

UNIVERSITY OF CAPE COAST

**TRADITION IN TRANSITION: THE HABITS OF LANGUAGE
IN GHANAIAN HIPLIFE LYRICS**

BY

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**Thesis submitted to the Department of English, Faculty of Arts, of
College of Humanities and Legal Studies, University of Cape
Coast, in partial fulfillment of the requirements for award of
Doctor of Philosophy degree in Literature**

FEBRUARY 2019

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:

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Supervisors' Declaration

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

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ABSTRACT

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

This qualitative (textual) research is premised on the fact that research into Hiplife genre in recent years has not devoted attention to the source of its rhetorical vehemence, leading Adegbite (2006) to admonish scholars to broaden their scope of research to embrace all varieties of musical styles. The research explores the stylistic use of language in Hiplife lyrics and its effect in achieving rhetorical vehemence. The study sets out to examine the linguistic codes, perspectives of presentation, dominant tropes and schemes inherent in Hiplife lyrics that imbue it with the artistic vehemence. This stylistic study of the song texts is guided by Bloomfield's (1976) categorization which defines areas of study in stylistics. The present study adopts four of the Bloomfield's stylistic taxonomy - the descriptive, rhetorical, language and cultural/group dynamics of stylistics - and in the light of these, examines the stylistic elements in Hiplife lyrics. This framework combined with the Formalist analytical methodology provides detailed description and functional analysis of the stylistic facilities to evince the unique linguistic and literary characteristics of the genre. The study purposively sampled sixty Hiplife song texts composed by thirty-six Ghanaian Hiplife artistes between 1990 and 2018 as the primary data for analysis. The study also employs interviews, focus group discussions and participant observation to collect secondary data. The study among other things shed deeper light on defining Hiplife as a cultural tool that is used in the discourse of nation building. Again, it presents Hiplife lyrics as a literary material that facilitates the conceptualisation of stylistics in Ghanaian context. Finally, the study provides a corpus on the genre to facilitate other researches into Hiplife.

ACKNOWLEDGEMENTS

The journey this far was borne out of a reading I did of Dr. James Kwegyir Aggrey when I was in class Four. Pursuing this dream, I have received tutelage from a lot of teachers; lettered and unlettered to whom I owe a debt of gratitude.

My principal supervisor, Prof. Kwadwo Opoku-Agyemang, I am grateful for the continual prodding and the absolute trust you have in my capacity to accomplish this goal, coupled with your critical review of the work and support of all kinds. I am indeed indebted to you. Prof. Babatunde, a man I met in Unilorin, Nigeria, during my first international conference, who incidentally came to UCC on sabbatical to become part of me, is my second supervisor. Your interest in my professional career and this project is unsurpassed. I am grateful for your words of encouragement and guidance through the journey.

I am also grateful to Dr. Daniel Amponsah (Agya Koo Nimo), Gyedu-Blay Ambulley and Bice Osei Kuffour for granting me interviews to help me complete the background study of the research. I am appreciative of the contributions of Ms. Aseye Nako Tetteh, Issah Mohammed and Kingsley Yeboah Ansong who supported me in interviewing, sampling and transcribing the data for the project. My sincere gratitude extends to my 2016 batch of Stylistics students (Level 400) who were actively involved in the focus group discussions and the pilot study of the data. Ms. Christabel Ackon, who typed the song texts cannot be forgotten.

Profs. L. K. Owusu Ansah, Albert Sackey, J. B. A Afful, Sakyi-Baidoo, Dora Edu-Boandoh and Drs. J. Arkoh, Sarfo Sarfo-Kantanka and I. Mwinlaaru, I thank you for the various roles you individually played in making this work a success.

My wife, Elizabeth Efua Addison and my sons Kofi Kwansa Nkansah and Kobina Nyame Nkansah, I am grateful for keeping wake with me through the preparation of this work. Very Rev. Samuel Asoku Thompson (my guardian) and other relations whose prayers and concern urged me on, I am appreciative.

Finally “Not to me, O Lord, but to your name is the glory” for all these.

DEDICATION

To all who yearn to achieve academic greatness

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CHAPTER ONE

INTRODUCTION

Background to the Study

“The literature of any time is inevitably bound up with time, simultaneously shaped by world events and shaping how we understand them” (Geyh, 1998, p. xi). Events of times have and continue to provide subjects for discussions. Literature has “drawn its subject matter from the enormous changes the world has undergone from historic international realignments; from reconfigurations of local and global economies; from technological developments and demographic shifts; and most significantly, from revolutions in how information is communicated between individuals and among nations (ibid). Of the variables that crystallised the dramatic change that characterised Post 45 (after the second world war) included the involvement of the youth in national and social discourse, and their mode of expression.

Literature as a social product is seen from sociological perspective as concerning itself with the means of literary production, distribution and exchange in a particular society (Eagleton, 2002). The period after the war provided opportunities for the youth to explore. In Ghana, for instance, the Second World War veterans who returned to look for better economic opportunities were disappointed when it dawned on them that their expectation would not be met. The deprivation that greeted their return translated into political upheavals culminating in drastic political reformations of 1948. On the other hand, the economic boom

that followed the war in Europe increased affluence and technological breakthroughs resulting in consumption becoming part of life for the working classes too (Chaney, as cited in Bennett, 2001); consumerism became a way of life for all including the youth. Central to the new marketed youth identities were items such as fashion, clothing, magazines and music. While all these commodities played their part in articulating the collective identity of the twentieth century youth, the most significant aspect of the post-war youth culture was music which eventually became its signature tune (Hebdige, 1987).

The music of the period brought the youth together, bound them with an invisible chain of sound and a network of verbal images in protest against the standard set by the elders. Bennett (2001, p. 7) indicates that:

Between 1945 and 1955, youth changed from taken-for-granted and largely acknowledged transitional stage between childhood and adult-hood to a cultural category marked by particular stylistic trends, tastes in music and accompanying patterns of consumption. Instrumental in the redefinition of youth was the development of the post Second World War youth market.

Bennett's revelation is a demonstration that the dynamics of the socio-political world have consistently influenced the entries of the youth into the mainstream social life. Consequently, other musical forms keep emerging to reflect the change in the social variables of communication. Summarily, "Rock and Roll" emerged onto the world music market. With the passage of time, the world danced to "Punk and Punk roll", "Rasta and Rasta culture" and, recently, the American "Rap" and "Hip Pop", which have been appropriated in all cultures of the world.

The immediate musical discourse that emerged after the 1945 war was Rock 'n' Roll music, a term coined by Alan Freed in 1952 (Gillert, 1983). The root genre was the rhythm and blues developed by African American musicians. These had migrated from the south to north of USA and began to electrify the music of the original African-American bluesmen (Chambers, 1976). Freed, a disc jockey from Cleveland, promoted Rock and Roll music, especially of black artists such as Fats Domino and Drifters. By the mid of 1950s, Rock and Roll had cleaned up and started gaining favour among young white audience. Eventually, all white groups emerged, prominent among them was Bill Harvey and his Comets. His song, "Rock Around the Clock", became the title track of the first feature length film devoted to the new version of Rock 'n' Roll sound (Denisoff & Romanowski, 1991; Lewis, as cited in Bennett, 2001). However, in the search for a Rock idol, the lot fell on Elvis Presley, who, Spencer (1997) intimates, was a force in what he (Spencer) terms the sexual seduction of whites into blackness and ultimately giving rise to new and acceptable attitudes about sexuality in white society. Elvis, thus, ushered in a new era of new teenage pop idol, bringing an end to the pop star of indeterminate age (O'Sullivan, 1974).

Rock and Roll received global acceptance following the media presentations on the response of local youth to screening of the film, "Rock Around the Clock", in Britain and US. The momentum caught on in New Zealand (Shuker, 1994); USSR and Eastern Bloc (Nadelson, 1991). By 1960s, Rock 'n' roll had been recognised as the most popular youth music with distinct style and fashion, leading

to the emergence of stylistically spectacular and highly distinctive youth cultural groups.

The most outstanding significance of music is its ability to communicate a sense of communalism among those who listen to it and understand it as a message; like folk music, Rock and Roll articulated communal values and commented on shared problems. During the 1960s, Rock and Roll music became a centrally significant medium for the dissemination of a range of socio-political issues. In the US, for instance, it was very instrumental in the Vietnam War to Civil Right Movements, to the rejection of western political and cultural ideologies. Eyerman and Jamison (1998) point out that “Movement ideas, images and feelings were disseminated in and through popular music while the movements of the time influenced the developments in both form and content, in popular music” (p. 108).

The series of civil right movements that rocked the United States in the 1960s such as anti-Vietnam war movement, the Students Nonviolent Coordinating Committee (SNCC), Black Power Movement (Buckman, 1970; Snowman, 1984) received momentous radical support from Black music in the 1960s. James Brown’s “Say it Loud, I’m Black and I’m Proud” and Aretha Franklin’s “Respect” echoed the emotional sentiments of the Black Power Movement, with emphasis on ‘black pride’. Billing (2000) observes that “with black pride, there was an increasing feeling that African Americans should support and protect their own culture. Music had to be specifically black to appeal to black audience” (p. 110). The above account throws a crystal light on the collaborative Rock and Roll music

and other social dynamics played in the 1960s. Rock 'n' roll then sets a momentous pace in shaping the literature of Post 45.

Following the sequel in the global music development is the 'Punk'. The root of Punk is traced to the US garage band of 1965, described by Logan and Wolfenden as "a transitional period in the development of American Rock 'n' roll, the years between [the] Beatles [Rolling] Stones-led invasion and [the] and the San Francisco-based rock renaissance" (as cited in Bennett, 2001, p. 59). Bryne, intimates that

Punk wasn't a musical style, or at least it shouldn't have been ... It was more a kind of 'do it yourself- anyone can do it' attitude. If you can only play two notes on the guitar you can figure out a way to make a song out of that (Bryne cited in BBC TV series *Dancing in the Street*, broadcast in July 1995).

The 'Do it yourself' attitude inspired entrepreneurs and musicians alike whose innovative efforts redefined Punk image in Britain. This encouraged the formation of small music groups who mostly played in pubs subsequently called the London pub bands. This proved more effective as it paved way for intimacy between musicians and audience (Friedlander, 1996; Laing, 1985; Savage, 1992). The apparent result is that, in both the US and Britain, there was a rejection of large-scale and stadium rock concerts. In Britain, Punk (rock) music had much more aggressive image, as well as provocative lyrical content than in the US. Another significant thing about Punk in Britain was the relationship that existed between it and the media. In Britain, the devilisation of punk created a friction between society and Punk artistes, following a number of media interaction with them, particularly, Sex Pistols. The tension heightened when Sex Pistols composed the most

controversial and scandalous song “God Save the Queen” in 1977 and blacklisted for alleging that “God Save the Queen, She ain’t no human being” (Laign, 1985, p. 38) thus, making it an anti-national anthem. This negative media attention gave the song a top place on British chart for several weeks (ibid), thus popularising the genre. Hebdidge (1979) argues that the cultural significance of the Punk style must be seen in the context of the social decay of Britain during the 1970s - dismantling of welfare state, the rising level of unemployment, the race riots in Britain’s inner cities and frustration among young people (as cited in Bennett, 2001). There is, therefore, a huge connection between Punk and the socio-economic condition of Britain during the 1970s. Punk is, thus, a response to the socioeconomic malaise of Britain (ibid).

Another major music genre that registered a magnificent impact on the world is the Reggae which was promoted globally through the iconic reggae artist, Robert Nester Marley, and others as Peter Tosh. Reggae introduced both a distinct musical style and a political culture that trumpeted the significance of Africa as a spiritual homeland for all Africans, especially, African diasporic populations around the world (Bennett, 2001). One poet whose work contributed to the development of the genre is Linton Kwesi Johnson. His major preoccupation saw him starting a poetry workshop, worked with other poets and musicians to address issues of racial equality and social justice. His brand of poetry, “dub poetry”, with its culturally specific Jamaican patois dialect and reggae backbeat, was a precursor to the spoken word and rap music movements. His three books of poetry, *Voices of the Living and the Dead* (1974), *Dread, Beat An' Blood* (1975) and *Inglan Is A*

Bitch (1980) gained wide recognition, especially among the socio-political conscious. He also released several albums of his work, including *Dread Beat An' Blood* and *Forces of Victory*, both released in the late 1970s, and *Bass Culture* and *Making History*, in 1980 and 1984 respectively. Commenting on why he started to write poetry, Johnson said, “The answer is that my motivation sprang from a visceral need to creatively articulate the experiences of the black youth of my generation, coming of age in a racist society” (*The Guardian*; March 28, 2012). Johnson’s poems interrogate the strict dichotomy between music, poetry, and ‘real-world’ politics by constructing a world where the experience of dub music, on the one hand, and resistance against violent historical forces such as race and class oppression, on the other, merge in interesting ways. Reggae contributed to the reconstruction of the black identity not only through the music but through a culture of Rastafarianism which engulfed the youth globally.

The origin of Reggae is credited to Jamaica, a Caribbean island. The proximity between Jamaica and the US influenced the Africa-American R & B (rhythm and blues), an amplified version of the original acoustic blues music performed by African-Americans (Chambers, as cited in Bennett, 2001). It is anticipated that, due to the proximity of Jamaica to the West coast of the US, Jamaicans listened to the American radio stations who often featured R & B music; also the West Indians who worked in the US often brought back R & B records on their return to Jamaica (Logan & Woffinden, 1976). The genre then got appropriated and worked the sound into the locally unique style. The appropriated R & B became known as “ska”. The turn of 1960s witnessed growing change in

the “ska”, adopting more electrifying instruments in a more relaxed feel which appealed more to West Kingston street gangs called “rude boys” (a name which became characteristic of the brand). Reggae emerged as a development of the “rude boy”. Reggae had a significant cultural flavour rooted in the history of Jamaica. The history of Jamaica is slave trade and the larger population of Jamaicans were slaves from Africa who worked on the sugar cane plantation. The other segment were British slave masters who administered and maintained order in the colony (Chambers, 1985). The history of Jamaica is embedded in the language, music, religion and everyday life (Bennett, 2001). The mix between the cultures of African and African Americans defined the imprints of the music that Reggae is. The global acceptance of the reggae is explained in the above interplay and the Rastafarian culture. Gilroy (1993) argues that the global embrace of reggae stems from the fact that reggae ceased to reflect ethnic Jamaican style but gained cultural legitimacy both from global status and a pan Caribbean culture. Additionally, the coupling of Reggae with Rastafarianism provided a symbiotic synergy. Rastafarianism, a reaction to Jamaica’s past, is anchored on the history of Jamaica, rooted in slave trade and colonialism. The view that white colonisers employed biblical rhetoric to enslave the black race was countered when the blacks in association with the white also grew familiar with the European religion, and began to look for reflections of themselves in passages of the bible, and dwelling on the openness of its metaphor, created suitable reading and interpretations for themselves (Hebdige, 1979).

The “Rude Boy” became a soundtrack for the aggrieved street gang of West Kingston. It served as a reaction to the worsening condition of the youth over years in Kingston (Hebdige, 1987). Rastafarians rejected white rule, opposed white Christ and sought for a messiah in black personality, Haile Selassie. Rastafarianism had a national boost when in 1970s, the Manley regime accepted the movement, his political campaign favoured ‘Rastafarian symbolism’ (Bennett, 2001). Hebdige (1976b) defines the discursal essence of reggae thus: “Reggae is the transplanted Pentecostal. Reggae is the Rasta hymnal, the heart cry of the Kingston Rude Boys, as well as the nativised national anthem of the new Jamaican government” (p. 18). In another breath, Johnson (as cited in Lipsitz, 1994a, p. 109) notes that:

Rastafarianism is the most positive cultural movement that we have experienced in Jamaica and whose impact has been much wider than Jamaica. What the Rasta have succeeded in doing is to correct the imbalance of colonial brain-washing... Rasta made Jamaicans proud of their history, their culture, their African heritage and roots. As a spiritual force it has brought a tremendous amount of creativity into reggae music.

The interplay of the movement and the musical genre presents a paradox as which preceded which. The ultimate significance is that it provides a strong synergy for a meaning discursal purpose. The global relevance of reggae as a musical genre that has influenced the socio-political landscape of addressing global concerns has earned Reggae the enviable image of United Nations’ Cultural Heritage.

At the heels of Reggae is the Rap which has in its trail the Hip Hop culture. (In this chapter, I shall treat Hip Hop in the sequence of the development of post 45 music and its significance as a communicative channel for the youth of the period.

The next chapter shall have a section on the evolution of Hiplife, and Highlife as a precedent to Hiplife in Ghana)

Lipsitz (1994a) indicates that Hip Pop traces its origin to the Bronx district of New York during the 1970s. In view of the urban renewal programme and economic recession, Afrika Bambaataa, an Africa-American street gang member, formed “The Zulu Nation” in an effort to redirect the frustration of the youth of the South Bronx from gang fighting into music, dance and graffiti (p. 26). In reaction to the socio-economic conditions of the youth living in Bronx, Rap became an important means of addressing and negotiating their plight. This medium was readily handy, as the youth did not need to know how to play a musical instrument to be able to compose music. Rap was a narrative form of vocal delivery spoken in a rhythmic patios over a continuous break beat. The beat is mixing vinyl records together by utilising both turntables on a dual record-player deck (Back, 1996; Bennett, 2001). The method is traceable to Africa, where bards sing and narrate in chanted or poetic fashion (Keye, 1991).

Rap music became a popular mainstream culture in the mid 1980s and one of the most commercially successful musical style in the late twentieth century and early twenty-first century. It was touted as being associated with incidents of youth crime, violence, and misogynistic so much that any other representation of the music and its social significance is largely prevented from entering mainstream public perception (Dyson, 1996). Per this view, attempts had been made to ‘push’ Rap off mainstream music.

Another relevant precursor to Rap is a genre which borrowed from a variety of sources with tunes and lyrics from other islands or from South American mainland. In Trinidad, where the genre took shape, Calypso was carnival performance and it was closely linked to traditional performances. In Trinidad, Calypso lyrics were quoted in conversation as it is with proverbs in Africa. The 1900 calypso had a social function that it performed. According to Hill (1993), the “lyrics tell about personal problems and about the calypsoman’s attitude to life in colonial Trinidad” (p. 2). In another breath, Hill reveals that:

The music of various calypso is an improvement on last year’s and a noticeable feature is that the songs are not composed to ridicule any person in the community, as the case with other bands, but the words merely based of local events of importance... (p. 2)

Calypso then became the medium to participate in social discourse. Though this is refined, its traditional context provided opportunity for communal comments on the general life of people. This parallels the practice in Ghana during the Apo Festival of Techiman, where anybody could express his/her thought on any given subject and to anyone without being punished. These traditional practices provided impetus for the youth to demand independence in airing their views on otherwise adult restricted subjects. The two environments synergies for the youth fall in the trail of youth empowerment through music. The calypso as a brand of music from varied sources shares structural similarities with the Hip Hop (Rap).

A popular feature of Rap is the observation that it is a fragment of music and lyrics from a range of genres taken from their original contexts and recombined to make new pieces of music. Bennett (2001) alleges that this feature has induced some theorists to conclude that Rap is a postmodern music whose sampling of songs

and sound bites from different eras, genres and cultures of music corresponds with the blurring of stylistic boundaries now occurring across a range of cultural and artistic concerns (p. 90). Significantly, Rap has both cultural and political effects on the immediate American society. Politically, Rap evokes the disappointments of the political and economic dreams of the civil right movements of the 1960s and worsening economic situation of inner cities combined to bring about a similar sense on the edge (Potter, 1995). Culturally, Rap provides a means by which contemporary African American (blacks) articulate the chasm between black urban lived experience and dominant 'legitimate' ideology regarding equal opportunity and racial inequality (Rose, 1994a). Further, Dyson (1996) mentions that rap in the expansion of its vision and influence, represents black youth as both consolation and challenge. It imprints on the hip hoppers that history is not merely the stuff of imperialism nor sanitizing myth of those with political power but represents those who seize the opportunity to speak for themselves and to represent their own interests at all cost. Celebrating the 25th anniversary of Rap music, Chuck D, Public Enemy summarises that the 25 years of rap covers spiritual, mental as well as cultural territory. Tom (2004), in his write up, "In Search of the Perfect Drum Beat," discusses undisputed facts on Hip Hop which are not open to debate. He claims that Hip Hop is the last great music of the twentieth century and the first of the twenty-first century. He adds that Hip Hop rules everything such as movies, television, video-games, advertising, fashion, sport, art, literature, dance and vernacular.

