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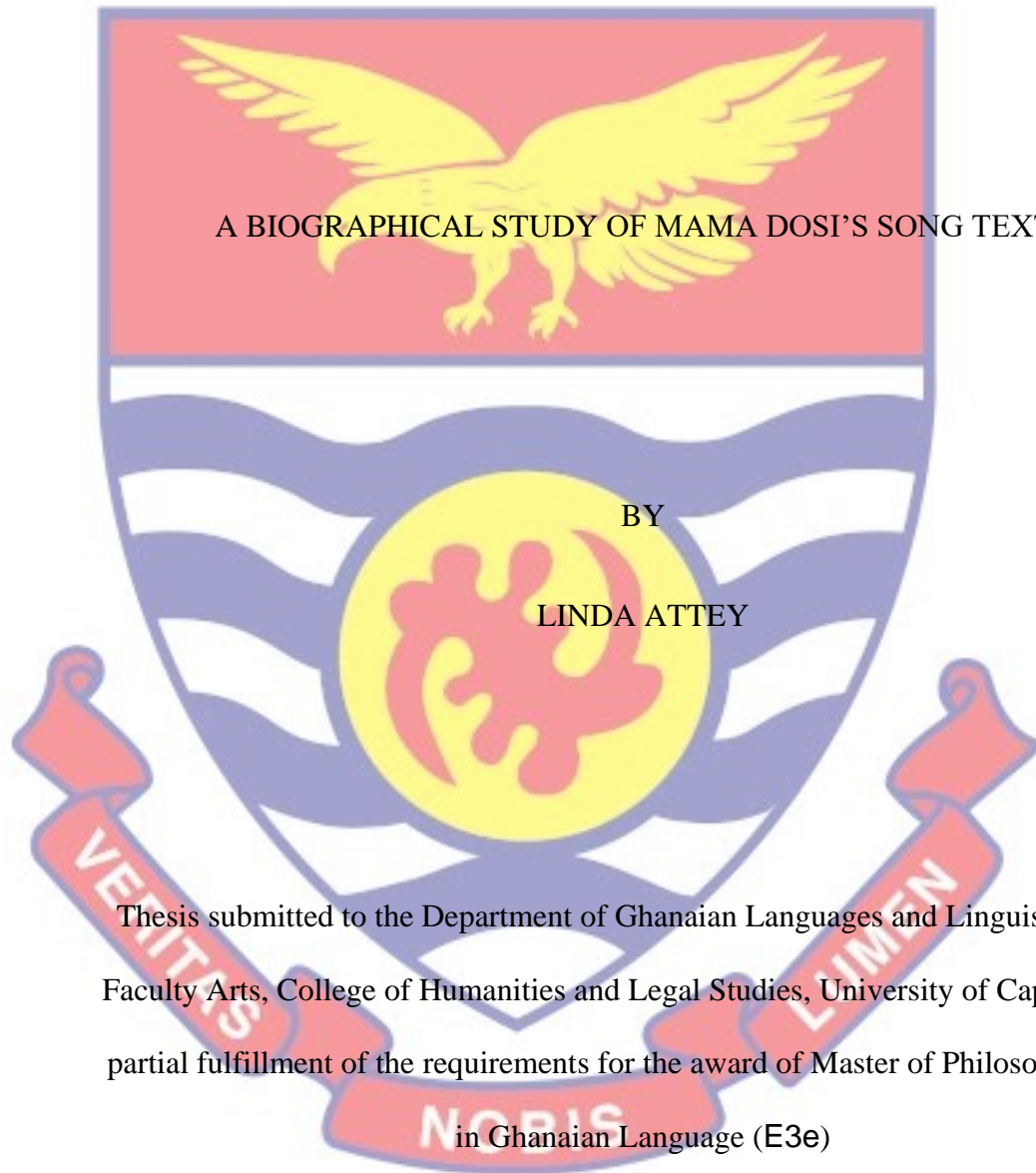


A BIOGRAPHICAL STUDY OF MAMA DOSI'S SONG TEXTS

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UNIVERSITY OF CAPE COAST



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BY

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Thesis submitted to the Department of Ghanaian Languages and Linguistics of the Faculty Arts, College of Humanities and Legal Studies, University of Cape Coast, in partial fulfillment of the requirements for the award of Master of Philosophy degree in Ghanaian Language (E3e)

MAY, 2021

DECLARATION

Candidate's Declaration

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

Candidate's Signature: Date:

Name: Linda Attey

Supervisors' Declaration

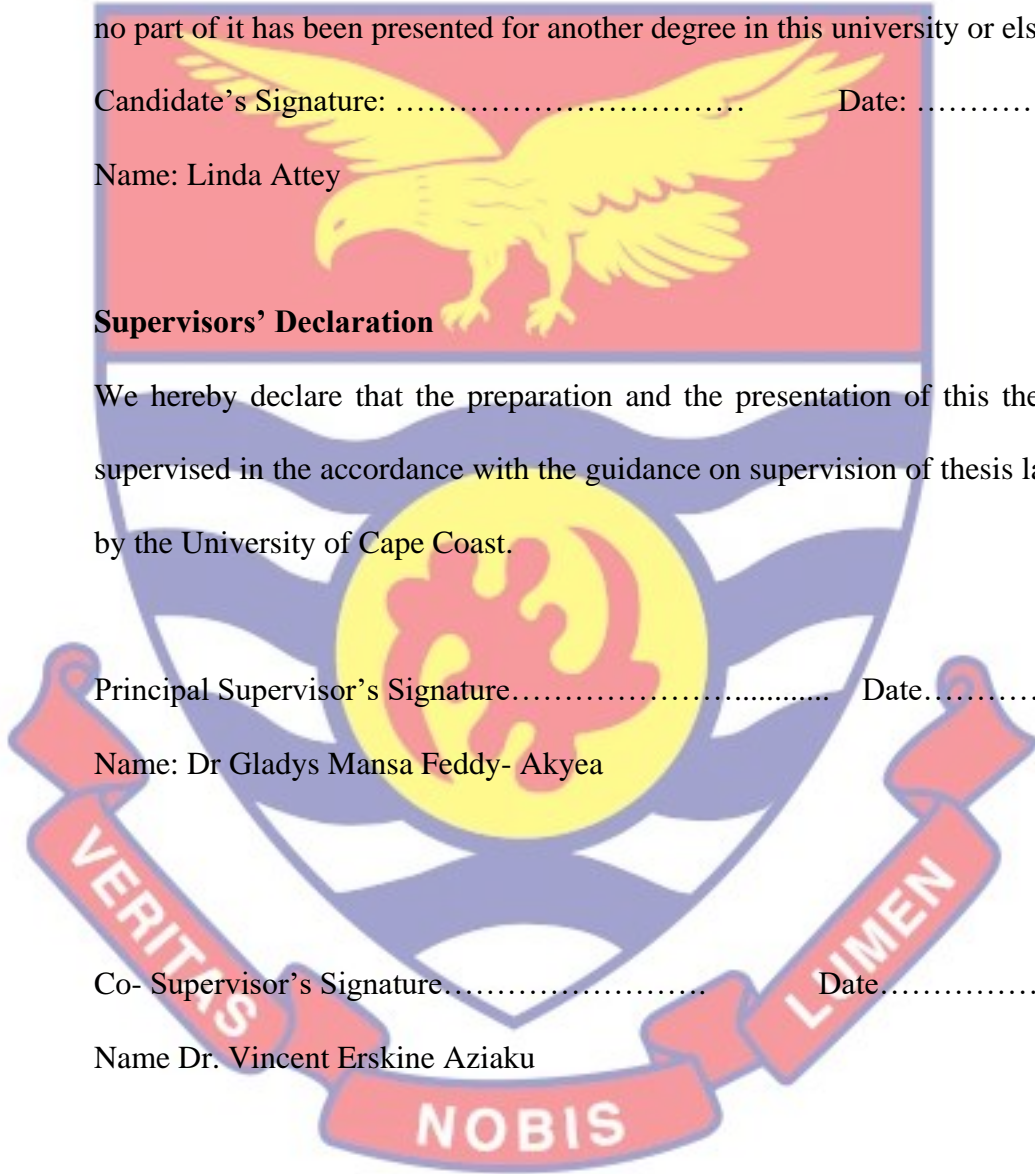
We hereby declare that the preparation and the presentation of this thesis were supervised in the accordance with the guidance on supervision of thesis laid down by the University of Cape Coast.

Principal Supervisor's Signature..... Date.....

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Co- Supervisor's Signature..... Date.....

Name Dr. Vincent Erskine Aziaku



ABSTRACT

According to Miller and Brew (2003), biographical study of an artist's work reveals to us the life experiences and the background that engineered the composition of such literary works. This assertion is based on their definition of biographical study as "a collection and analyses of an intensive account of a life, usually by in-depth unstructured interview" (p.5).

Against this backdrop, I used the narrative theory, whose proponents believe in the interplay between interviewer and interviewee with the aim of taking the idea of the story to interpret how the individual constructs an account of life to do a biographical research on Mama Dosi and her song texts. Mama Dosi is an E3e song composer from 3ume in the Volta Region of Ghana. The choice of Mama Dosi was necessitated by the fact that after a critical investigation on biographical works of E3e composers, that a lot of biographical works have been carried out on E3e male composers but it seems to me none on female E3e songs composers especially those from Tongu area of Volta Region of Ghana.

After a thorough study and analyses of the song texts, it was evident that, the life experiences of Mama Dosi such as the early death of her parents, her polygamous marriage, the death of her husband, her social life, and happenings in the community served as impetus for her literary works. This proves, to a large extent that an artist's work and his or her life experiences, background and beliefs are interwoven.

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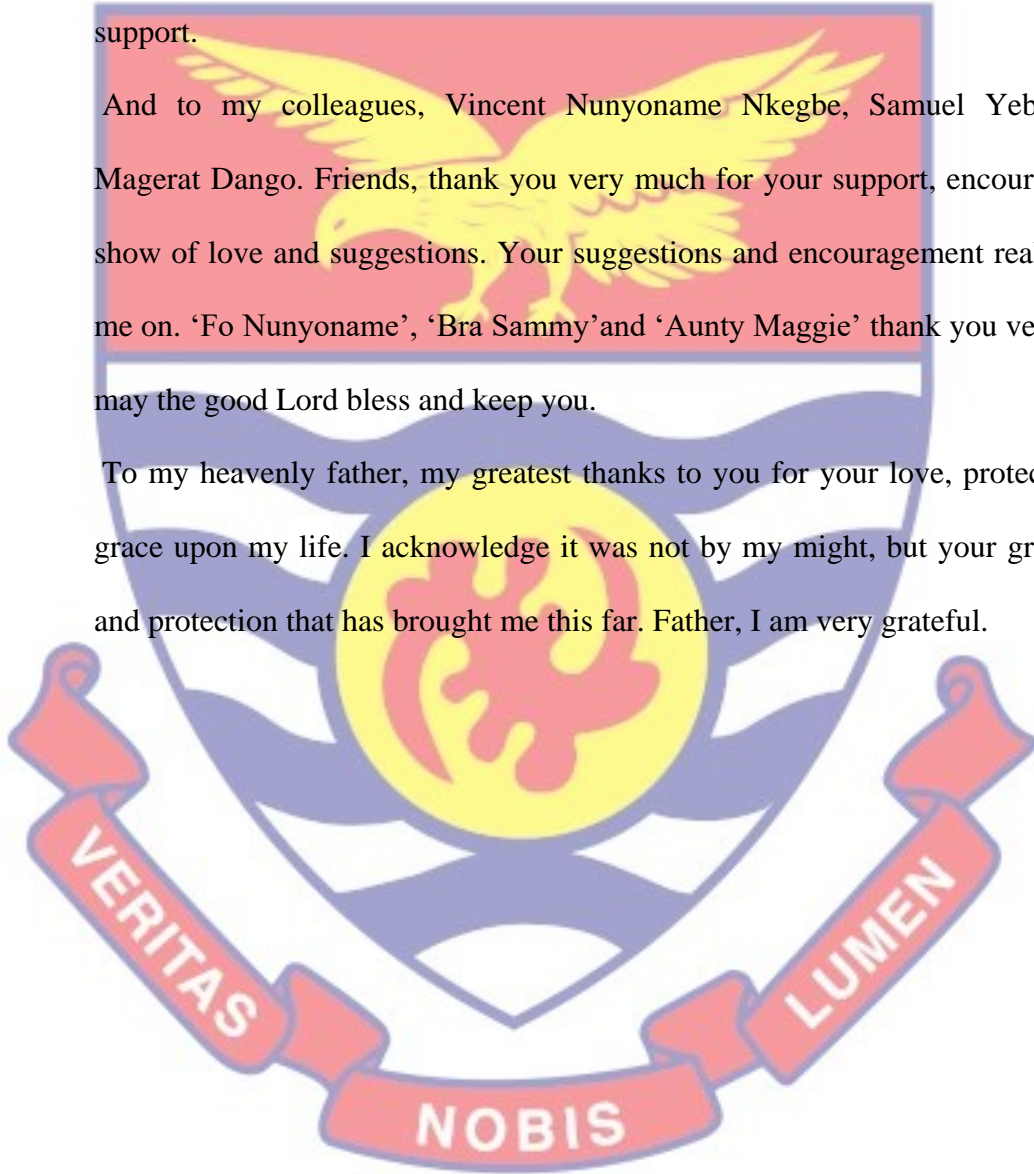
I also render my heart-felt gratitude to Mama Dosi for the co- operation and support I received from her during the data collection even in her ill health. In fact, it is through this help and co- operation from Mama Dosi that this dream has been realised. *Mama, akpe kakaka. Woew4 d4 loo.* Also, to her singing group members known as *Awunaviwo* and her family members, especially, her children

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To my heavenly father, my greatest thanks to you for your love, protection and grace upon my life. I acknowledge it was not by my might, but your grace, love and protection that has brought me this far. Father, I am very grateful.



DEDICATION

To the memory of my late grandparents John Kwasi Attey and Martha Adzoa Danquah.



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CHAPTER ONE

1.0 Introduction

This chapter provides information that aids the understanding of the study. It includes the background to the study, the statement of the problem, scope of the study, research questions, and significance of the study, delimitation, limitations and the organization of the entire thesis.

1.1 Background to the study

One may ask “where do literary artists derive their motivation for their compositions?” For example, after reading Chinua Achebe’s *Things Fall Apart* or Kofi Awoonor’s poem *The Cathedral* or listening to Mama Dosi’s songs, one may wonder what motivated these composers for such literary work. But Hudson (2006), Segbedzi (2012) and Feddy-Akyea (2016) affirm the fact that literary artists derive their impetus from their real-life experiences, background and their beliefs. Therefore, it may be concluded that the experiences of Chinua Achebe in the introduction of Christianity into Nigeria and its ramification gave him the motivation for that literary work. Also, Kofi Awoonor’s strong belief in African traditional religion gave him the impetus for his poem. Broadly, the life experiences of composers give them enough motivation for their literary compositions. This means that literary artists, in this case song composer’s life experiences, background and beliefs are capable of influencing their compositions.

To support the above, Miller and Brew (2003) suggest that a biographical study which is the collection and analysis of an intensive account of a life, usually by

an in-depth unstructured interview is necessary in linking the life and experiences of literary artist to their work. From their definition of biographical study, it can be said that a biographical study of an artist's work enables one to unearth the circumstances that give birth to the literary work. This also means that in order to understand someone's literary work, one has to take into consideration not only the culture of the society that forms the basis for the literary work, but also the experiences of the particular composer.

It is against this background that I use the Narrative Theory to analyse Mama Dosi song texts. The proponents of the theory agree that 'the vital organization principles of the complex cultural meaning with which we interpret our experiences, knowledge and interactions in the social world is narrative'' Brunner (1990) cited by Brechery (2015 p.5).

It is a collection of songs that have emanated from the general life experiences of Mama Dosi, a composer from #ume in the Volta Region of Ghana. The song texts will be analysed to reveal how her feminine life experiences, background and beliefs influence her composition.

1.2 Statement of the problem.

According to Etiam (2018), a lot of biographical studies have been carried out on many male composers however not enough on female composers; especially female E3e song composers. A critical look at Etiam's assertion shows that one cannot deny the fact that female composers are not studied biographically, especially, Eve song composers. Research works such as Laryea's (2012), Agawu, (1996), Misonu (1988) are all on Ephraim Amu, Nayo (2007) is on Hesinɔ Akpalu but it seems to me

none on female Ewe composers even though, Ewe can boast of female composers such as Mama Dosi, Misonu Amu and many more.

The irony of the issue is that, “females have more domains to share their life experiences in their compositions than males because of the things they go through in life” Edzi (2009, p.5). Edzi (ibid) gives examples such as childbirth, domestic chore, nursing babies, living in polygamous marriage, and combination of childbirth with education as female domain experiences that may be shared in their compositions. In the same vein, some feminist scholars especially have argued that globally, women’s works have not been accorded the attention and value they deserve. (Kabeer, 1994; Folbre, 2001, Netright, 2009). To them, this is because the kind of work performed by women is normally viewed as an extension of their reproductive and domestic responsibilities.

Burns (2009 p.10) also shares in the same view by stating that, “most females use music to confront social issues in their communities. Again, Feddy-Akyea (2016) also argued that women use their daily activities, especially in oral forms as a screen to speak, to comment on life and interrogate happenings in their socio-cultural space. Based on the above submissions, it can be argued that most female works are not studied biographically. This makes it difficult to connect their life experiences to their compositions. Even though Kyere (2012) tries to present the everyday life of some “old” and “young” musicians, how their consumers perceive them to live these lives and some of the difficulties they face as musicians, she admits her work did not draw a connection between their work and personal lives and the themes in

their songs. This study draws a connection between the personal life Mama Dosi and her songs.

The discussion points to the fact that, most female E3e song composers are not studied biographically even though females have domains than males in which they can share their experience through their compositions.

In view of the reason explained above, this study looks at Mama Dosi's biography then relates them (her life experiences) to her compositions in order to discover how her female experiences are reflected in her compositions.

1.3 The scope of the study

The study is a biographical study of Mama Dosi; it therefore covers the life history of Mama Dosi and her compositions. There are other renowned E3e song composers such as Ephraim Amu, Emmanuel Kwasi Aggor, Misonu Amu; however, the study focuses on Mama Dosi only. The choice of Mama Dosi is informed by the fact that while a lot of biographical studies have been carried out on E3e male composers, it seems no biographical study has been done on E3e female composers even though females have more domain than men to share their experiences in their compositions.

Data collected showed that Mama Dosi's songs are based on her life experiences but she has not been studied biographically. There is therefore the need to explore her songs to see how her life experiences as a female reflect in her compositions.

1.4 Objectives of the study.

The study will:

- i investigate the life experiences of Mama Dosi
- ii identify elements of her biography in her compositions

ii identify the literary elements in her compositions

1.5 Research questions

The following questions guided the research work

- i What are the life experiences of Mama Dosi?
- ii How are the life experiences of Mama Dosi reflected in her compositions?
- iii What are the literary elements and their effects on the songs?

1.6 Significance of the study

In Eve, there is a saying that *xoxoa nu wogbea yeyea do*. This means, *the old one serves as a reference for the new one*. Therefore, this study, which is a biographical study of Mama Dosi's song texts, when completed will serve as a reference and a source of motivation for others who would like to conduct similar researches.

Again, it will add up to literature on biographical studies when completed. This means that this work will increase the number of biographical works available, especially the ones on female E3e composers, if there is any.

