practical guide to style, structure, form, and expression. United States of America: library of Congress.

Eller, J. D. 2007. *Introducing anthropology of religion: Culture to the ultimate*. Routledge.

Fage, J. S. 1964. Reflections on the early history of the Mossi-Dagomba group of states. In Vansina, J. Mauny, R. and Thomas. L. V (eds) *The Historian in Tropical Africa*, Londn: Oxford University Press

Felfoldi, L. 2001. Connections between dance and dance music: Summary of Hungarian research. *Yearbook for Traditional Music*, 33, 159.
doi:10.2307/1519640

Finnegan, R H. 2012 *Oral Literature in Africa*. Oxford; Clarendon Press.

Foley, W. A. 1997. *Anthropological linguistics: An introduction*. Oxford: Basil Blackwell. Oxford xvii p 495 pages; ISBN 0-631-15121-4 (hardback); 0-631-15122-2 (paperback).

Fraleigh, Sondra Horton. 1999. *Dancing into Darkness: Butoh, Zen, and Japan*. University of Pittsburgh Pre.

Frank, R. M. 2015. A future agenda for research on language and culture.

In F. Sharifian (Ed.), *The Routledge handbook of language and culture* (pp. 493–512). London: Routledge.

Galperin, I.R. 2015 Periphrasis (and its types) Hyperbole, Understatement, Irony .Zeugma, and Pun . Post –<https://lyvision.com>. Ku.

Grau, A. 2003. Tiwi dance aesthetics. *Yearbook for traditional music*, 35, 173-178.

Green, D. 2012. Review and reflections: music and dance traditions of Ghana. *Nana Adu-Pipim Boaduo (Managing Ed.) Journal of Pan African Studies*, 51.

Gurindoo, Ibrahim James. 2014. *The Reality of Consonant Clusters in Dagbani.Syllables*. *International Journal of African Languages*.Vol. 6, No3. 231-242.

Haas, K. J. 2007. *Kambon-waa: Warrior music of Dagbon*. Tufts University.

Hanna, J. 1973. African dance: The continuity of change. *Yearbook of The International Folk Music Council*, 5, 165. <http://dx.doi.org/10.2307/767501>

Hilton T. E. 1962, Notes on the history of kusasi: *Transactions of the Historical Society of Ghana*, Vol. 6 pp. 79-86.

Hudu, Fuseini. 2014. [ATR] Feature Involves a Distinct Tongue Root

Articulation: Evidence from Ultrasound Imaging. *Lingua*, 143, 36–51.

<http://doi.org/10.1016/j.lingua.2013.12.009>

Hudu, Fuseini. 2013. Dagbani Tongue-root Harmony: Triggers, Targets, and Blockers. *Journal of African Languages and Linguistics*, 34(1), 47–73.

Hudu, Fuseini 2012. Focus particles in Dagbani—a descriptive analysis. *Journal of West African Languages*, 39(1), 97-129.

Hudu, Fuseini. 2010. *Dagbani Tongue-root Harmony: A formal account with ultrasound investigation*. Ph.D. The University of British Columbia.

Hudu, F. 2008. Markedness and Positional Effects in Dagbani Phonology: Evidence from Lenition. In *CLA Conference*. British Columbia.

Hudu, Fuseini 2005. *Number Marking in Dagbani*. MPhil. University of Alberta.

Illiasu A. A. 1965. *The origins of the Mossi-Dagomba States*. History Department, University of Ghana, Legon

Ikenna, E. O. 2011. Trends in African popular music. Socio-Cultural interactions and the Reggae Genre in Nigeria. Xlibris; 1-888-795-4274.

Inusah, A. R. 2021. Lundaa as speech surrogate of Dagbamba: Lundaa as speech surrogate of Dagbamba. *Asemka: A Bilingual Literary Journal of University of Cape Coast*, (11), 94-122.

Issah, Samuel. Alhassan. 2019. *On the structure of A-bar constructions in*

- Dagbani Perspectives of wh-questions and fragment answers*. Frankfurt am Main: Johann Wolfgang Goethe Universität dissertation
- Issah, Samuel. Alhassan. 2015. Conjoint and Disjoint Verbal Alternations in Dagbani. *Ghana Journal of Linguistics*, 63, 29–63.
- Issah, Samuel. Alhassan. 2013. The structure of the Dagbani simple noun phrase. *South African Journal of African Languages*. 33 (2): 203-212.
- Issah, Samuel. Alhassan. 2011. The Phonology of Dagbani Verbal Reduplication. *Journal of West African Languages*, XXXVIII.1, 40–52.
- Issah Samuel Alhassan. 2008. *Information packaging In Dagbani*. Master's Thesis, University of Tromsø
- Issah, Samuel. Alhassan. 2007. —*The Dagbani verbal system*l. Ms, University of Tromsø.
- Jessica, W. 2011. *Invasion of the peoples of the north*. Articles. Ghananation.com/Articles/Ghana-history.
- Jewitt, C., & Oyama, R. 2001. Visual meaning: A social semiotic approach. In *Handbook of Visual Analysis*, Theo Van Leeuwen & Carey Jewitt (eds.), 134-157, London: Sage.
- Kaeppler, A. 2003 *An Introduction to Dance Aesthetics*. Year Book for Traditional Music. vol. 35 pp. 153-162.