The underlying thesis in the tracing of musical genre from the post-war 1945 to 1980s is to show that music has been a potent mode of expression for the marginalised across the periods. The dynamics of the genres is as effective and efficient as the literary writers of the period referred to. The key concern here is the mode of communicating the pent up emotions and feelings through music. The manner of communicating a pent up emotion has been the subject of academic study since the time of Plato and Aristotle. The rhetor becomes a focus of consideration not for his or her personality but the mode of achieving the desired intent of the discourse. As demonstrated above, music has been one medium by which rhetors communicate ideas and intents; and socially sensitive articulate men and women have employed specific music genres of their time to air their views. The ‘cold’ of Hip Hop (Rap) in its global spread caught up with Ghana in the 1990s. Hiplife, the Ghanaian appropriation of Hip Hop, has witnessed an overwhelming patronage among Ghanaian youth as a medium of expression for the youth of Ghana in articulating their concerns, especially of cultural, social, political and economic (just as the antecedents above).

Popular musical compositions have demonstrated artistic creativity, and revealed the unique and complex stylistic qualities that endear the songs to the patrons. Similarly, musical genres of African descent draw on the characteristic flavour and stylistic identity of Africa (and by narrowing Ghana). Undeniably, though the level of research into African indigenous music is on ascendancy in recent years (Annim, 2014; Olurunyomi, 2005; Yankah, 2000), research devoted to the studies on popular music is focusing more on situating it in global context, and

its allied relatedness as performance (Arthur, 2014; Oduro-Frimpong, 2009), providing no space for studies on the linguistic artistry that defines and situates the genre in its African milieu. Thus, the urge to expand studies on popular music to include recent ones has been hinted in Omibiyi (1981) and corroborated by Adegbite (2006). The proposition is further expanded and specified in Akpabot (1998), who argues that “scholars of African music should talk structurally rather than descriptive about African music” (p. 127). Undertaking a stylistic study of popular music with the intent of understanding the fragments that have been intricately woven to yield a unique musical phenomenon is imperative. In the same vein, Mukarosky (1970) indicates that in considering musical style as an instrument of sympathetic communication and aesthetic sociability, we would be able to learn a great deal from the situation of musical change concerning the ways in which aesthetic behaviour and its consequences act as variables in socio-cultural life. The views above are a few that see in-depth literary study of the most recent but viable musical genre, Hiplife, in the domain of stylistics as eminent.

The American Hip pop has been appropriated and adopted by music artistes across continents and countries. These appropriations and adaptations beyond the original borders have prompted scholars to investigate such hybrids of the genre, and examples abound in Canada (Chamberland, 2001), Japan (Condry, 2001), Bulgaria (Levy, 2001), and the United Kingdom (Hesmondhalgh & Melville, 2001). The insightful interest of the appropriations is the common culture that seems to pull the youth the world over into speaking in the same tone. This practice

defines the cultural synergy that links the youth of the world, providing them with a voice.

Of particular concern are the appropriations and variations of Hip Hop in Africa. In Africa, the American Hip Hop culture enjoys high patronage in North Africa. Gross *et al.* (as cited in Arthur, 2014), describe the early influence of rap on Maghreb culture, offering a rigorous analysis of the manner in which rap has been infused into traditional Maghreb music called ‘rai’. The study on this appropriation places a higher premium on thematic social issues like national liberation struggle, wine, love and the pleasure of marginal life. Scholarship abounds on the strong presence of Hip Hop in Egypt (Diab, 2010; Pareles, 2002), especially in creating hybrid music.

Research works on Hip Hop appropriations in Nigeria (Omoniyi, 2006), Senegal (Moulard-Kouka, 2005), and Ghana (Oduro-Frimpong, 2009; Shipley, 2013) are a few of the numerous studies that have discussed the genre in West Africa. These works establish it as a new form of youth expression and maintains its protesting nature, serving as the ‘voice of the voiceless’. In Africa, the phenomenon has resulted in the emergence of a hybrid musical genre, a combination of traditional and modern cultures (Gross *et al.*, 1992; Moulard-Kouka, 2005; Osumare, 2012). These are crystal evidence of the extent to which the genre has penetrated other cultures. Major research works on the musical genre, as mentioned above, are descriptive in nature, with no attention on the manner of language use.

The aforementioned sources are ample basis to discuss the syncretic nature of music and its symbiotic relationship with literature. Eyoh (2001, pp. 107-108), discussing the relationship that exists between music and literature, attempts to define music as “a combination of well-organized sounds that can be pleasing to the ear” and which “expresses culture, human feelings, ideas, and events”. He adds that what is “pleasing” to the ear (music) is influenced by the nature of local ideas and specific cultural context relating to the people who cherish the music. For example, Western music is known to be different from African music in terms of rhythm, harmony, melody, form, and instrumental resources based on culture, language properties and values. Nketia (1975) shows that “music-making in Africa is based on: community life; sharing of a common habitat, corporate living, common institutions, common local traditions, common beliefs, common values, and strong social cohesion” (p. 13). When we talk of the music of a poem, therefore, we imply the essence of the above definition. For instance, the rhythm of an Akan music evinces features that are indispensable of all music and the same can be said of all poetry.

Literature as an expressive form has lent itself to various linguistic realisations from narratives through poetry to music. In Ghana, both indigenous and contemporary music have contributed to the development of literature. Besides the folktale that comes with musical interludes to meet genre-specific objective, the emergence of literary writings witnessed the transposition of the technique into modern realities. Mensah (2013) examines the ways in which three Ghanaian novelists adopt the lyrics of highlife into their novels. His study of Ama Ata

Aidoo's *Changes* reveals a fleeting allusion to lyrics of Highlife songs that provide an ironic comment on the irrepressible optimism that is so prevalent among Ghanaians. In this text, Esi, contemplating the wanton waste of the glowing marital opportunities, takes solace in the Highlife song "One day, one day..." In Cameron Duodu's *The Gab Boys*, there is a more sustained adoption of highlife which is significantly used as a prop for realism for a vivid description of time and place. Mensah concludes that Armah's *The Beautiful Ones are not yet Born* and *Fragments* employ lyrics of Highlife and a focus of its rhythm as a device for thematic reinforcement and a means of probing the Ghanaian character, a synergy between literature and musical lyrics.

Apart from the novelists, dramatists like Sutherland (1972) and Rotimi (1974) have described Highlife as a musical force that goes beyond its core duty of entertaining, to complementing efforts in addressing thematic concerns of the society. Literature and Music are, therefore, disciplines as among other things, both demonstrate artistic manipulation of words to achieve intended effects in words and rhythm. The general life of Ghanaians in particular and Africans in general has established a deep relationship between Literature and Indigenous Music. The Ghanaian sociolinguist, Kwesi Yankah, has further developed this relationship by applying literary theory to Highlife song tales of Nana Kwame Ampadu. Nana Ampadu's Highlife music has been a medium of metaphorically communicating politically sensitive messages to politicians. A song like "Obiara ba nnye" (literally "no one's child is good") is one such example (Yankah, 2000). Elsewhere in Africa, Malawi in 1988 witnessed political protests through sung tales by Mkandawire, a

42 year old musician, whose inspiration was mainly drawn from the oral traditions of Tumbuka. The moving issue is that indigenous/contemporary music, like literary studies, is best understood as accurate and objective representations of creative texts structured by narrative and rhetorical devices that lend itself to thematic and stylistic interpretations.

This complementary role of literature and music crystallises in sharing a common concern of applying literary criticism to texts in order to develop a deeper understanding of humanity through a defined artistic lens. This underscores the dynamism in studying one genre in the other. Webster (1996), providing a useful background to the significance of ‘interdisciplinarity’ in scholarship, has noted that “there is no reason why we should stick rigidly to traditional discipline boundaries: traditional interdisciplinary study has meant studying one subject alongside one another....” (p. 110). This approach significantly recognises the global approach of interdisciplinary research. As evidenced above, the musical text, on the one hand, is a primary text material worthy of literary appreciation; on the other hand, this same material provides a useful background against which analysis is done.

It is in this perspective that this study adopts an interdisciplinary approach between literature and music to examine the manner in which music (in this case Hiplife) succeeds as a tool in causing a wave of artistic effect in a nation’s life. The impetus of the rhetorical vehemence in the Hiplife song text becomes a focus of literary analysis in this study.

Thesis Statement

The phenomenal creativity in Hiplife songs has attracted immense scholarly attention as entrepreneurial window, socio-political commentary and the innuendoes of Hiplife performances reflected in bodily language, costume and the vibrancy of the performance (Annin, 2014; Shipley, 2009, 2012). What seems to elude researchers of the genre is the unique manner by which the artistes choose and intricately weave the linguistic facilities into producing overwhelming spontaneous effects. The view that language use occupies the centre stage of literary studies and Hiplife drawing exclusively from language into defining itself provides a basis for research into its unique use of language. In discussing Senegalese rap, Moulard-Kouka (2005) points out that Hip Hop (Rap) is a fertile site for linguistic investigation. She observed that neologisms, loan words in street French, code-switching, simplification of Wolof morphology, syntax and lexicon abound in Senegalese Hip Hop and can easily be studied. It is similarly observed that the Hiplife genre in Ghana is characterized by such linguistic variations and deviations but has not received scholarly attention. The innovative use of language as in creating hybrids of known proverbs, the utilisation of common but recognised scenes, and careful caption of scenarios and settings into Hiplife compositions add to the vibrancy and immediate relevance of Hiplife.

In this study, I have identified the stylistic use of language in Hiplife songs, particularly linguistic choices as in code switching and mixing, street idioms and proverbs, perspectives of presentation, figurative expressions as well as the use of tropes and schemes as the major stylistic tool employed by Ghanaian Hiplifers. The

innovative use of language has immense stylistic implications, especially on the account of Hiplife sharing a degree of resemblance. The study will aid greatly in identifying the unique stylistic characteristics of Hiplife in Ghana in its geocultural milieu.

Research Objectives

The prime objective of this research revolves around the stylistic use of language in the Hiplife music as a discursual tool. The study explores the linguistic codes employed in the genre and the implications of privileging one linguistic code over the other. Again, the research examines the nature of twist given to the use of language as in the use of proverbs, hybridised proverbs in their various contexts and effects. The study also analyses the multi-perspectival approaches employed in the Hiplife genre. The undercurrents of these aspects of the language use are the tropes and schemes that anchor the artistry in the song texts.

Research Questions

The following research questions have given direction to the study:

1. What stylistic relevance do the choice of linguistic codes used in Hiplife song texts have on the lyrics of the song?

2. For what stylistic relevance are the perspectives of presentation adopted in the song texts?
3. What are the stylistic effects of the dominant tropes employed in Hiplife song texts?
4. What are the stylistic implications of the dominant schemes employed in Hiplife song texts?

Scope of the Study

As Creswell (1998) indicates, it is vital to limit the scope and define the variables in the research. This work is limited to examining the stylistic facilities in the song texts which endear the songs to the patrons. This means that the study looks at the lyrics, paying attention to its lexical quality, and syntactic and semantic features that exude the aesthetic essence in stylistics. The work endeavours to establish the effects of the linguistic manipulation on Hiplife creativity.

The prime objective of this study is to explore, in detail, the literary ingredients in Hip-life musical genre that set it out from other appropriations. It thus examines major subjects that they treat and how the creative artistry is employed to foreground the content. The research focuses exclusively on the Hiplife genre as practised in Ghana. The delineation is important because there are other forms of the genre practised in other African countries, sharing some similarities with Hip Hop.

Methodology

This section defines the philosophy and the general principles which guided the research as well as the methods of gathering the data. It discusses the research design, data collection procedure, sampling and sampling technique, ethical issues and the analytical procedure.

Research Design

This research is basically qualitative study and follows the textual analysis research approach. It is also eclectic in nature, as it draws on methodological approaches for specific objectives. The term “eclectic approach” (Sarantakos, 1997 calls it triangulation) refers to a research approach that is not based on a single method but that draws on several different methodological principles to solicit for information. For instance, the interviews and other interactions with players in the music industry were to help me gather information to construct the background narrative, and also immerse myself in the genre. The focus group discussion also enabled me to conduct a pilot study to test the viability of the final project. The analysis, however, followed the formalistic approach; hence, the information gathered through the approaches above do not influence the analytical procedure.

The research, as a qualitative study, is, therefore, primarily into the notions and culture of Hiplife genre and situates within the theoretical foundations of textual analysis research. This study is preoccupied with examining the linguistic utilisations of artistes in the Hiplife culture. As a culture, Hiplife practitioners are identified with cultural elements that define them (Peoples & Bailey, 1988). Hiplife as a social action derives meaning through the place of practice and the purpose it

has in the context of the system; individual actions are manifestations of the cultural standards and principle of the large sociocultural system and can be better understood if it is studied in the context of the culture (Sarantakos, 1997). In this context, the background narrative is constructed through interviewing musical practitioners.

Sample Size, Sampling Technique and Data Collection Procedure

Sampling is the process of choosing actual data sources from a larger set of possibilities (Dawson, 2002). This process consists of two related elements: full set of possible data sources and population, and selecting a specific sample from that population. The population of this research is the Hiplife community in Ghana and two sets of data are used: song texts and related background information. It is impossible to have the entire census of Hiplife for the study since the data would be too huge and inexhaustible as more artistes join the train with each passing day (Becker, 1989). Shipley (2013) has observed that it is impossible to subject a progressing phenomenon to academic study; it then makes meaning to freeze the phenomenon of study; thus, the reason for defining the period between the inception of Hiplife in 1994 and 2018.

In sampling the required data for the study, I have used the mixed sampling technique: purposive and random sampling. The purposive sampling technique is adopted to select the song texts and some background information. Additional information on Hiplife, its thematic concerns, artistic flavor and specific information are solicited through random sampling.

Sixty 'hit' Hiplife song texts composed in Ghana between 1994 and 2018 from thirty artistes constituted the primary data (the song texts and names of the artistes appear in Appendix B). Sampling the song texts, I have been guided by a number of factors which include artistes, texts for the study, period of coverage and gender. The song texts were purposively selected to represent the three phases of Hiplife development in Ghana: the formative period (1994-2000), period of development (2001-2010) and the innovative period (2010-2018). I selected three songs of Hiplife artistes who were pioneers and are still performing. I selected one each of their pioneer works, developing and developed works. The second phase includes those who emerged during the development stage; two of their songs are studied; their points of entry and the current stage. The more recent artistes have one of the songs selected for the study. The purpose of these categories of sampling is to first define dispensational stylistic direction and place it in the broader sphere of the study. This arrangement also accounts for the evolvement of the genre encompassing all its stages of evolution. The songs are sourced from recording studios, the artistes or downloaded from the internet.

The study also elicited related information from Hiplife artistes, producers, engineers and studio attendants. The names of the artistes and major producers and engineers in the industry were accessed from the Music Association of Ghana offices. This helped address the issues of validity and reliability of the data. The songs and interviews were transcribed, while those in languages other than English were translated. The theory of translation adopted for the study follows below.

Translation

The transcribed texts (interviews and song texts) were translated from the source languages and dialects into the receptor language: English. In this direction, experts of translation in the Department of Languages and Linguistics in the University of Cape Coast were engaged. This arrangement aims at ensuring conformity with the principle of translation as postulated by Boadi (1994):

The translator must have a thorough grounding in the field of knowledge or subject covered by the text in the source language. His grasp of both source and target languages must be firm: he must command a large vocabulary and a wide range of grammatical patterns and idioms as well as, in certain cases, very intelligible pronunciation. He must also show sensitivity to the social, cultural and emotional connotations that have to be conveyed into the target expression if necessary (pp. 7-8).

Discussing the nature of meaning in academic discourse is quite problematic, as Leech (1973) submits: “The word ‘meaning’ and its corresponding verb ‘to mean’ are among the most eminently discussable terms in the English language, and semanticists have often seemed to spend an inconsiderate amount of time puzzling out the meaning of meaning” (p. 40). And this is managed effectively when a relevant theoretical view is advanced to situate the discussion in context. Larson’s (1998) semantic analysis theory of translation readily comes handy. The perception is that translation

consists of studying the lexicon, grammatical structure, communication situation and cultural context of the source language text, analysing it in order to determine its meaning, and then reconstructing this same meaning using the lexicon and grammatical structure which are appropriate in the receptor language and its cultural context (p. 3).

Larson concludes that translation, therefore, deals with transferring meaning of the source language into the receptor language by going from the form of the source language to the receptor language by way of semantic structure.

Larson's position on the transfer of meaning is significant in that sometimes the mere changing of words, clauses or the sentence structures of a text may not necessarily convey the intended meaning unless there is a corresponding transfer of meaning that remains faithful to the original text.

Larson (1998) contends that each language has its own distinctive forms of expressing meaning and, therefore, in translation, the same meaning may have to be expressed in another language by a very different form. She deduces that to translate the form of one language literally according to the corresponding form in another language would often alter the meaning, or result in a form which is unnatural in the receptor language. In translation, meaning, must, then, have precedence over form. It is meaning that must be carried over from the source language to the receptor language, not the linguistic forms.

From the preceding arguments, it is observed that, even though linguistic forms are important, the transfer of meaning from the source language to the receptor language is paramount. In this research, the translation of the song texts is done to maintain the meaning of the text (in the source language) to a very high degree, resorting to transliteration (when necessary) to retain a pattern needed for the analysis without sacrificing meaning. The analysis of the text is, however, done in the source language (Code Mixing /Switching, Indigenous Ghanaian Language and Pidgin English).

Research Instruments

The second set of data were collected through interviews, focus group discussion and participant observation. The interactions were recorded. These are discussed below.

Generally, the interview is an instrument this researcher employed to elicit information from both Hiplife practitioners and patrons. In view of this, both structured and unstructured interviews were administered to artistes, composers and studio engineers and patrons of Hiplife music such as students on the evolution and nature of Hiplife music. The interviews were via telephone and face-to-face, depending on the availability of the respondents. Though critics such as Kirk and Miller (1986), Silverman (1998, 2006) and Seale (1999, 2007) doubt the reliability and validity of interviews, this study aimed at gathering views on a nationwide phenomenon which needs to engage a fairly large number of respondents so as to produce findings that could be a fair assessment of the genre. What I find most relieving, using this methodology, is the fact that it has the potential of correcting certain inaccuracies that would emerge from using what research instrument or data sources would have presented. It must be emphasised that the interviews were mainly to help gather information for the background of the study. This is because the analytical framework does not make room for the information gathered through the interviews to influence the discussion and conclusion.

I interviewed key practitioners of the musical genre, especially the originators of the genre in Ghana, to establish the basis for the discussion. Among my interviewees is Bice Osei, Kuffour, the President of Musical Association of Ghana and a Hiplife artiste. I have also interviewed Gyedu Blay Ambuley, who is

credited with initiating modern mainstream Rap in Ghana. Though Ambuley is not often mentioned in discussions on Hiplife, the fact that Hiplife places high premium on Rap made it imperative to seek his view on the subject. Interviewing Ambuley was strategic because his versatility sees him doing all genres of Ghanaian music, including Highlife. He is also the bridge between the modern Rap and the indigenous Akan Rap of the 1970s. However, my attempts to interview Reggie Rockstone proved futile, compelling me to rely on an earlier interview he had granted Arthur (2014). On the Highlife front, I interviewed Dr. Daniel Amponsah (Agya Koo Nimo), the most outstanding palm wine Highlife artiste in Ghana. A set of interview questions was designed to pursue this enterprise. However, the questions were modified to elicit specific information from specific interviewees.

Other actors in the Hiplife industry were also interviewed and that took the form of discussion at recording studios on the genre and song texts. Apart from sound engineers, there were others who worked in the music industry whose interactions with the artistes imbue them with in-depth knowledge on Hiplife and these were reached through the unstructured interview procedure. This was effective in exploring a lot more on the research topic, as the respondents felt very much at ease to participate in the discussion. The focus group discussion method afforded me the opportunity to interact with wider participants on the subject, informing me enormously on the subject. I held six sessions in Cape Coast, four with my Stylistics students and two with non-Stylistics students. I also had series of unofficial discussions with the players in the industry and these informed the analysis of the data.

On a number of occasions, I resorted to telephone interviews, as my respondents were varied and variously located. That became necessary when I needed instant answers or reactions to issues on the data for the research. For example, whenever I needed a respondent to explain a section of a song, a telephone call, WhatsApp or emailing system came handy to help in reaching the respondent.

Finally, in order to make the fieldwork very interactive and identifying with the informants, I attended some Hiplife performances to, among other things, merge myself in the research and also create a natural environment for obtaining information (Silverman, 2000). The approach afforded me the opportunity to observe the music in performance which enhanced my appreciation of the texts. Again, it provided a platform for me to meet Hiplife patrons who provided useful information on the artistes and their works.

Recording

I recorded all the interviews on a digital video recorder and transcribed them to serve as records for the academic community and ploughed for another study. The data also aided in shaping my views on the genre as well as relying on it to identify sequences of related talks and using it to ascertain how speakers take on certain roles and identities through their talk (Silverman, 2000).