Moreover, one would acknowledge the fact that composers will feel happy and relevant when someone decides to study their works. As such, biographical study of Mama Dosi's song text will help project her works and make her feel happy and relevant since she is still alive. This is because she will realise that her compositions are beneficial to the society

1.7 Delimitation

Even though there are a lot of Eve song composers, I have chosen Mama Dosi, a female because it seems that no biographical studies have been done on female Eve song composers as established in the background of this study.

Moreover, the choice of Mama Dosi has been necessitated by that fact that per my observation, it seems no biographical work has been carried out on any composer from the Tongu part of the Volta Region of Ghana.

1.8 Limitation

It is a well-known fact that, there is no research work without limitation. As such, this work is no exception.

First of all, the gestures by the artist and other interviewees will be missing in the work but the narrative and the analysis gave detail analysis of everything that happened during the data collection. This is based on Sedo's (2006) assertion that data analyses should include in detail, gestures which cannot be captured in order to come out with the true finding.

Also, Mama Dosi was not able to remember everything about herself owing to old age. With this, I sought the assistance of her daughter, Stella who was available for more information and clarification for the analysis. Also, her son, Fo Yaw was interviewed via mobile telephone, for further information on Mama Dosi.

To add to the above is the unwillingness of the artist to reveal certain things about herself as a result of some reasons best known to her. With this, I gave enough assurance to her that it is for the purpose of this study and not for any bad intention. This made her felt free to give the necessary information.

Again, some of the interviewees were unwilling to reveal certain things about the artist for fear of victimization. They were also given enough assurance that it was

for the purpose of this study and not for any bad intention. This made them also feel free to give the necessary information.

1.9 Organization of the thesis

The foregoing chapter, which is the introduction to the study, has stated the scope and parameters that guide the study. The chapter gave background information which include the fact that literary artists including song composers derive their impetus from real life experiences, beliefs and background. Therefore, this work is to investigate how the life experiences, background and beliefs influence Mama Dosi's songs. It was evident in the statement of the problem that a lot of biographical studies have been carried out on male Eve song composers but it seems none on female Eve song composers especially those from Tonu part of Volta Region so this work has significantly filled that gap by looking at the influence of Mama Dosi's life experiences, beliefs and background on her compositions.

1.10 Conclusion

Having achieved the above goal, the next chapter reviews the related literature and the theoretical framework in which the work is grounded.

CHAPTER TWO

REVIEW OF RELATED LITERATURE

2.0 Introduction

This chapter is in two parts. The review of related literature and the theoretical framework in which the present study is grounded.

2.1 Literature Review

It has been established earlier in this work that literary artists get their impetus from real life experiences; therefore it is worth reviewing some works which explore literature as a reflection of real-life experiences. Moreover, this study seeks to analyse the literary works (songs) of Mama Dosi in relation to her life experiences. Therefore, it is relevant for the researcher to review works which support the idea that literature is the manifestation of real-life experiences.

Also, the study is a biographical enquiry into Mama Dosi's song texts and her life story. It is relevant that the researcher reviews some works in biographical studies.

Angmor (1961, p.1) states that "literature is life, and a piece of literary work is a projection of its writer's background and his society". It can be deduced that Angmor (1961) perceives literature as a mirror through which life and its various aspects are viewed. Sociologically, literature facilitates interaction between and among members of a society and provides equilibrium, because individuals identify themselves with characters that populate a literary work, and this brings a sense of belongingness. In philosophical terms, literature educates a society on its worldviews (beliefs, values) hence it creates an avenue for tranquility with the people. Angmor (ibid) also emphasises the content of literature and underscores the composers'

relationship with their works. Angmor's (1961) explanation supports the link between the life of composers and their works, which is the main focus of this study, that is, to show the relationship between Mama Dosi's song texts and her life story. Similarly, Lynn (2004) explains that literature, as an important part of what connects people to the past, helps people to grasp the present and also sparks people to shape the future (p.13). One can also say that Segbedzi (2012) supports Lynn's view about the connection between Literature and life experiences by stating that "literary artist derive their impetus from real life experiences, and that the culture of the E3e, their daily life experiences and cultural practices provide enough resources for the production of their literary works such as proverbs, songs and folktales" (p.5). Feddy-Akyea (2016) also argues that beauty and quality of any literary work is enhanced through tropes that are from the people's environment as well as their socio-biographical environment and their experiences.

All the above give justification to the view that, life experiences background and beliefs of artist are critical to their literary works. The discussions point to the fact that the content and literary quality of Mama Dosi's songs and her life experiences are apparently connected.

Sedzi (2002) is of the view that Literature is the projection of one's worldview out of life experiences through artistic use of language. This means that, to Sedzi, life experiences and language are critical in literary creation.

Again, Sedzi's definition of literature can be said to lend a support for this study as it looks at how the background and beliefs of Mama Dosi are linked to her songs.

Closely related to Sedzi's definition of Literature, is Agyekum's (2004) definition of Literature as "the artistic, imaginative and creative expression of real-life happenings and values of a group of people using the medium of language" (p.1). Agyekum (ibid) further explains the importance of the use of systematic exploitation of literary devices for much effect. He gives examples such as metaphor, simile, personification and euphemism among other literary devices that make literary works appealing to the emotion. He adds that literary works arouse emotions such as love, hatred, sorrow and happiness among others, and one must think critically in order to understand a literary work. This is as a result of the manipulation of language in Literature.

Agyekum's definition and view of Literature also clearly sets the tone for this study because one of the research questions for this study is to find out the effect of literary devices employed by Mama Dosi on her songs. The researcher again supports Agyekum's view that some literary works come out as a result of imagination. For example, in one of Mama Dosi's songs which goes like this,

<i>Ati g7 a2e mu</i>	A big tree has fallen
<i>Ati g7 g7 a2e mu</i>	A big big tree has fallen
<i>Ati si dzi xe viwo kple xen4 b1</i>	The tree on which a bird and its nestling take refuge
<i>xe viwo kple xen4 tsi yame</i>	Bird and its young ones are left <i>stranded</i>
<i>Ev4 Ev4 Ev4,</i>	It is finished, it is finished.
<i>Ev4 Ev4 Ev4</i>	It is finished, it is finished

Yoo YooYoo

Yoo Yoo Yoo

Yoo Yoo Yoo

Yoo yoo yoo

On the usage of literary devices in literature for its effect that Agyekum (2004) talks about, it can be seen that in the above song, Mama Dosi used ‘big tree’ metaphorically to represent her husband then ‘birds and its young ones to represent herself and her children to deeply show how her children and herself will be affected now that her husband who serves as their refuge is no more. It can be added that she composed the song out of imagination of how birds are left stranded when the tree which shelters them is cut or falls.

The above submissions on literature reveals some facts about the relationship between life experiences and the creation of Literature, the importance of the use of literary devices for its aesthetic effect, that is to arouse emotions. It is on this base that this study also seeks to find out literary devices used by Mama Dosi in her songs for emotional effect.

Fischer -Rosenthal (2000) cited by Zinn (2004) explains that in the life course, an individual accumulates diverse experiences. These experiences according to Fischer –Rosenthal are composed into literary works such as songs, poems prose and others. He adds that these experiences are also evident in our life stories we present in the interview situations. A biographical research, according to him, therefore seeks to make enquiries into a literary work in relation to the composer’s life experiences and biography. To this end, songs, poetry, drama, prose or any form of literary work can be analysed from this perspective.

Zinn (2004) explains that, a biographical study tries to assess the link between experienced life story or past experiences and narrated life-story. It is obvious that Zinn (ibid) shares in Fischer-Rosenthal's (2000) assertion that a biographical study of a person's work helps people to determine the influence the past life experiences of an individual have on the person's literary works.

From the above discussions, it is evident that every individual has life experiences and literary artists compose those life experiences into a form of literary work. Biographical study of a literary work helps to identify the past life experiences of the artist and how these experiences influence their work.

More so, Miller and Brew (2003) adds their voice to Fischer-Rosenthal (2000) as stated by Zinn (2004) by stating that "biographical study is the collection and analysis of an intensive account of a life, usually by an in-depth unstructured interview (p.5)". From the definition of biographical study by Miller and Brew, it can be said that a biographical study of an artist's work enables one to unearth the circumstances that gave birth to the literary work. This also means that in order to understand someone's literary work, one has to take into consideration the culture of the society that forms the basis for the literary work. Again this claim by Miller and Brew (2003) provides support for this study as it collects intensive account of Mama Dosi's life through interview and observation and then analyse how her life experiences, beliefs and background are reflected in her compositions.

Roberts (2002) is of the view that "biographical study is the study of lives to gain an understanding of individual's life experiences within their socio-

historical context (p.13). Robert's (2002) definition of biographical study points to the fact that as human beings, one might have gone through life experiences. Biographical study helps to have fair knowledge of these experiences in literary compositions. For the purpose of this study, it can be said that Roberts (2002) definition lends support as this study aims at looking at the historical experiences of Mama Dosi which she reveals in her compositions.

According to Agawu (19916), Ephraim Amu was born on Wednesday, 13th September, 1899 in Peki Avetile in the Volta Region of Ghana. He was the youngest of the four children born Amu Yaw, a singer and drummer and his mother was Akura Amma. His formal Education began at Breman mission school at Peki-Avetile. By the time Amu left the middle school, he was introduced to music and harmonium by his teacher Theodore Ntem. He also took lessons in music theory from Rev. Allotey-Pappoe of Wesleyan Methodist Church Peki Avetile. When he was posted to Blengo middle school, he will compose choral music, practice the harmonium and teach music. Amu's background as someone whose father was a musician and having taken lesson in song compositions harmonium made him to become an accomplished composer. As established in the analysis of this study too, Mama Dosi's background as someone whose parents were composers helped her to become a grate composer. This go a long way to affirm the fact that the background of a literary artist served as impetus for their literary works.

Moreover, according to Nayo, (2007), Hesin4 Vinoko Akpalu was in the year 1888 at Tsiame near Anyako in the the Keta diatrict of Volta Region. His

father was Kpodo Ahiamadi and his mother was Ehi. He explains that Akpalu was under circumstances far from happiness, a fact which he mentions in one of his compositions. For example three months before his birth, war broke out at Anyako, his mother's hometown. Nayo adds that, Akpalu's father was a trader and a traveller; he could not as a father bring up his son himself. Akpalu was left in the care of mother and his uncles. When he was still young his mother died, leaving him in the care of his hash uncle, under whom he suffered many hardship and deprivation. Sometimes, he almost starved. He explained further that indeed, life was so cruel to Akpalu that he developed self-pity and lamented his fate in his songs. He adds that Akpalu married six times without success. Some of the wives left him because of childlessness, others died. His only daughter by his first marriage also died later. The death of his only daughter he lamented in one of his songs entitled *Se menam o* / God did not give me. It can be said that, Mama Dosi's situation is similar to that of Akpalu's. Just like Akpalu, Mama Dosi also expressed her life experiences in her compositions. This also to a large extent affirms the fact that life experiences of literary artist serve as impetus for their literary works.

The discussion so far brought to light some facts about biographical study. First of all, as human beings, one goes through some experiences as he or she journeys through life. The experiences have effect on the person either negatively or positively. These experiences can be composed into literary works such songs, poems, folktales, prose, drama and others.

To add to the above, the society one finds him or her in and the happenings in the society add to our life experiences. Based on the above discussions, one can conclude that a biographical study is the in-depth analysis of life for deeper understanding of what the person has gone through in life by studying the person's literary works.

2.4 Theoretical Framework

This study employed the narrative theory in analyzing the data. According to Wengraf (2001) cited by Borna (2008), the theory was developed by Roseental Wolfgang Fischer in her attempt to explain works and ethics in post-world war II. This theory, according to Borna (ibid), is also known as biographic narrative or interpretive analysis. Earlier, Miller (2000) cited by Goodson, (2013) outlined three approaches to the study of life- stories and family histories. One of them is the narrative approach which emphasizes the interplay between interviewer and interviewee. He goes further to explain that “the narrative approach to the study of lives takes the idea of the story to interpret how the individual constructs an account of life and that the narrative often contains a moral evaluation or summary of the life” (pp 14-17).

Moreover, Mitchell and Edugo (2003) are of the view that “narrative theory is an interpretative approach in the social sciences involving story methodology. The story becomes an object of study, focusing on how individuals or groups make sense out of events and actions in their lives” (p.13). They add that the informant's story is captured through the ethnographic techniques such as observation and interview.

Since the data collection and the nature of this study is similar to what Mitchell and Edugo (2003) speak about in their work, I found this theory appropriate for this study.

To add to the above, Brechery (2015) cited Bruner (1990) that “the vital organization principles of the complex cultural meaning with which we interpret our experiences, knowledge and interactions in the social world is narrative” (p.278). She adds that narrative-based analysis is a theoretical approach to interpreting talk.

Based on the above findings, I have found the narrative theory prudent to use for accurate findings for this work, because the study is biographical in nature and the scope involves the study of a life. Again, this theory is employed because it is relevant in answering the research questions that guide the study. The narrative theory will help in analysing the songs in relation to Mama Dosi’s life experiences by taking the idea in the songs to interpret how Mama Dosi constructs an account of her life in the songs she composes. The theory is appropriate for this study judging from the discussions so far because the study seeks to interpret the life of Mama Dosi in relation to her literary works (songs).

2.5 Empirical Studies

Many scholars have used the theory in their studies. For example, Botchway (2019) used the narrative analytical tool. His objective is to show how boxing has contributed to shaping identities and positive socio-economic transformation in Ghana through the life, work and experiences of Azumah

Nelson. In using the above-mentioned analytical tool, Botchway (ibid), bases the biographical aspect of his work on atheistic historical narrative that turn “inside out” Azumah Nelson’s life, career-social work and his relationship as an individual with society. For example, in analysing one of his topics “I am the Son of my People”, he initiates the biographical dimension of the study by tracing Azumah Nelson’s antecedents from the slums of Ga-Mashie and unveils his lesser-known Afro- Brazillian ancestry through Tabon, a community that African returnees from colonial Brazil established in Accra during the nineteenth century. According to Botchway, Azumah (ibid), Nelson explained that a trait of factors - harsh economic conditions through his childhood, stimulation from the pugilistic culture and disposition of his community and inspiration from the heroic stories and roles of pioneer boxers, especially Roy Ankra and Attuquaye Clootey of Ga-Mashie – ultimately compelled him to make a career of his hobby- boxing. He further analysed that Azumah Nelson, in his quest to obtain fame, financial rewards and an accentuated identity as a Ga- Mashie, spent about 19 years of his life in the art, amateur sports and professional career of boxing. Between 1980 and 1984, he was the Ghanaian, African and Commonwealth featherweight champion, respectively. This journey of determination made him a national hero and international boxing legend. He became a protégé of some officers and national politicians in the government of Ghana, and eventually, with their assistance, he gravitates towards and clinches a WBC world title.

In the same vein, Etter’s (1993) cited by Borna (2008) used the narrative theory. According to Borna (ibid), Etter’s aim is to find out how the women’s

professional life is affecting their personal life. His argument is that the narrative theory is appropriate for that study because it encourages understanding and interpretation of experiences, and it also helps in understanding the individual's actions and engagements in society. In using the theory, he analyses the data he got from the women by narrating their professional life in relation to their personal life just as he heard it from the women.

The above analysis and conclusion by the above-mentioned researchers in their works proves how narrative theory is used to analyse utterances and verbal data to come out with the intended result. This study, a biographical study of Mama Dosi's songs, is also going to use utterances and verbal data from the artist and other relevant people to answer the research questions; therefore, this researcher, finds this theory appropriate for the study.

2.5 Summary

The second chapter reviewed some related literature and the theoretical framework by which the study is guided. Reviewed work were done on relevant literature. It has been argued that life experiences of an individual have effect on their literary works. Again, biographical study enables the researcher to link the life experiences of an artist to his or her literary works.

The narrative theory has also been discussed in this chapter. It is the process of interpreting how an individual constructs an account of life in relation to his or her literary work. Having discussed some related literature to the study and the

framework for the study the next section which is the third chapter elaborates on the method that was followed in collecting the data for the study.



CHAPTER THREE

METHODOLOGY

3.0 Introduction

This part of the research is concerned with the research design and data collection procedure.

3.1 Research Design

Descriptive research design method which is also known as correlational methods was used for qualitative research as this one. Dulock (1993) opines that descriptive research design is a scientific method which involves observing and describing the behavior of a subject without influencing it in any way. He adds that descriptive research design helps in observing the subject being observed in a completely natural environment. Denzin and Lincoln (2000) states that, qualitative research involves any interpretative and naturalistic approach to inquiry into meaning. This means that qualitative researchers study things in their natural setting, attempting to make sense of or interpret phenomena in terms of the meaning people bring to them.

Roberts (2002) is also of the view that studies such as 'life-story' follow descriptive approach and that the data derived from its natural environment will help in analysing it without any influence for the expected answer.

According to Borge and Gall (1989), when the researcher is more concerned with 'what' rather than 'how' or why something has happened, descriptive research is more appropriate; therefore observation and survey tools are often used to gather data. They explain further that it allows for data

collection in its natural setting, then analysing them without influencing it in any way for a holistic result. Borge and Gall (1989) went on to identify occurrences that necessitate the use of descriptive design which include achievements, attitudes, behaviours and characteristics of a group of people both past and present.

Discussion so far on descriptive design points to the fact that it involves collection of data in its natural setting by the use of tools such as observation and interview. In using the design for this study, data were collected from the primary sources which were Mama Dosi herself, her daughter Stella who was the only one available at the time of the interview, and her singing group members who were four. The data collection procedure was described in detail by stating what went on in order to come out with the actual finding. To be able to do that, I observed, listened and interviewed for the actual data in order to be able to analyse Mama Dosi's life as presented in her songs. This also helped me to analyse the effect of the literary devices she used on her songs.

Many researchers have used the descriptive design. For example, Sakyiama-Anitri (2000) used descriptive research design. Her idea behind the usage of the design is that, her work is a case study that has to do with looking at the life of a people and describing it as it is without any manipulation.

To add to the above, Segbedzi (2012) used descriptive research design. Her aim was to investigate the view that literary artists derive their creative impetus from the culture and historical happenings within specific periods, with

particular references to some E3e drama texts. She is of the opinion that the descriptive research design was appropriate and applicable to her study.

Kyere (2012) also used the descriptive research design. Her reason was that the study is basically a social study that looks at the lives of selected women and their experiences in their chosen professions and what they sing about. Her argument was that, the design would help her in soliciting for information necessary for her to come out with accurate findings for her topic.

Again, looking at the nature of the descriptive research design from the discussion so far and the examples above, it was found to be ideal and applicable to this study on Mama Dosi's songs. The reason for the choice of this design is that it helps in getting the data necessary for analysis.

3.2 Data

This study is biographical; therefore, primary data was used. Primary data according to Bel,(1999), is original materials which are “firsthand account of events; it includes first-hand information collected by the researcher through administration of questionnaires and other tools” (p.7). Oluwatosine (2017) also supports the above by explaining that “primary data is an original and unique data which is directly collected by the researcher from a source such as observation, surveys, questionnaires, case studies and interviews according to the requirements” (p.8). The data that were used are as follow

1. Biography of Mama Dosi: her date of birth, early life, marriage, childbirth, her life experiences generally and her social life, that is her relationship with members of the community, her likes and dislikes.

2. Her compositions: Twenty (20) of Mama Dosi's songs select from the songs I collected because of better understanding of those songs and easy analysis. In analysing the songs, her life experiences that necessitated the composition of the various songs were taken into consideration, since that is the main intention of this study. In addition, commissioned performance from the artist and her group were all part of the primary data that were used.