- Kemertelidze, N., & Manjavidze, T. 2013. Stylistic repetition, its peculiarities and types in modern English. *European Scientific Journal*, 9(10).
- Khaoya, G. M. 2013. *Form and content of'chiswa'harvesting songs in the Bukusu community* (Doctoral dissertation, University of Nairobi).
- Kiernan, J. P. 1991. Wear „N“ tear and repair: The colour coding of mystical mending in Zulu Zionist churches. *Africa: Journal of the International African Institute*. 61(1), 26-39.
- Kress, G., & Van Leeuwen, T. 2001. Colour as a semiotic mode: notes for a grammar of colour. *Visual communication*, 1(3), 343-368.
- Kumatia, K. 2018. *The symbolic meaning of clothing regalia of chiefs in Anlo state in the Volta Region of Ghana* (Doctoral dissertation, University of Cape coast).
- Kuwor, S. K. 2014 Commodification of Dance and its Effects on African Dance Companies in the UK. *African Performance Review*. Vol. 7(1) pp. 116-134.
- Kwakye-Opong R. 2014a. Clothing and Identity: Ga Deities and spiritual responsibilities, *Art and design studies IISTC*, Vol 25:11
- Kwakye-Opong, R. 2014b. Clothing and colour symbolisms in the Homowo festival: A means to sociocultural development. *Research on Humanities and Social Sciences*. 4(13), 112-125.

- Kwakye-Opong, R., & Salifu, J. T. 2015. Semiotics of costume in Baamaaya Dance Suite of the Dagbamba. *Journal of Performing Arts*, 5(1), 138-159.
- Laban, R. 1971. *The mastery of movement*. London: MacDonald and Evans.
- Lenneberg, Erik H., and John M. Roberts 1956 *The Language of Experience: A Study in Methodology*. *Memoir 13 of International Journal of American Linguistics*
- Lewis, M. Paul... Fennig, Charles D. (Eds.). 2016. *Ethnologue: Languages of Ghana (Nineteenth, pp. 1–61)*. Dallas: SIL International.
- Luck, K. 1996. Trousers: Feminism in nineteenth-century America. In *The gendered object*, ed. P. Kirkham, 141_52. Manchester: Manchester University Press.
- Mahama, I. 2004 *History and Tradition of Dagbon*. Tamale. GILLBT Printing Press
- Malcolm, I. G. 2017. Terms of adoption: Cultural conceptual factors underlying the adoption of English for Aboriginal communication. In F. Sharifian (Ed.), *Advances in Cultural Linguistics* (pp. 625–659). Singapore: Springer Nature. doi: 10.1007/978-981-10-4056-6_28
- Malesi, B. 2014. *Investigating Youth and Language Use: The Influence of Kenya Christian Hip Hop Music*. M. A. Thesis, The University of Nairobi.
- Margolis, E., & Pauwels, L. (Eds.). 2011. *The SAGE handbook of visual research methods*. Sage.

Marijani, F. C. 2014. *Analysis of literary devices in selected novels of Severine*

Ndunguru (Doctoral dissertation, The Open University of Tanzania).

Mead, M. (1961[1928]) *Coming of Age in Samoa: A Psychological Study of*

Primitive Youth. New York: Morrow.

Meyer, L. 1956. *Emotion and Meaning in Music*. Chicago: University of

Chicago Press

Mohammed, A. R. 2017. *Riddling among the Dagbamba*. M. Phil thesis.

University of Education, Winneba.

Mohammed, H. J. 2010. *Address terms in Dagbani: A Sociolinguistic study*.

Unpublished. Mphil Thesis, Department of applied Linguistics, UEW

Morris, C. (1964). *Signification and Significance: A Study of the Relations of Signs*

and Values. The MIT Press, Cambridge, MA.

Murray, J. 2013. *Composing multimodality*. In Claire Lutkewitte (Ed.),

Multimodal composition: A critical sourcebook (pp. 325–350). Boston,

MA: Bedford/St. Martin's Press

Naden, Anthony. 1988. The Gur Languages. In Mary Esther Kropp Dakubu (ed.),

The languages of Ghana, 12–49. London: Kegan Paul.

Nantogmah Alhassan Salifu 2010. Signaling Politeness, Power and Solidarity

Through Terms of Address in Dagbani. *Nordic Journal of African Studies*

19(4): 274–292 (2010).