Analytical Framework

Stylistics is both an approach to analysis and a discipline with its methodology where the specific discipline of study determines its methodology. Stylistics as an approach is often applied to studies in psychology, linguistics and literature, and underpinning theories of aspects of stylistics (thus, feminist

stylistics, cognitive stylistics and discourse stylistics). In all these, Simpson holds the view that stylistics is interested in language as a function of texts in context, and it acknowledges that utterances (literary or otherwise) are produced in time, place, cultural and cognitive contexts. The deduction from Simpson (2004) is that Stylistics as a method of textual interpretation has language as its primary data. The reason language is so important to stylisticians is because the various forms, patterns and levels that constitute linguistic structure are an important index of the function of the text.

Discourse analysis as a tool is generally used to designate the form of representation, codes, conventions and habits of language that produce specific fields of culturally and historically located meanings. The basic assumption about discourse analysis is that language is an action (Austin, 1962). According to Austin, utterances do not only have a certain meaning, they also have force—that is, they are not only about things, they do things. For this, Austin considers utterance for these features:

their locutionary or referential meaning (what they are about),
their illocutionary force (what the speaker does with them), and
their perlocutionary force (their effect on the hearer)
(as cited in Wood *et al.*, 2000, p. 5).

Austin's proposition assumes that certain conditions must exist (as in his notion of felicity condition) for an utterance to realize its full effect. This privileges action over talk, especially as some expressions about utterances indicate the dismissive reference to utterance as 'just a talk' or 'it is time to walk the talk'. Discourse analysis does not seem uninterested in content but has more reference to ascertain how flexible language is used to achieve a particular function and effect.

The link between discourse analysis and stylistics can be described as ‘bedfellows’. Fairclough (1992a, p. 194) declares that form (style) is part of content and discourse analysis as a tool becomes the medium.

Stylistics traces its origin to the formalist tradition. The tradition commends close reading of a given text with sensitivity to the words of the text and their denotative and connotative values and implications. It also leads to an awareness of multiple meanings which offer guidelines to what the text says and lends itself to identifying structures, patterns and interrelationships that reveal words and phrases, related metaphors and symbolisms. Grammatical patterns, choice of words and the use of related metaphors, symbols, myths, images, and allusions are also central to this literary approach. The formalist approach operates on the conviction that, when all the words, phrases, metaphors, images and symbolisms are explained in terms of each other and the whole, any literary text will display its own internal logic (Guerin *et al.*, 1992).

Though Hiplife is here analysed as a text like poetry, hence making it possible to employ the formalistic approach of analysis, Hiplife, in the context of music as discursal tool, assumes a nature that could be analysed through the discourse analysis approach. It is also of relevance to indicate that the formalistic approach is embedded in discourse analysis, thus the analytical approach of the study is an adaptation of the two, as the immediate analytical concern of the study is to explore the manner language is stylistically employed in Hiplife song texts to achieve the intended effect.

The adaptation meets in part with Blamire's (1991, p. 135) opinion that "For the formalists, the proper province of criticism is the literariness of the text". Blamire opines that, by the use of this approach, the critic is allowed to be concerned with the literary devices employed in the text and seeks scientific account of their character and function; this is within the province of stylistics. It is against this background that this research is grounded in formalism, because this literary approach lends itself more to the value of the literary text as a complex unit in which all the parts essentially contribute to a rich and resonant effect. By this analytical approach, a close and critical reading of the Hiplife song texts would show how the works achieves their stylistic essence.

Transcription

Both the song texts and interviews were transcribed by scholars who are both patrons of the genre and very literate in the languages and dialects in which the songs are composed. Hiplife songs are composed in various Ghanaian languages, particularly Akan (and its dialects), Ga, Ewe and Hausa. There are a few artistes who compose in English (particularly Pidgin) while quite a number of songs are also composed in multiply codes (mixing or switching of codes). I engaged experts in the source languages to transcribe the songs to enhance efficient and accurate transcription.

The transcription adapts the Jefferson system of transcription notation (Jefferson, 2004). 'Jeffersonian transcription' is a term used for a scheme for annotating traces: speech, performance, acts, texts and even observed enacted event which comprises vocal utterances, movement, and interaction between actors,

content and context. The underlying rationale is that this system allows for the nuances of conversation such that additional notations are introduced to cater for specific symbols to account for not just what is said but also how what is said is said. The transcription includes attention to phenomena that are central to the organisation of conversation, for example, turns, speech onset, overlap and so on (Wood *et al.*, 2000).

Though this system suits the conversational discourse, Hiplife song text lends itself to it, as its communicative approach employs some elements of discourses which subsume under conversational transcriptive notation ascribed to by this system. It is, therefore, consistent with the purpose and approach employed in the study to adapt the Jefferson system of transcription notation so it allowed for the use of notations other than those in normal transcriptions.

Coding

The song texts are grouped according to linguistic code such as Indigenous language, Switching/Mixed code and English/Pidgin. The song texts are labelled with Roman numeral and the lines with Arabic numbers. For instance, line five of Obour's song "Oboɔ" is labelled VI.5; line three of 5Five's "Gargantuan Body" is identified as MCI.3 while line two of Samini's Sweet Mistake gets labelled as P/EI.2. This method of coding facilitated song text identification and line location for referencing.

Ethical Considerations

Being mindful of the ethical considerations in my research community, I considered issues of permission, privacy and mutuality. I obtained a letter from my

Head of Department to introduce me and the purpose of my visit to my respondents (Peil, 1982). My research commenced with interviewing a couple of major players in the music industry, particularly Hiplife and Highlife artistes. The letters of introduction introduced me to the regional and national offices of Musicians Association of Ghana (MUSIGA) and also the individuals I interviewed. My visit to the national headquarters of MUSIGA enabled me to be furnished with the names of registered Hiplife artistes whose works I selected for the study. By the letter, I was able to make my respondents understand the risk and legal implications involved in offering me the information I sought from them. I made them aware that the interview was in connection with a Ph.D thesis I was writing which would be published.

During the fieldwork, I negotiated with the respondents on their terms of service. I assured them of their right to privacy and protecting their identities when the information given had the potential of making them vulnerable. I also sought my participant's consent, arranged suitable times and mode of sharing information. Where I needed to record the interaction, their approval was sought, and after, I played back the recorded information for them to listen and approve of it as the exact information they had given. This addressed the issue of mutuality.

In most cases, I gave my respondents honoraria. Depending on the duration of the engagement, I offered them lunch or gave them money. I have endeavoured to address other ethical issues that cropped up as the research progressed.

Structure of the Thesis

The thesis is structured into seven chapters. In Chapter One, I have discussed the introduction and background to the study. I have also traced the emergence of popular urban music as dominant discursive tool of the periods. The chapter, among other things, has established the objective of the study in view of the problem the study is investigating; the questions that are holding the focus of the study are stated. The chapter, thus, closes with the discussion of methodology. Chapter Two is devoted to highlighting the emergence of Hiplife and its African and African-American antecedents, Highlife and Hip Hop respectively, as a means of tracing the link between the two, and also as a discursive tool in the global popular music. The chapter again discusses Stylistics, the conceptual framework. Related literature and empirical studies on the topic are also reviewed to situate the study in the broader frame of the discourses on Hiplife as a genre, and its stylistic relevance and essence as a discursive tool.

In literary stylistic analysis, the nature of language employed in the text accounts for its literary effectiveness. Aig-Imoukhuede's (1962) "One Man for One Woman" draws its vitality from the Pidgin English utilised. It is in this light that in Chapter Three, I have examined the linguistic choices of Hiplife artistes. I have examined the three major linguistic codes (English, Indigenous language or Code Mixed/Switched) as choices available to the Ghanaian artistes of Hiplife. As sub-issues, I have discussed the dominant stylistic elements of the codes such as proverbs, hybridised proverbs, code mixing and switching and particularly, the effects of the choices and its elements on the genre. In the fourth chapter, I have

examined the perspectives of presentation and the stylistic effect on the genre. I examined point of view – dialogue, sound track, simulated radio presentation, church setting, omniscient and first person narrations – as the dominant perspectives of communication. The chapter also examines the structure of the song text (ie introduction, versification, refrain and conclusion) as a stylistic technique of making the songs both individual and general as a means of moving the patrons along.

In Chapter five, I have explored the dominant tropes employed by the artistes as means of hedging, indirecting and insinuating. The imagery encompasses the use of neologisms. The sixth chapter discusses the schematic facilities used in foregrounding the content of the compositions. Rap is perceived as a major feature of the genre; this chapter examines how this is achieved, as well as the types of schemes evident in the texts and their ramifications on the songs. The concluding chapter provides highlights of the preceding chapters. In this chapter, I also presented the summary and findings, and evinced the extent to which I have evaluated the stylistic elements employed in the Hiplife genre. Recommendations are also made.

Conclusion

The chapter has traced the background of the study, establishing music as a dynamic discursal tool, tracing its evolution from the post45 socio-economic dynamics where music provided a mouthpiece for the youth to engage in social discourse. The objective as examining the use of language in a manner that imbues the genre with rhetorical vehemence is stated in the purview of the problem of the

research. The methodological perspectives have also been established. The chapter also delineates data gathering strategies, theory that informs it, the translation of the data into English language and the appropriate analytical tool. I have shown that the analysis uses the formalistic and discourse analytical tools since they are appropriate in unearthing the intricate use of language in Hiplife genre. The scope of the study has been stipulated as purely examining the rhetorical/literary use of language in the Ghanaian Hiplife genre. The ensuing chapter examines related literature to situate the study in a discoursal context, as well as the theoretical frame underpinning the study.

CHAPTER TWO

CONCEPTUAL THRUST

Introduction

In the introductory chapter, I have established the rudimentary information necessary for the study. These included background to the study, statement of the thesis and research questions. I have traced the development of music from the Post45 (after the second world war), examining the social catalysts that provided impetus for the music genres to the Hip Hop, the antecedent of Hiplife. The chapter has also discussed the manifestations of the genre in other African contexts, studies conducted on some of them; leading to the chasm that this study seeks to fill; thus the need for scholars to examine the linguistic features of the genres in establishing its effectiveness among the patrons. The methodology necessary for the study has also been detailed. I have discussed the design, data collection procedure and instruments. It is noteworthy to refresh our memory that key actors in the generational developments of the brand of Hiplife in Ghana – Dr. Daniel Amponsah (Agya Koo Nimo), Gyedu Blay Ambulley and Bice Osei Kuffour (Obour) – were interviewed for information to situate the genre in both historical and cultural contexts. The adaptation of the formalistic tool as the analytical tool is discussed and justified.

In this chapter, I discuss relevant works that situate and particularise the research in the stylistic framework and establish the niche between the literature and the research that ought to be filled. The major conceptual framework, literary stylistics, which is the focus of the study is examined and justified as evinced in the study. Here, I trace the development of literary stylistics and its various

manifestations as put forward by Bloomfield and point out the trend that suits this study. Following, the evolution of Hiplife is traced, with a focus on the working definition of the genre and its place in the historical and cultural development of popular music in Ghana. The chapter ends with some empirical studies on the genre within the sequence this study situates.

The Concept of Literary Stylistics

The development of Stylistics has seen unchequered history and fraught with agreements and disagreements. With its evolution in ancient times, the major functions of language were mainly creating political, and judicial speeches and an aesthetic function on ceremonial occasions. These led to the study of Rhetoric, Poetics and Dialectics. Rhetoric was consciously taught as a main subject in schools, with the aim of moulding speakers to create effective and attractive speeches. As a sequence, Dialectics also gained equal attention in the art of training to be effective public communicator. Dialectics focused on creating and guiding a dialogue, talk or discussion as well as study of methods of persuasion. In fact, the “dialogue technique” as one of the most convenient and efficient forms of exchanging experiences and presenting research result was introduced and supported by Socrates. It is worth mentioning that this method continues to be relevant in pedagogy as the “dialogical” or “Socrates method.” The discussion does not exclude the focus on Aristotle’s *Poetics*. Poetics concentrates on the creation of poetic works and as a departure from Rhetoric, its aim is to study a piece of art and the problems of expressing the ideas before the actual moment of audience.

It is apparent that both traditional and orthodox forms of communication have sought means for creating the message (Poetics) in a manner that would effectively and efficiently arrest the attention of the audience so as to persuade (Rhetorics) or draw the listeners along. In African and Ghanaian verbal communication, the public speaker always speaks on behalf of his people and acts as the “Ɔkyeame”. Deandrea (2002) explains that “in Akan power structure, the Ɔkyeame is the spokesman, the one who acts as a link between popular sentiments and those in power” (p. 375). Like the Greek orator, the African or Ghanaian orator is trained to demonstrate rhetorical prowess. Communicative competence, as postulated by Gumperz (1972), “is a man’s ability to select from the totality of grammatically correct expressions available to him in forms which appropriately reflect social norms governing behaviour in specific encounters” (p. 205).

The thrust of the foregoing is that, generally, verbal creativity and competence are highly admired by every human for a successful art. Yankah (1995), in *Speaking for the Chief*, also reiterates the artistic elements of Akan royal oratory, with a focus on the Ɔkyeame, who, by his assigned role, “demonstrates creativity in formal oratory and ‘editorial art’ and analysing the artistic values and showing how the Ɔkyeame features in an autonomous discourse” (p. 5).

The creative ingenuity of the African (Ghanaian) gets echoed in almost all gatherings where there is a verbal performance that the Akans of Ghana and other ethnic groups take the pains to monitor the performers. Once again, Bauman (1977) has observed that

Among the Ashantis, artistic verbal performance is substantially the province of men, but eligibility for performance is never without its cost. ... as they are under constant pressure to demonstrate their competence. This pressure extends to speaking, thus increasing impulse towards performance (p. 375).

Drawing a close resemblance to the Greek models in Rhetorics, Dialectics and Poetics, Nkansah (2012), in “Metaphor as a Concretising Tool in Bɔ̀rɔ̀r Mfantse Funeral Libation Texts”, examines the literariness of public verbal performances such as libation. He observes that the performers are taken through traditional verbal art mentoring apt for the task as their failure to meet the societal expectation does not only embarrass the performers but the entire community.

The impulse of the Akan verbal art cited here is to foreground the view that the art of public speaking (performance) is of major concern to all cultures. In Ghana, this is a role performed by skilled persons who are trained to succeed predecessors. Courtly performers such as linguists, praise singers, heralds and poets are trained to play their roles. This perception extends today to all public performers such as musicians, and this underscores the reason the public descends heavily on any artiste who is perceived as using societally unapproved lyrics or gestures. The three models have their parallel educational practices in Africa and Ghana, in particular.

The three models have really shaped the fields of study in linguistics and criticism. In the course of development, *Poetics* developed into literary criticism, as it provides key concepts in literary criticism. *Rhetoric* and *Dialectics*, however, developed into stylistics. The discussion so far points to intersectional role of the

three models in modern day literary criticism and stylistics (particularly literary stylistics), as stylistics has for long been associated with literary criticism and perceived as a branch of literary criticism. There seems a close affinity between Stylistics and Literary Stylistics. Literary Stylistics has viewed how meaning and effects are produced in literary texts. Though it is difficult to show a clear distinction between Linguistic Stylistics and Literary Stylistics, Jeffries *et al.* (2010) allude that Literary Stylistics concerns itself with using linguistic techniques to assist in the interpretation of literary texts as Linguistic Stylistics focuses on engaging in analysis to test or refine a linguistic model as an attempt to contribute to linguistic theory. Literary Stylistics draws from the models and theories of Linguistic Stylistics for application. Stylistics, thus, is an omnibus field which depends on theories and models from other fields; it is a combination of sub-disciplines of Linguistics, Literary Studies and Psychology, but not intending to duplicate them. The main concern of this project is the application of Stylistic models and theories in analysing the Ghanaian Hiplife lyrics as literary texts. A brief journey through the development of Stylistics to Literary Stylistics would smoothen the edges.

The sociolinguistics impetus in language studies is linked to the distinction made by Ferdinand Saussure, a Swiss linguist, between what he termed “Langue” and “Parole” (first mentioned by Cicero and later elaborated, quite independently, by Ferdinand de Saussure [Missikova, 2003, p. 11]) where “Langue” is the self-contained system of rules and patterns of a language while “parole” describes the actual use of language by people to perform basically, social functions (Lawal,

2012, p. 25). This distinction amply suggests perspectives from which language can be studied: either rules of pattern or social functions. Indeed, these paradigms have formed the basis of most research in linguistic and literary studies around the globe. Consequently, Labov (as cited in Bell, 1976) links that “sociolinguistics is a socially realistic linguistics” (p. 4) in that it explores the capacity of human beings to use language appropriately by selecting from their total linguistic repertoire those formal elements which match the communicative needs of particular situations (Parole). Stylistics is also viewed as a branch of linguistics, one deriving mainly from a sociolinguistic interest in the treatment of variables in entire texts viewed as communicative events. The variations and distinctive features of language within and across texts as occasioned by situational factors are the major purview of stylistics.

In studying Literary Stylistics, one gets entangled with style though it would be inappropriate to define stylistics as the study of style. Style could be used in the popular or non-honorific sense as a general way of doing something (Lawal, 2012). Style in literary sense is used in an evaluative or honorific sense to refer to the effectiveness of a mode of expression. van Peer, Hakumulder, and Zyngier (2007, p. 197) have indicated that the study of style has been the study of deviations and its potential effects. They allude that

Classical rhetoric emphasized that adding some special patterns to a message would enhance its charm and distinction (Aristotle), infuse vehemence and passion into speech (Longinus), and credibility to the overall argument (Quintilian).

Further, Crystal and Davy (1969) define style as the utilisation of the wide range of resources made available to an individual to express his/her idea as distinct from someone else's. Crystal *et al.* (1969) focus on the uniqueness of the expressivity of a language user in his/her individuality. From another perspective, Enkvist *et al.* (1971) see style as an individual's creative utilisation of the resources of language which his period, his chosen dialect, his genre and his purpose within it offer him. His definition of the scope of stylistics study broadens the parameters to accommodate both periodic and cultural/group dynamics for examinations. This bears on adopted categories of Bloomfield's taxonomy such that the areas mentioned above provide the prime reasons for the disparities in the song texts of different artistes.

In a literary stylistic study of Hiplife song texts, the researcher is engaged in establishing the effective mode of expression, being interested in the variables of Hiplife as communicative events. Since variety and variability are indispensable elements of language unique to humans and are used as tools in different circumstances to execute varied social functions, the approach to study style as deliberate choice from variant and competing forms is predicated on the selectional possibilities and constraints within each language with regard to the paradigmatic and syntagmatic relations among the linguistic features (Lawal, 2012; Yankson, 1987).

Stylistics, theoretically, became a discipline at the beginning of the 20th century and set its coordinates and methodology. Stylistics, a relatively new discipline, started with the Swiss linguist, Bally, and initially developed in two

directions: linguistic stylistics, represented and theorized by Bally himself, and literary stylistics, represented by Karl Vossler. Literary stylistics and linguistic stylistics evolved and changed form, with linguistic stylistics turning into functional stylistics (Bally, n. d., p. 16). Functional stylistics started from Karl Buhler's and Roman Jakobson's theories regarding the functions of language, and its role is to describe and explain functional styles as well as individual and collective modalities of using language according to different contexts.

In discussing stylistics, Bally (n.d) prefers to focus on language in use, because, in his opinion, in speech, one usually resorts to many means of expressivity, in comparison with the written language. Spontaneity is also most fulfilling and immediate in speech than the written text where spontaneity and expressivity are the result of a premeditation and reflection process. Carter (2002) defines stylistics as “that distinctive and identifiable form in an artistic medium” (p. 24) which implies the facilities that are available to distinguish communal language and that of literary discourse.

Simpson also holds the opinion that stylistics is interested in language as a function of texts in context, and it acknowledges that utterances (literary or otherwise) are produced in time, place, and in a cultural and cognitive contexts. To Simpson (2004), Stylistics is a method of textual interpretation in which primacy of place is assigned to *language*. The reason why language is so important to stylisticians is because the various forms, patterns and levels that constitute linguistic structure are important indices of the function of the text. The text's functional significance as discourse acts in turn as a gateway to its interpretation.

While linguistic features do not of themselves constitute a text's 'meaning,' an account of linguistic features nonetheless serves to consolidate a stylistic interpretation and to help explain why, for the analyst, certain types of meaning are possible. In light of the functionality of language in stylistics, the preferred object of study in stylistics is literature (Simpson, 2004).

Catano's (1998) Modern stylistics, in general, draws much of its analytical power from the analytical methods and descriptive intentions of linguistics, while modern literary stylistics, in particular, draws upon that area and adds to it the interpretive goals of modern literary criticism. In both cases, the use of linguistic methodology has allowed stylistics to move beyond earlier normative and prescriptive descriptions of "correct" styles to a fuller analysis of language itself and the purposes to which language regularly is put.