3. Identification of literary devices that were used in the composition. This was necessary because one the of the objectives of this study is to analyse the effects of the literary elements in her compositions. This is because Agyekum (2004) lays emphasis on deliberate and systematic use of language with literary devices for much effect on a literary work. He argues that literary devices such as metaphor, simile, personification, euphemism, among others, help to make literary works appealing to emotions.

3.3 Sources of data

Data for this study were sourced from Mama Dosi herself, her last child who was the only child available at the time of the interview as the rest were not accessible, all the four members of her singing group who are all females since the group is an all-female group. She explained that she decided to form to form an all-female

singing group so that they can sing and express their emotions about what they go through as females. Also, Mama Dosi's son, Fo Yaw was interviewed via mobile phone since he was not available.

3.4 Population

Seven (7) people were used for the data collection. This comprises (6) females and (1) male. They are Mama Dosi herself, her last born who is a female, one of her sons and the four (4) members of her singing group who are all females because the group is an all-female group. Their ages range between (35-90).

3.5 Sampling

In choosing the people, purposive sampling was used. According to Tongco (2007), purposive sampling is a type of non-probability sampling technique that is most effective when one needs to study a certain cultural domain with knowledgeable experts within. It may be used with both qualitative and quantitative research techniques. He adds that purposive sampling technique also known as judgment sampling is the deliberate choice of an informant owing to the qualities the informant possesses. Bernard (2002) also shared his view on purposive sampling by stating that it is a sampling method where the researcher decides what needs to be known and sets out to get people who can and are willing to provide the information by virtue of their knowledge or experiences. The above definitions of purposive sampling informed my decision to use the purposive sampling technique for the selection of the population.

3.6 Data collection procedure

In going to #ume for the collection of the data, I followed Okpewho's (1992) guidelines on how to do successful field work in collecting data for this type of study. His guidelines include initial preparation which includes knowing the research locality and assembling the right materials for the field work. He also stresses meeting the artist(s) before the actual recording, transcription, translation and storage for a successful work. Okpewho also emphasises going to the artist directly or being introduced to him or her. In view of this, a preliminary meeting and follow up discussions were held with Mama Dosi and some of the interviewees like her daughter, Stella who is currently staying with her and taking care of her because Mama Dosi is old, Da Mawunyo, the lead-singer of Mama Dosi's singing group. The purpose was to introduce the researcher and her team to the artist by Fo Nunyona, a colleague and a native of the town in order to book appointments for the actual interview and performance and for further meetings. All the interviewees were also informed about the nature and the reasons for the work and the reason for our meetings with them. The interview was based on the personal life of Mama Dosi, her life experiences and the happenings in the community that necessitated the compositions of her songs. Here is the English translated version of a face-to-face interview I had with Mama Dosi using the interview guide at APPENDIX F.

Researcher(R): Grandmum, please what is your real name?

Mama Dosi (M.D): My real name is Atali Afedomesi. I was named Afedomesi because I was born during the death and final funeral rites of my maternal

grandmother. Afedomesi is a name given by E3e to a female child who is born during the death and funeral rite of her maternal grandmother. My father's name is Atali Dosi but when I started singing just like my father, they said it is my father that has reincarnated in a form of a female so they started calling me Dosi and this name became my name which I even use on my document. When I was growing old, people started calling me "Mama" /Grandma Dosi. Since then, it has become my name. So now the name everybody calls me is Mama Dosi.

R: Wonderful.

R: Mama, please which year were you born and how old are you?

MA: (laughs) "eii," I don't know. (She asked her daughter to bring her Ghana ID card so that I can see the date of birth on it. On the Ghana card, was 1st May, 1915 as her date of birth? Meaning as at the time of the interview she was 105 years old.)

R: Please what is your mother's name?

M.D: Gbeda Akor

R: Where do you come from?

MD: #ume

R: What is the name of your husband?

M.D: Akorsu, a soldier and finally the chief of the town before his death.

R: How many children do you have Mama?

M.D: I have five (5) children who are all alive

R: Mama, please how did you become a composer and a singer?

M.D: It is from nature which I inherited from my parents. As I said earlier, my father was a singer and composer and my mother too was a composer. My mother was a leader of a singing group that performed at funerals, weddings, festivals and other social programs. So, any time she was going for the rehearsals, I followed her and I later joined the group. My mother too was someone who liked singing a lot at home whenever she was going through a situation or when she was happy or sad, so since I was very close to my mother, I learnt it from her. I may say I acquired singing and song composition naturally but it was my mother that shaped it for me. So, you see I did not acquire it through any evil means.

R: I see. Mama, what type of songs do you compose?

M.D: I sing and I compose different type of songs. But mostly I compose dirges, songs of compliments, songs of redress and songs of insinuation (ahamahawo)

R: How do you get the lyrics for the composition of your songs?

MA: At times the words just occur to me, other times too; the situation I am going through gives me the words; at times too, I get the ideas from the behavior of the people in the community. The happenings in the communities also give me the words.

R: What are some of the experiences you went through in life?

M.D. Hmm, I went through a lot. As I told you earlier, my father died when I was very young, so my siblings and I suffered together with our mother to make ends meet. Our mother too died when we were very young. My husband also married other women for reasons best known to him so you can imagine what I went through in the hands of my rivals in my marriage. In fact, the rivalry was serious

even though I was the first wife. We were four (4) women in the marriage. The death of my husband was also a blow to me and my children. Even though my children were all grown up before my husband's death, the pain of separation from a loved one made me wept bitterly.

R: Please do you at any point in time sing or perform music as a source of income?

M.D: Hmm no. Because those times, when they invite you for a program such as funeral, they will only give you a small token or a bottle of drink. So, it was not an income generating avenue for me.

R: Then what work did you do to get income?

M.D: As I said, my parents died when my siblings and I were young, so we engaged in different type of jobs like fish mongering and selling and petty trading without success. When I got married, I continued with the petty trading for some time before I stopped.

R: Thank you grandma

M.D: My pleasure.

Before recording the artist and other interviewees, I sought their consent based on Okpehwo's (2012) advice on the need for the researcher to ask the permission of the artist before recording. After asking their permission, all of them subjected to the audio and video recording of their testimonies about the artist and their performances. The appendixes show the proof of these recordings. Aside from the recordings, I also took copious notes of whatever Mama Dosi told me about herself and whatever other interviewees told me about her. To add to the

above, I also did a critical observation for accurate data in order to come out with the actual finding after analysing the data. In order to create the atmosphere of oneness and to make the artist feel free to give the relevant information, I participated fully in the performance by singing her songs that I was conversant with and danced with them. The interactions provided important information about Mama Dosi, her life experiences and her compositions. Also, the main literary devices used in her compositions were also taken note of in order to achieve the accurate findings. As a show of appreciation for their efforts and their willingness to give information for this study and in order to create a rapport between us for future meetings, a token was given them.

3.7 Translation

There was the need to translate the songs from their original E3e language to English language. This is to make the study comprehensible and accessible to non-E3e literates. I translated the songs by the use of both literal and broad translation methods in order to make the songs easily understandable to non E3e speakers. Srem (2003) asserts that for a researcher to present translation that will be as near as possible to the original and to accord the text some credibility, the researcher has to listen to the recorded interview, watch the videos several times. Duku (2008) also affirms Srem's (2003) claim by stating that "a researcher has to listen to the recordings and watch the videos a number of times to be able to do successful translation without deviating from the theme and the message" (p.22). Based on the above-mentioned findings, each of Mama Dosi's song under study was read through several times in order to understand her songs very well for

proper translation without deviating from its original. Since I am not Tongu E3e dialect speaker, I sought help of colleagues and the lectures who are natives of Tongu for explanation of words and expressions that I did not understand before doing the translation.

3.8 Topics under Which the Songs Were Analysed.

As discussed, the main idea behind this study is to link Mama Dosi's compositions to her life-story. In doing so, I also identify the main literary devices that run through her compositions that adds emotional effect on her literary works. To do this, her songs that reflect same life experiences were classified under one topic. To be able to classify the songs that reflect the same life experiences or belief, I read through her songs extensively, listened to the interview I had with her and others at least (3) times, and also watched the videos of her performances at least (2) two times. This is based on Opoku's (2002) establishment that to understand somebody's behavior and feelings, one has to get close to the person, listen to the person and digest what has been heard and seen from the person and his or her associates. Having listened to Mama Dosi, her children and her singing group members, the following two (2) captions were arrived at:

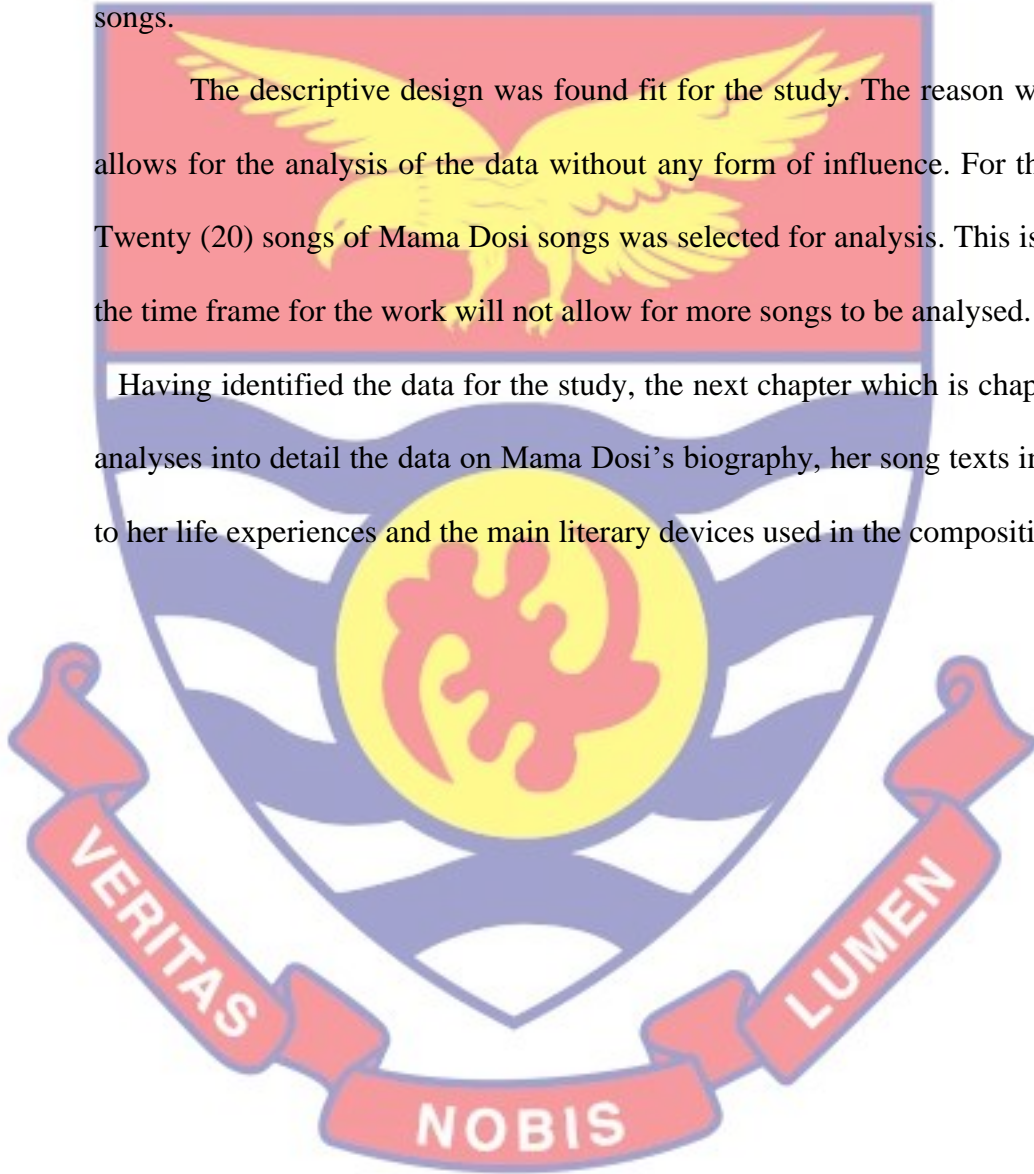
“Mama Dosi's life-story” "Mama Dosi's Life Experiences and Compositions” which was further discussed under the following sub-topics ‘Mama Dosi's early life and economic activities’, Mama ‘Dosi's Marriage’, The death of Mama Dosi.'s loved ones (father, mother and husband), ‘Mama Dosi's Social Life’ , ‘Mama Dosi's Beliefs’.

3.9 Summary.

The foregoing chapter has stated the procedure used in arriving at the conclusions for the study. It includes the research design, data collection procedure, the number of Mama Dosi's songs to be analysed and mode of translation of the songs.

The descriptive design was found fit for the study. The reason was that it allows for the analysis of the data without any form of influence. For this study, Twenty (20) songs of Mama Dosi songs was selected for analysis. This is because the time frame for the work will not allow for more songs to be analysed.

Having identified the data for the study, the next chapter which is chapter Four, analyses into detail the data on Mama Dosi's biography, her song texts in relation to her life experiences and the main literary devices used in the compositions.



CHAPTER FOUR

ANALYSIS OF DATA

4.0 Introduction

This chapter is a comprehensive analysis of Mama Dosi's song texts. It involves the life-story of Mama Dosi and the discussion of the song texts in relation to her life experiences. The analysis is done under the following thematic areas: Mama Dosi's life-story, Mama Dosi's life experiences and compositions. Mama Dosi's life experiences and compositions are further analysed under the following sub-topics: Mama Dosi's economic activities, Mama Dosi's marriage, the death of Mama Dosi's loved ones (father, mother and husband), Mama Dosi's social life and Mama Dosi's beliefs.

The first thematic area which is Mama Dosi's life story talks about the personal detail of Mama Dosi, her upbringing, her economic activities, her marriage, her social life and her beliefs.

The second thematic area which was further discussed under the sub-topics stated above is the analysis of her songs in relation to her life experiences and beliefs.

4.1 Mama Dosi's life-story.

Mama Dosi was born at #ume in the Volta Region of Ghana on 1st May, 1923 to Atali Dosi (father) and Gbeda Akor (mother) all of blessed memory. Both parents were singers and composers, so to her, she becoming a composer and a singer is more or less genetic. According to Mama Dosi, she was born during the funeral of her maternal grandmother, hence her name Afedomesi, in accordance with E3e naming typology.

Mama Dosi informed me that her father died when she was a toddler so she, together with her mother and siblings, had to struggle to make ends meet. Apparently, she was brought up by a single parent, that is her mother. Mama Dosi told me in an interview that she did not have any formal education because of financial constraint coupled with the notion at the time that female education was not a relevant venture or investment. Therefore, she spent most of her time helping her mother in smoking fish and petty trading. At the same time, she started learning the art of singing and drumming from her mother who was an accomplished composer, singer as well as performer of various traditional dances. She always followed her mother who was a lead singer of a singing group for rehearsals. She explained that the sudden death of her mother was another event, she emphasised that had contributed to their (she and her siblings) poor social and economic state.

Mama Dosi further explained that she, together with her siblings, took up their mother's fish mongering business but it did not flourish as they expected. Life became difficult for them, she lamented. With the skills she acquired from nature and her mother, she began composing songs to express her emotions and thoughts and she also started performing traditional dances. This was as a result of the inspiration and the encouragement she got from some elderly women to step into the shoe of her parents. Mama Dosi explained that when she started singing, people commented that her voice was the reincarnation of her father's voice hence they began calling her by her father's name, Dosi, since among the E3e, that name can be given to both males and females. Dosi then became part of her name

which she uses formally on her documents like Voter ID card and Ghana Card. She explained further that when she was aging, people began calling her *Mama/Grandmother*. *Mama* among the E3e is also used as a sign of respect for elderly women, therefore she was popularly known as *Mama Dosi*.

Mama Dosi informed me that she got married to *Togbe Akorsu*, a soldier who later became a traditional ruler of #ume. According to her, it was a polygamous marriage. The marriage yielded five children. However, she observed that being in the polygamous marriage was not easy owing to the rivalry from her co-wives. She said the way and manner the co-wives related with her was very much appalling. They simply traded insults on daily basis, so being a composer, she resorted to insinuating songs to tease, mock and advise them. She cited the following song as one of the songs she composed to mock one of her rivals who cheated on their husband. According to her, this rival informed their husband that she was going to visit a family member in another town but was caught with another man.

Mekla sr-nye be meyi m4dzi

I informed my husband that I was travelling

Ke medze az=e bubu

I ended up seeing another lover

Az=e bubu ye medze

Indeed I took another lover

Sr-nye, meyi m4dzi loo

My husband, I am travelling

Az=e bubu ye medze

A new lover I found

M4dzi mebe meyi loo

it was a journey I said I embarked on

Ke meva dze az=e bubu

instead, I went to another lover.

She emphasised that she experienced hardship in life so she composed and sang songs as the situation demanded. To buttress this, she said she composed a song entitled *Agbemenyawo s4gb4*/ Life is full of issues when her mother died. She said she composed this song to express her feeling that she had been tortured enough by the death of her mother. When her husband died, she again composed a song entitled *Ati g7 a2e mu* /A big tree has fallen in memory of her husband. The song expresses her pain about the demise of her beloved husband and breadwinner.

Later, Mama Dosi formed a singing group known as Awunaviwo. The group performs at many functions in and around #ume, as well as at radio stations such as Volta Star Radio and Dela radio, upon invitation. According to Da Mawunyo one of her singing group members, Mama Dosi is affable, calm but strict and always keeps to time. This claim by Da Mawunyo was confirmed by the warm reception my research assistant and I received from Mama Dosi during the field work. When she was informed about our visit, she was ready to receive us. Indeed, she was seated in her house, the venue for the interview and performance with her singing group members. Da Mawunyo also added that Mama Dosi would always reprimand people either through a song or verbally for coming to rehearsal late. Davi Ametorglo, another singing group member described Mama Dosi as "a woman who gives without asking." She added that Mama Dosi is a good woman who serves God and humanity cheerfully and above all, consoles people in times of difficulty. In Davi Ametorglo's account on Mama Dosi, she confirmed that

Mama Dosi regards music as an important means for expressing emotions and the most effective communicative channel. From my observations and analysis of Mama Dosi's songs, it can be observed that she is a strong believer in African Traditional Religion. Mama Dosi's songs can be categorised in these thematic areas: complaint, redress, insinuation, compliment, mourning and motivation.

Mama Dosi's life experiences and compositions

4.2.0 Introduction

Life experience, according to Collins (2003), is the experiences and knowledge through life. In the same vein, Gluck (2008) explains that as humans, we all go through difficult times and challenge in life's journey and most of the time these experiences are learning experiences for humans. He further argues that life experiences are catalysts for the development of the wisdom and the psychological resources which crucially influence how people appraise life story as time goes on. From the above explanation of life experience, it can be said that one cannot go through life without events. Therefore, the events we encounter in life are our life experiences.

Mama Dosi, as a human being also passed through and continues to pass through some life experiences. Data from my interview with her, her children and her singing group members brought to light all that Mama Dosi went through as I stated in "Mama Dosi's life-story". All these experiences influence her compositions in terms of constructional style, thus supporting the view that life experiences of an artist can set the tone for their literary works. Srem (2003) also corroborates the view that the relationship between a literary work and life

experiences of the artist cannot be separated and that “the individual’s experiences cannot be detached from his or her compositions” (p.18). This section of the chapter therefore discusses Mama Dosi’s songs in relation to her life experiences under the following sub-topics. Mama Dosi’s economic activities, Mama Dosi’s Marriage, the death of Mama Dosi’s loved ones (father, mother and husband), Mama Dosi’s social life and Mama Dosi’s beliefs.