Nicholas Chielotam Akas & Martha Chidimma Egenti, 2016. Semiotics In
Indigenous Dance Performances: Ekeleke Dance of Ekwe People of Nigeria
as Paradigm. *A New Journal of African Studies*.

Nii- Yartey, F. 2013. *Dance symbolism in Africa*. In. T. Manuh & E. Sutherland-
Addy (Eds.) *Africa in Contemporary Perspective* (pp412-428). Accra: Sub-
Saharan Publishers.

Nino, K.& Tamar, M (2013) “Stylistic repetition, its peculiarities and types in

modern

English”. In *european Scientific Journal*, Special edition

Nketia, J. H. 1992. The linguistic aspect of style in African music.

In *International Conference on the Study of African Music and Dance:
Problems and Prospects, Bellagio, Italy* (pp. 12-16).

Nketia, J.H. K. 1974. *The Music of Africa*. W.W. Norton & Co Inc.

Nsoh, A. Fusheini, A & Ababila, J.A. 2010 *Aspects of oral literature in Ghana with*

Illustrations from Selected Languages Saarkrucken: Lambert

Academics Publishing.

Nwoko, D. 1981. *Search for a new African theatre*. London: Pitman

Press.

O’Halloran, K. L. 2015. Multimodal digital humanities. In *International*

handbook of semiotics (pp. 389-415). Springer, Dordrecht.

Okpewho, I. 1992. *African oral literature: Background, Character and continuity*.
Bloomington and Indianapolis: Indiana University press.

Oladipupo, A. A. 2014. "Communicative Role of Yorùbá Names" *International Journal on Studies in English Language and Literature (IJSELL)* online: 65-72.

Olawsky, K. J. 1999. *Aspects of Dagbani Grammar- with Special Emphasis on Phonology and Morphology*. LINCOM EUROPA.

Oppong, C. 1966. The Dagomba response to the introduction of state schools. *Ghana Journal of Sociology*, 2(1), 17-25.

Orina, F. A. 2014. *Analysis of symbolism and transience in the oral literature of Abagusii of western Kenya* (Doctoral dissertation, University of Nairobi).

Owu-Ewie, Charles. 2012. *Introduction to traditional and action research*. Accra: Vision Express Sec. Service.

Palmer, G. B. 1996. *Toward a theory of cultural linguistics*. Austin: University of Texas Press.

Peeters, B. 2016. Applied ethnolinguistics is cultural linguistics, but is it cultural linguistics? *International Journal of Language and Culture*, 3(2), 137–160. doi:10.1075/ijolc.3.2.01pee Reprinted in F. Sharifian (Ed.), *Advances in*

Cultural Linguistics (pp. 507–527). Singapore: Springer Nature.
doi:10.1007/978-981-10-4056-6_23

Peirce, Charles. S. (1931-58): *Collected Writings* (8 Vols.). (Ed. Charles

Hartshorne, Paul Weiss & Arthur W Burks). Cambridge, MA: Harvard
University Press

Rattray, R.S. 1932. *Tribes of the Ashanti Hinterland*. London, Oxford, 2 (1) p549

Reyes Pérez, A. 2012. *Linguistic-based patterns for figurative language
processing: the case of humour recognition and irony detection* (Doctoral
dissertation, Universitat Politècnica de València).

Romain, K.E. 2002. Traditional Dance in Ghana: A means of preserving
and re-Affirming Ghanaian culture. School for International Training
Independent Study Project Fall 2002.

Rubinstein, R.P. 1995. *Dress codes: Meanings and messages in American culture*.
Boulder, CO: Westview Press.

Salifu, A. 2011. *Politics and Ethnicity: Political Anthroponymy in Northern
Ghana*. New York: Nova Science Publishers, Inc.

Salifu A. 2008. *So, what is the Story Behind This Name? Royal Praise-Poetry As
an Oral Mythic Narrative?* Indiana University.

Salifu, A. 2000. *Speaking with the Chief: Ethnography of Royal Discourse in*

Dagbon. (Unpublished MA Dissertation, UG, Ghana).

Saussure, F. de 1916 - 1983: *Course in General Linguistics* (trans. Roy Harris). London: Duckworth

Schroder, K.C. 1998. Media language and communication. In J.L. Mey (Ed.). *The Concise Encyclopedia of Pragmatics*. Amsterdam. Elsevier.

Senghor, Maurice Sonar. 2004 *Souvenirs de Theatres d’Afrique et d’Outre-Afrique Pour que leve la semence*. France: L’Harmattan

Sharp, H. J. 2011 Semiotics as a theoretical foundation of information design. *Conference for Information Systems Applied Research 2011 CONISAR Proceedings*. Wilmington, N. C. Academic Press.