Drawing from the above perceptions, therefore, Stylistics, undoubtedly, is in contrast to other linguistic subjects; stylistics does not study or describe separate linguistic units as such but it is a branch of linguistics which studies the principles, and the effect of choice and usage of different language elements in rendering thought and emotion under different conditions of communication. Galperin (2003) asserts that stylistics, sometimes called *linguo-stylistics*, is a branch of general linguistics that mainly deals with two interdependent objectives as:

the investigation of the special language media which secure the desirable effect of the utterance, and the investigation of certain types of texts which (due to the choice and arrangement of language means) are distinguished by the pragmatic aspect of communication (p. 242).

In recognition of the difficulties in defining stylistics, many textbooks in the field begin with an attempt at definition. One such definition (by Thornborrow &

Wareing, 1998) identifies three key aspects of stylistics as the use of linguistics (the study of language) to approach literary texts; the discussion of texts according to objective criteria rather than according to purely subjective and impressionistic values; and an emphasis on the aesthetic properties of language (for example, the way rhyme can give pleasure).

Thornborrow and Wareing (1998) further clarify their definition. Consequently, account has to be taken of contextual factors which had been ignored in the past, such as the cultural background of the reader as well as the circumstances in which the particular text is read (Fowler, 1966). Rather than concern themselves exclusively with finding out “what a text means,” stylisticians have become more interested in the systematic ways language is used to create texts which are similar or different from one another, and link choices in texts to social and cultural context.

Venna (1976) makes an insightful statement that “what a creative writer has at his disposal is a repertoire of mechanisms for externalizing different degrees of topicalization and a variety of other features” and that the artist “makes choices keeping in view topical, contextual, and contextual requirements. These choices get organized into layers of patterns which represent external manifestations of inner style” (p. 32). Stylistics examines the patterning of choices made within the framework of the conventions of the language and of the literary form. Venna advises that modern linguistics can help literary critics get a deeper insight into the working of the language of literature, and can offer the literary critic a powerful

methodology and a rigorous set of technical terms to capture and explicate their generalizations.

Thus, stylistics as a discipline attempts to establish principles capable of explaining particular choices made by individuals and social groups in their use of language, such as in the literary production and reception of the genre, the study of folk art in the study of spoken dialects and registers and can be applied to areas such as discourse analysis as well as literary criticism. Common features of style include the use of dialogue, including regional accents and individual dialects and or idiolects, the use of grammar, such as the observation of active and passive voice, the distribution of sentence lengths, the use of particular language registers, and so on. In addition, stylistics is a distinctive term that may be used to determine the connections between the form and effects within a particular variety of language. As stylistics explores the tangible manifestations of style on one hand and interpretive judgement on the other, the present study intends analysing the dominant linguistic and literary facilities that would emerge to constitute the scope of the study.

From the above perspective, Bloomfield's (1976) position on the study of stylistics provides a paradigm for this study. Bloomfield, in discussing the place of stylistics in literary studies, describes Stylistics as "polysemous to a high degree."

To him:

Stylistics is the study or interpretation of the linguistic elements or distinctive linguistic elements in a writing, a group of writings, or a text (that is a structure capable of being interpreted by a code, including intentional structures like a culture or a whole language) (p. 271).

He admits that the definition covers a wide range of activities known as stylistics in overlapping disciplines such as linguistics, discourse analysis and literature. To him, a more crucial difficulty with the definition of stylistics is its dependence on linguistics for “its meaningful units, terminology, and theoretical impetus” and this defines the direction of stylistics research, thus sharing in the problems of linguistics. However, Wale (2001) indicates that the goal of (most) stylistic studies is not simply to describe the formal features of texts for their own sake, but to show their functional significance for the interpretation of the texts.

The above definitions bring into focus the concept I intend employing. My examination of Hiplife as stylistic literary text will be guided by Bloomfield’s categorisation of stylistic study. This autotelic analysis of the texts will be based on four of Bloomfield’s (1976) eight varieties of stylistic study. They include Aesthetic stylistics which is attributed to some aestheticians who use style in a metaphysical sense in theorising beauty. The next on the scale is Theoretical Stylistics often called poetics, and deals with the nature of stylistics, a kind of metastylistics. Topographical or visual stylistics is a linguistic appearance of a literary work as part of a stylistic study as the visual side of language impacts on its total communicative effect; and Psychological stylistics is a study of language and style in order to discover the mind of the writer/ composer. The goal of this stylistics is to attempt to understand the mystery of literary creation.

This literary study finds expression in four of Bloomfield’s categorisation namely descriptive, rhetorical, aesthetics and cultural/group stylistics as perspectives of literary analysis. The main objective of the thesis is to establish that

Hiplife as a literary genre employs literary stylistic elements to achieve its artistic purpose, and these literary elements are situated in descriptive, rhetorical, historical and cultural/group stylistics which are expounded by Bloomfield. Descriptive stylistics is applied to attempt to describe linguistic elements in the text. This includes metric descriptive stylistics (concerned with metre, rhythm, intonation and pitch), structural descriptive stylistics and lexical descriptive stylistics wherein the vocabulary is studied and described. This activity is widely used and is often the basis of most stylistic studies. Rhetorical stylistics (Stanley Fish calls it affective stylistics) deals with language and style as such. It is basically communication, and audience-oriented. In modern times, it attempts to define linguistically, style and dialect levels and figures, such as metaphor, metonymy, and personification, riddles, proverbs and language styles which look at dialects or registers with different functions and levels such as political, religious and romantic. The Hiplife as a culture of the youth can be studied through cultural and group stylistics approach. This approach encompasses the study of characteristic styles of a whole culture, society, and group of artistes. Its relation with Historical stylistics makes it relevant and complementary. It deals with linguistic elements in defining a civilisation or a group. This is concerned with cultural distinctions which manifest themselves mostly in lexical rather than syntactic differences and reflect sub-dialectal distinctions.

The thrust of the literature is summed in Mistrik's (1985) view that stylistics is the study of choice and the type use of linguistic, extra-linguistic and aesthetic means as well as particular techniques used in communication. As an autotelic

approach that seeks to evince the inherent qualities that project its uniqueness, this framework would allow for in depth description and functional analysis to project the unique characteristics of the Hip-life genre that makes it an appealing artistic form.

Having discussed the theoretical undercurrent of the study, I now attempt to trace the evolution of modern Hiplife in the next section.

Evolution of the Term ‘Hiplife’

A historical narrative of Hiplife first takes excursion through the American Hip Hop, broadly perceived as one of the major antecedents of the Ghanaian Hiplife, and Highlife (a Ghanaian musical genre). Hiplife is an amalgamation of Hip (from Hip Hop) and Life (Highlife). The emergence of ‘Hip’ as a prefix to ‘Hop’ (Hip Hop) and ‘Life’ (Hiplife) is credited to the former Harvard University professor Timothy Leary’s study, *The Hippies: An American Movement*. Attending ‘hippie’ gatherings across US, Leary sent a simple message to the young people thus, “turn on, tune in and drop out” and this thus became the characteristic feature of ‘Hip’ related songs. Hall (1968) examining both the literal and submerged aspects of Leary’s message observed that:

To ‘tune in’ literally means to ‘attune’ oneself to another way of life; But it is also a submerged metaphor from the mass media ... ‘Turn on’ literally invites hippy to switch to the use of mind expanding drugs and to turn on as many members of the straight society as he can reach. Metaphorically, it also means to switch to a more authentic mode of expression, to leave the routes of middle class society for more private, apocalyptic channels. ‘Drop out’ literally means hippy should reject middle class values such as work, power, status and consumption... But the phrase has a more precise social and political reference ... (as cited in Bennett, 2001, p. 31).

Our excursion through the evolution of Hiplife begins with Hip Hop. Dyson's ground breaking essay, "The Hip Hop Culture", written in 1989 and published in *Z Magazine*, provides a good point of a start in any tracing of the emergence, evolution and redefinition of Hip Hop from its beginnings in Bronx to its golden age in the mid '80s and '90s.

In view of the apparent undercurrent of Leary's implied meanings of 'Hip', Dyson (2004) indicates that the emergence of the culture was fraught with series of oppositions viewed mainly as "a passing fad. A playful and ephemeral black cultural form and that steamed off the musical energies of urban black teens" (p. 401). Hip Hop (Rap) as a black ghetto musical genre is linked to the revolutionary verse of Gil Scott-Heron and the Last Poets, to Pig-meat Markham's "Here Come de Judge" (ibid). He also alludes the origin to ancient African oral traditions as the antecedents to various African American cultural practices. Specifically, Sugarhill Gang's 1979 composition of "Rapper's Delight" is deemed the catalyst of the birthing and "consolidating of the infant art form's popularity." (Funky 4 Plus 1, Kool Moe Dee, Busy Bee, Afrika Bambaata, DL Kool Here and Grandmaster Melle Mel)

George (1998), in his introduction to *Hip Hop America*, traces the origins of the genre. Nelson singles out the post-civil right era as the major factor that triggered the emergence of Hip Hop. He attributes it to "a set of cultural forms originally nurtured by African-American, Caribbean-American and Latin-American youth in and around New York in the 1970s" (p. viii). He alleges that

The post-soul kids grew with the Vietnam war. Their fathers came back with drugs and bad dreams... As they grew up, both the black middle class

and black lower class expanded; they grew up with Wall Street greed, neo-con ideology, Atari Gameboys, crack, AIDS, Afrocentricity and Malcolm X as movie hero, political icon and marketing vehicle. They saw Nelson Mandela walk out of jail and Mike Tyson walk in. Some say this is the first generation of black American to experience nostalgia. And it all showed up in the music (p. xi).

These racially imbalanced experiences ignited an urge in the African American youth and the youth of the world to challenge the status quo.

The narrative adds that, in the 70s, when Hip Hop sprang off the uptown street of New York, it was mainly used in block parties and street jams in public places sparked off by innovative young men working under wild monikers as DJs (disc jockeys). Popular among these are Kool Here, Afrika Bambaata and Grandmaster Flash who “staked out loud, scratchy in your-face aesthetic” (p. xi) which still defines the culture. Though the major mode of expression has been music, Nelson emphasizes that dance, painting, fashion, video, crime and commerce have also played significant roles. The multi-faceted nature of Hip Hop places the genre in an uncontestable domain. Forman (2004) alludes that Tupac Shakur, in his 1995 paean “Old School”, pays a tribute to Hip Hop’s formative years, detailing everyday teen practices, clothing styles and general attitude as the the major impetus. Hip Hop music has received global acceptance and its “style as a whole has broken through from its ghetto roots to assert a lasting influence on American clothing (fashion), magazines publishing, television, language, sexuality and social policy as well as its obvious presence in records and movies” (p. ix). Two other non-music threads that promoted by “affecting and reflecting” in the chronicles of Hip Hop are drug and basketball. It is no coincidence that Hip Hop

germinated in the economies of Ronald Reagan's America and that Hip Hop (Rap) seemed to draw on the same strength and vitality that crack sapped (ibid., xii)

Stylistically, this brand of music was characterized by placing rhythmic, repetitive speech over well-known black music hits (mostly R & B). For instance, Dyson alleges that "Rapper's Delight" was rapped over "Good Times" a popular '70s R&B music by Chic. George also underscores the influence of the genre on the American language. George observes:

Hip Hop has brought America a new language of rhythm, speech and movement that has inspired a generation to take to verse to say what was too long unspoken about his nation. If rap went away tomorrow, would the discussion disappear too? Or would it come coded in an alternative form? (ibid., p. xiii)

Dyson (2004), also identifies some stylistic uniqueness of the genre. He observes that the artistes showcased the sophisticated technical virtuosity—the raw shrieks, scratches, glitches and language of the street, plus the innovative and ingenious appropriation of hard-rock guitar riffs. Dyson sites DJ Jam Master Jay as in doing "Run-D.M.C." symbolically and substantively wedded two traditions- the waning subversion of rock music and the rising, incendiary aesthetics of Hip Hop music- to produce a provocative musical hybrid of fiery lyricism and potent critique. The early days of Hiplife in Ghana evinced the modes and approach of presentations. Hiplife is not only a hybrid of Hip Hop and Highlife, but also showed the street life. This would be discussed later in the chapter.

As a commercial tool, George examines the influence of the genre on music creation and the broader effect of it on America and the world in the last three decades of the twentieth century. In this society-altering collision, the black youth

is not only seen as a music enthusiast but a major consumer with a huge influence on advertisements, magazines, MTV, fashion companies, beer and soft drink manufacturers, and multimedia conglomerates like Time-Warner who have hooked on to Hip Hop as a way to reach not just black youth but all young people. Underneath this moving current is the social interactive aesthetics employed in a typified African rhythm always providing twist in the saga, and a way to see the culture and the country that spawned it.

Thematically, the growth of Hip Hop began to describe and analyse the social, economic and political factors which culminated in its birthing and development. The major factors identified include drug addiction, police brutality, teen pregnancy and, more importantly, various forms of material deprivation. Though many rappers echoed these, the most influential song in the rap history is “The Message” by Grandmaster Flash and the Furious Five. This song particularly mirrored inner city life of dark social misery and stains of gross urban catastrophe of the black Americans. “The Message” along with Flash’s “New York, New York” precipitated the social re-awakening of rap into condemning social protest, musical creation and cultural expression.

Defining Hiplife

The emergence of Hiplife is credited to a Ghanaian in diaspora, Reggie Rockstone, whose return to Ghana in 1990 saw the introduction of Hiplife in Ghana and has since become the most popular music form with stylistic features starkly distinct from its predecessor, the Highlife music. Hiplife, as a term, does not yield itself to easy definition. However, the most authoritative definitions of Hiplife seem

to have come from the practitioners, particularly Reggie Rockstone, who is credited with initiating the brand in Ghana. In gathering empirical data on Hiplife in preparation of his thesis, *The Textuality of Contemporary Hiplife Lyrics*, Arthur (2014) reports his interaction with ‘Reggie Rockstone’:

I put the same question to Reggie Rockstone and this was his answer: So we took high from highlife and hip...it was proper marketing strategy. But then God works his ways and it became a reality. But it wasn't like we had a big board meeting and we said we were going to rap in Twi, nothing actually happened (p. 3).

Arthur (2014) concludes that the words “Hip Hop” and “Rap”, generally considered, do not have separate meanings and the two find themselves inextricably linked in the study of Hip Hop in Africa. It is, therefore, convenient to use these terms interchangeably in this study. Though his (Reggie Rockstone) description of the origin of the term seems inconclusive, it has been the basis of defining the genre. In another breath, Annin (2014) reports that, in an interview with Rockstone on this subject, he (Rockstone) confessed, “I just wanted to use the language to break the barriers for ‘cats’ that were into Hip Hop but couldn't understand English” (p. 42). Hiplife is, therefore, a fusion of the Hip Hop music of Europe and America and the Highlife music of Africa. It is worth noting that Hiplife portrays both the culture of Africa and that of Europe and America.

Arthur (2014) continues his interaction with Loving C, a popular DJ in Kumasi, who also defines Hiplife as, “A fusion comprising instrumentation from the Americans and the Jamaicans so we have the American and the Jamaican stuff with our linguistic from here, something that is designed to favour the youth” (p.

3). Love C's perception echoes the views of Black Moon and Shanti from the Northern region. Arthur reports thus:

BLACK MOON: ... My way of defining Hiplife is a kind of music in which we sing, rap and do a lot of things. I am done. It is just singing and rapping. Hiplife is a word American call Hip Hop so mixed with highlife.

BLACK SHANTI: It is a combination of Highlife and Hip Hop music. So in short that is how I will define it.

Further, Paa Kwasi, a Rap enthusiast from the Western region, defines it as follows in an interview with Arthur thus:

PK.: I would say it is a different dimension.

PA. : What different dimension?

PK. : We use the Western beat and we do it our local way in our local language.

In an interview I had with Bice Osei Kuffour (Obour), the President of Musicians Association of Ghana (MUSIGA), he indicated that Hiplife is one whose definition leaves many wondering. He attributes its genesis to Reggie Rockstone who explains Hiplife as a fusion of Highlife and Hip Hop. Obour however argues that "the Hiplife Reggie Rockson did was more of Hip Hop with no Highlife while others did a mixture of Highlife and Hip Hop; giving birth to a school of thought which defines Hiplife as a mixture of Highlife and Hip Hop." Obour adds that there is another school of thought to which probably he belongs, that defines Hiplife as a fusion of Rap and Highlife. He explains that "Rap is equally Hip Hop but the delivery must be a spoken word. Obour then defines Hiplife "as a musical art form which fuses Hip Hop (Rap) and traditional musical form". According to Obour, he belongs to that school of thought who sees Hiplife as a fusion of Highlife and Rap and even goes ahead to make Ghana own it through the fusion of local dialects.

The interaction thus corroborates the assertion that Hiplife music borrows heavily from the rhythmic repertoire of traditional music, reinforcing Asante and Asante's (1985) assertion that rhythm is one of the major pillars of the Afrocentric modernization process with Osumare's (2012) view that Hiplife re-invents the traditional rhythm on the computer to suit its modern audience (p. 34). Hiplife artistes are, therefore, poets who depend on words rapped on computer-produced beats.

Hiplife researcher Oduro-Frimpong (2009) discusses that:

In contemporary Ghana, the music genre labeled as Hiplife is very fashionable among the Ghanaian youth. The term is a blend of the U.S music variety Hip Hop and Highlife, a Ghanaian popular music genre that blends distinct African rhythms with that of Euro-American and African diaspora. It thus refers to how the music simultaneously incorporates musical elements in both genres. Based on ethnographic experience as a participant observer of Hiplife culture, I argue that the term Hiplife also encompasses artistes' adoption of the mannerisms and the dress of their American rap counterparts in the performance of their music. Furthermore, the term extends to how Hiplife artistes utilize these adopted mannerisms and attire to represent themselves in the media (p. 1086).

Recent development in the Ghanaian music scene presents patrons with other forms of youthful creativity and this has propelled some practitioners in the industry to disagree with the seeming omnibus term for all youthful creativity in the music industry. One such activist is Richard Agyeman Berko, the producer of Tinny, the most popular Ga Rapper. For Berko, the terminology is misplaced; he queries his doubt thus, "so if you are doing some music and you want to call it something else, do you think it is the best?"

In other words, he is against the use of the term 'Hiplife' because it is not all kinds of music by the youth that can be related to Hip Hop. It is obvious that

views on this are starkly divergent. It is evident that Hiplife is a mixture of Highlife and a variant of Hip Hop, and the term itself indicates that it is not a total break from the past but a continuation of the old in a new cultural context. The inconsistencies in the description of Hiplife justify this research as, among other things, it seeks to help in defining this creative venture through its stylistic use of the language.

Hiplife is basically Hip Hop that incorporates elements of Highlife with lyrics in the local languages. In *The Hiplife in Ghana: West African Indigenization of Hip-Hop*, Osumare (2012) guides readers through what can be categorized as the metamorphosis of the Ghanaian music industry, vis-à-vis the various adaptations of the music genre in the country. Ghana's music has gone through many changes, as noted, from music accompanying folklores to what is now termed Hiplife. At the very onset of this music genre, critics, particularly the older generation who were much accustomed to Highlife music, were quick to identify the apparently nonsensical pattern that characterized this genre. For most of the older generation, "kasahare," (as rap was known locally) was a crazy venture, one not likely to attract listeners and fans, not because the lyrics did not make sense, but because its critics could not see how 'talking fast' constituted music. Carl *et al.* (2015) attempt a summary description of Hiplife in "Hiplife Music and Rap in Ghana as Narrative and Musical Genre.

(Hiplife) is a form of popular culture that enjoys a substantive following, particularly among urban youths. In a sense, we could say that Hiplife is an intrinsically urban genre, as it lends the Ghanaian urban experience an expressive form. Hiplife is also an essentially hybrid performance genre, stylistically diverse and expansive. It is explicitly open to new influences,

just as the social condition of modern city life is open, constantly confronting urban dwellers with new and unexpected pulses.

The pulse of the observation above is apt in that it is the focus of this study. The hybridity of Hiplife draws on the African-American Hip Hop and Ghanaian Highlife. Highlife as an antecedent of Hiplife in its hybrid nature leads to a discussion of Hiplife in relation to its ‘Ghanaianness’.

It is a general notion that Hiplife is just a ‘reincarnation of an African folk song’. This is evident in a brand of music that flooded the Ghanaian market in the 1970s. The beginnings of Hiplife in Ghana is sometimes attributed to Gyedu Blay Ambulley when he released his hit record “Simigwado,” a rendition that demonstrated the use of a rap-like spoken-word-performance in Mfantse. In an interview Ambulley granted me, he intimated that the concept of rap in Ghana started with his “Simigwado” in 1973, prior to others that surfaced in 1978. He hints that the very first rap music recorded “Simigwado”. He points the influence to the bustling commercial activities of Sekondi-Takoradi where different ships from all over the world docked. The period saw all shades of people coming with all sorts of music with Americans who came with ‘Soul’ music particularly, Isaac Hayes’ “I Stand Accused” and those from Europe, with Classical music. These exposures had effect on the youth of the area who also came in with their brand of African music. He defines rap as a “fast talk sort of a style attached to rhythm” mostly dance form of rhythm. Ambulley attributes the rapping to the traditional games played mostly by boys using the fast talk. This style of music became a major style used by student in cheering athletes during inter-school sporting competitions in Ghana. It is an African talent/skill that no one needed to learn. His exposure to

the foreign types of music only made him versatile with other styles. Ambulley alleges that all music came from Africa and transported to other parts through the slave trade (Agawu, as cited in Carl, 2015).