4.2.1 Mama Dosi’s economic activities

Mama Dosi did different kinds of jobs like petty trading, fish smoking and singing at functions to support herself and her siblings after the death of her mother. This is because her mother died when she and her siblings were still young and as indicated earlier, her father died when she was a baby. According to Mama Dosi, she, together with her siblings, decided to do those jobs because those were the jobs that they were helping their mother in doing before her death. Mama Dosi and her siblings did all these jobs because they had no one to take care of them and because they did not want to be a burden on anybody. Moreover, she said they took inspiration from the fact that a person who says he or she will not work goes hungry. They immersed their whole life in work such that it became a concern of people who thought they were working too hard, even though those people were not ready to take care of them. In order to make them aware that as humans, we must work because human beings have no time to waste, she composed the following songs.

- | | |
|--------------------------------------|--|
| <i>1. Gbet4 mevo o, gbet4 mevo o</i> | Man is not free, man is not free |
| <i>Senyala a2e ha nu nam</i> | A lawyer told me this |
| <i>Madzi ha sia duawo nase kplim</i> | I will sing this song for everybody to |

	hear
<i>Ame si be yevo koe bu nyate5e</i>	Any man who says he is free deceives himself.
<i>D4 beli kple `ukpenad4w4lae</i>	A lazy and disgraceful person
<i>Vidz=h7 mevo o</i>	Even babies are not free
<i>E5e af4wo n4 gas4 kum le yame</i>	it throws it legs in the air
<i>Ale ke woahanye ametsitsii?</i>	Then why not an adult?
<i>Mixe ha sia nam be:</i>	Respond to this song that
<i>Gbet4 mevo o.</i>	Man is not free

In the above song numbered (1), she clearly shows that as human being, there is no room for lazing about because we have a lot of commitments to satisfy by stating that *Ame si be yevo koe bu nyate5e la* /the person who says he or she is free has lost the truth. For her, by nature, human beings are not free and even children are not spared, that is why they always move their limbs in the air. The use of children throwing their legs in the air symbolises hard work. This shows that there is the need for human beings to work hard in order to fend for themselves so that they do not depend on anybody for survival. Accordingly, human beings must work in order to have something to feed on. This explains the reason she decided together with her siblings, to work hard in order to be self-sustained.

Moreover, she stating in the song that *Madzi ha sia duawo nase kplim be, gbet4 mevo o* /I will sing this song for people to hear that human being is not free shows the length and breadth she will go to drive home the message that human beings must be hard working in order to be self-sufficient and human beings need not lazy about at all.

Per the meaning and analysis of the song, it can be concluded that Mama Dosi is an epitome of hard work and perseverance.

2. <i>Nu kae he d4w4w4</i>	What brings work,
<i>Numanyatawo s4sr-, sukug7wo dede kple</i>	Learning of unnecessary things, attending high institutions and
<i>Nunyak4k4wo yometiti v1?</i>	Acquiring high knowledge?
<i>Be makp4 nane a2u tae</i>	So that I can get something to eat
<i>), be makp4 nane a2u tae</i>	Yes, so I can get something to eat
<i>Asi si be maw4 d4 o lae d4 wu na</i>	A hand that says it will not work goes hungry
<i>See be</i>	Hear that
<i>asi si be maw4 d4 o lae d4 wu na.</i>	A hand that says it will not work, goes hungry

Mama Dosi again composed the above song to support her view that as a human being, one must work in order to get something to eat. She started the song by asking a rhetorical question in line (1) about why we do all the things she stated in lines (2) and (3). She answered by stating that *be makp4 nane a2u tae/* so I can get *something to eat*. According to her, *asi si be maw4 d4 o lae d4 wu na/* a hand that says it will not work goes hungry. It can be said that to her, work is very important for human survival. She laid emphasis on the need for human beings to work hard by stating in lines (8) and (9) that *See be, asi si be maw4 d4 o la, d4e wun/* hear that, a hand that says it will not work, goes hungry. From the song, it can be seen that Mama Dosi employed the use of synecdoche as a literary device by using *asi/hand* to represent human being. Mama Dosi is says that anybody who fails to work goes hungry. To this end, it can be said that she has been industrious in order

not to go hungry. The repetition of *asi si be maw4 o la, d4e wu n1/a* hand that says it will not work goes hungry in lines (7) and (9) emphasis Mama Dosi's assertion that anybody who fails to work goes hungry because when we look critically in our communities, people who do not work go hungry and some even beg for food to eat and thus live miserable live. The Holy Bible also supports the idea that a hand that does not work should not eat as stated in Thessalonians 3:10 that "for even when we were with you, we gave you this rule; if a man will not work, he shall not eat" (The Gideons version). More so, according to Aziaku, Feddy-Akyea and Segbedzi (2020), one of the characteristics that E3e cherish so much is hard work. "They hate laziness"(p.28).Aziaku, Feddy- Akyea and Segbedzi (ibid) support this by arguing that in one of E3e cultural practices which is puberty rite for boys, they give the boy cutlass as a sign of hard work.

3Vav7 dagba nà2u tae

Vovo a2eke mele

^ea te afi a2eke o

Tso `keke yi `keke

Kple z7 siaa

Dagbadagba kple hloloe

Dzi ko amegbet4wo kat7 le

madzudz4madzudz4e

Truly, it is suffer and gain

No freedom exists

Under the sun anywhere

Day by day

and all night

Struggling and keeping busy

is what all human beings are faced with

Perpetually.

With the same view, Mama Dosi composed the above song to lay emphasis on why she is being industrious. In the song, she seems to be exaggerating how human beings must work tirelessly day and night in order to fend for themselves. Yes, human beings must work but not perpetually as she put it in from line (4) to (6) that

tso `keke yi `keke yi `keke me\ day by day kple z7 sia \and all night, dagbadagba kple hloloel\ struggling and keeping busy, dzi ko amegbet4wo kat7 le madzudz4madzudz4\ is what human beings are faced with perpetually.

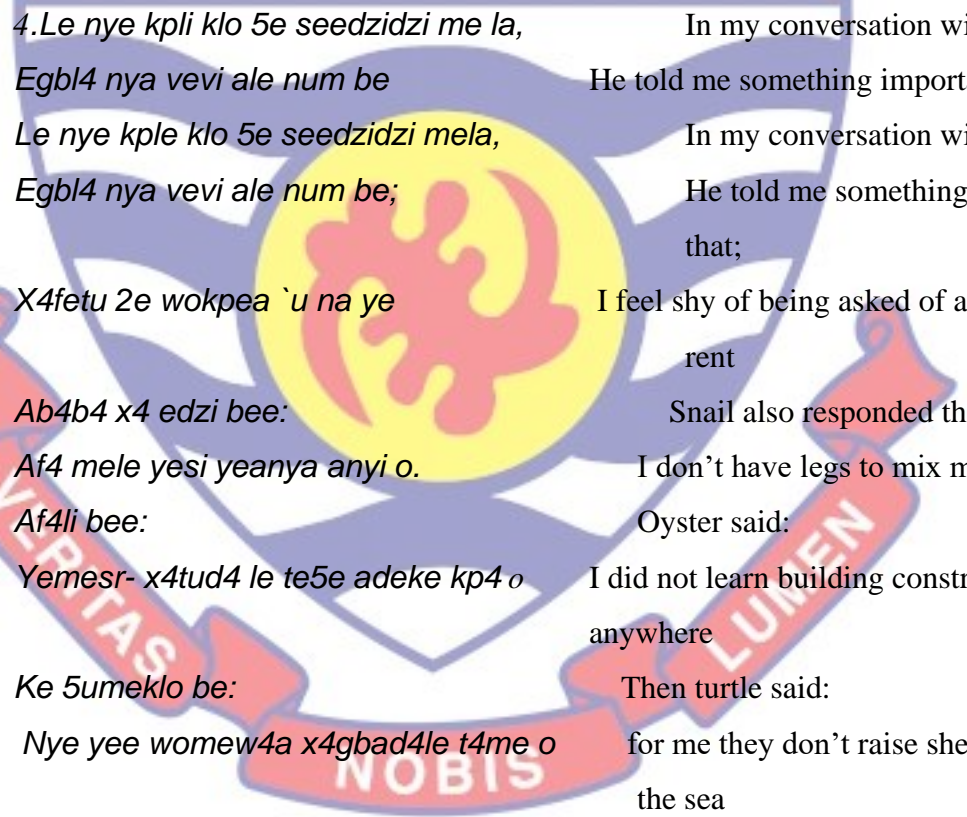
Looking at the entire song, she seeks to advise people not to waste precious time by being idle. To her, every bit of time is important for human beings to work in order to get something to feed on.

4.2.2 Mama Dosi's marriage

Marriage is an institution that E3e hold in high esteem. Therefore, if a man or a woman reaches a certain age, with the help of the family, the person gets married. It becomes a worry for the family, especially the parents when one reaches a certain age and does not make any attempt to get married. According to Gavua (2000)," marriage is a very important event in the life cycle of the E3e, just as it has been in other human communities since time immemorial. Bachelor or spinster life, therefore, stigmatizes one's social standing" (p.51). This shows how the E3e revere marriage.

Based on this, Mama Dosi got married to T4gbe Akorsu, a native of #ume in the Volta Region of Ghana who was a soldier but later became a traditional leader of #ume, as said earlier. Most Africans practice polygamy due to various reasons. According to Gavua (2000),"polygamous marriage, though unfair as regards gender equality, is justified by the E3e in terms of uneasiness of a husband about bodily, superstitious ideas about menstruation, the desire of a man to have many children, a status enhancing phenomenon, the need for adequate farm labour, barrenness of the first wife, poor sexual performance of the first wife". T4gbe Akorsu married other

women in addition to her due to reasons best known to him. As with every marriage, Mama Dosi's marriage to T4gbe Akorsu had its ups and downs. The rivalry from other women made things even worse for her, she explained. Day in day out, they quarreled with her and competed with her. According to her, being a composer, she composed songs to reflect what she was going through in her marriage. The following are some of the songs she composed in relation to her marriage experiences.



4. *Le nye kpli klo 5e seedzidzi me la,* In my conversation with tortoise
Egbl4 nya vevi ale num be He told me something important
Le nye kple klo 5e seedzidzi mela, In my conversation with tortoise
Egbl4 nya vevi ale num be; He told me something important
that;
X4fetu 2e wokpea `u na ye I feel shy of being asked of a
rent
Ab4b4 x4 edzi bee: Snail also responded that:
Af4 mele yesi yeanya anyi o. I don't have legs to mix mud
Af4li bee: Oyster said:
Yemesr- x4tud4 le te5e adeke kp4 o I did not learn building construction at
anywhere
Ke 5umeklo be: Then turtle said:
Nye yee womew4a x4gbad4le t4me o for me they don't raise shed under
the sea
Eye tsi h7 2e wògbaa k4`kriti Also, water normally breaks concrete
Woawo kat7 x4 edzi be: All of them responded that
esi 2o`u 2e ame `u mets4 k4dze ame o la, Because relying on human
beings brings disappointment

Miebia m4 le Mawug7 la gb4 be we asked permission from God
m]adz4 le kodzogbe to let us come to the world
kple m]a5e x4d4mewo. With our houses

According to Mama Dosi, her marriage to her husband, who was a soldier, sent them to Akwamufie. During that time, her husband went for peace keeping in Lebanon. Their landlord took advantage of the absence of her husband to disturb her and her children seriously. Nothing they did pleased him. He always found fault with everything they did and even verbally abused her. This boils down to our government's inability to have proper housing programme for its workers which makes couples, especially newly married ones, go through accommodation problems which at times lead to the collapse of the marriage. This problem, Mama Dosi faced, can be linked to the large family size resulting from the polygamous marriage she found herself in. It can be concluded that owing to the large family size, her husband could not get enough money to build a house in order to avert this type of problem. Mama Dosi explained that this also added up to the problems she faced in her marriage. This was because her husband did not believe some of the complaints; she made to him about the landlord. He rather believed the landlord's side of some of the issues and at times, this led to petty misunderstanding between her and her husband.

Out of frustration and pain, she composed the above song to show that things could have been better if she were to come to the world with her own house as shell animals did, that is if she were to be living in her own house. A critical look at the song shows that she was narrating her conversation with the animals mentioned in the song. For example, in lines (1) to (2), she said *le nye kpli klo 5e seedzidzi me*

la / in my conversation with *the tortoise*, *egbl4 nya vevi a2e nam/* he told me something important. The general overview of the song reveals that it seeks to talk about pro-activeness in order to prevent some problems. These shell animals *klo/tortoise*, *ab4b4/snail*, *af4li/oyster* and *5umeklo/turtle* knowing very well that they do not have strength to build their own houses and their environment too cannot be favourable for building houses, hence they asked God to create them with their houses before bringing them into the world.

To add to the above, they asked God to create them with their houses because they do not want to suffer any disappointment in terms of accommodation. For example, lines (9) to (16) support this view. *Ke 5umeklo be: nye yee, womew4a x4gbad4 le t4me o eye tsi h7 2e wògba k4`kriti. Woawo kat7 wox4 edzi be : esi 2o`u 2e ame `u mets4a k4dze ame o ta la, m]ebia m4 le Mawug7 la gb4 be woaw4 m] kple mia5e x4d4mewo/* the turtle said: for me they don't raise shed under sea also, water normally breaks concrete: all of them responded that : because relying on human beings brings disappointment, that was why we pleaded with him to let us come to the world with our houses (shell). The use of the shell of these animals to represent their *x4d4mewo* / houses makes the whole song metaphorical. In the song, Mama Dosi seems to be blaming herself (human beings) for not foreseeing problems associated with accommodation in marriage and then asking God to create them with their own houses and therefore do not have any problem with any landlord which would affect their marriage. The use of these shell animals to drive home her worries also makes the song a fable.

5. *Gomel7wo dze nunya*

Shell animals have become wise

<i>Amegbet4 tsi eme</i>	Human beings remained same
<i>X4nya zu agba le Ghana</i>	Accommodation is a problem in Ghana
<i>Kple xexeame godoo</i>	and in the whole world
<i>X4nya zu agede, akpases8</i>	Accommodation issues have become a struggle
<i>Viwo tu asii wogbe mumu</i>	Children pushed it but it refused to fall
<i>X4nya zu agede, akpase</i>	Accommodation issues have become a struggle
<i>Viwo tu asii wogbe mumu</i>	Children pushed it but it refused to fall
<i>GomeI7wo sa `u2ee na amegbet4</i>	Shell animals alerted human beings about it
<i>Amegbet4 ya be:</i>	yet human beings said
<i>Kp4, tsi 5o k4 medea k4 tome o.</i>	“Look, rain falls on the ant hill but never enters it”.

Mama Dosi again composed the above song in support of her view in song (4) that shell animals foresaw the problems they might face living in another person’s house as tenants which would eventually affect their marriage. Therefore, they pleaded with God to create them with their ‘houses’. Again, Mama Dosi used the shell of these animals metaphorically as their houses in the song. From lines (1) to (2), Mama Dosi is again blaming human beings for not being wise enough as shell animals to have asked God to create them with their houses before bringing them into the world so that they could have peaceful marriage in their own home. *GomeI7dze nunya amegbet4 tsi eme.* /shell animals are wise but human beings are not. Mama Dosi laments about how accommodation has become a big problem in the world and more especially in Ghana. She showed this sentiment by stating in lines (4) to (6) that *X4nya zu agba le Ghana kple xexeame godoo X4nya zu agede, akpases8.* /Accommodation is a problem in Ghana and the whole world. Accommodation issues have become a struggle. Mama Dosi is right by stating that

accommodation has become a problem in the whole world and especially Ghana which at times leads to problems in marriages. This is because, here in Ghana, rent is very expensive and aside that, one must pay at least two years rent advance, especially in the cities and towns. After paying this huge sum of money as rent, the couple may face problems which could eventually affect their marriage. Apart from the problems that the landlord or the landlady gives, the harassment that land guards give when one wants to put up a building is enough to make anybody in Mama Dosi's shoes to blame himself or herself for not coming to the world with his or her own house like those shell animals did. One clear example was what happened at Ofankor, a suburb of Accra where a landlord by name Kankam shot and killed his tenant by name Okyere over rent payment in May 25, 2020. (Ghanaweb, May 25, 2020). Mama Dosi in lines (7) to (8) seems to be blaming human beings for not heeding to the warning of shell animals but rather rubbishing it. *Gome/7wo sa `u2oe na amegbet4, le x4nyawo `u, amegbet4 ya be: kp4, tsi 5o k4 medea k4 tome o./* the shell animals alerted human beings about it, yet human beings said "look, rain falls on ant hill but does not enter it" This is real in our society when someone foresees an impending trouble or danger and warns about it but one turns to rubbish it, then when one is caught in the web, one turns to blame himself or herself.

6. *Mek/7 sr-nye be meyi m4dzi,* I had informed my husband that I was traveling.

Ke medze az=e bubu

I ended up seeing another lover

Azie bubu ye medze

Indeed I took another lover

<i>Sr-nye meyi m4dzi loo</i>	My husband, I am traveling
<i>Az=e bubu ye medze</i>	A new lover I found
<i>M4dzi mebe meyi loo</i>	It was a journey I said I embarked on
<i>Ke meva dze az=e bubu</i>	Instead I went to another man
<i>M4dzi mebe meyi loo</i>	It was a journey I said I embarked on
<i>Ke meva dze az=e bubu</i>	Instead, I went to another man

As has been said earlier, Mama Dosi's husband married other women in addition to her; hence, she ended up in a polygamous marriage. It can be said that the nature of a polygamous marriage makes it a hot seat. She explained that her co-wives in struggling for the attention and love of their husband ended up exchanging words with her. In the above song, she is casting insinuation at one of her rivals for going to another man when she informed their husband that she was embarking on a journey to visit a family member. In Ghana, specifically amount E3e, a man can marry as many women as he can but a woman cannot marry more than one man. Therefore, any married woman caught with another man commits an offence and then becomes a disgrace to herself and her family.

According to her, that rival was the one that gave her much trouble, so when she did that, she composed that song to mock her as a form of paying her back for what she had been doing to her. The repetition of *M4dzi mebe meyi loo*, *Ke meva dze az=e bubu* / it was a journey I said I embarked on, Instead I went to another man emphasised how happy Mama Dosi was when her rival was caught in adultery. To Mama Dosi, the disgrace that her rival had brought to herself by that act was evidence that God was paying her for her bad behavior towards her. In the song, Mama Dosi used first person singular "I" to indirectly refer to her rival because as of

fear of victimization, she did not want to be held responsible for what she was saying.

4.2.3 Death of Mama Dosi's loved ones (father, mother and husband)

It can be said that nothing pains more than the death of a loved one or someone dear to your heart. As it has been said earlier, Mama Dosi lost her father when she was a baby so she could not feel the pain in order to express it in any form.

With the death of her father, she was raised by her mother alone. It can be said that being raised by a single parent, one could go through a lot of difficulties as there is a saying that two heads are better than one. Mama Dosi explained that since her mother was the one she grew up with, she was closer to her than her siblings. Mama Dosi added that it is out of this closeness to her mother that she developed her talent of song composition and singing. She described her mother as the best mother, her best friend, and above all her mentor. But alas, death did another blow to her by taking away her mother. According to her, the death of her mother was so devastating to her that, out of frustration, pain and sorrow, she composed a song titled *agbemenyawo s4gb4/* life is full of issues. In the song, Mama Dosi lamented about the unfairness of life and the wickedness of death.