Sharifian, F. 2009a. On collective cognition and language. In H. Pishwa (Ed.), *Language and social cognition: Expression of social mind* (pp. 163–182). Berlin: Mouton de Gruyter.

Sharifian, F. 2011a. Cultural conceptualisations and language: Theoretical framework and applications. Amsterdam: John Benjamins.

Sharifian, F. 2012. Cultural Linguistics. In C. A. Chapelle (ed.) *The Encyclopedia of Applied Linguistics*. London: Wiley-Blackwell

- Sharifian, F. 2014. Cultural schemas as common ground. In K. Burridge, & R. Benczes (Eds.), *Wrestling with words and meanings: Essays in honour of Keith Allan* (pp. 219–235). Clayton, VIC: Monash University Publishing.
- Sharifian, F. 2015a. Cultural Linguistics. In F. Sharifian (Ed.), *The Routledge handbook of language and culture* (pp. 473–492). London: Routledge
- Sharifian, F., & Tayebi, T. 2017a. Perception of (im) politeness and Underlying cultural conceptualisations: A study of Persian. *Pragmatics and Society*, 8(2), 31–53. doi:10.1075/ps.8.2.04sha
- Sharifian, F. (Ed.) 2017. *Advances in Cultural Linguistics*. Singapore: Springer Nature.
- Sharifian, F., & Palmer, G. B. (Eds.). 2007. *Applied cultural linguistics: Implications for second language learning and intercultural communication*. Amsterdam: John Benjamins. doi:10.1075/celcr.7
- Siiba A. 2015 *Verbal Taboos in Dagbani*. (M.A Thesis). University of Education, Winneba
- Smith, M. G. 1957. „The social functions and meaning of Hausa praise- singing“, *Africa* 27.

- Sutton, J. 2006. Introduction: Memory, embodied cognition, and the extended mind. *Philosophical Psychology*, 19(3), 281–289. doi: 10.1080/09515080600702550
- Sutton, J. 2005. Memory and the extended mind: Embodiment, cognition, and culture. *Cognitive Processing*, 6(4), 223–226. doi: 10.1007/s10339-005-0022-x
- Tamakloe, E.F. 1931. *A brief history of the Dagbamba people*: Accra.
- Tengepare, M. 2013, *Literary Appreciation of Dagaare work songs*. M.A. thesis, University of Education, Winneba.
- Turino, Thomas. 2014. Peircean thought as core theory for phenomenological ethnomusicology. *Ethnomusicology*, 58(2), 185-221.
- Turino, T. 2000. *Nationalists, Cosmopolitans, and Popular Music in Zimbabwe*. University of Chicago Press.
- Ugolo, C. 2007. *Perspectives in Nigerian dance studies*. Ibadan: Caltop Publications.
- Underhill, J. W. 2012. *Ethnolinguistics and cultural concepts: Truth, love, hate and war*. Cambridge, UK: Cambridge University Press. doi:10.1017/CBO978051186254

Van Leeuwen, T. 2001. *A multimodal perspective on composition*.

PRAGMATICS AND BEYOUN NEW SERIES, 23-62

Vik, M., Viková, M., &Kania, E. 2014. Semantic symbolism of colours.

Conference paper: 20th International Conference STRUTEX at Liberec.

<http://doi.org/10.13140/2.1.3350.8161>

Wei, L. 2011. *Translanguaging and education*. In *Translanguaging:*

Language, bilingualism and education (pp 63-77). Palgrave
Macmillan. London.

Wilks, Y. 1975. A preferential, pattern-seeking, semantics for natural
language inference. *Artificial intelligence*, 6(1), 53-74.

Wilson, D. 2005 “A Taxonomy of Traditional Media in Africa” in Ansu-

Kyeremeh K. (ed) *Indigenous Communication in Africa: Concept,
Application and Prospects* Vol. 2, pp 39 – 61.

Wilson, R. A. 2005. Collective memory, group minds, and the extended mind
thesis. *Cognitive Processing*, 6(4), 227–36. doi: 10.1007/s10339-005-0012-
z

Xie, J., & Zhang, W. 2020. Interpretation of Hakka furniture from visual

Semiotics. In *E3S Web of Conferences* (Vol. 189, p. 03015). EDP Sciences.

Yerima, A., Bakare, O.R., & Udoka, A. 2006. *Critical perspective on
dance in Nigeria*. Ibadan: Kraft Books.

Younge, P.Y. (2011). *Music and dance traditions of Ghana:*

History, performance and teaching. U.S.A: McFarland Company, INC., Publishers.

Yu, H. 2014. A cross-cultural analysis of symbolic meanings of colour.

Chang Gung Journal of Humanities and Social Sciences. 7(1), 49-74.

Zammito, V. I. 2005. The expressions of colours. Proceedings of DiGRA

2005 Conference: Changing Views – Worlds in Pla