Cultural and Historical Context of the Study

Though Hiplife is a recent phenomenon that situates itself within the popular culture of Hip Hop or Rap, its appropriation in Ghana provides a unique cultural and historical milieu which would be relevant to mention here and also establish how Hiplife mirrors its Ghanaian antecedent, Highlife.

The cultural taste of Gold Coasters (Ghanaians) boasted of indigenous songs with traditional accompaniments that characterize ethnic-based music like “adowa”, “adzewa,” “adenkum”, “ashewa”, “asafo”, “kununku”, “gome” and “borborbor”. Thus, music has been one major defining factor of Ghanaians. Bohlam (1988) draws a close link among tradition, folk poetry and folk music. The correlation is so strong that most definitions treat oral traditions as fundamental to folk music, if not its most salient feature. Traditionally, Ghana’s music is geographically categorized in the types of musical instruments used. According to Collins (2005), music originating from the north of Ghana uses stringed instruments and high-pitched voices while music composed along the coast features drums and relatively low-pitched voice intermissions.

Historically, the brand of traditional music produced in the various ethnic groups in Ghana have greatly influenced the popular music that the country has created over the years. The turn of the 20th century witnessed the emergence of Palm wine ‘Highlife’ using traditional instruments; however, an account holds that

the introduction of Western instruments like the guitar and concertina to the littoral regions of Ghana by Liberian seamen resulted in Africanizing the indigenous Ghanaian traditional music forms of “adenkum”, “ashewa”, “asafo”, “kununku”, “gome”, “borborbor” and many others to the new instruments (Collins, 1996). Nketia (1975), discussing the history of Ghanaian traditional drumming, alleges that “there was cultural interaction that resulted in the borrowing and adaptation of cultural items, including music” (p. 6). This development, Collins (1996) concludes, culminated in the first commercial recording of highlife, “Yaa Amponsah”, by Jacob Sam, in 1928.

Following the innovation, Highlife has been the most popular form of music in Ghana, switching heavily from the traditional drums to a music genre characterized by the electric guitar, becoming a feature of Nana Kwame Ampadu, Alex Konadu, C.K. Mann, J. A. Adofo and Akwasi Ampofo Adjei’s brand of ‘Highlife’. Plageman (2013) in his book, *Highlife Saturday Night: Popular Music and Social Change in Urban Ghana* institutionalises Highlife in social, political and even cultural dynamics of a developing nation undergoing changes in all spheres of life. He demonstrates the extent to which Highlife took a centre stage to even influence ‘the rhythm of daily’ life in Ghana. The ultimate is that music and in the pre 1990s, Highlife has been a key factor in Ghana. Illustrating the relationship between Highlife and the Ghanaian culture, Arthur (2014) cites Jewel Ackah, one of the leading old Highlife artists in Ghana contributing to Highlife’s reliance on indigenous music genre that “whenever you are talking about highlife...we have ‘adenkum’, ‘osode’, ‘ashewa’, ‘konkoma’... (p.46).

Thematically, 'Highlife' tells stories about life, traditions that are revered in the society like childbirth, marriage, and death and demonstrates a peculiar stylistic taste. The unique flavour of Ghanaian Highlife rests not only in the instrumentation but also in the linguistic and rhythmic peculiarities.

The interest in traditional music could not be left outside the imported Christian domain. Orthodox churches subtly fell into the web upon the Christian lyrics of traditional instrumentation as in "Abibindwom," "Boborbo" and "Adowa." Collins (2004) indicates that Christianity became influenced by popular music, dance and drama especially in the local African separatist churches such as African Faith Terbanacule Church, Twelve Apostles Church and Musama Disco Kristo Church. The emphasis here is the close link between indigenous music and all forms of social use of music.

Citing from the definition above, Obour defines "Hiplife as a musical art form which fuses Rap and traditional musical form". Thus, Hiplife is basically hip-hop that incorporates elements of highlife with lyrics in the local language. Ghana's music has gone through many changes, from music accompanying folklores (ie instrumentation and linguistic) to what is now termed Hiplife. Hiplife as a fusion of Highlife and Hip Hop (Rap) draws its synergy from traditional Ghanaian music accompaniments.

The aesthetics of Hiplife lies in its linguistic creativity and ingenuity of the artistes in weaving soul-touching lyrics with accompanying rhythmic patterns following traditional griots. The poetic lyric has for a very long time sacrificed content on the altar of form. Thematically, the genre treats issues ranging from

personal life through to national politics. The endearing element, poetic lyric, is the dominant feature of this musical genre. The effective employment of efficient and appropriate tropes and schemes and the effective creation of sound and rhythm behind which the intent is communicated is that which makes the genre a literary material worth studying and exploring.

Hiplife represents a kind of youth cultural movement which appeals to a generation of about thirty years or younger. It presents a perspective of Ghanaian Popular Culture. The discussion has traced the connection that exists between music and tradition, the close link between traditional and contemporary music (Hiplife) in content and style.

Empirical Studies on Hiplife

There are several empirical studies on Hip Hop appropriation all over the world including Africa. However, since Hiplife as a music genre is peculiar to Ghana, I, in this section, reviewed a number of studies on Hiplife though other regional appropriations are mentioned in the course of the discussion.

Scott (1990) opines that “every subordinate group creates, out of its ordeal, a hidden manuscript that represents a critique of power spoken behind the back of the dominant” (p. 16). In this context, Hiplife as a hidden manuscript, has provided a medium of expression over the world.

The history of the Hiplife genre in Ghana has had an unstable presentation though it has been a subject of discussion at several fora. Scholarly discussion has ranged from situating it within the global music dynamics. Oduro-Frimpong (2009) in “Globalization Trends: The Case of Hiplife music in Contemporary Ghana”

applies “glocalization” theory to examine the relationship that exists between the American rap and Ghanaian Hiplife. He examines Ghanaian popular music such as Highlife and identifies the similarities and differences between Hiplife and Highlife as well as the extent to which the American Rap carries Hiplife at its back. Interestingly, Oduro-Frimpong contends that Rap as a music form originated from Africa and that Hiplife is rather a re-appropriation of the American adaptation of the African rap. Oduro-Frimpong reveals that:

A common feature evident in both Hiplife and American rap music is a communicative strategy labeled as verbal indirection. In this type of communication, discourse participants are not verbally explicit in their speech and a singer “strategically deploys [requisite linguistic choices] in contextually appropriate discourse situation to avert [potential] crisis” (p. 1096).

Though the research appears a crucial springboard in any study on Hiplife as a Ghanaian version of Rap, since it succeeds in delineating features that are Ghanaian in the globally (re)appropriated genre and also connects it to global features, the work serves as a crucial opening into detailed work that seeks to evaluate and define the genre, using stylistics theory to peculiarise the genre as Ghanaian. It must also be noted that the scope of data used could not be representative enough for a concise description of the genre in Ghana.

Another striking work on the genre is Shipley’s (2013) *Living the Hiplife: Celebrity and Entrepreneurship in Ghanaian Popular Music*. In this ethnographic account of Hiplife in Ghana, Shipley writes on the culture of music in Ghana. Shipley tackles issues including, but not limited to, how Ghanaian youth use Hiplife music as tools to help them create identity and gain recognition in the society. He indicates that the booming music industry in Ghana continues to show promise and

to evolve to fit the needs of the young as all those who are within the chain of production, consumption, and circulation improve themselves. Thus, the researcher examines the entrepreneuring potentials of Hiplife music, culture, and fashion in relation to broader cultural and political shifts in neo-liberalizing Ghana. He shows how young Hiplife musicians produce and transform their lives, using music to gain social status and wealth, and to become respectable public figures. In this entrepreneurial age, youth use celebrity as a form of currency, aligning music-making with self-making and aesthetic pleasure with business success. Ghana's music industry continues to show promise and will continue to evolve to fit the needs of the young. Music is a part of the people of Ghana; it is a tradition. The study focused more on the entrepreneurial aspect of the practitioners than the art. It therefore creates a gap he seemed to have attempted to address in an earlier work, "Aesthetic of the Entrepreneur: Afro-Cosmopolitan Rap and Moral Circulation in Accra, Ghana (2009).

In this paper, Shipley pursues two agenda. First, he analyses Sidney's politically sensitive hit "Scent No" to reflect the conduct of politicians in the management of the nation's resources. He alleges that the artiste uses the medium as a moral whip to redirect the conduct of leadership. Shipley (2009) links the moral consciousness of the citizenry to the prominent parties in 2012 general election clamouring to use the song as their campaign song. Second, he discusses the link between Hiplife and the pan Africanist agenda. He hints that:

Hiplife's emergence from Hip Hop reflects older patterns of cultural appropriation within Ghana's historical engagement with transnational discourses of Black politics and expression. African American popular culture has had a particular resonance with Ghanaian nationhood because

of Ghana's historical connections to global Pan-Africanism fostered by first President Dr. Kwame Nkrumah's focus on Black economic and political unity (Pierre 2002). The presence of W. E. B. Du Bois and George Padmore, and other prominent Diaspora artists and intellectuals in Ghana after independence from British rule in 1957 helped link the nation's independence to notions of global Blackness (p. 644).

In this direction, African-American artistes who had gained global fame toured Ghana. On 6th March, 1971 an array of mostly American R&B, soul rock and jazz musician held a concert in Ghana dubbed "Soul to Soul Ghana" (ghanaweb.com). Another such encounter was during the 1994 PANAFEST celebrations in Accra and Cape Coast where Shaba Ranks performed (cultart.blog). The concerts established a firmer connection between Ghana Africa descent in the Americas. It also echoed the potency of music in bridging the gap between the two – Ghana and diaspora, and more importantly, the success of the American and Jamaican artistes inspired the Ghanaian Hiplife artistes who saw music as a channel to wealth and fame. The entourage of the touring artistes included promoters, technicians, and engineers who also saw entrepreneurship with the music industry, opened the industry to the Ghanaian youth who readily embraced the opportunity to establishment.

In summary, Shipley's discussion on Hiplife presents the music industry as an entrepreneurial venture. In this direction the author does a sampling that speaks to his topic. Aesthetically, Shipley attempts to scan the artistry of the genre; however, the paper focuses more on the social significance of Hiplife than the aesthetic qualities of the genre.

Annim (2014) in her article “Poetry of Ghanaian Hiplife Music: Reflections on the Thematology of Selected Hiplife Songs” asserts that it is always important that society has an idea of the direction of its creative expression and this study is meant to fill a vacuum as it is intended to supply new information on this trend of Hiplife music. This paper examines Hiplife music as poetry. As poetry, the researcher explores thematic concerns in the selected songs. She concludes that Hiplife is a new way of life and the dominant literary mouthpiece of the youth of Ghana through which they address major social, political and economic issues in the country. Particularly insightful is the departure from the grand themes of Highlife, which is at the base of Hiplife, to the banal themes of daily existence that have been a dominant feature of the twentieth century.

From the above, studies on Hiplife have taken varied trends and focuses; from thematic considerations of Annin’s (2014) “Poetry of Ghanaian Hiplife Music: Reflections on the Thematology of Selected Hiplife Songs” to Shipley’s (2013) entrepreneuring perception of Hiplife in *Living the Hiplife*. The detailed examination of Hiplife lyric as a poetic genre has not received the needed attention and this is what I intend occupying myself with in this research. Though the present study would explore the general thematic undercurrents of Hiplife, the main preoccupation would be to critically scrutinise how artistes utilise stylistic elements to give Hiplife its dynamism and appeal as the essence of verbal art lies in the effective use of language. Being a tool of inter-disciplinary analysis, the place of literary stylistics in literature cannot be overemphasized; hence, my study would situate Hiplife in literary discourse.

It is apparent that no serious attention has been given to the choice of vocabulary and syntax of Ghanaian Hiplife song texts though the vehemence of the genre equally lies with the lyrics. Moulard-Kouka's observation on Senegalese rap holds true for the Ghanaian Hiplife in some respect. First, that it is a literary text production which starts as an individual enterprise and ends up as a collective one. Second, it is a fertile site for literary linguistic investigation (Moulard-Kouka, 2005, p. 234-242). The study gives prominence to the stylistic use of language from individual artistry to the general Hiplife community to establish how it inures to its vehemence and appeal.

Conclusion

This chapter has, in the main discussion, reviewed relevant literature on both the framework and the subject matter to establish the relevance of the study on the Ghanaian Hiplife genre. The broader theory on which the study is hinged is reviewed, through its developmental stages and the changes it has undergone in its evolution. Relevant studies on the genre and the theory have been reviewed. It has, through the review been established that stylistic study on the genre is very prominent. The review has also brought to the limelight the scholarly attention that Hiplife has received and continues to receive to demonstrate the growing interest in the genre and also the academic interest in the music genre as a raw material for literary preoccupation. It also brings forth some misconceptions that are held on the genre which this study attempts to address. I have also discussed the phenomenon Hiplife and tried to propound that it is an old genre that has been clothed with contemporary worldwide garment.

Having situated the topic in its scholarly environment, and justifying the need for the study, the ensuing chapter discusses linguistic choices as a stylistic tool in Hiplife music. I will discuss Code mixing/switching, Vernacular and English/Pidgin (coded as CMS, V and PE/E respectively) as the main choices and ascertain the stylistic bearings on the songs. This is informed by the linguistics plurality of the country and the Hiplifers' intent of reaching their patrons in the language that best serves the purpose. However, more relevant in the diverse linguistic choices is the aesthetic value this attributes to the songs, creating vehemence and acceptability.

CHAPTER THREE

LINGUISTIC CHOICES AS STYLISTIC DEVICE

Introduction

The preceding chapter discussed the broader conceptual theory within which the thesis is situated. It also provided space for the evolution of the genre under study, and its relationship with oral literature, and some studies on the confluence of the genre and the conceptual framework. This chapter is devoted to examining the linguistic choices employed in the creation of the songs. The discussion is built around code mixing/ switching, pidgin and indigenous language. These are examined stylistically on the assumption that the artistes' use of any of these linguistic choices have stylistic effect. In this chapter, I examine the linguistic choices of the artistes in an attempt to highlight the stylistic relevance of the choices and the effects it creates.

Discussion

An obvious observation one makes upon contact with Hiplife is the linguistic variants available to the artistes. It is apparent that the 'Hiplifers' (and Ghanaians in general) apportion linguistic codes or dialects for specific purposes and artistic effect. Following from Widdowson's (1975, p. 3) attribution to stylistics as "the study of literary discourse from a linguistic orientation," creators of verbal art have always been alive to the linguistic apparatus as the most potent medium of reaching patrons/ audience. Hip Hop in a seeming monolingual America, attests to the use of language in sensitivity to the linguistic orientation of the dominant patrons and audience. The American Hip Hop is not sung in the Congressional

English. The English used by the Hip Hops is a variant of the American English. Ghana is culturally multilingual; it is linguistically categorized into the Kwa and the Mabia (formerly Gur) group. While the KWA group constitutes all the linguistics grouping in Western, Central, Ashanti, Greater Accra, Volta, Eastern and Brong Ahafo regions of Ghana, the Mabia group are located in the Northern, Upper West and Upper East regions of Ghana. Marfo (n.d) presenting a paper “Akan and the Kwa Languages” indicated that the Kwa speakers traverse the borders of Ghana to Togo, Benin, La Cote d’Ivoire, Liberia and Nigeria, and are members of the Niger-Congo-language family. The cross border assumption is also held for the Mabia group asserting that the group is located at the northern belt of West African sub-region. The underlying principle holding the two categories is the obvious linguistic similarities these and other languages of the Mabia language group (same as the Kwa group) (Bodomo, 1994; St. John-Parsons, 1960). The linguistic diversity of Ghanaians seemed bridged when our colonialist bequeathed us, the Ghanaian the English language and its variants, and also to augment the linguistic repertoire. The Ghanaian verbal artist therefore has a number of linguistic sources to draw from. With the linguistic diversity of music patrons in mind, Hiplifers select from their linguistic repertoire to communicate with the patrons. Music compositions by Ghanaians are mostly sung in unilingual Twi, a dialect of Akan ethnic group, though Ga, Hausa and Ewe play major roles. It is evident that a lot of songs are rendered in Pidgin English and a relative number in English. Bosire’s (2006) view that “languages in a repertoire have defined roles” (p. 47) resonates with Morrison’s (1981) assertion in “The Language must not Sweat: A

Conversation with Toni Morrison” that the language in which a literary work is created must amply reflect and represent the group from which the artiste/artist comes, and the audience the work is intended for. The opinion expressed above amply reflects the linguistic choices of the artistes, especially the earlier ones such as Highlife artistes. The Hiplife artistes are from diverse backgrounds and experiences. Linguistically, the multi-lingual environment of urban cities in Ghana serve as nurturing grounds for these musicians. Even those who are raised in monolingual societies are influenced by education and social dynamics, hence compelling them to communicate their ideas in languages and dialects that would better serve the needs of audiences who have such similar linguistic dilemmas. Undeniably, very few Hiplife artistes are lost to these dynamics to compose in English. A close examination of the Hiplife song texts revealed Code mixing (and its related phenomena – switching, borrowing etc.), Pidgin English and Indegenous language (Twi, Mfantse etc.) as the dominant linguistic forms employed by the artistes, thus the texts are categorized as such for analysis.

A key factor underpinning this consideration is the admission of the linguistic variety as a stylistic and defining feature of Hiplife, a departure from the American Hip Hop. Acheoah (2014) contends that there are three significant views to the study of stylistics: dualism, monism and pluralism. Dualism distinguishes between the “manner” of a text and its “matter”; this distinction is between “textual expression” and “textual content”. Dualists therefore restrict style to those choices which concern “manner” or “form” rather than “matter” or “content”. Scholars of the Monist School contend that expressions cannot be separated from their content.

Pluralists view language from a functional perspective, arguing that the functions performed by language are numerous and speakers' choice of words are germane to the dynamics of social functions which language performs; this implies that speakers' linguistic choices depend on their communicative goals in various contexts and situations (p.1). Hiplife artistes who target audience to buy into their brand select linguistic choices that serve their purpose. In this discussion, an adaptation which is a blend of the three would serve the purpose. The analysis seeks to examine how content (textual content) is realized through the manner (textual expression), being mindful of the social functions the linguistic choice plays in language dynamics. It is a blend of these that imbues the genre with the artistry.

In an interview with Bice Osei Kuffour, the President of the Musicians Association of Ghana, he revealed that the use of Twi in Hiplife serves two main functions. One, its use provides space for the introduction of Akan cultural elements into an otherwise foreign musical genre. He contends that the language of a people is the prime tool that houses and showcases a culture. The cultural elements of Akans are better expressed in their language/dialects. Hence, he mentions Obrafo, Okomfo Kwaadee, Lord Kenya and himself as championing this agenda. Two, he continues that there is a thin line between Hiplife and Hip Hop as a musical form and the defining element of Hiplife is the Ghanaian flavor that gets imbedded through the language. He claims that as the reason for which Reggie Rockstone finds it difficult to define his brand as Hiplife. The confusion may also hold for all others who render Hiplife in English or Pidgin and branding themselves as Dancehall artistes. The middle way accommodates those incapable of going either

way. Code mixing, switching and mostly borrowing have created levels of linguistic admittance into the definition.

The Hiplife artistes are products of modernization, European education, migration and recipients of contemporary experiences. The effects of the social dynamics have lasting impressions on their choice of language. Interaction with the artistes revealed that a substantial number of the popular Hiplife artistes reside in the urban cities or towns in Ghana. Most of them are found in Accra, Tema, Kumasi, Takoradi, Cape Coast and Tamale. Beside these, quite a number of them have multiple places of abode. Broadly, Hiplife compositions are spread variously among Code mixing/switching, Asante Twi, Mfantse, Pidgin/English. The discussion follows as Code mixing/switching, Asante Twi and Pidgin/English.