Mama Dosi lamented that death also ended her marriage with T4gbe Akorsu painfully. She said even though she was in a polygamous marriage, her husband was her heaven on earth, someone she trusted and someone with whom she shared her pains and joy. She added that up till now, she still misses the presence of her beloved husband. She said when her husband died, the pain was so much for her that she composed songs to express her pains and emotions and at times to console herself.

Mama Dosi explained that what added to her pains was the widowhood rites she was made to go through. For example, she had to sleep on a mat on a cold floor during the rites. She was also prohibited from going to farm and market for about three months after the burial of her husband. All these had a toll on her health and livelihood.

7. Ye! Ye! Ye!

ku 5e tame s8

ku do vuv4m alia

Nye su2oe nye kie

ku ts4e dzoe see

Duawo mise be nye su2oe nye y0

Ku x4 ses=e dzoe sa

Duawo mise be nye su2oe nye y0

Ku x4 ses=e dzoe sa

Yoo yoo yoo

Ev4 ev4

Yoo yoo yoo

Ev4 ev4

Yoo yoo yoo.

Ye! Ye! Ye!

Death is indeed wicked

Death has made me feel this cold

This is My pillow

death has forcefully taken away

People, hear this that it is my pillow

death has forcefully taken away

People, hear this that it is my pillow

death has forcefully taken away

Yoo, yoo, yoo

It is finished, it is finished

Yoo, yoo, yoo

It is finished, it is finished

Yoo yoo yoo.

In the above song which is numbered (7), Mama Dosi begins the song with exclamation “Ye! Ye,! Ye!” which expresses the deep pains in her heart caused by the death of her husband. It reveals how broken-hearted she was about the death of her husband. She seeks to personify death as someone who has rendered her cold by saying *ku do vuv4m alia/* Death has made me feel cold like this (line3). She also describes death as wicked to have taken away her pillow (comforter) *nye su2oe*

nye kie, ku ts4 dzoe see / it is my pillow death has taken away lines (4 to (5). She compares her husband to pillow metaphorically because according to her, her husband was someone on whom she leaned for comfort just as we put our heads on a pillow to be able to sleep comfortably. She added that, her husband was someone who gave comfort in times of distress and difficulty. The repetition of *yoo, yoo, yoo, , ev4, ev4, / yoo, yoo, yoo, it is fished, it is finished*, emphasised how devastated Mama Dosi was by the death of her husband but she has accepted her fate since there was nothing she could do about it. Mama Dosi then called on people to share in her pain that indeed death has taken away her treasure by stating that *Duawo mise be nye su2oe nye y1/* people, hear that it is my pillow, *ku x4 sese dzoe sa* /death has forcefully taken away.

<i>8.Nublanui nya kae nye y1?</i>	What a pity?
<i>Ao nye p1 enye yiea?</i>	Ao! Is this me?
<i>Be ame si faa ak4 nam la,</i>	That the person who consoles me
<i>Ku nats4e dzoe</i>	Death should take him away
<i>Ame kae a6la nye d4menyawo nam?</i>	Who will keep my secrets?
<i>Nye ak4fala nye ma ku ts4 dzoe see</i>	That is my comforter death has taken away
<i>Ame ka wo ab4ta mafa avi 2o?</i>	On whose shoulder will I cry?
<i>Ei! nane w-m</i>	Ei! Something has happened to me
<i>Ew4 nublanui</i>	it is a pity

Mama Dosi again composed the above song about the death of her husband just as she did in song (7) to express more sentiments about what her husband was to her and how his death is affecting her. In the song, she made it known that her husband

is someone who comforted her *ame si faa ak4 nam la/ the person who consoles me* and someone on whose shoulder she could shed tears *ame ka wo ab4ta mafa avi 2o? /on whose shoulder will I shear tears?* She further described her husband as a trusted person who covered her short falls *ame kae a6la nye domenyawo?/ who will keep my secrets?.* It can be analysed that to Mama Dosi, it is sad that death has taken such a man away from her.

<i>9. Ati g7 a2e mu lo</i>	A big tree has fallen
<i>Ati g7 g7 a2e mu</i>	A big big tree has fallen
<i>Ati si dzi xe viwo kple xen4 be ye</i>	A tree on which bird and its nestling take refuge.
<i>Nya sesie kae nye ki4</i>	What a difficult situation
<i>Xe viwo kple xen4 tsi yame loo</i> stranded	Bird and its young ones are left stranded
<i>Nya sesie kae nye ki4</i>	What a difficult situation
<i>Xe viwo kple xen4 tsi yame loo</i> stranded	Bird and its young ones are left stranded
<i>Ev4, ev4, ev4,</i> <i>yoo yoo yoo.</i> <i>yoo yoo yoo</i>	It is finished, it is finished, it is finished, <i>yoo yoo yoo</i> <i>yoo yoo yoo</i>

Again, to lay emphasis on what death has caused her by taking away her husband, Mama Dosi composed the above song. In the song, Mama Dosi stressed on the important role her husband played in her life before death took him away. She eulogises her husband as someone who served as shelter for her and her children. This she expresses in lines (1) to (3) by stating *Ati g7 a2e mu, ati g7 g7 a2e mu. Ati si dzi xe viwo kple xen4 be ye/* a big tree has fallen, a big big tree has fallen, A tree on which bird and its young ones take refuge. The repetition of g7/big

in line (2) emphasises how great her husband was in protecting them. She again compared her husband metaphorically to a big tree that served as a shelter for a bird and its young ones and when that tree fell, the bird and its young ones were left stranded. *Ati si dzi xe viwo kple xen4 be ye/* a tree on which bird and its young take refuge /, *xe viwo kple xen4 tsi yame loo/* the bird and its young ones were left stranded. *Ati si dzi xe viwo kple xen4 be ye/* bird and its young ones are left stranded. She again compared herself and her children metaphorically to the bird and its young ones who were left stranded when the tree on which they take shelter falls. *Xe viwo kple xen4 tsi yame /* birds and its young ones are left stranded. Mama Dosi reveal that thinking about how her husband protected her and the children, sought their wellbeing and always fend for them made her compose this song.

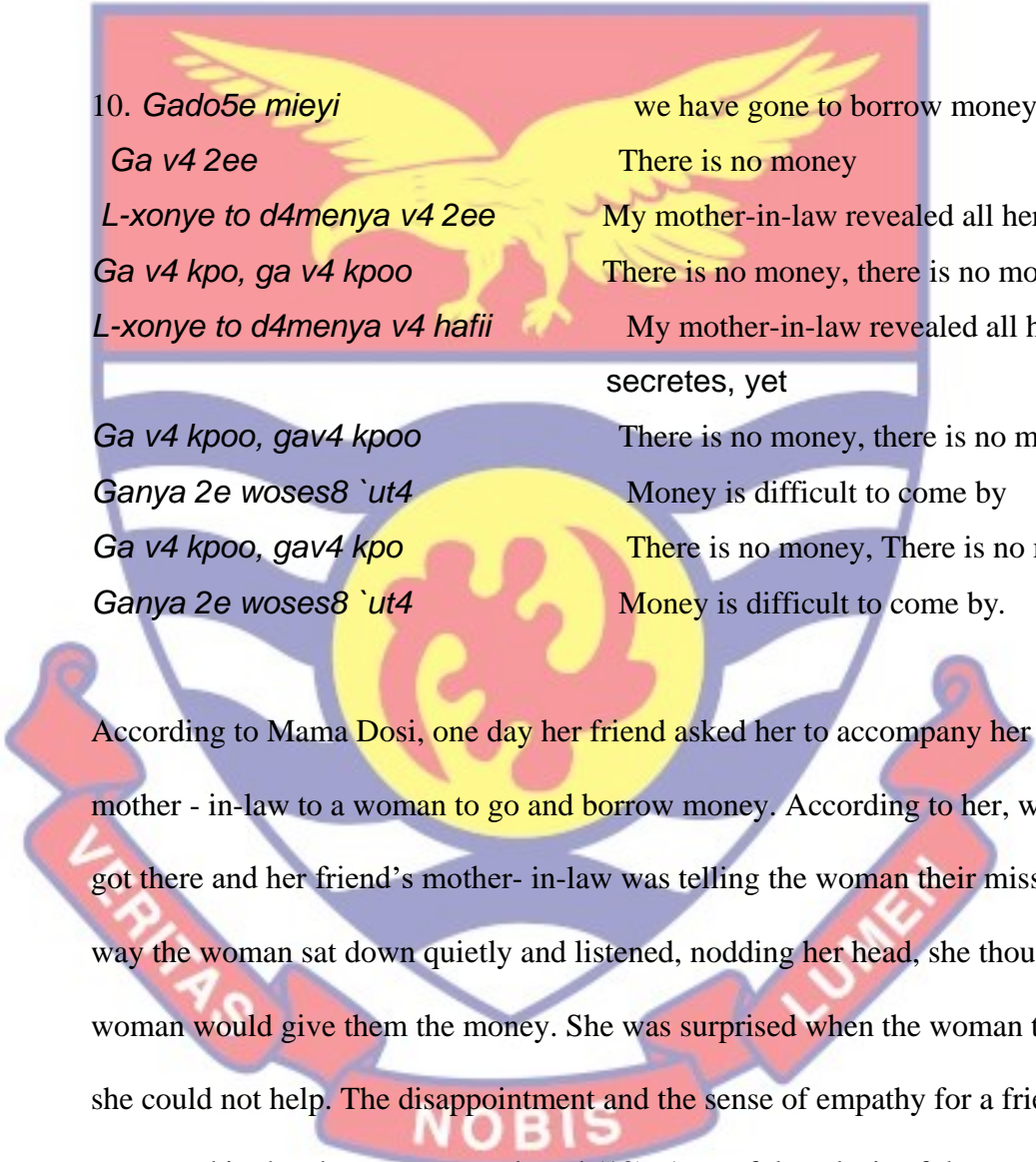
Mama Dosi's choice of words reveals her deep emotional agony as a result of the demise of her husband. The *ati/* tree in the song is very important, considering its usefulness to human beings. Trees provide not only shelter but give shade, food (its fruits), serve as medicine and are use as fuel which her husband represented for them. With this song, one can imagine what the absence of that special tree in Mama Dosi's life means.

She uses repetition such as *ev4, ev4, ev4, yoo yoo, yoo / it is finished, it is finished, it is finished* to emphasise the weight of the blow dealt to her by the death of her husband.

4.2.4 Mama Dosi's Social Life.

As the saying goes that a human being is a social animal, Mama Dosi composes songs to reveal her social engagements. For example, the reference to Davi

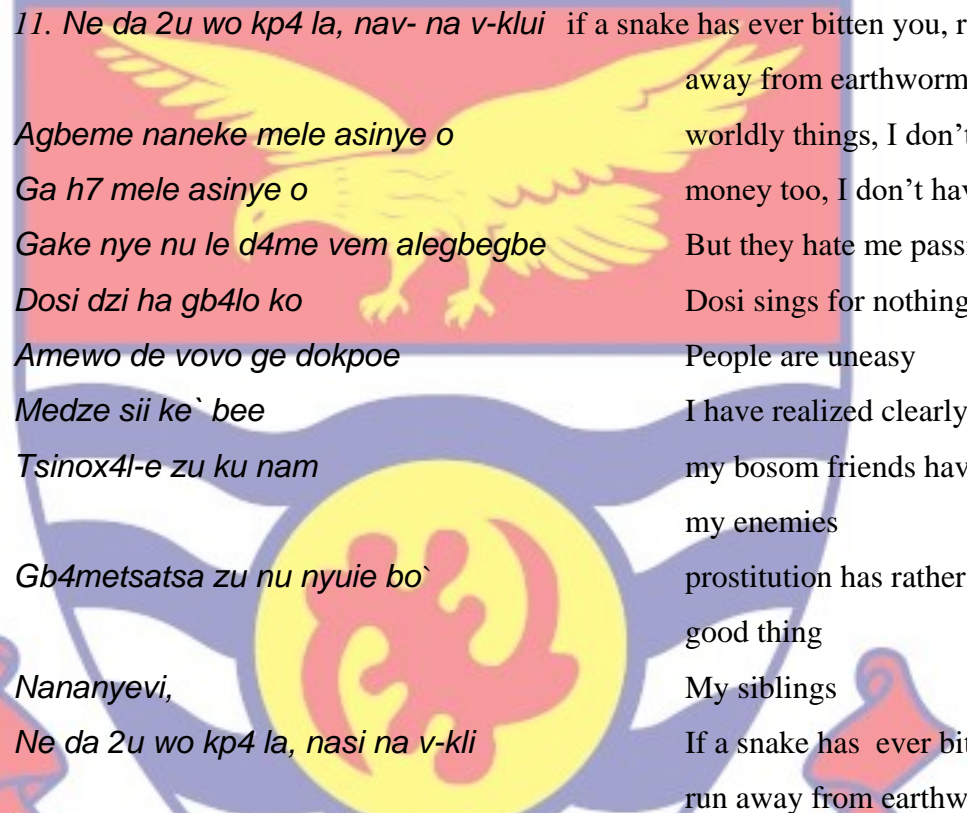
Ametorglo's testimony about Mama Dosi, as stated in Mama Dosi's life-story, shows that she is affable and sociable. The following songs classified under Mama Dosi's Social Life are some of the songs she composed to reveal her social engagements.



10. <i>Gado5e mieyi</i>	we have gone to borrow money
<i>Ga v4 2ee</i>	There is no money
<i>L-xonye to d4menya v4 2ee</i>	My mother-in-law revealed all her secretes
<i>Ga v4 kpo, ga v4 kpo</i>	There is no money, there is no money
<i>L-xonye to d4menya v4 hafii</i>	My mother-in-law revealed all her secretes, yet
<i>Ga v4 kpo, gav4 kpo</i>	There is no money, there is no money
<i>Ganya 2e woses8 `ut4</i>	Money is difficult to come by
<i>Ga v4 kpo, gav4 kpo</i>	There is no money, There is no money
<i>Ganya 2e woses8 `ut4</i>	Money is difficult to come by.

According to Mama Dosi, one day her friend asked her to accompany her and her mother-in-law to a woman to go and borrow money. According to her, when they got there and her friend's mother-in-law was telling the woman their mission, the way the woman sat down quietly and listened, nodding her head, she thought the woman would give them the money. She was surprised when the woman told them she could not help. The disappointment and the sense of empathy for a friend is expressed in the above song numbered (10). A careful analysis of the song suggests Mama Dosi bemoans the undeserved disgrace that poverty makes people go through. Poverty can make one to go and wash his or her dirty linen in public, to reveal even the most hidden and shameful aspects of their lives. The irony and the pain are when

the one you trust to help you turns you down. In the song, the repetition of *Gav4 kpo, gav4 kpo, ganya 2e wo ses8/* Money is finished, money is finished, money is difficult to come by emphasised her message and emotions.



11. *Ne da 2u wo kp4 la, nav- na v-klui* if a snake has ever bitten you, run
away from earthworm
Agbeme naneke mele asinye o worldly things, I don't have
Ga h7 mele asinye o money too, I don't have
Gake nye nu le d4me vem alegbegbe But they hate me passionately
Dosi dzi ha gb4lo ko Dosi sings for nothing
Amewo de vovo ge dokpoe People are uneasy
Medze sii ke` bee I have realized clearly that
Tsinox4l-e zu ku nam my bosom friends have become
my enemies
Gb4metsatsa zu nu nyuie bo` prostitution has rather become a
good thing
Nananyevi, My siblings
Ne da 2u wo kp4 la, nasi na v-kli If a snake has ever bitten you ,
run away from earthworm.

Mama Dosi explained that her experiences make her feel that it is envy that makes people find faults with the achievements of others. For example, in her case, her talent as composer and performer of dances has become the envy of some people. The painful aspect of this human frailty is when it is caused by people close to the achiever.

Mama Dosi insinuated in one of my interactions with her that some enemies wanted her dead; ironically, these enemies were her relatives and friends. She cited a typical example about her sickness (at the time of the interview for the study) as the work of

her enemies who wanted her dead and these enemies were no other people than her relatives and close friends. The above song reveals this sentiment of Mama Dosi. In the song, she expressed the situation where she did not have anything but people hated her so much. In lines (1) to (3), she states that *Agbeme naneke mele asinye o* / don't have worldly things, *Ga h7 mele asinye o* / money too I don't have, *Gake nye nu le d4me vem alegbegbe* / but they hate me passionately. Yes, this assertion by Mama Dosi can be supported by a saying in E3e that *n4n4me kua dzi* / baseless envy. This means that people may envy you for nothing. The expression *alegbegbe* / passionately shows the extent to which Mama Dosi thinks people hate or envy her for nothing. Mama Dosi insinuates that, the songs that she sings brings her nothing yet, people envy her. This she expresses by stating that *Dosi dzi ha gb4lo ko* / Dosi sings songs for nothing too, *amewo de vovo ge do kpoe.* / people are uneasy. The use of the word *gb4lo* / nothing means that to Mama Dosi, her songs bring her no monetary gain, so people should not have envied her because of that. The expression *tsinox4l-e zu ku nam* / my bossom friend has turned to death for me supports the view that Mama Dosi thinks her close friends envy her and want her dead. This view by her is supported by a proverb in E3e which says that "*a2u ko nu, d4met4 le vovo*" / facial expression is deceptive. One can agree with the view of Mama Dosi because at times, close friends may laugh with you, eat with you and drink with you but deep in their hearts, what they wish for you is evil. Mama Dosi actually compares what she does as a decent thing but does not attract any monetary gain. Rather, prostitution, which is considered indecent, brings economic benefit to those who practice it. This she expressed by stating that *Gb4metsatsa zu nu nyuie*

bo` prostitution is better. A critical analysis of the song reveals that Mama Dosi thinks it is ironical that people should envy a poor person like her (Mama Dosi) and want her dead and those behind this are people close to her. Again, it is ironical that people should be envious of people who do decent jobs but get nothing from it.

Mama Dosi then urges people to be careful with friends by stating that *Nananyeviwo/ my siblings, Ne da 2u wo kp4 la, nasi na v-kli/* if a snake has bitten you before, fear the worm.

12. Nya sia w4 nuku gaw4 lodonu This issue is shocking and surprising

Nya sis w4 nuku gaw4 lodonu This issue is shocking and surprising

Nya kae w4 lodonu gaw4 nuku kpoo What a shocking and surprising case!

Bi2i le agba `uti sr-a dzi ve Bi2i is laying in state and his wife has given birth to twins

Mebe nu meli magbl4e o I say I am speechless.

Bi2i le agba `uti sr-a dzi ve kpoo Bi2i is lying in state, his wife has given birth to twins

Alea xexea me le esia This is how the world is?

Numadz4kp4 Unheard of

According to Mama Dosi, something surprising but sorrowful happened in their community. A man by name Bi2i died and while him was laid in state, his wife gave birth to twins. She explained that it was so surprising and sorrowful to her that she had no option than to compose the above song to voice out her emotions. A critical analysis of the song revealed that Mama Dosi was surprised and at the same

time sorrowful that Bi2i could not live to see his twins. His twins were delivered when he died and was laid in state. This sentiment she expresses in lines (1) to (3) by stating that *Nya sia w4 nuku gaw4 lodonu* / this issue is shocking and mysterious. *Nya kae w4 lodonu gaw4 nuku kpo ale4/* what a shocking and mysterious event! / *Bi2i le agba `u sr-a dzi eve*/Bi2i is lying in state, her wife has given birth to twins. The issue was so surprising and shocking to Mama Dosi that she could not even talk. Mama Dosi expressed this in line (4) *mebe nu meli magbl4 o*/I say I am speechless. While she was sad because of the death of her husband, she was at the same time happy because of the birth of his twins. These feelings may be seen as mixed feelings because Bi2i's wife may be sorrowful and at the same time happy because of the two opposite life situations she was going through at the same time.