Code Mixing/Switching

Scholars have attempted to define code-switching and code-mixing with some going further to draw the distinction between them; among them are Hymes (1974), Bhatia and Ritchie (2004) Bokamba (1989) and Blanc and Hammers (2000). Hymes (1974) defines code-switching as “a common term for alternative use of two or more languages, varieties of a language or even speech styles” and in similar breath, Bhatia and Ritchie (2004) refer to code-mixing as the mixing of various linguistic units such as morphemes, words, modifiers, phrases, clauses and sentences, primarily from two (in the case of Ghanaian Hiplife, two or more) participating grammatical systems within a sentence. Bokamba (1989) and Blanc and Hammers (2000) attempt definitions of both concepts. To Bokamba (1989),

Code-switching is the mixing of words, phrases and sentences from two distinct grammatical (sub) systems across sentence boundaries within the

same speech event... code-mixing is the embedding of various linguistic units such as affixes (bound morphemes), words (unbound morphemes), phrases and clauses from a co-operative activity where the participants, in order to infer what is intended, must reconcile what they hear with what they understand (as cited in Ayeomoni, 2006, p. 91)

And in a limited view, Blanc and Hammers (2000) have perceived that “‘code-mixing’ and ‘code-switching’ were considered as signs of incompetence” (p.258). Structurally, code-mixing is extrasentential and is constrained by grammatical principles. Despite these definitions, some scholars have difficulty using the terminologies since many researchers use different terminology for code-mixing. For instance, Pfaff (1979) uses the term “mixing” as a neutral cover term for both code-mixing and borrowing while Beardsome (1991) rejects the use of the term code-mixing “since it appears to be the least-favored designation and the most unclear for referring to any form of non-monoglot norm-based speech patterns.” In other situations, others use the term “code-mixing” to refer to other related phenomena such as borrowing interference, transfer, or switching (McClaughin, 1984). In the present study, code mixing and code switching apply both exclusively and inclusively.

Such investigations on the causes of the phenomena, for instance, have only revealed sociolinguistic and psycholinguistic factors. Providing more multi-perspectival responses, researchers have examined the multiple relevance of the phenomena. Khnert, Yim, Nett, Kan, and Duran (2005) have observed code switching and mixing as alternative views that recognize the cultural, social, and communicative validity of the mixing of two (or more) traditionally isolated linguistic codes as a third legitimate code. One is bilingualism or language contact

that results “in lexical borrowings and mixture of English and vernacular expression” in the speech of West African bilinguals (Ansre, 1971; Bamgbose, 1971; Cheng & Butler, 1989). Bilingual communities demonstrate extensively different patterns of adapting monolingual resources in their code mixing/switching strategies, and these are not predictable though purely linguistic considerations (Poplack, 1987). These include the well-formedness of the monolingual fragments, the conservation of constituent structure, and the essential unpredictability of code mixing/switching at any potential site of the phenomena. The mechanisms of monolingual and bilingual grammars are however not assumed to be identical.

To these researchers, the phenomena emanate from status, integrity, self-pride, comfortability and prestige (Akere, 1977; Bokamba, 1989; Hymes, 1962; Kachru, 1989; Kamwangamalu, 1989). Looked at from other perspective, the phenomenon is caused by modernisation, westernization, efficiency, professionalism and social advancement (Kachru, 1989; Kamwangamalu, 1989). According to these scholars, some of the functions of code-switching and code-mixing are intra-group identity (Gumperz, 1982), poetic creativity (Kachru, 1989) and the expression of modernisation (Kamwangamalu, 1989). Bhatia and Ritchie (2004) state that some languages are viewed as more suited to particular participant/social groups, settings or topics than others. They also postulate that social variables such as class, religion, gender, and age can influence the pattern of language mixing and switching both qualitatively and quantitatively. With regard to gender, one of the social variables, Bhatia and Ritchie (2004) state that in many traditional societies, where gender roles are clearly demarcated, with men working

outside the home and women engaged in domestic activities, language mixing and switching in women is qualitatively different from that in men. Gal (1979) puts forward that “among the various attributes of speakers it is neither their status as peasants nor the nature of their social networks that correlates most closely with language use. It is their ages”(p.136). Social dynamics are very crucial to the use of language and its development, especially its use in music which targets diverse taste of diverse audience.

A perspective of the phenomena that come to bear on its examination in the music domain in a multilingual Ghanaian setting is reflected in Bentahila and Davies (2008) view in noting that:

Code-switching, in addition to being a useful resource for the bilingual in everyday interaction with other bilinguals, may also serve a poetic function, contributing to the aesthetic and rhetorical effects of discourse that is not spontaneous, but carefully constructed (p. 2).

It is apparent that code-switching/mixing in a naturally occurring conversation is different from code-switching/mixing in music. In music, it is a deliberate style employed by the artiste who would have prepared and reflected upon the lyrics and style before the release of the songs. Artistes are conscious of the possibility that their words may be received by people outside their immediate context of language use in music. Davies and Bentahila (2006) observe that code-switching in song lyrics is by no means a recent phenomenon, motivated by the expansion of mass media that provides enormous opportunities for people all over the world to be exposed to music originating in cultures other than their own (p.368). Babalola and Taiwo (2009) state that code switching in Nigeria Hip Hop is used to create unique identities which have positive influences locally and globally for music and artistes,

and reflect the ethnolinguistic diversity of the Nigerian nation (p.2). For this reason, artistes who seek commercial success within the huge market of popular music use code-switching as a stylistic innovation in their songs lyrics (ibid, p.4).

The multi-ethnic nature of Ghana translates into multilingualism, compounded by newer social dynamics such as education, rural-urban migration and taste for the 'exotic'. The study gathered fifty song texts and out of which sixteen exemplified code mixing. The song texts that heavily employ code switching and mixing include 5Five "Gargantuan Body", Sarkodie "Illuminate", Sarkodie (featuring Castro) "Adonai", Stay Jay (featuring) Tiffany "Shashee Wowoo", Zoh Zoh "Borla Borla Scatter Scatter", Monarch Band (featuring Abi You Know) "Clean Environment", Okyeame Kwame "Faithful", Bradez "Simple", Kwaw Kesse "Obul", Kunta Kinte (featuring) Stone "My Baby" and George Jaraa (featuring Okyeame Kwame) "Asɔ. It is worth noting that these artistes are not restricted to using code mixing/switching but the choice is determined by the content of the song; this affirms the stylistic essence of the linguistic choice. The song texts are basically rendered in blending of Twi, Ga, Pidgin, English, and in few cases, French, Hausa and Ewe. While the above made copious use of the blending, the following only borrowed lexical items in a few instances to drive home points that could not be communicated adequately in the indigenous language. It is revealing that most of the artistes who fall within this domain are mainly in the earlier group.

A TABLE OF CODE MIXED/SWITCHED SONGS

(Pattern of Linguistic Mixing/Switching/Blending)

Name of Artistes	Title of Song	Akan	Ga	Hausa	Ewe	English	Pidgin	French
5 Five	Gargantuan Body	*	*	*		*	*	*
Sarkodie	Illuminate	*					*	
Sarkodie (Ft. Castro)	Adonai	*				*	*	
Sarkodie (Featuring Obrafour)	Life	*				*	*	
Zoh Zoh	Borla, Borla Scatter Scatter	*	*				*	
Monarch Band (Ft Abi You Know)	Clean Environment	*				*	*	

Kwaw Kesse	Obul (Very Filthy)	*					*	
Reggie Rockstone	Ɛyɛ mo dɛ anaa?	*					*	
Ɔkyeame Kwame	Faithful One Gallon	* *				* *	* *	
Bradez	Simple	*					*	
Gye hyɛ	Sɛ obi dɔ wo a	*					*	
Lord Kenya	Sika Baa (Money Girl) Ɔkafo didi	* *					* *	
Ɔkɔmfɔɔ Kwadee	Woretaataa me	*					*	

The general picture from the above table shows that dominant linguistic combination of the code switching or code mixing employs the Akan languages

and English or Pidgin. In a limited number of cases, there is the Ga and in one instance, the French language was used. The historical and geographical linguistic demography makes the linguistic distribution highly multilingual.

According to the table, Five 5 “Gargantuan Body” employs six different languages; and Sarkodie (featuring Castro) “Adonai” are woven with three languages, Okyeame Kwame’s “One Gallon” and “Faithful” are each composed in three languages, Sarkodie’s “Illuminati” has two languages while his “Adonai” (featuring Castro) has three languages. The composition of the young artistes Monarch Band’s “Clean Environment” , and Zoh Zoh’s “Borla Borla Scatter Scaatter” composed to sensitise citizens on the sanitation problems confronting the country were both created in three languages. The other song texts evince two languages in their compositions. This indicated that fifty percent of the song texts collected for the study were multilingual and would be examined stylistically. These will be the sample texts for analysis in this section.

5 Five, a philosophical term 50:50 (which means that their fans have equal right in their prospects) is a pair of friends, Luther Azameti (aka Papi) and Jeffery Opoku Agyekum (Killy) whose friendship started on the streets of Adabraka as hustlers in a slum neighbourhood called Amusudai. Though there was a third, Gyino, he resigned from the group to continue with his education. “Gargantuan Body” is woven around a plump woman with the personae professing their likeness for such women. In extolling the bodies of such women, the artistes include Members of Parliament in the list of those who yearn for such women. In 2013, the song was however banned from showing on Ghanaian television networks as the

networks contended that the video content had offensive images that violate their editorial policies. The song finds a space in this study because of its linguistic artistry and its success as a poetic genre of Hiplife. Also, the study, in employing the formalist approach of analysis, contends with the lexical items instead of the visuals which is in the purview of semiotics.

Sarkordie (featuring Castro) in Adonai is also given attention in this analysis. Michael Owusu Addo, born in Tema, is a very popular Hiplife artiste and entrepreneur. He is seen as Africa's greatest Hip Hop artiste and one of the major proponents of Azonto genre and dance. In 2013, Lynx YV placed him 1st on the list of the top 10 Ghanaian Rappers of all time; in 2014, MTV Base ranked him 6th on its list of the Hottest African MCs and in 2015, he was ranked the 19th most influential Ghana by E.TV while AfricaRankig.com placed him 3rd on its list of Top 10 African Rappers, with *The Guardian* listing him as one of its top five Hip Hop artistes in Africa (ghanaweb.com).

Theophilus was born in 1983 in Takoradi, Western Region of Ghana. He entered the musical scene in 2003 with his hit song "Sradinam". He has collaborated Asamoah Gyan to record three albums. His disappearance after drowning in Ada Estuary on 6th July, 2016 remains a mystery (Ghanaweb). "Adonai" is both a motivational address to the youth whose faith is called to be pitched on God; in another breath the song casts insinuations at the persona's earlier detractors.

Textually, a stylistically profound use of code mixing and switching is evident in Luther Azameti (aka Papi) and Jeffery Opoku Agyekum (Killy), 5 Five’s “Gargantuan Body”. “Gargantuan Body” (CMS I) metaphors a city girl who is seen as promiscuous such that her body is described as big as in accepting anything that gets deposited in her. The setting of the song is the cosmopolitan capital where all manner of people live, reflecting in linguistic plurality. The song evinces five languages; Twi, Pidgin, Ga, Hausa and French. Pidgin, French and Hausa are of international character while Twi and Ga are dominantly Ghanaian in character. The stylistic linguistic intricacies of the song foregrounds the omnibus “Gargantuan Body”. The linguistic style blends code mixing, switching and blending.

The song opens in Ga in a cacophonous tone, characteristic of the city Ghetto lifestyle where occupants of a ghetto shares everything in common, in this context from a pair of sandals to a (sexual partner) girl.

Bo dɛnkyɛ okotoka	It’s your own sandals
Baa kɔ baa kɔ	Come and take it, come and take it
Okotoka	Your sandals
Baa kɔ	Come and take it
Chaley dis your gal e body diɛɛ	Chaley as for your girl’s body

(Lines 8-12)

Chaley dis your gal e body diɛɛ	Chaley as for your girl’s body
The gal e body diɛɛ	The girl’s body
Chaley dis your gal e body diɛɛ	Chaley as for your girl’s body

(Lines 12 - 14)

The switch to Pidgin and blending introduces humour and sarcasm in the lexis “... e body diɛɛ” and the antithesis. “... diɛɛ ...” is a Twi word that evokes dual effects of doubt and disgust. The development of the plot changes course with “... e body diɛɛ ...”

The song mixes three linguistic codes in the extract below where the persona metaphorically renders a Ghetto slang in pidgin to communicate his desire to have sex with the addressee thus:

I wonn put my flower in your pot I want to put my flower in your pot
(Line 40)

The switch to the French language stylistically conceals the profanity of the intentions as the French rendition unveils the slang.

S'il te plait, j'ai besoin de toi, Please, I need you
Voulez-vous coucher avec moi? Do you want to have sex with me?
(Lines 41 -42)

Two stylistic relevance are achieved in this linguistic diversification. The context of the language makes the French language clearly foreign, thus resulting in shock and suspense. In itself then, it draws attention as listeners yearn to understand the French in the context of the song. The other relevance is that its defamiliarised nature does not impinge on the moral sensibilities of listeners, and escaping 'media bashing' in describing the song as pornographic as it is possible that most media players are not conversant with the French language. The persona ends the verse with an assessment on the addressee. He says

Yo le ehia jee mua The lady's face is not bad
Ashawo yoo le na kubolor The prostitute is a truant
(Line 43 - 44)

in Ga. The mitigating effect of the description in Ga is more effectual than if it were in Twi or English. "Ashawo" and "kubolor" (prostitute and truant / irresponsibility) respectively. The excerpt below

Chorkor spanner, duna repairer Chorkor spanner is an ass repairer
Beke bi bioo moko nookwɔɔ enaa Small child with an appetite for something
(Lines 50 – 51)

echoes the view above. Chorkor is one of Accra's largest but poorly planned and overpopulated communities. Joy News' Naa Deede Tettey visited the community and reported that it is very common to see girls as young as thirteen years with babies while others the same age are expecting to become mothers. Nii Okuley, an opinion leader in the community, said because child birth is highly regarded in the community, a girl who is sixteen years and has not given birth is stigmatized. The code mixing "Twokɔ" and "duna" are Ga lexicons while "spanner" and "repairer" are in English. The blend conceals the actual intent of the lines. The defamiliarisation that occurs as a result of the code mixing / switching/ blending foregrounds and conceals the message through the creation of suspense. It creates space for hedging. "Chokor duna" means the ass (and all its connotative meanings) while "spanner" means the penis. The code mixing thus conceals the eroticism or profanity that the song evokes especially to non-Ga speakers. In the context of reflecting on the nature of the subject of discussion, the persona confesses his frailty in having fallen prey to the "Gargantuan Body"

But she dey make I eat raw meat	But she makes me eat raw meat
– Food for thought	- Food for thought
I be vegetarian	I'm a vegetarian
But I forgot	But I forgot

(Lines 29 - 32)

The irony of forgetting that he is a vegetarian finds 'excuse' in the mixing of codes, rendering a rather tragic Biblical scene comical as in

Sumsum pe but human soft	The soul is willing but human weak
--------------------------	------------------------------------

(Line 33)

The Biblical allusion references Jesus’ frank admission of the frailty of man captured in the idiom where Jesus admonishes his disciples to “watch and pray that you enter not into a temptation (Matthew 26 vs. 41), concluding “the spirit indeed is willing but the flesh is weak”. The comical nature of the excerpt Lines 29 – 33 does not only trivialise the statement but throws more light on the literary merit of the truncation where the imperative clause is unmentioned. The truncation reveals the life the youth wish to lead where excuses could be found for every misconduct without being held accountable to any condition. The succeeding lines to the end of verse one foregrounds the persona’s resolve to do the biddings of the ‘weak flesh.’

The second verse, though very short, is terse in its Ga and Pidgin mixing. The device conceals the profanity that seems to be the main concern of the persona. The seal of this is evident in the next verse where popular Akan chorus “Ɔyεadeεyie with his sewing machine” is adopted where the tailor’s main concern is mending parts of clothes that cover the ‘private parts’. At this point, the code mixing and switching from Twi to Ga generalises and broadens the potential patrons of the “Gargantuan Body” symbolised in “Wayomi” and “Parliament” as shown in:

Gargantuan body	Huge body
Wayomi kεε esu mo gargantuan body	Wayomi says he likes gargantuan body
Parliament fεε kεε gargantuan body	Parliament even says they like gargantuan body

(Lines 68 - 70)

The use of diverse linguistic codes in this song is a reflection of the linguistic plurality of cosmopolitan societies and also as an avenue to use the terminologies of the subject. The musicians mixed a lot of codes in the song because of their vast

background and nature of their listeners. They used these codes to get the message across to all people both locally and internationally. Thus, people from all walks of life can listen and understand portions of their message. Again, the presence of the varied codes helps to give the song a bit of an intellectual characteristics since not every musician can sing in all those local and foreign languages. Finally, they used the varied codes to tone down the impact of certain expressions which otherwise would have been difficult to say in the other dialects because of the magnitude of its negativity in our cultures. Hence, when they were talking about sex, they changed the code to the French language to tone down its impact.

Another song text that evinces code mixing/switching is Sarkodie's (Featuring Castro) "Adonai" (CMS VIII) which is a motivational song that recounts the exploits of the persona to encourage the youth to focus on what to do and trust in God. The title "Adonai" in itself is a borrowing from Hebrew meaning God or Lord showing His providence. The language is motivated to suit the youth hence, a mix and switch between Twi and Pidgin, popular linguistic choice among the youth of Ghana.

Obiara nto ne collection (wei)	Everyone must give his offertory
Obiara nto ne collection (now)	Everyone must give his offertory
Baabi obiara nto ne collection	Everywhere everyone must give his offertory
(What else) kɔdee (Arh)	(What else) kɔdee (Arh)

(Lines 3 - 6)

The song is introduced by code mixing of Twi and English where "Obiara nto ne *collection*" has become a common sentence in church services to mean offertory. The sentence is repeated severally in both the introduction and the song to foreground its literary essence. This switching literary defines the setting of the

song as a church scene; justifying the title and subsequently, the content as any other synonym would have had a different semantic implication. The literary significance of the code defining the setting is encoded in the fact that it is the setting that defines the parameters of the discourse; a common phenomenon in Ghanaian public religious discourse such as on public transports where ‘preachers’ share the word of God and thereafter ask for ‘collection’ to tie in the scene to the church where “collection” is generously given and bountifully.

In the first verse, the Cantor recounts possible obstacles that one is likely to be confronted with in the effort to better one’s condition in life, and in response, the chorus provides an affirmation of assurance that:

Nana Nyame nea w’aka no	Grandfather God, what you have said
na εbeba mu oo oh	shall come to pass oh
Se wo ma wo nsa so aa	When you lift your hand
Bepɔ nyinaa tutu	All mountains remove
	(Lines 17- 19)

and the preceding lines of terse metaphors in Twi, switch to Pidgin English

“So ma paddy don’t lose guard” “So my good friend don’t be discouraged”
(Line 20)

The switch in the linguistic choice thus achieves two literary effects; “... ma paddy ...” establishes a ‘we-feeling’ between the persona and the addressee, and descending from a terse religious language to a commonplace expression that identifies with ‘hustlers’; this enhances the acceptability of the song among such youth and the solace in

Ka w’akoma tɔ wo yam	Let your heart be at peace
	(Lime 21)

is heartily received and appreciated in the general hallelujah chorus

Everybody singing hallelujah (Woyayayayeeye) Hallelujah (lets go) Make me sing oo Oya make Me sing oo Make me sing oo (oyaaya) I say help me sing oo (oyaaya)	Everybody's singing hallelujah (3x) (Woyayayayeeye) Hallelujah (lets go) Let me sing oo Oh. Let me sing a song Let me sing oo (oyaaya) I say help me sing oo (oyaaya) (Lines 22, 25 - 28)
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The chorus in Pidgin English introduces general participation (in folkloric terms called audience participation). Had it been rendered in Twi or Ga, non-speakers of these languages would not be able to participate. Another literary relevance of the switch here is to inject lightness into the song. The diction of the cantor in Twi appears rather insinuating and damning on the supposed detractors as in:

Hwε! Ahokyerε kakra a mefaa mu nti Wɔmo se m'awae, Menni daama, hmm W'ani na awuo no Hmm, na mofiri se m'ayε sansani	Look, the little difficulty I went through They say I have fallen, I don't have penny Hmm You have been put to shame Hmm, you thought I had become worthless (Lines 26 - 30)
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The tragic mood of the cantor runs through to the end of the verse. There is a mono-dramatic banter between the cantor and the perceived antagonists who desired the downfall of the cantor. As the emotion arises, the chorus is performed and the linguistic code of Pidgin in its light-heartedness mitigates the biting tone of the cantor. The literary essence of the code mixing or switching among other things is the mitigating effects it leaves on the listeners. Thematically in this song, the subject of trusting God in His faithfulness is echoed in the chorus and its assuring quality is registered through the linguistic choice.

There is a code mixing and blending in the second verse where the persona (cantor) appropriates English words:

M'afloppe, this be my pay back	I have flopped; this is my reward
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Arh! My enemies you for dey guard Arh! My enemies should be careful
 Menncurse wo, I'm not cursing you,
 (Lines 54 - 56)

A linguistic feature of the song is blending where English words are blended in Twi and English to account for linguistic appropriateness. “M’afloppe” is rendered in English as ‘I have flopped’ while “Menncurse” is ‘I won’t curse you’. “M’afloppe” and Menncurse” are blends of ‘Ma’ (Twi) and ‘flop’ (English) and ‘Menn’ (Twi) and ‘Curse’ (English) respectively. The stylistic essence of the blend lies in the seeming flexibility of the languages creating a degree of fluidity; a feature of the educated Ghanaian who mostly appropriates linguistic choices to meet the linguistic need of the time. In Hiplife discourse, there is space for linguistic manipulation to suit the artiste’s style of performance. A sequel to the above is the code mixing that gets utilised in the song.

M’ate se mode me be to prison (haa!)	I have heard you intend imprisoning me (haa!)
Wo aberε a monni particular reason.	When you have no particular reason.
I don’t wanna be repeating	I don’t want to be repeating myself
Nyame na ɔrebo me ho ban	It is God who is protecting me
Me ne tigofɔɔ ye meeting	I hold meetings with Tigo
	(Lines 59 -60; 64 - 65; 62)

The literary relevance of the mixing and switching of the code in the above exemplifies the attempt to rhyme lines to achieve rhythmic effect; lines 59 and 60 are couplet while 64 and 65 are alternating couplet. One of the defining features of Hiplife is the rhyming effect; which imbues the lines with the musical quality. Though the personae renders the song mostly in Twi, the setting of the song and the current status of the cantor justifies the linguistic choices of the personae.

Modwen me ho	You think of me
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Me ne tigofoɔ yɛ meeting	I hold meetings with Tigo
Fa to w'asum	Keep it in mind
I don't wanna be repeating	I don't want to be repeating myself

(Lines 61 - 64)

The envious nature of the addressee 'who thinks of the cantor', gets the cantor to tell of his new status and makes this loud by sounding imperative "Fa to w'asum" (Keep it in mind) and following it in the language of the social club (Line 64). The code switching and mixing in this text reflects the persona of the cantor whose personal story is shared; as the song recounts his difficult times at Aflao thus:

Mmɛ a na me da bench so wɔ Aflao no, When I was sleeping
on a bench at Aflao
(Line 51)

to his point of height

Money no be problem Money isn't a problem (Line 67).

It becomes apparent that the linguistic choice inures more to the character development of the cantor who personifies most young 'hustlers' who (just like him) trust God (Adonai) to change their (mis)fortune; a stylistic relevance of the linguistic code. On the other hand, the concluding chorus performed by Castro departs from the serious and arrogant tone to an all-participating audience, re-enacting the church scene with Yoruba and English names of God repeated severally.

The code mixing achieves a stylistic effect of personalising Adonai, a Jewish version of God, distant from the Ghanaian God. To describe God as:

Ba ba ba, Baba God eee	Ba ba ba Father God eee
Baba you be too much ee	Father you are too much ee
Ba ... ba, Baba God eee, Baba	Fa...ther, Father God ee Father

(Lines 90 - 92)

brings God closer as a human father who can be talked to in Pidgin English; establishing a meaningful human relationship with God. The use of Pidgin English in this context defies the sanctimonious cloud that usually characterises religious discourse. It breaks the bounds to make God accessible to the hustlers.

The discussion on mixing or switching of linguistic codes in Hiplife music has revealed an extensive stylistic relevance of the variety. There are such anticipated relevances in the use of English or Pidgin English in Hiplife songs. The ensuing paragraphs thus discuss the stylistic relevance of English or Pidgin English in Hiplife songs.

English or Pidgin English in Hiplife Songs

The historical antecedent of language development in Ghana traces to a relationship that existed between Ghana, and the British who officially colonised Gold Coast between March 6, 1844 and March 6, 1957. Among the many legacies that the colonisers bequeathed Ghanaians is their language. The English language has gained deeper root in the political, social and educational spheres of the Ghanaian and other colonised countries in Africa and the world at large. The magnified role of the colonisers' language is so enormous that African scholars are divided over the acceptance of the colonisers' language as a lingua franca. Two schools of thought, the indigenists, led by W'aThiong'o and Obi Wali, contend that the African loses his/her identity as the colonisers' language gets more prominence over the indigenous languages. On the other hand, the accommodationists whose proponents include Soyinka and Achebe assess the merits of the colonialists' language and opine that the colonised stand better in adopting the colonisers'

language. The paradox of the language seems resolved in Achebe's perspective as he reviews the significance of using English language over any of the African languages. The overt dominance of the English language is evident in its place in the Ghanaian child's intellectual and social development.

The English language being the language of instruction in Ghanaian schools gets introduced to every school going child. Today, it is more than fashion for parents to speak with their children in English. The 1980s saw the Free compulsory Basic education, placing much premium on early childhood education which gave prominence to fluency in the English language. This got deepened when the Free Compulsory Universal Basic Education brought education to all. Most Hiplife artistes are products of this educational policies and reforms making them relatively fluent in the English language than their indigenous languages. The theory underlying the discussion so far is the fact that circumstances have heavily multiplied the linguistic choices available to language users. Hiplifers on the edge of getting heard by a larger audience descend into the repertoire and select choices to reinforce their messages and also establish themselves on the musical scene. One such linguistic source is Pidgin English.

Dako (2002) posits that Pidgin

was spawned about thirty years ago and has developed into an extended pidgin, which will be referred to as Student Pidgin (SP), and which is spoken by male university students in Ghana's five universities and used nearly exclusively for their out-of-classroom communicative needs (p. 53).

Dako's focus on this linguistic genre focuses on the university students with assumption that Pidgin is identified with students. This assumption traces back to

1972 from the date of the publication of the paper. If the view is held, it is equally evident that over the past four and a half decades, the genre has transcended the university students into market and other social groups. She categorises between the campus pidgin and the off-campus pidgin, thus: “Outside the educational institutions, WAP1 or GhaPE2 (Magnus Huber’s term) plays a very minor role in Ghana's linguistic repertoire. SP is a WAP and therefore a variety of GhaPE” (p. 53).

Huber (1999) however traces the phenomenon in Ghana to the arrival of the Portuguese to the Gold Coast in 1474. Prior to Huber’s extensive research on pidgin in Ghana, very little had been published on Ghanaian Pidgin, with scholars sharing diverse opinion on the prevalence and relevance of the linguistic genre (Boadi 1971:51-2; Sey 1973:3; Criper, 1971:13-4). Sey’s view is that Pidgin is

usually associated with uneducated labourers from Northern Ghana, Nigeria, Sierra Leone, and particularly Liberia. European, American, and Asiatic settlers in the country usually use this kind of English for communication with their servants, who are mainly from the areas mentioned above (as cited in Huber, 1999, p. 2)

provides a platform for assessing the factors that necessitated the emergence of the dialect. A linguistic pluralistic nation such as Ghana has embraced the phenomenon and it has been a part of the linguistic facilities in the country; it is more of a lingua franca as most educated Ghanaians and even uneducated ones find it less complicated and convenient in communicating in Pidgin English. Pidgin with its added advantage of simplifying the grammar of English, and sometimes having its own grammar, makes it easier for the youth to communicate in it.

The *Oxford English Dictionary* definition of Pidgin is: A language containing lexical and other features from two or more languages, characteristically with simplified grammar and a smaller vocabulary than the languages from which it is derived, used for communication between people not having a common language; a lingua franca. Bilkisu Labran, head of the news, BBC language services for Nigeria adds that "It's quite fluid, it keeps changing all the time and it's expressive as well." Its fluidity is in the fact that "sometimes, if you don't have a word for something, you can just create an onomatopoeic sound and just express yourself. And it will be appreciated and understood. "I can talk about the gun shots that went 'gbagbagba' and you get my gist. So it vividly captures it instead of describing or trying to find a word to say: 'The gun shots were very loud.'" Also, Pidgin hardly follows standard grammatical rules so "you can lose things like verbs", by saying: 'I dey go' to mean 'I'm going'. From the discussion above it is fitting to adopt the Oxford definition for the phenomenon for the purpose of our discussion here.

Stylistically, the discussion on pidgin in this research lies not so much in its structure or phonology but in the functions it serves: uneducated GhaPE is used as a lingua franca in highly multilingual contexts, whereas the more educated, or acrolectal, varieties are better characterized as in-group languages whose main function is to express group solidarity. The multilingual settings of the immigrant quarters in southern Ghanaian cities usually correlate with a high illiteracy rate. It is for this reason that Ghanaians usually equate Pidgin with a low level of education.

Ghanaian Hiplifers employ Pidgin in a more functional way that inures to the stylistic quality of the genre.

The data available reveals two scenarios in the treatment of the phenomenon. Hiplifers scarcely use Standard English and in its place, dwell most on Pidgin English (PE). The code mixing and switching mostly evinced the use of PE as a mix with other Ghanaian languages. In this context, the socio-stylistic essence of its employment has been dealt with in the earlier section of this chapter. The main concern of this section is to examine PE as a linguistic unit, independent of other linguistic choices. In this context, a few Hiplifers fall on the PE as the main linguistic choice; the major artiste whose use of the code draws attention is Samini. Emmanuel Samini, whose former stage name was Batman, hails from Wa in the Upper West Region, was born in 1982 to Mr. G.A Samini and Theresa Nusala. He had his basic and primary education at Holy Family Basic School and then continued at St Margaret Mary Secondary School, Dansoman for his secondary education. He has lived in Dansoman since he was 9 years and that was when he realised the singing potential in himself. With just 2 years in the Music industry in Ghana, he won the admiration of most music critics in Ghana. With just three albums to his credit, the name "Samini" is one of the commonest household names on the lips of many music fans in Ghana. His songs are sung by almost every Ghanaian regardless of their position in society. He has featured on over 100 tracks with other musicians (both released and unreleased). Samini has performed in countries outside Ghana such as Canada, UK, Holland and Italy. He performs with a live band and that rates him as one of the best musicians Ghana has. He once

hosted the finals of the Nescafe African Revelations in Ghana. He has also been the MC at the last two editions of the Ghana Music Awards. He has a whole "signature tune" to himself "KPOOI". Asked what the meaning of 'Kpooi' is, Samini said it is a gunshot sound and that is his signal. It comes with every composition that he makes. The gunshot is meant for all the back bitters. "We kill them "dead"". Samini who keeps dread locks says he just wants to portray the African in him. "Before the white man brought a comb, there was dread. Africa has gone through a lot of changes and it has become very difficult for us to portray the real African in us," he says. Samini is the ambassador for communications giant MTN in Ghana. He has won several awards; notable among them is the Music of Black Origin (MOBO). Samini is the most noted Hiplife artiste who uses Pidgin English in composing songs. Two of his songs "Sweet Mistake" and "Too Bad" are sampled.

In "Sweet Mistake", the oxymoronic title of the song reflects in the content. The persona recounts an adventurous encounter he had with a lady who had just moved to stay at DC ostensibly because of the persona:

She say I be the reason why she move to DC (PE.III.21).

The striking feature of the Pidgin used in the song is the numerous slangs and jargons. Pidgin as a dialect that creates common intelligibility relies heavily on the common linguistic elements of the languages involved; in this context, the English pidgin is situated in the liberal high class society. The slangs and jargon create familiarity with the immediate target. The persona's lexical choices as highlighted evoke semantic features that encode the content to be understood by the target audience, thus drawing the audience to the song.

I made moves and	
She felt it smooth life	She saw it as very normal
She wanna the groove on	She wants to hold on to it
Oh what a sweet mistake	
She say she wanna do it again eei!	She says she wants to do it again ee!
She like the way I roll	
She no dey want my dough	She doesn't want my money
She just dey love my show	She just likes my sex
She say I no be slow	She says I am not slow
She simply wanna know	She simply wants to know
If she could get to go	
To paradise with me like	
I've been saying in ma flow	I've been saying in my conversation

(PE II. 10-22)

A brief contextual explanation of the words or phrases above will illustrate the deviation in creating a focus. The context results in different meanings such that “moves” implies attempt; “smooth” means normal; “groove” implies hold; “sweet mistake” rather means a pleasant experience; “ma flow” to mean my song/conversation; “whip cruse” means riding a motor bike; “screaming” means applauding; “vibes” as relationship; “my swagger” to mean my behaviour; “been sleeping” implies dull and inactive; “badder mind world” suggest evil intended world; and “big girls, divas and simple girls” implies high class ladies. It is evident that the lexemes evince the use of jargons, slangs, street language and ungrammatical expressions. The contextual implications of the lexemes show deviations from the normal usages, creating a defamilirialisation and foregrounding the deviated lexemes which invariably echoes the deviant attitudes of both the persona and the female character. The background to the encounter points to a society where rules are not strictly enforced thus:

She has a boy-friend
I've got girl-friends

So we were just friends
I didn't intend
To make the rules bend
I made moves and
She felt it smooth life
She want to (wanna) the groove on

To change the rules
I made an attempt and
She saw it as very normal
She wants to hold on to it

(PE II.5-12)

The context where one easily relates with someone else's partner to the extent of probably having sex with her and both yearning for such experience again as hinted in

She was by my side last night
And she love my vibes yeh ya eee
She says she has a secret
And she wants to keep to it
I can't believe that she doesn't want to go and leave this

(PE II. 41-45)

The normalcy of the awkward encounter finds justification in the liberal linguistic context of pidgin. Thematically, the linguistic choice parallels the easy-flow-lifestyle of the characters in the song texts. The persona raises issues that border on self-fulfilling adventure of modern urban life. The cause of having all manner of fun from a dangerous motor ride to a 'metaphorical riding' of someone's girlfriend may be difficult to situate in the cultural and ethical sensitive traditional context. The major realisation is that the setting determines the linguistic choice which also appropriately reflects in the subject matter and the characterisation. The song text above thematically examines the extent one could go with adventures of amorous love just for the fun of it. In "Too Bad" where there is a the contextualisation of the key words "bad" and "love" to give colouration to "bad", the subject is similar to that of "Sweet Mistake".

“Too Bad” opens with an idolisation of the object of interest, romanticising her with angelic attribute.

Almost feels like Heaven	It feels like being in Heaven
Ooo oo ooo oo oo	Ooo oo ooo oo
Cos I' gazing at an angel	Because I'm looking at an angel

(PE III. 3-5)

The simile thus creates the general feeling of a man wooing a woman. The punch sets in when he says,

Baby you know that I do wanna be with you	Baby you know that I want to be with you
And I wanna know	And I want to know
I wanna know if it's ok to be with you	I want to know if you agree

(PE. III. 8-10)

Dem say you dangerous uuuu	They say 'you are dangerous' uuuuu
But I'm loving you yeaah	But I'm falling in love with you yeah
I'm curious eeeeeee	I'm curious eeeee

(PE III. 38-40)

The adventurous nature of the persona is climaxed in the excerpt above; defining the characteristics of both the persona and the addressed as being “curious” and “dangerous” respectively. The stylistic implication is that the light-hearted treatment of the subject lends itself to the linguistic choice. It also reflects the character traits of the characters. These stylistic features are evinced in Efyā's “Little Things”.

In “Little Things”, the persona rather seems attracted to the negative behavioural traits that are detested by well-mannered individuals in the society. The admiration and acceptance of the deviant behaviour in the songs induce surprises which eventually foregrounds the message and registers it on the patrons mind. The excerpt below enumerates a number of such attitudes thus:

When you, forget yourself
And you pick your nose
Get drunk fall asleep in your cloth
Makes me love you more.
When you, do something really gross
Like the way you fart when I'm really close
It's the little things that you do.

(PE. IV. 24-30)

Picking one's nose, getting drunk, sleeping in one's clothes, and farting when someone is close are deemed uncouth because in basic schools and Sunday Schools, these are taught as courtesy for boys and girls. Yet the persona claims attachment to them; deviant attitude, found in free societies that are bereft of strict moral and cultural conventions and restrictions.

Structurally, the use of Pidgin English in “Sweet Mistake”, “Too Bad” and “Little Things” and the disregard for syntactic, phonological and orthographical appropriateness enhances the smooth rhythmic flow of the song texts; investing the song text with heavy schemes (Schemes are discussed in chapter six). The stylistic relevance of the Pidgin English as a linguistic code is literary apt as it influences the character/ characterisation, setting, theme, diction and rhyme. The analysis of the song texts reveals the thematic preoccupation of Hiplife songs composed in Pidgin as being light-hearted and carefree attitude to life.

Ghanaian Indigenous Languages

Geographically, the Akans are the largest ethnic group in Ghana covering a land space from Bono, Bono East, Ahafo, Asanti, Central, Eastern, Western regions and parts of Oti and Greater Accra regions of Ghana. They comprise the KWA group that speak Akan language and the various dialects such as Asanti, Twi and their sub- dialects; Mfantse and its sub-dialects; Nzema and its dialects; Aowin,

Sehwi, Bono, Ahanta and Guan and their sub-dialects. The non-Akan section of the Volta region speak Ewe and its variants/dialects while the Greater Accra has Ga, Adanbge, Krobo and their variants/sub-dialects. The five Northern regions speak various ethnic motivated languages situated in the Mabia linguistic family. The linguistic distribution among the northern speakers shows a relatively smaller linguistic groupings. Sociolinguistically, these languages and their dialects are mutually intelligible among the speakers. The popularity and mass spread of the Akans make the language and its dialects (as well as sub-dialects) accessible to almost all Ghanaians. It is estimated that almost ninety-five percent of the Ghanaian populace speak a degree of the Akan language and its dialects though the non-Akan languages cover about 35 percent of the linguistic demographics of Ghana (Ghana Population 2018 – Demographics Map, Graph). Comparatively, the Akan language provides a ready medium of communication that reaches almost every Ghanaian and even Akan speakers in La Cote d’Ivoire. The implication is that most Hiplife artistes sing in languages that have wider coverage. It is even evident that popular artistes from the North and Eweland such as King Ayisoba and Ayigbe Edem (respectively) sing mostly in Akan Dialects.

The traditional roles of griots in verbal rendition among Africans is a mark that is closely linked to communicative competence. Gumperz (1972) (cited in Nkansah, 2016) views communicative competence as “man’s ability to select from the totality of grammatically correct expressions available to him in forms, which appropriately reflect the social norms governing behaviour in specific encounters” (p.205). Verbal creativity and competence in the Akan language are highly admired

for a successful art generally. Yankah (1995) discusses the artistic elements of Akan royal oratory with a focus on the *Ɔkyeame* who, by his assigned role, “demonstrates creativity in formal oratory and ‘editorial art’ showing how the *Ɔkyeame* features in an autonomous discourse” (p. 5). The Hiplife artistes who perform in the Ghanaian language present themselves as *Akyeame* (spokespersons). The musical performances from artistes who performed in the indigenous language have stylistic relevance as their stage names that reflect their flair with the linguistic repertoire.

Most of the Hiplife artistes sampled for analysis fall into a category I call indigenous language users (Traditionalists). The assumption that people communicate well in their mother tongue comes to play in this situation coupled with the fact that a substantial number of Ghanaians are unlettered and are better reached in the mother tongue. In an interview granted by Bice Osei Kuffour, the President of Musicians Association of Ghana (2014), he indicated that the evolution of Hiplife categorises the artistes on the grounds of the language use. He claims he belongs to the generation that believes in using the mother tongue to reach the listeners believing that it is more potent. Bice Osei Kuffour is a graduate from Ghana’s premier university, University of Ghana, thus linguistically resourced to compose and sing in English or mixed code. The proponents of the theory include a generation of artistes such as *Ɔbrafour* (Executioner) Lord Kenya, *Mzbel*, *Akyeame* (Spokepersons), *Ɔkyeame Kwame*, *Kyeame Kofi*, *Rukai*, *Daasebre*, *Joe Fraizer* and *Ɔkomfo Kwaadɛɛ*. Though there are those who have decided to sing

only in the mother tongue, there a few others who sing in both the mother tongue as well as mixing code.

The Ghanaian Hiplife artiste's unfaltering lyrical flow can be as richly metaphorical as African folktales, legends and myths whose insights were hidden in proverbs and intricate tales. Obour, in his aptronymous and eponymous title hit "Obow", presents an analogy to detail the eminence of Obow (the Stone). The song opens with a preamble which introduces the song as a story and describes the protagonist, Obour, as a mighty warrior who had been missing from the music scene for a while.

Woman: My story today is about a mighty warrior called Obour.
As the name implies, Obour came from rocks. For a very long time, nobody has heard anything from him. Some said he was hiding, others said he was lost. But Obour is back!!!

The preamble creates suspense around the Obour that is missing; either the stone that is covered with the sand and would show up one day or a mythical character in the Akan legends, a mystery created of the Obour. The homophony of the song title and the artiste - Obour/Obow - deepens the suspense as to the referent entity in the song text. A stylistic approach that gets patrons to listen to the tale of Obour/Obow, either as a person or personified.