13. *Ne nyemenyo o h7*

Mina man4 mia dome

Amedah8wo h7 n4a ame dome.

Gae mele asinye o

Menye susue mele asinye o

Amegbet4 ko nye h7 menye

Amegbet4 ko nye h7 menye

Even if I am not good

Let me stay among you

The poor also stays among
people

It is money I don't have not
brain

it is not brain I don't have

I am also human a being

I am also a human being

It is a fact that people do not recognize or respect the poor in the society. They are regarded as the dregs of society and non-entities, whose ideas must not be taken seriously. Mama Dosi has experienced this attitude of the rich towards the poor and could only (as a poor woman) use her songs to comment on this human

behavior. She composed the above song to admonish people to treat everybody equally no matter their status; everyone has something to offer for the good of the society. In a form of a sarcastic statement, she states that it is money the poor do not have but not ideas. In the song, Mama Dosi uses lines (1) to (5) to support the view that everybody should be treated with respect no matter their status. To her, the poor who people do not regard also have important ideas which may be vital for the development of our society. The repetition of *amegbet4 ko nye h7 menye/ I am also a human being* is an emphasis by Mama Dosi that the poor should not be looked down upon because they also have something important to offer society. This is real in our life situations because on several occasions, poor people are silenced whenever they want to put forth their ideas at meetings and they are generally treated badly because of their state. This song is a wakeup call to everybody not to neglect the poor because their ideas can be of great help. Moreover, if the person is poor, it does not mean the person lacks wisdom.

4.2.5 Mama Dosi's Believes

As it has already been established in the background of the study, beliefs of a literary artist could also be resources for his or her literary works. Uso-Domench & Nescarde – Selva (2014) (p.2) state that “every human being has a belief system that he or she utilizes and it is through this mechanism that we individually make sense of the world around us”. It can be understood from the above definition that beliefs involve concepts, ideas and things that someone holds as true or false. This also means that, everybody has belief or believes in something. Mama Dosi's strong

belief in God is critical in her compositions. This section therefore analyses Mama Dosi's religious beliefs and how these are reflected in her songs.

<i>14. Nu sia nu nye Mawu t4</i>	Everything belong to God
<i>Av4 g7 tata nye Mawu t4</i>	wearing of big cloth belong God
<i>X4 g7 tutu nye Mawu t4</i>	Building of mansions belongs God
<i>D4 nyui w4w4 nye Mawu t4</i>	Doing good job belongs to God
<i>)! nu sia nu nye Mawu t4</i>	Yes! Everything belongs God

From the above song, it could be said that, to Mama Dosi, God is the Supreme one and that everything in the world belongs to him. This firm belief in the Supreme Being was exhibited during one of my interactions with her for the data collection. Before the interview, she poured libation to ask permission from God, the creator of heaven and earth and other spirit beings. To her, singing and the gift of composing songs come from them. This is like the great E3e poet, Hesin4 Akpalu's conviction that song composition or any artistic production comes from the god of songs *Hadzivudu*. Indeed, it is a belief system of the E3e in general that creativity of any kind is given by God. It is therefore not strange that during performances, the power behind the creative impetus is acknowledged; what the E3e will refer to as *banyinyi*. The E3e believe that wealth in whatever form is from God and Mama Dosi also acknowledges this belief system in her composition. In the song, Mama Dosi believes that *Av4 g7 tata* /wearing of expensive cloth, *X4 g7 tutu*/building of mansion which we normally consider as symbol of riches, come from God. This means that according to Mama Dosi, for one to be rich, it must come from God. The use of the word)/yes repeatedly in line (4) and (5) means Mama Dosi has accepted

the fact that everything belongs to God. The repetition of *Mawu t4* / God's in every line shows Mama Dosi's firm believe in God and Him as the source of wealth.

<i>15. Dz4gbenye gbe</i>	My destiny has refused
<i>Dz4gbenye gbe</i>	My destiny has refused
<i>Dz4gbenye gbe</i>	My destiny has refused
<i>Anat4 busut4</i>	The witch, the evil one
<i>kpa a2aka le dz4gbenye `uti</i>	has prepared a coffin for my destiny
<i>Dz4gbenye gbe</i>	My destiny has refused
<i>Dz4gbenye gbe</i>	My destiny has refused
<i>Adzet4, busut4</i>	The witch, the evil one
<i>Kpa a2aka</i>	has made a coffin
<i>Le dz4gbe `u</i>	for my destiny
<i>), egbe, egbe</i>	yes, he has refused
<i>Eya ta metsi alea</i>	that is why I am like this.

The E3e in general believe in the existence of evil spirits or entities such as witches. According to Mama Dosi, she did all kind of jobs like selling different kind of things and fish smoking but failed in all of them. Therefore, she blamed her failure and consequent poverty on the activities of witches who have destroyed her destiny. To her, her destiny has refused to respond to all her struggles because it has been destroyed by witches, the wicked and malevolent spirits. In the following song, Mama Dosi has seriously blamed witches for her misfortunes in life. She cannot understand why her hard work and even the gift of singing from God could not take away poverty from her. She could only blame this dire situation on witches. She expresses this feeling in the song by stating *Dz4gbenye gbe* / my destiny has refused, *Anat4, busu4* / the witch, the misfortune, *kpa adaka 2e dz4gbenye `3*

/prepared a coffin for my destiny. Mama Dosi personified her destiny as what witches has destroyed which have made her unable to progress in life even though she is doing her possible best. The repetition of *dz4gbenye*/ my destiny severally in the song is an emphasis by Mama Dosi that it has been destroyed by witches and this has made her to remain poor even though she is trying her best. The word)/yes in line (11) is the emphasis Mama Dosi is lays on the fact that that indeed witches have destroyed her destiny. In the interaction with her about the song, Mama Dosi explained that she believes God has good plans for everyone but when enemies such as witches try to put stumbling blocks in one’s way, these plans would not materialise no matter how hard one tries to succeed. This belief of Mama is re - echoed in Jeremiah 29 :11 that "for I know the plans I have for you, declares the Lord, plans for welfare and not for evil, to give you a future and a hope”. Therefore, when things were not moving well for her even though she was doing her best to prosper, she blamed nothing but witches who had killed her destiny.

<i>16. N4vinyewo w4m alea</i>	My people have made me like this
<i>N4vinyewo w4 nu veviem alea</i>	My people have done this serious thing to me.
<i>T4 go me, n4 go me w4m alea</i>	Father side, mother side made me like this
<i>Nu kae wonye mew4 ~ubia tae</i>	What is it that I have done It is because of envy
<i>Nananyeviwo w4 nu veviem alea</i>	My siblings have done this serious thing to me
<i>T4 go me, n4 go me w4m alea</i>	Father side, mother side made me like this

w4m alea

made me like this

At the time of the field work for the data collection, Mama Dosi was receiving treatment for an ailment. She lamented that she had consulted an oracle to know the cause of the sickness since she had tried so many medications but it did not cure her sickness. As a firm believer in African Traditional Religion, she had to resort to other means for diagnosis of her ailments. At such places, she was told that her sickness was caused by some of her relatives. According to her, this song numbered (16) above was composed to specifically cast insinuation at her siblings. This emphasises Mama Dosi's belief that human beings need not be trusted as portrayed in most of her songs. This is because if siblings could cause her sickness and failure, then people must be careful, she seems to warn. She repeats *n4vinyewo w4m alea* / My blood relatives have made me like this to emphasise the fact that truly, it was her own blood relatives who were responsible for her problems.

<i>(17)N4viwo, miw4 kaba 2e edzi</i>	My siblings, hurry up
<i>Eye wotr4 3u le g4nye me</i>	And they betrayed me
<i>N4viwo, miw4 kaba 2e edzi</i>	My siblings, hurry up
<i>Eye wotr4 3u le g4nye me</i>	And they betrayed me
<i>Amegbet4 tame nye vivime</i>	Human mind is darkness
<i>Miz4 nyuie Dosiviwo</i>	Be careful Dosi's children
<i>)ee Dosiviwo</i>	Yes, Dosi's children
<i>miz4 nyuie</i>	thread cautiously.

The issue of hard-work without its accompanying success seems to be a very strong theme in Mama Dosi's compositions. The songs are used, not only to express her emotional state and disappointments, but also as a medium to send a clear

message to the perpetrators as well as possible victims. In this song numbered (17), Mama Dosi compares human mind metaphorically to darkness by stating that *Amegbet4 tame nye vivime* / human mind is darkness. To her, the human mind just like darkness; one cannot see what is inside them. This is because while she was wishing the best for them by urging them to move forward, ironically, they want her dead. In the song, she expresses this sentiment by stating *N4viwo, miw4 kaba 2e edzi* / my siblings, hurry up, *Eye wotr4 3u le g4nye me/* and they have *betrayed me*. Mama Dosi seeks to lay emphasis on the need for human beings to be careful or tread cautiously by stating that

Dosiviwo miz4 nyuie

Yes Dosi's children, tread cautiously

(18) *Ame si w4 nu vevim alea,
Madi ame si w4 nu vevim alea*

The person who has destroyed me
I would look for the person who has
destroyed me

@e meyi afat4wo gb4

I had to consult the oracle

Afa kae nam 2e,

the oracle looked into it

Afae , afae to nyate5e

Oracle, oracle revealed the truth

In another song numbered (18), Mama Dosi continues to emphasise her strong belief in African Traditional Religion. The power of the oracle in giving accurate information in order to help her solve her psychological problems is evident in the song above. The repetition of *Afa kae nam 2e* / The oracle looked into it, *Afae, Afae to nyate5e*/ the oracle, the oracle reveals the truth emphasises the strong belief Mama Dosi has in the oracle as the source of truth. This also means that Mama

has personified the oracle as someone who tells the truth and that had it not been the oracle, she would not have known the cause of her troubles.

(19) *Ke mebe manye zi gidi* when I wanted to progress

Mayi `g4

Anyigbat4 gbe

The landowner refused

Ke mebe manye zi gidi

when I wanted to progress

Mayi `g4

Anyigbat4 gbe

The landowner refused

Ao anyigbat4 gbe

Ao, the landowner refused

Ale enye xexeame

So is the world

Mayi `g4

to progress

Anyigbat4 gbe

the land owner has refused

Egbe see

he has refused

Yee w4m metsi alea.

That is why I have remained like this

Mama Dosi again expresses her thought about how forces of this world could pull people down when one wants to succeed. These forces, she was convinced, were not only physical but also spiritual. From the song, it can be said that she is highly superstitious as she blamed the unseen forces for the troubles she was going through. Again, in the song, Mama Dosi personified forces of the world as the things militating against her progress. She expresses this by stating *ke mebe manye zi gidi* / when I want to move with pride, *Mayi `g4, anyigbat4 gbe* / the landowner has refused. This also heightens her superstitious nature.

4.4.6 Summary

This fourth chapter had analysed the primary data that was collected for the study. In all, twenty (20) of Mama Dosi's songs were analysed in relation to her life

experiences and her beliefs. The songs were analysed under the following captions: Mama Dosi's life-story and Mama Dosi's life experiences. The songs under Mama's Dosi's life experiences were also analysed under the following sub-topics Mama Dosi's early life and economic activities, Mama Dosi's marriage, Mama Dosi's social life and Mama Dosi's beliefs. The next chapter, which summarises the whole study, sums up about the findings and makes some observations . Lastly, the chapter outlines the conclusions that have been drawn from the analysis.



CHAPTER FIVE

CONCLUSION

5.0 Introduction

This chapter concludes the entire study. It includes the summary of findings and observations made in the course of the study and some recommendations for future research.

5.1 Summary

This study focused on the compositions (songs) of Mama Dosi in relation to her life experiences alongside the literary devices used in the compositions to investigate the view that life experiences, background and beliefs of an artist influence his or her literary works (compositions). The study is divided into five (5) chapters.

Chapter one, which serves as an introduction, gave the reason for the study. That is to find out the life experiences of Mama Dosi and then find out the influence of these experiences on her compositions. This is to investigate the fact that the life experiences, background, and beliefs of an artist form the basis for his or her literary works (compositions). The choice of Mama Dosi was necessitated by the fact that a lot of biographical studies have been carried out on E3e male composers but none on E3e female composers to the best of my knowledge. The chapter again stated the purpose of the study and then the research questions which the study sought to answer; thus, to find out the life experiences of Mama Dosi, find out the reflection of her life experiences in her composition, also to find out the literary devices used in

her composition. The chapter also discussed the scope of the study, the delimitation and the limitations to the study.

Chapter two reviewed some works related to the study and the framework in which the study was grounded. Works were reviewed on the nature and functions of literature, literature and life because the study seeks to find out the relationship between literary works and the life experiences of their composers. Some studies in biographical works were also reviewed. In addition, the framework used, thus the Narrative Theory was discussed, stating its importance to the study.

In chapter three, the research design, descriptive research design, was found appropriate for Mama Dosi's songs studied. Descriptive research design is a type of research design that mostly focuses on the quality of materials being discussed. As such, the biography and the compositions (songs) of Mama Dosi were collected without any form of interference whatsoever from any source. In all, twenty songs of Mama Dosi were discussed in relation to her life experiences. The procedure for the collection of the data for the study was also discussed.

The fourth chapter was a narrative discussion of Mama Dosi's songs in relation to her biography and life experiences alongside the literary devices found in the compositions. The songs were discussed under the captions: Mama Dosi's Life-story and Mama Dosi's life experiences and compositions. Mama Dosi's life experiences and compositions were further discussed under the following sub-topics Mama Dosi's early life and economic activities, Mama Dosi's marriage, The death of Mama Dosi's loved ones (father, mother and husband), Mama Dosi's social life and Mama Dosi's beliefs.

Chapter five summarised and concluded the entire study. Additionally, some observations that were made during the study were stated. Recommendations were also given concerning some issues that need further investigations.

5.2 Summary of findings

This part of the research is concerned with the findings based on the questions that guided the research. First of all, it came out that Mama Dosi had challenging life experiences which included the death of her father when she was a toddler, the demise of her mother when Mama Dosi was very young, so she went through a lot of challenges in life. Also, her husband married other women so, she suffered some marital challenges and abuse from her rivals. Moreover, her husband died and she had to face life alone. She also tried her hands at different businesses without success. At the time of the interview, she was sick in her leg and she attributed the sickness to the work of her close families and friends. As at the time of the interview, she was about one hundred and five years old. To add to the above, she said she acquired her composition and singing skills naturally because her mother and father were singers and composers.

To answer the second research question guiding the study, it has been found out that the songs Mama Dosi composed were motivated by her life experiences as stated above. Her songs are songs of complaint, songs of redress, songs of insinuation and dirges as a result of her life experiences. It can be said that even though Mama Dosi composed different types of songs as mentioned earlier in this section, most of her songs are insinuation songs known in E3e as *ahamahawo*. It is obvious that her life was full of difficulties and challenges therefore was to cast

insinuation at people making life difficult for her. From discussions with her, she said she did not sing to the issues directly, but addressed the issues indirectly. She explained that for fear of victimization, she did not want to be held responsible for the things she said. Moreover, there is a saying in E3e that *ametsitsi maw4 nute5e hame ko wodzu n1 le/* a grown-up who does not live up to expectation is insulted through songs.

The third submission concerned the literary devices used by Mama Dosi in her compositions. It was evident Mama Dosi used literary devices in her compositions to make the compositions rich. Among the literary devices that were used mostly in her compositions for the study were personification, metaphor, irony and sarcasm.

5.3 Recommendation

This study which is a biographical study of Mama Dosi's song texts is, about a woman from Tongu, where they speak Tongu, one of the E3e dialects. It has been found out that she composed mostly insinuation songs, even though she composes other genres of songs. I recommend that it is worthwhile that researchers who would like to do similar research look at female composers from other parts of the Volta region. This will help reveal if other E3e dialects speakers also compose mostly the same type of song texts.

To add to the above, it has been established in this study that literary composers compose literary works to reveal their life experiences. Since the study is about an old woman, a woman of 105 years old, most of her compositions reflect life-style and happenings of olden days which she experienced. Therefore, I

recommend that researchers who would like to conduct similar research look at younger female composers to reveal how they express contemporary experiences and happenings in their compositions to reveal their life experiences. This will also help to compare the quality of olden day song texts and modern day song texts to determine the quality of the messages they carry.



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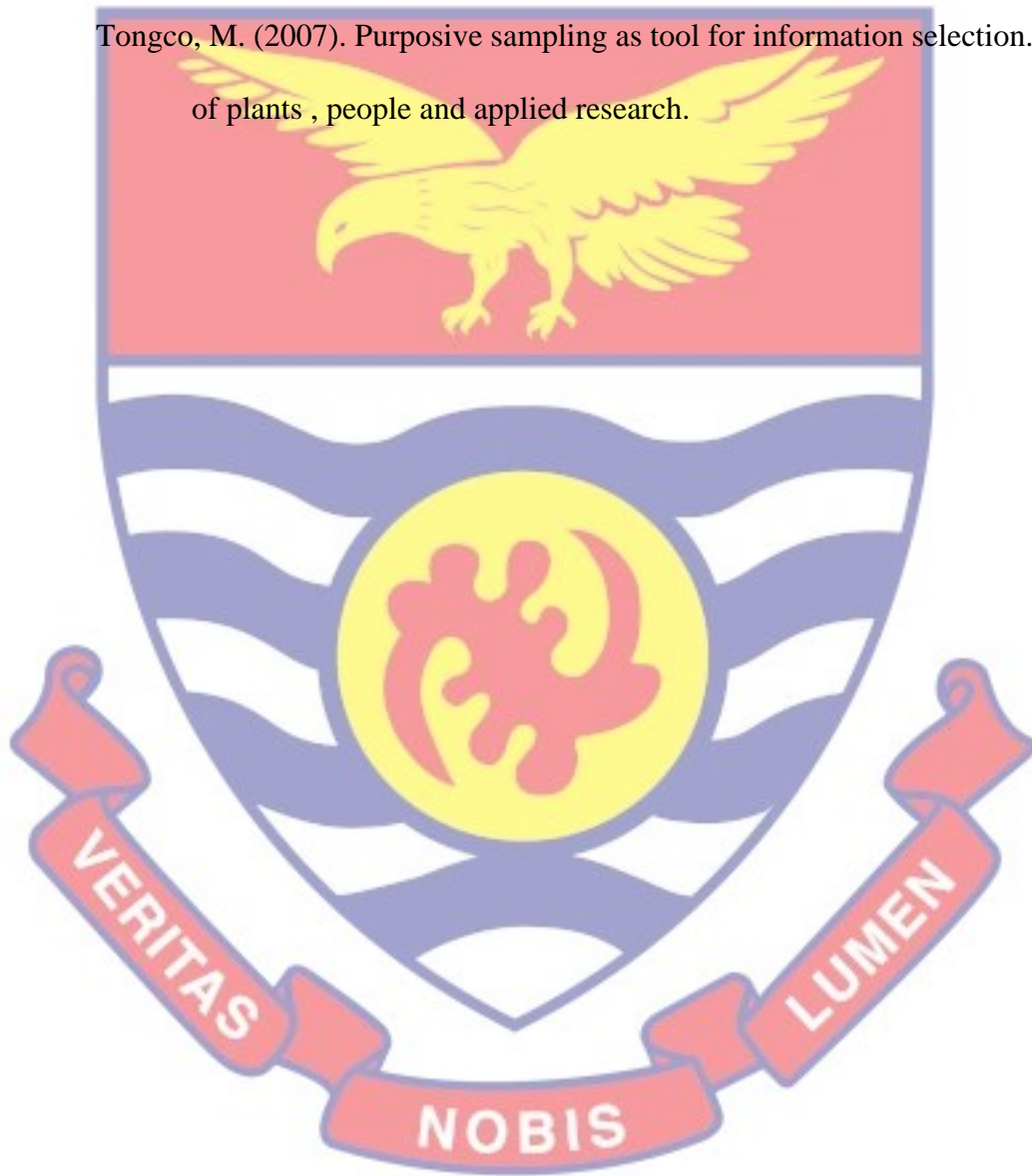
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LIST OF THE RESPONDENTS

- 1 Atali A5edomesi Dosi (aka Mama Dosi) (February 20th) 105 years, the artist.
- 2 Akorsu Stella. (February, 20) 50 years, female child and last born of the artist.
- 3 Da Mawunyo (February,20) 60 years, a member of Mama Dosi's singing group .
- 4 Da Ametorglo (February,20) 30 years, a member of Mama Dosi's singing group.
- 5 Davi Abla (February, 20) 48 years , a member of Mama Dosi's singin group.
- 6 Akorsu Yao. (October 10) 60 years. Son of Mama Dosi



APPENDIX A
MAMA DOSI



APPENDIX B
THE RESEARCHER WITH MAMA DOSI



APPENDIX C

THE RESEARCHER PERFORMING WITH THE GROUP



APPENDIX D
TOGBE AKORSU, MAMA DOSI'S HUSBAND

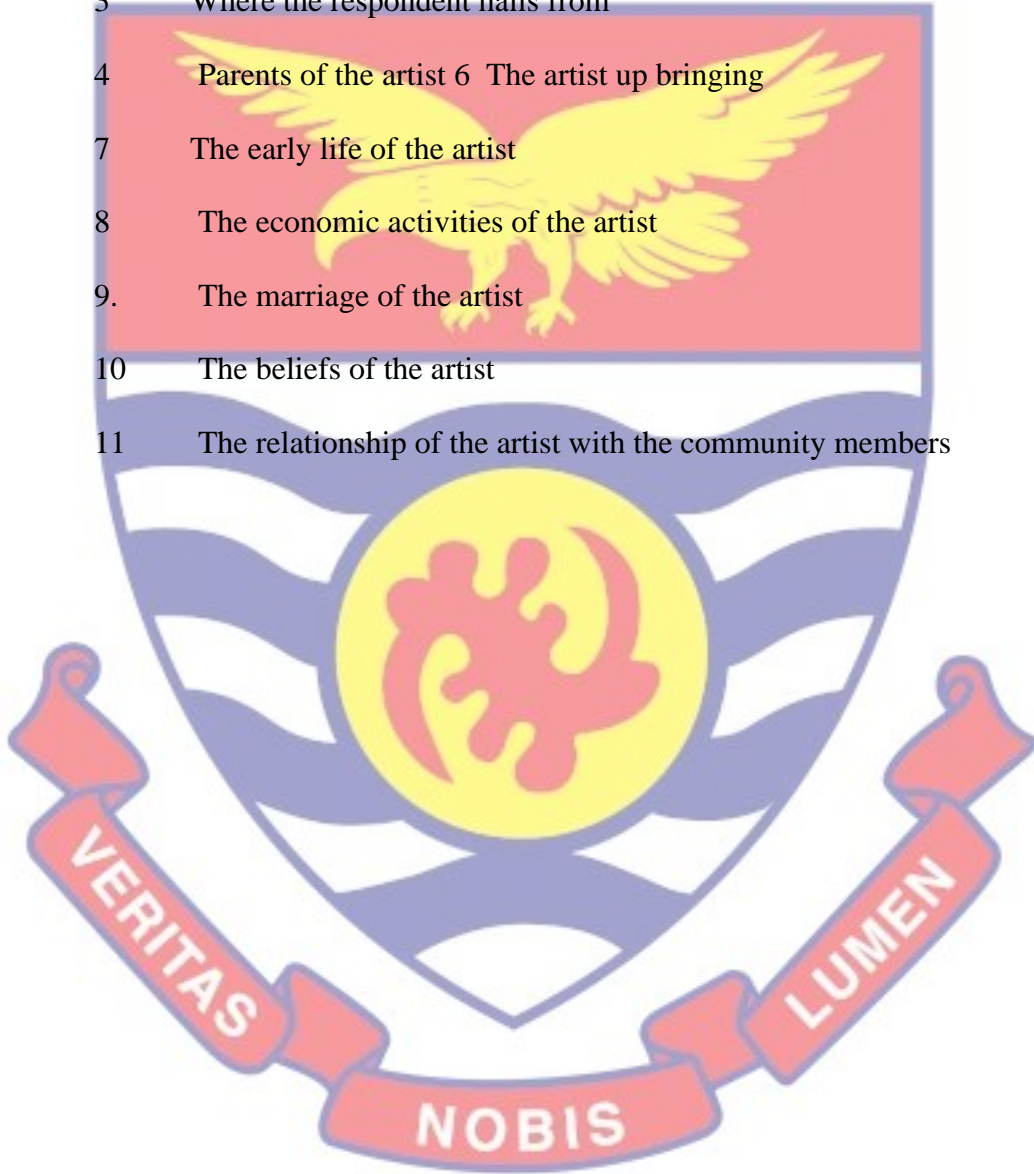


APPENDIX E
THE RESEARCHER WITH SINGING GROUP MEMBERS



APPENDIX F
INTERVIEW GUIDE

- 1 Name of respondent
- 2 The age of the respondent
- 3 Where the respondent hails from
- 4 Parents of the artist 6 The artist up bringing
- 7 The early life of the artist
- 8 The economic activities of the artist
9. The marriage of the artist
- 10 The beliefs of the artist
- 11 The relationship of the artist with the community members



APPENDIX G

THE SONGS

Mekla sr-nye be meyi m4dzi

Ke medze az=e bubu

Az=e bubu ye medze

sr-nye meyi m4dzi loo

Az=e bubu ye medze

// m4dzi mebe meyi loo

ke meva dze az=e bubu//

I informed my husband that I was travelling

I went to pick another lover

It was another lover I went to

My husband, I am travelling

I went to another man

// It was a journey I embarked on

But I went to another lover//

//Le nye kpli klo 5e seedzidzi me la,

Egbl4 nya vevi ale nam be://

X4fetu 2e wokpea `u na ye

Ab4b4 x4 edzi bee:

Af4 mele yesi yeanya anyi o.

Af4li bee:

Yemesr- x4tud4 le te5e adeke kp4 o

Ke 5umeklo be:

Nye yee womew4a x4gbad4 le t4me o.

Eye tsi h7 2e wògbaa k4`kriti

Woawo kat7 x4 edzi be:

esi 2o`u 2e ame `u

mets4a k4dze ame o ta la,

M]ebia m4 le Mawug7 la gb4 be

m]adz4 le kodzogbe kple

M]a5e x4d4mewo.

In my conversation with tortoise

He told me something important

I feel shy of being asked for a rent

Snail also responded that:

I don't have legs to mix mud

Oyster said:

I did not learn building construction at anywhere

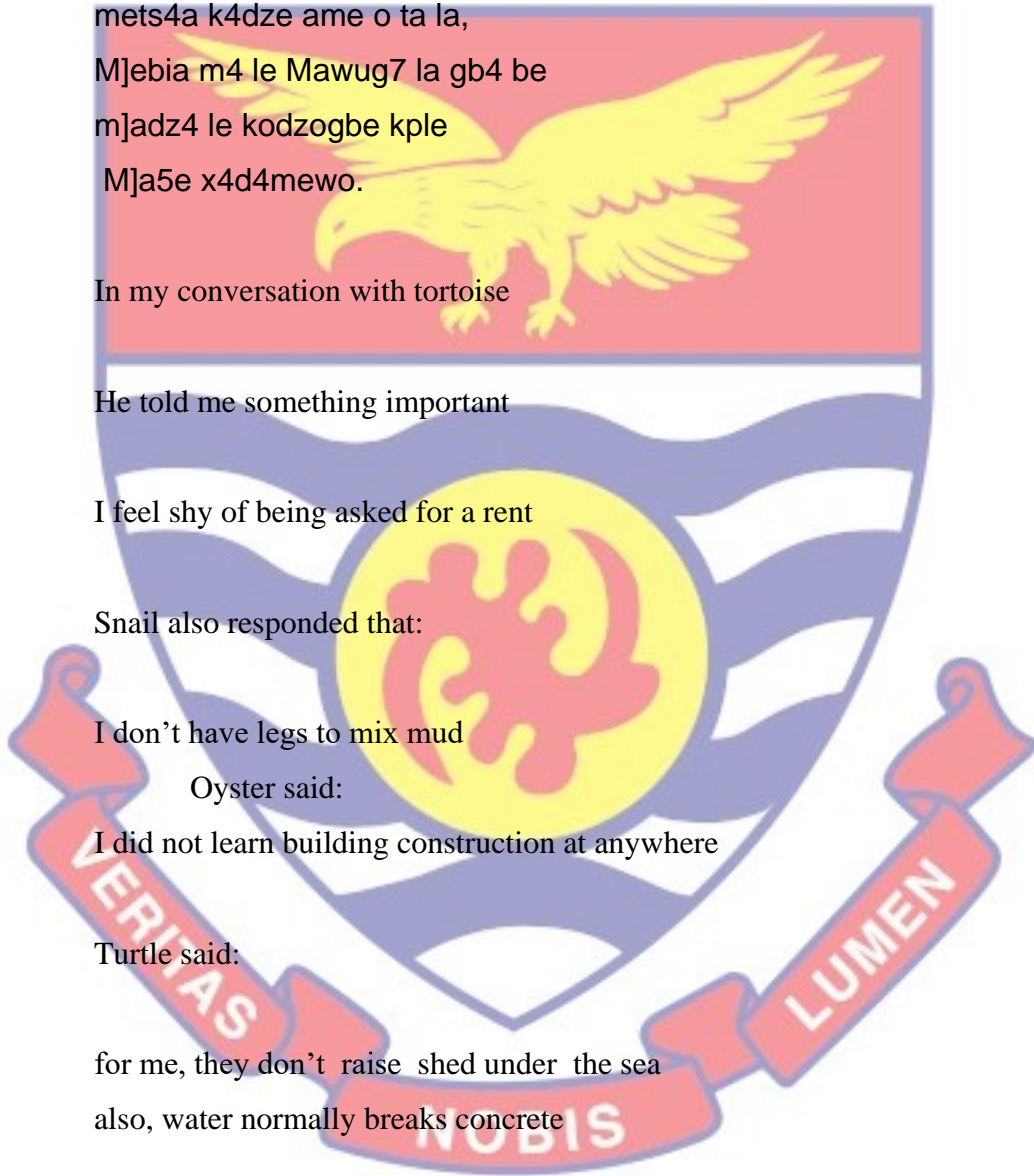
Turtle said:

for me, they don't raise shed under the sea

also, water normally breaks concrete

All of them responded that

Relying on human beings brings disappointment



That was why when God was creating us,
we pleaded with him.
To let us come to the world with our houses.

Gomel7wo dze nunya
Amegbet4 tsi eme
X4nya zu agba le Ghana
Kple xexeame godoo
Ta medea 'me o
//X4nya zu agede, akpases8
Viwo tu asi wogbe mumu//

Gomel7wo sa `u2ee na amegbet4
Le x4nyawo `uAmegbet4 ya be:
Kp4, tsi 5o k4 medea k4 tome o.

Shell animals are wise
Human beings are not

Accommodation is a problem in Ghana

And in the whole world
Accommodation issues has become a struggle

Children pushed it but it refused to fall

The shell animals alert human beings about it

yet human beings say



“Look, rain beats the anthill but never enters it”.

Ye! Ye! Ye!

ku 5e tame s0

ku do vuv4m alia

Nye su2oe nye kia

ku ts4e dzoe see

//Duawo mise be nye su2oe nye y0

Ku x4 sesie dzoe sa//

//Yoo yoo yoo

Ev4 ev4 loo//

Ye! Ye! Ye!

Death is indeed wicked

Death has made me feel this cold

My pillow is what death has taken away

The towns, hear this that

death has forcefully taken away my pillow

Yoo, yoo, yoo

It is finished, it is finished

Yoo yoo yoo.

Nublanui nya kae nye y1?

Ao nye p1 enye yiea?

Be ame si faa ak4 nam la,

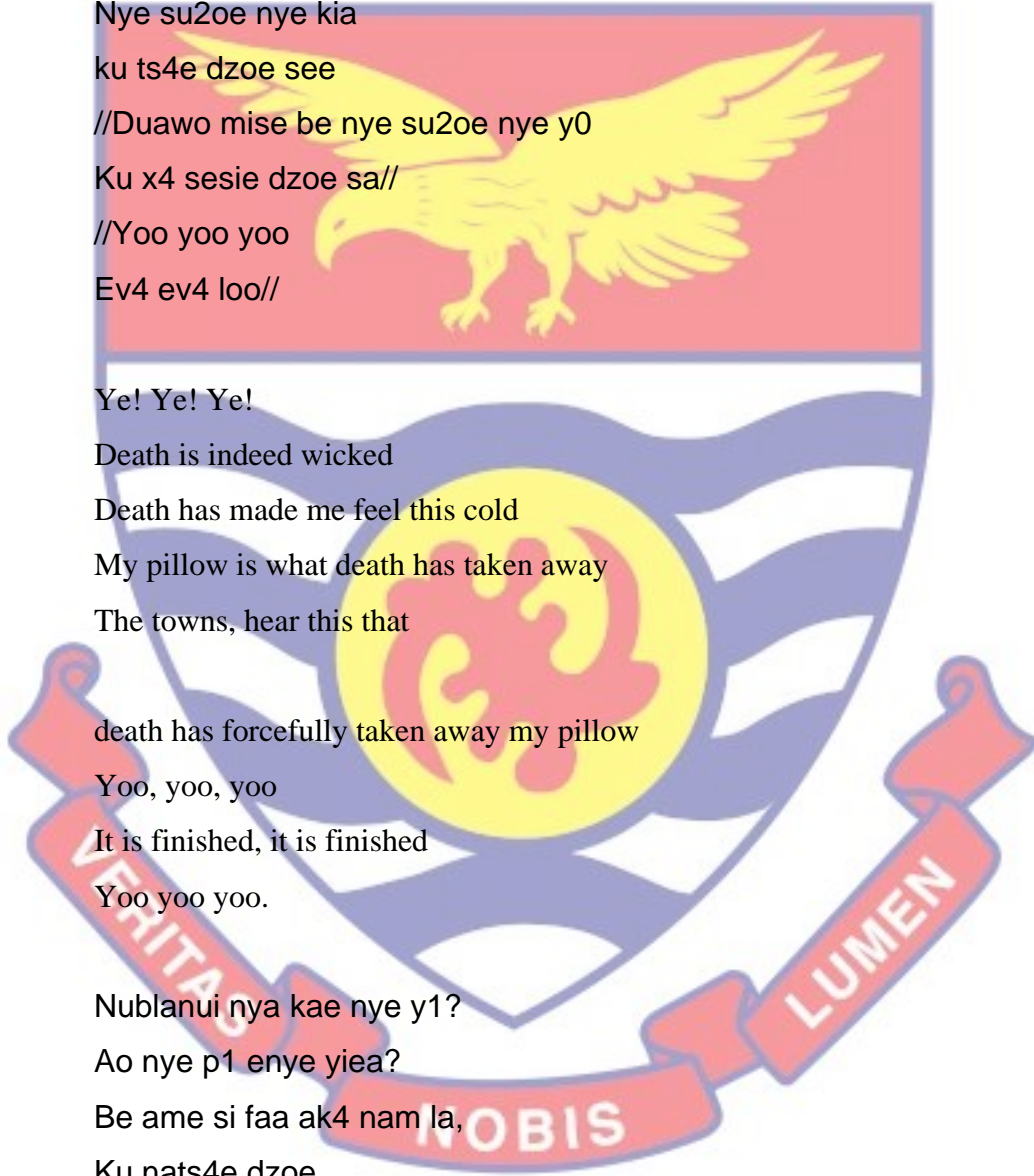
Ku nats4e dzoe

Ame kae a6la nye d4menyawo nam?

Nye ak4fala nye ma ku ts4 dzoe see

Ame ka wo ab4ta mafa avi 2o

Ei, nu w4m loo



Ew4 nublanui

What a pity

Ao, is this me?

That the person who consoles me,

Death should take him away

Who will keep my secretes

That is my comforter death has taken away

On whose shoulder will I cry?

Ei! Something has happened to me

It is a pity

Ati g7 a2e mu loo

Ati g7 g7 a2e mu

Ati si dzi xeviwo kple xen4 be ye

//Nya sesie kae nye ki4

Xeвиwo kple xen4 tsi yame loo//

Ev4, ev4, ev4, yoo, yoo//

A big tree has fallen

A big big tree has fallen

A tree on which bird and its nestling take refuge.

What a difficult situation

Bird and its young ones are left stranded.

It is finished, it is finished, it is finished,

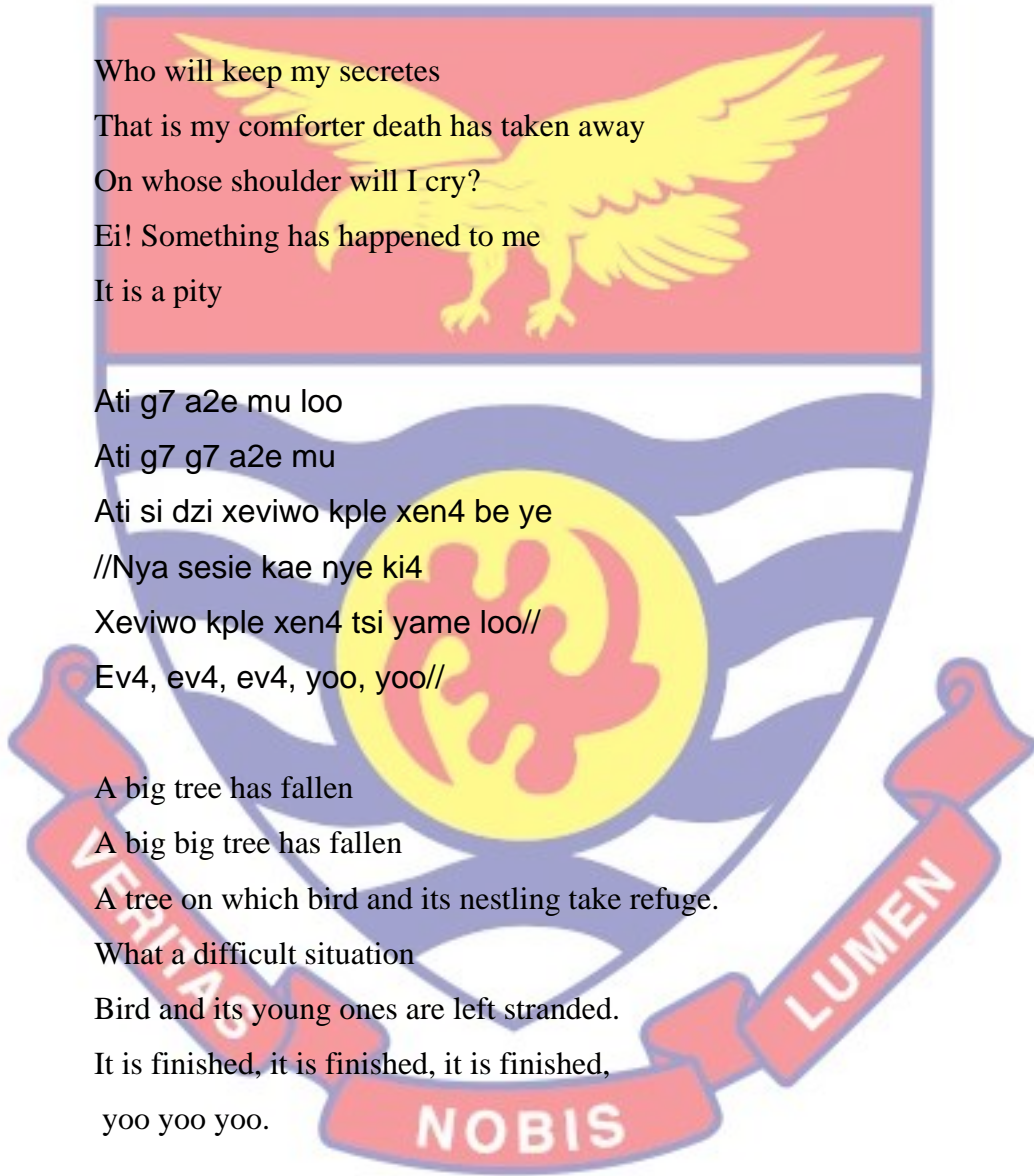
yoo yoo yoo.

Ga2o5e m]yi

Ga v4 2ee

L-xonye to d4mneya v4 2ee

Ga v4 kpo, ga v4 kpoo



L-xonye to d4menya v4 hafii

//Ga v4 kpoo, gav4 loo

Ganya 2e woses8 `ut4//

We have gone to borrow money

My mother-in-law revealed all her secretes

There is no money, there is no money

My mother-in-law revealed all her secretes, yet

There is no money, there is no money

Money is difficult to come by.

//Ke mebe manye zi gidi

Mayi `g4

Anyigbat4 gbe//

Ao anyigbat4 gbe

Ale enye xexeame

Mayi `g4

Anyigbat4 gbe

Egbe see

Yee w4m metsi alea.

When I want to move forward

The landowner refused

Ao, the landowner refused

So is the world

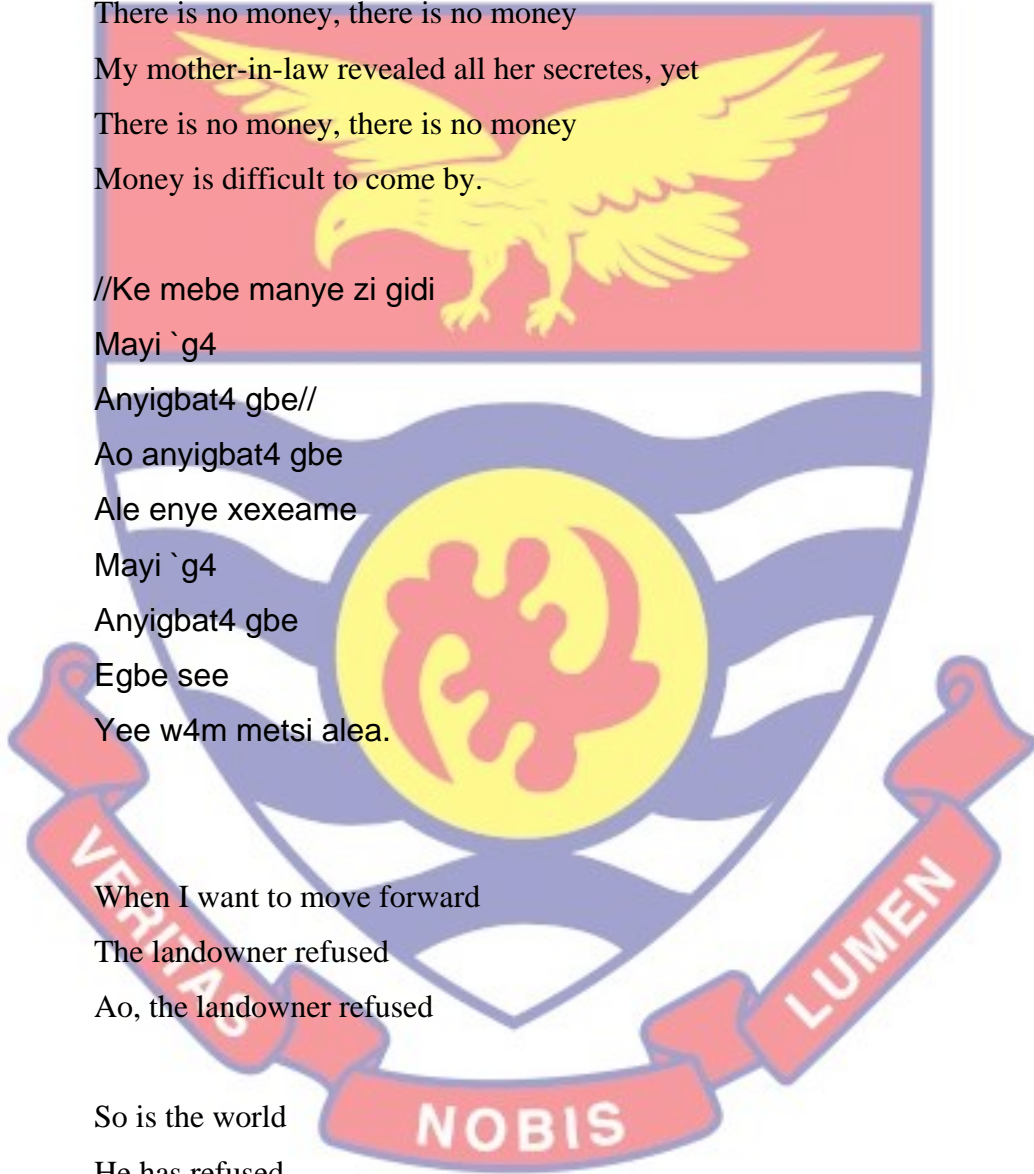
He has refused

That is why I have remained like this

Ne da 2u wo kp4 la, nav- na v-klui

Agbeme naneke mele asinye o

Ga h7 mele asinye o



Gake nye nu le d4me vem alegbegbe

Dosi dzi ha gb4lo ko

Amewo de vovo ge dokpoe

Medze sii ke` bee

Tsinox4l-e zu ku nam

Gb4metsatsa zu nu nyuie bo`

N4vi, ne da 2u wo kp4 la, nasi na v-kli

If you have ever been beaten by a snake, fear worm

In this life, I have nothing

I don't have money too

But they hate me so much

Dosi sings a mere song too

People are uneasy

I have realized that my close friend

Has turn to death for me.

Roaming in town is better

My siblings,

If a snake has bit you before, fear worm.

Gbet4 mevo o, gbet4 mevo o

Senyala 2e ha nu nam

Madzi ha sia duawo nase kplim

Amesi be yevo koe bu nyate5e

D4 beblii kple `ukpenad4w4lae

Vidz=h7 mevo o

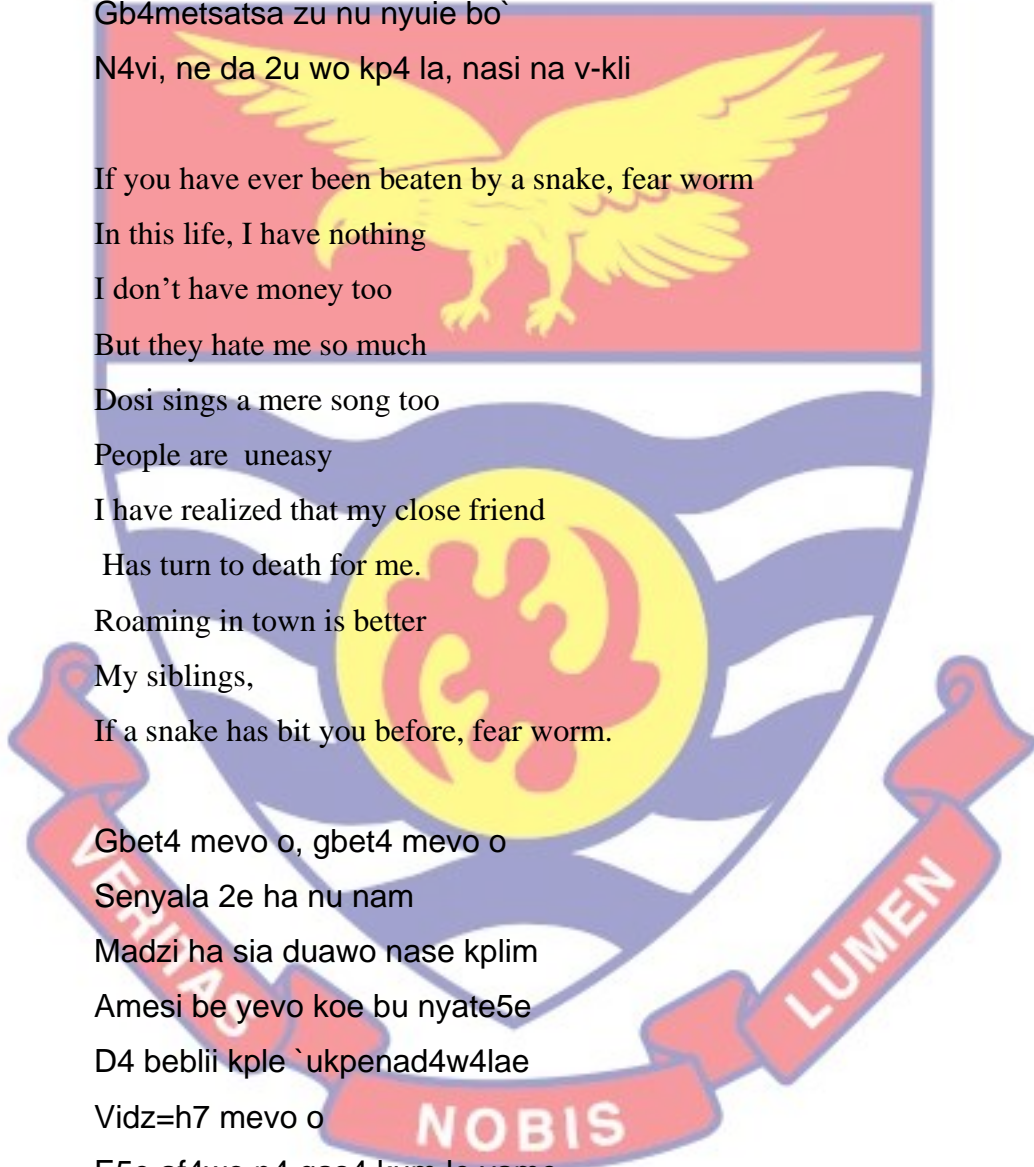
E5e af4wo n4 gas4 kum le yame

Ale ke woahanye ametsitsii?

Mixe ha sia nam be:

Gbet4 mevo o.

uman is not free, Human is not free



A lawyer gossiped to me
I will sing this song for all the towns to hear
The person who says he is free has lost the truth
A lazy and disgraceful person
Even babies too are not free
They throw their legs in the air
Then how much more an adult?
Respond to this song that human being is not free

Nu kae he d4w4w4 ve
Numanyatawos4sr-, sukug7wodede kple
Nunyak4k4yometiti ve?

Be makp4 nane a2u tae
E8, be makp4 nane a2u tae
Asi si be maw4 d4 o lae d4 wu na
Se be asi si be maw4 d4 o la, d4e wu n1.

What brings work,
Learning of unnecessary things
Attending high school, and following high knowledge?
So that I can get something to eat
A hand that says it will not work goes hungry
Hear this that
A hand that says it will not work, goes hungry
Vav7 dagba nà2u tae
Vovo a2eke mele
^ea te afi a2eke o
Tso `keke yi `keke
Kple z7 siaa
Dagba2agba kple hloloe

Dzi ko amegbet4wo
Kat7 le madzudz4madzudz4
Truly, it is because of what to eat
There is no rest under the sun anywhere
From day to night

Struggling and keeping busy
is what all human beings are going through
Non-stop.

//Nya sia w4 nuku gaw4 lodonu//

Nya kae w4 lodonu gaw4

Nuku kpoo ale4?

Bi2i le agba `uti sr-a dzi ve

Mebe nu meli magbl4e o

Bi2i le agba `uti sr-a dzi ve kpoo

Alea xixia me le esia

Numadz4kp4

//This issue is surprising and unheard of//

What a surprise and unheard of?

Bi2i is lying in state and his wife has given birth to twins

I cannot open my mouth to say it

Bi2i is lying in state and his wife has given birth to twins

I say I cannot open my mouth to say

This is the world.

Ne nyemenyo o h7

Mina man4 mia dome

Amedah8wo h7 n4a ame dome.

Gae mele asinye o

Menye susue mele asinye o

//Amegbet4 ko nye h7 menye//

Even if I am not good
Let me stay among you
The poor also stays among people

It is money I don't have not brain

I am also human a being//

Mekl7 sr-nye be meyi m4dzi,
Ke medze az=e
Azie bubu ye medze
Sr-nye meyi m4dzi loo
Az=e bubu ye medze

//M4dzi mebe meyi loo

Ke meva dze azia bubu//

I informed my husband that I was traveling.

I went to pick another lover

It was another lover that I went to

My husband, I am traveling

I went to another lover

//It was a journey I embarked on

But I went to another man//

Nu sia nu nye Mawut4

Av4g7tata nye Mawut4

X4g7tutu nye Mawut4

E8 nu sia nu nye Mawut4

Everything is of God

Using of big cloth is of God

Building of mansions is of God

Doing good job belongs to God.

Yes everything is of God.

Dzogbenye gbe

Dzogbenye gbe

Dzogbenye gbe

Anat4 busut4 kpa a2aka le dz4gbenye `uti

Dz4gbenye gbe

Dz4gbenye gbe

Adzet4, busut4

Kpa a2aka

Le dz4gbe `u

E8, egbe, egbe

Eya ta metsi alea

My destiny has refused

My destiny has refused

My destiny has refused

The evil one, the misfortune, has prepared
a coffin for my destiny

My destiny has refused,

My destiny has refused

The witch, the misfortune has prepared a coffin for my destiny

Yes, it has refused

That is why I have remained like this.

N4vinyewo w4m alea

N4vinyewo w4 nu veviem alea

T4 gome, n4 go me w4m alea

Nukae wonye mew4

~ubia tae



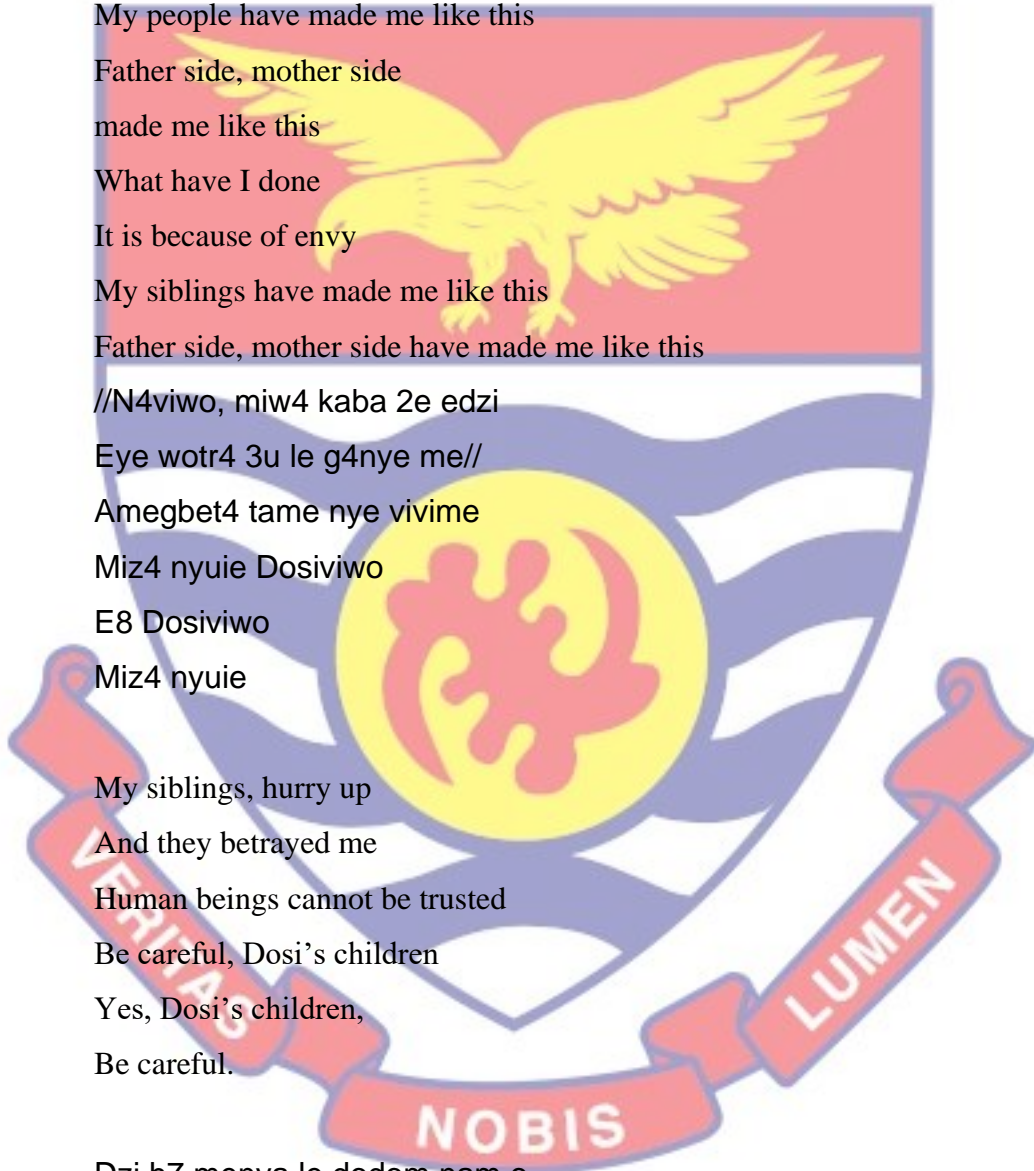
Nananyeviwo w4 nu vevim alea
T4 gome, n4 gome
//w4m alea//

My people have made me like this
My people have made me like this
Father side, mother side
made me like this
What have I done
It is because of envy
My siblings have made me like this
Father side, mother side have made me like this

//N4viwo, miw4 kaba 2e edzi
Eye wotr4 3u le g4nye me//
Amegbet4 tame nye vivime
Miz4 nyuie Dosiviwo
E8 Dosiviwo
Miz4 nyuie

My siblings, hurry up
And they betrayed me
Human beings cannot be trusted
Be careful, Dosi's children
Yes, Dosi's children,
Be careful.

Dzi h7 menya le dodom nam o
Ame si w4 nu vevim alea,
Madi ame si w4 nu vevim alea
De meyi afat4wo gb4
//Afa kae nam 2e



Afae , afae to nyate5e.//

I can't even keep calm

The person who has done this serious thing to me

I want to look for the person

Who has done this to me

I went to the oracle

The oracle looked into it

Oracle, oracle told me the truth.