This song, rendered in Twi, is woven around the indigenous knowledge and attributes of the stone (and all its variants). The persona employs extended metaphor to illustrate the immortality and importance of the stone. It opens with children using the stone to kill lizards for no reason and ends with its punitive relevance as a weapon used to deter thieves from plying their trade thus:

Kotere fenfam ban ho a	When the lizard hangs on the wall
Nkodaa si no aboɔ [boɔ]	Children stone it [stone] (VI.1-2)
Koti kyere korɔmfɔɔ no a	When the police arrests a thief
Mese onnye dantoɔ [boɔ]	He doesn't receive a prize [stone]

(VI.7-8)

to the very essence in creation and its endowment

Ɔboɔ ɔsoro ne asaase	He created Heaven and Earth
Na asaase ye boɔ	The Earth was rocks
Ɔboɔ mmepɔ nkorokoro	He created mountains one by one
Ne nyinaa na eyɛ boɔ	They were all rocks
Sikakɔkɔɔ denkyɛmboɔ eno	Gold, diamond too
Nso na eyɛ boɔ	These too were rocks

(VI.22-27).

The stylistic implication of the rendition in Twi is that the indigenous concept of childhood games is craftily woven to set the pace for listeners who are familiar with the scenario to follow the content. The singing of appellations (panegyric) is an important phenomenon in the Akan (by extension all African people) cultural life. The stirring attributes of an important character is revealed through appellation. In Senghor's "I will pronounce your name", the griot intimates that "I have become your sorcerer in order to pronounce your names". Two issues crop up here. One, the singing of an appellation requires a 'muse' to inspire the griot, and two, it is best sung in the language of the people; translating or rendering it in English deprives it of the cultural touch. Stylistic analysis of the song thus reveals that the linguistic code places the song in the royal oratory:

Yeabɔdɔm abɔdɔm ma akunkon	They have joined and joined to give it gracefulness
Fɔntɔmfrɔm	<i>Fɔntɔmfrɔm</i>
Yeabɔdɔm abɔdɔm ma akunkon	They have joined and joined to give it gracefulness

(V.I 78-81)

The song, “Ɔboɔ,” reflects the tonality of the Akan language in the sounds of a typical ensemble where the small drums sound and the “Ƒɔntɔmfɔm” echoes the sound in its majesty.

Mebɔ dondo	I play <i>dondo</i>
Mebɔ ntupan	I play <i>etupan</i>
Afei m’abɔ Ƒɔntɔmfɔm	Now I have play <i>Ƒɔntɔmfɔm</i>

(V.I. 71-73)

The excerpts above trace the growing stature of the first person narrator from the metaphorical playing of “dondo” to playing “Ƒɔntɔmfɔm;” a parallel that makes a personal statement by Obour in response to his detractors of his growing prominence in the music industry. The metaphor of “ɔboɔ,” (the stone), “dondo”, “ntupan” and “Ƒɔntɔmfɔm” are reflections of the narrator’s growing prominence and resilience that duly be evoked through traditional appellation to conceal the immediate import of the intention. Apparently, the song graduates to indicating that Obour has grown into an important and indispensable personality in the music industry. Thematically, it has a personal relevance to the artiste. However, the artistry both identifies the artiste and his cultural background.

Akyeame (featurig Nana Kwame) “M’asane Aba” in the dancehall lyrics presents another stylistic perspective to composing Hiplife song text in Twi. In this song, the remorseful persona recounts his fruitless exploits in the chorus:

Megyaa wo hɔ no a	When I left you
M’akyinkyini m’akyinkyini	I’ve roamed and roamed
M’akyinkyini m’abrɛ.	And roamed that I’m tired.
Mennya obirara a ɔsɛ wo ooh	I didn’t meet your kind

M'anante, m'anante, m'anante m'abre I've walked and walked and
walked I'm tired
(V.III. 11-15)

The appropriateness of the diction in describing the exploits is clearly captured in “M’akyinkyini” and “M’anante” in parallelistic structures which are not synonymous but share a common semantic features of tiredness, fruitlessness aimlessly.

Kwame sanseni	Worthless Kwame
Me suban bɔne wogyaa me	My bad character, if you leave me,
M'ɛwu ɔsugyani	I will die a bachelor

“Sanseni” and “ɔsugyani”, and the entire excerpt convey a contextual sense that the translation falls short of. The lexicons above mean more than worthless and bachelor to mean useless, valueless and not needful, and one who is unworthy of a woman respectively. Artistes such as Okomfo Kwaadee, Obrafour, Lord Kenya and Obour are notable ones who use the Twi dialect with the prime notion of maintaining the culture through music.

There are few instances where there is appropriation or ‘vernacularisation’ of English words, purposely to humourise the event, concept or an entity; (a phenomenon I call “Twinglish”/”Mfanglish”) This phenomenon basically witnesses the blending or fusion of words of different languages into one such as “ɔrelaunche”. This is different from the code switching discussed above. Okomfo Kwadee’s “Woretaataa Me” though an authentic Asante Twi, demonstrates examples of such expressions where the blind adaptation of Eurocentric lifestyle is satirised in the ‘vernacularisation’ of the English words:

Last week, mekoɔ engagement	Last week, I attended a marriage ceremony
Na eyɛ wild engagement	It was a high class ceremony (CMS.16-18)
Ɔrelaunche akwadaa no	She is launching the child. CMS. 50)

The persona's disgust for the wrong adoption of the Eurocentric lifestyle is stylistically scorned in "wild engagement", "Ɔrelaunche" as against the traditional rites of marriage and naming respectively. The call on Apietus to increase the volume indicates a strong revulsion and the desire to trumpet it loud for all to hear the extent to which the 'new culture' is being a nuisance as in:

Ma me volume Apietus	Apietus, increase the volume for me
Ma me volume	Increase the volume
Na mmaa bi retaataa yɛn	for some ladies are harassing us. (CMS 87-88)

Thematically, the analysis reveals that critical issues that bother on cultural sensibilities occupy the centre stage in the compositions in indigenous language. In "Ɔboɔ" is treated a cultural oratory (appellation) in a language that befits it. "Mesane Aba" sees the persona admonishing the sanity of the marriage and the need for the partner to be committed to it while "Woretaataa me" defines the moral limits of ladies at social gathering. These are major concerns of traditional ethics and are best discussed in the language of the people.

Conclusion

The focus of this chapter has been to examine the linguistic choices of the song texts and their stylistic implications. The discussion brought up three main linguistic codes used in Hiplife song texts; code mixing/switching, English pidgin and indigenous language (predominantly Akan and its variant). The choices are

greatly determined by socio-cultural dynamics and the target audience. Song texts that reflect the cultural taste of the people are rendered in the indigenous language, and stylistically treated a little more serious themes that are tied to cultural cords. The code mixed/switched song texts reflect urban life and its dynamics. The English pidgin, though sparingly used, reflected an easy-go-gay life of the urban taste. Contextually, the code mixing/switching and Pidgin share similar social dynamic factors; the Pidgin seems to approach the issues treated in a light-hearted manner than it is the case the code mixing/switching. The subject of discussion also lends itself to the use of a particular linguistic choice. It is worth noting that there are no specific artistes who employ specific linguistic code but depending on the subject and socio-cultural dynamics artistes adopted linguistic code for the purpose.

In the next chapter, the perspective of presentation is examined to ascertain the relationships that exist between the persona in the narrative and the audience. The relationship determines the extent to which the patrons identify with content. There are a number of perspectives employed stylistically to achieve effective artiste-patron relationship.

CHAPTER FOUR

PERSPECTIVES OF PRESENTATION IN HIPLIFE MUSIC

Introduction

In the previous chapter, I examined the stylistic relevance of the linguistic choices that the artistes adopt in their compositions. There were three linguistic codes that were mainly adopted by them in view of the socio-cultural dynamics of the ‘content-setting’ of the song texts. Code mixing/switching is adopted by a large number of artistes who are based in urban areas and seek to address issues that confront urban life and its inhabitants of varied linguistic background. Pidgin, though not a preferred choice for many, the few that used it treated light-hearted issues in light-hearted manner. The culturally oriented artistes employed the indigenous language (particularly in Akan dialects due to its wide spread and patronage) to discuss issues from cultural sensitive perspectives.

In this chapter, I examine the stylistic efficiency of the perspective of narration. Point of view is traditionally identified with prose narratives; however, its place in Hiplife music is not misplaced as the artistes fall on every approach to reach their patrons; it has stylistic relevance. I discuss the theoretical undercurrent of the point of view in literary discourse and zero in on the perspectives of presentation in Hiplife music. The discussion on the perspectives of presentation will be preceded by an exposition on the structure of the Hiplife lyric.

Discussion

Hiplife as a verbal art generally is performed in context with clearly intended message for the audience. To achieve this, a structure is always adopted

to create situational contexts that are meaningful to the performance. From Aristotle's exposition on the "Mythos" in *Poetics* where he asserts that an imitated action should have a beginning, a middle and the end, the concept that every literary shall have within it some principle of organisation through which all the parts will lead to an organic whole (Handy *et al.*, 1974) is evident in the Hiplife song texts. Hiplife, categorised as a poetic genre (Annin, 2014), follows poetic structure to exhibit both the structural cohesion and semantic synergy. The Hiplife song texts basically follow two internal structures; there is a chorus and the content.

However, there are instances where the song is preceded by a narrative as in Obour's "Ɔboɔ" where there is a preamble that announces the return of the main character in the song, thus:

Preamble

Woman: My story today is about a mighty warrior
called Obour. As the name implies, Obour came from
rocks. For a very long time, nobody has heard anything
from him. Some said he was hiding, others said he was lost.
But Obour is back!!! (V. I)

This is followed by the persona's narrative on the analogy of the stone. The rendition ultimately gives vivid expression to the content of the preamble.

In Zoh Zoh's "Borla Borla Scatter Scatter", the content is introduced by three different sound tracks that draw the attention of the listeners to the content of the song. The song opens thus:

Yεrebɔ dawuro!	We're sounding the gong gong
Announcement!	Announcement
Montie!	Listen

to create a level of structure in the song text. This segment of the structure creates suspense among the listeners. The discussion on the perspective of presentation ties with the structure of the text.

Narrative representations are literary works in which there is a narrator who may be a major or minor character in the story and is deeply connected to the story. The narrator selects information to create a reality to the readers, audience and listeners. The narrator constructs a world view through the artistic work and shares with the audience as there is no realistic picture out there (Guth *et al.*, 1993). In the view of Austin (1962), "Point of view" refers to the manner in which narratives are told. It makes clear the place of the narrator in the story. The trio – "person," "mask," and "narrator" form a novelist's narrative media as he attempts to enact realism into his story. Fludernik's (1996) description of the narrative point of view affirms the general view that it is the writer's position, opinion or attitude that determines how a story is told. He opines that narrative point of view in the creative writing of fiction describes the narrator's position in relation to the story being told (p.88). Point of view is defined by Sunberg (2011) as "the set of methods by which an author of a literary, theatrical, cinematic or musical work conveys the plot to the audience" (p.22). Sunberg's view draws in the implication that the narrative point of view determines the perspectives through which a story is conveyed and in addition, determines a set of consistent features regarding the manner through

which a story is communicated to the audience or readership. It is obvious that the mode of presentation does not only dwell on the teller but also how the story is told (described or expressed). Point of view is perceived by Huhn *et al.* (2009) as “the linguistic means by which a subject envisages an object and encompasses all the meanings of the term ‘envisage,’ whether the subject is singular or collective and object concentrate or linguistic” (p. 44).

Another equally important dimension of the discussion on point of view is the nature of the narrator. The question of who is telling the story in the story attracts literary consideration. In writing, critics are in dilemma as they struggle to decouple the author from the narrator; this is not the case with music where the identity of the author is not shown but the voice that recounts the story gets projected. The Hiplife artistes adopt perspectives in presenting their messages to their patrons and the general public. Huhn’s (2009) definitive view on point of view thus situates within the music artistes’ perspectives. The audience are limited in their effort to know the stories of the songs. Music artistes provide eyes and ears through which details of events and stories are known to them. They are thus seen in modern terms as “reflectors” whose reflections on life come to us through stories couched in music. The perspectives of the narratives are variously presented and this essay adopts the model of narration put forward by Guth *et al.* (1993). They identify a number of narrative approaches and this occupies the next paragraph.

The omniscient author (traditional omniscient narrator) presented as all-knowing, all-seeing and all-present is a dominant narrative approach utilised extensively by most writers. This narrator always has access to the private thought

and feeling of everyone in the story. The obvious criticism is the limited purview the narrator has though he/she acts as if he/she knows all. The story is thus limited by how much one pair of eyes can take in. Biases and skewed judgements are regular features of this approach. The use of third person pronouns necessitates alienating the writer from the story. However, the omniscient narration device in the novel affords the writer the opportunity to register his supremacy over the characters as he (author/narator) is all-knowing, observes and reports their actions from the rear. The intruding narrator who serves as a guide to the reader plays an extra role of commenting on the event or characters, chatting with readers and imposing a degree of confidence in the readers/audience. We note that the narrator experiences the situation, and has appreciable knowledge of it. This all-knowing capacity is exhibited in the way this narrator remarks on each character, and it is of stylistic relevance; it facilitates proper characterization of the macro-structure. Fowler (1981) opines that “Linguistic structure is not arbitrary, but is determined by the functions it performs”. The third person omniscient narration also affords the writer the opportunity to enact his overriding message.

Abrams (1981, p. 62) evolves the “showing” and “telling” methods of characterization in narratives. We note that the stylistic potency of the telling method over the showing or dramatic method is that the former affords a writer the opportunity to enact his evaluative remarks on the actions and utterances of the characters as the story unfolds whereas the latter only leaves the reader making inferences or deductions from what the characters say and do. In exploring the advantages which the telling method affords the writer, the omniscient point of

view enables the writer to capture a wide range of characterization possibilities as he clings to his didactic and thematic concerns.

Point of view has over the years been a dominant feature of the prose narrative. Music artistes in their quest to reach wider audience for patronage adopt varied literary elements including point of view. As a phenomenon, modern artistes are self-conscious, self-aware of 'how' the 'what' of the creative work is achieved. In literary stylistics, the perspective of the narration is a tool literary creators employ in communicating to their readers and audience, hence a potent element to occupy stylistic examination. Communication has become complex as the recipient of the communication are becoming complex in their approach to receiving information. Hiplife as a high artistic creativity among the youth and with the youth as the immediate patrons, from the data, adopts varied perspectives of presentation. The motivation of titling the chapter 'perspectives of presentation' is borne out of the fact that the analysis ensuing reveals that the narrative approach transcends the boundaries of the traditional points of view; it incorporates others such as apostrophe, dramatic dialogue and multi-media approaches.

The discussion of perspective of presentation of Hiplife content defines itself in the structure of the genre. Motivated by the modernist theory of creative art enjoying free rend of expression out of the shackles of strict literary conventions, Hiplife artistes though they define the genre by certain characteristics, the genre enjoys a degree of structural and content (laxity) freedom. It is a feature of some artistes to introduce the song. Obour's "Oboc" is opened with a preamble

Woman: My story today is about a mighty warrior called Obour.

As the name implies, Obour came from rocks. For a very long time, nobody has heard anything from him. Some said he was hiding, others said he was lost. But Obour is back!!!

which announces the return of Obour who had been out of the music scene for a while. The preamble heralds Obour's return as the coming of "a mighty" warrior other than his previous appearances. The preamble adopts the omniscient stance of narration, imposing authority and ownership on the content and style of presentation. Traditionally, the presence of great personalities are heralded by griots. It then ties in the content of the persona's first person narrative and thus puts listeners in a state of anxiety as to whether he has come with any special skills. The suspense achieves stylistic effect as the audience are put on edge of expectation.

The lines

Obour: Mebo atɛntɛnbɛn	I blow bamboo-flute
Mebo dondo	I play <i>dondo</i>
Mebo ntupan	I play <i>etupan</i>
Afei m'abo fɔntɔmfrɔm	Now I have played <i>fɔntɔmfrɔm</i> (V.1.66-69)

recounts his graduation from a lower stage to a higher state metaphored in traditional drums as atɛntɛnbɛn, dondo, ntupan and ultimately, fɔntɔmfrɔm. The persona's ability to play "fɔntɔmfrɔm," the highest drum among Akans, is an indication of his gradation in the music industry.

Another illustrative text that sees the use of preamble is Zoh Zoh's "Borla, Borla Scatter Scatter" where three soundtracks are used to draw listeners' attention to the content of the song. There is a traditional gong beating, the sound of breaking news and announcement:

Yɛrebɔ dawuro!	We're sounding the gong gong
Announcement!	Announcement
Montie!	Listen

(CMS III. 1-3)

Besides these, the Hiplife genre follows chorus, verse alternations. All the texts gathered show these features in alternations. The structure evinces chorus built on various popular Ghanaian genre, Highlife beats. The defining feature of Hiplife as overtly repetitive is carried by the chorus though there are internal lines in the verses. The verses are the main renditions of the songs that are always recited by the lead singer. The real contents of the songs are in the verse and are augmented by the choruses. The choruses are sung as the verses are recited. The perspectives of presentation, though looks at the entire song, the focus is more on the verses.

The quest to win the patronage of patrons and the general acceptance motivates Hiplife artistes to adopt modern trending approaches to communicate. “Confession” by Kofi Kenatta is a hit Hiplife song in Ghana that was released prior to the 2016 Yuletide as it were to augment the efforts of the Road Safety Campaign Commission whose duty it is to educate the public on road safety so that accidents during the festive seasons will minimise. One of the don'ts expected of the drivers is ‘drunk driving’. The persona in “Confession” confesses having drunk to the extent that he cannot drive home, coupled with the fact he could not even identify the bearings to his home. He exclaims in a confession

Ewuradze bɛgye steer no o	Lord come and drive the car
Na m'abo	For I'm drunk
Mereyɛ m'alock	I'm getting stuck on the road.

(V.VI. 1-3)

The stylistic synergy of the song identifies with the approach of the confession. Confession among the Catholics is a sincere outpouring of a sin committed before a priest. In other Christian fraternities, there is a session of prayer that allows members to openly confess their sins to God, not necessarily through a priest. The persona sets the confession in a Christian context and sincerely recounts the extent of his drunkenness. The call

Ewuradze bɛgye steer no o Lord come and drive the car

situates well in the prayer tone of most Ghanaians. As drivers, the festive period provides avenues for commercial drivers to make enough gains as most people travel. Private car owners, especially the youth, see the occasion as ripe for fun making, hence moving from one place to another. Though the song specifies the type as a youthful private car user, the prayer becomes fitting for all road users. The criminal aspect of ‘drunk driving’ also draws in a chunk of youthful road users who throw caution to the wind and drunk drive into the bracket. The call again finds expression in the metaphorical statement that it evokes. The “steer” symbolises the broader sense of life and the aggregate of it. The essence of the prayer is to invite God to take control of one’s life hence:

Ewuradze bɛgye steer no o Lord come and drive the car.

The prayerful approach therefore meets the desired concern of most Ghanaians irrespective of their religion, resulting in the overwhelming acceptance of the song “Confession”. Stylistically though, the persona defines the purview of the song by cautioning drivers “If you drink don’t drive”. The concluding line situates the song

in the general yuletide caution to drivers to be vigilant on the roads to avoid accidents; an effort to boost the campaign undertaken by Ghana Road Safety Commission.

Dissing has become a good feature of the genre as it provides artistes the space to enjoy publicity. It has been a common characteristic of Ghanaian Hiplifers to verbally attack one another through the media. Entertainment print media and electronic media are the avenues for such bantering as they devote space and time to discuss it. The media as the fourth realm of state has assumed a huge role in the life of Ghanaians. It has become a common feature of the media landscape to provide information on critical national discourses ranging from politics through economic to entertainment. One prominent feature of entertainment news is the rumoured gossips that get clarified. “Morning Shows” are thus very important segments in news delivery in Ghana since that is the time thorny issues get discussed. Major Radio and Television Houses make every effort to disseminate information that citizens need and in the process interview key political, social, religious and entertainment characters. Obrafour’s (Feat. Guru) “Nkasiabo” is patterned on the media F&B interviews that seek to give him publicity after Obrafour’s exit from the music scene for a while. The song titled “Nkasiabo”, literally meaning casting news, sets an interview session between the news caster at a radio station and the interviewee (Obrafour). Guru, the interviewer, touches on very crucial concerns that are at the heart of the Hiplife genre. One, Obrafour, who is described as the high priest of Hiplife, had for some time been off the music scene giving room to several speculations, one of which was that he had abandoned the

profession, and thus, his inability to release any new song. This concern has several implication for Obrafour's fans as well as his detractors. The second concern bothers on the survival Hiplife weaves into the ongoing debate on Hiplife, its social relevance and continuity. The interviewer personifies Hiplife in:

F&B: ... Yɛsɛ Hiplife ewu.	They say Hiplife is dead.
Ob: Eh! W'ahyɛ da anaa, Krakye	Eh! Are you pulling me leg? Gentleman
Owuu dabɛn na m'anntse...	When did he die that I didn't hear
Hiplife wu a yɛbesu a ma yɛti ate	If Hiplife dies, we will cry till our heads get off

The thrust of the song is that younger musical artistes have emerged to challenge the status of the well established Hiplife artistes as well as the place of Hiplife in the face of emerging variants of the genre such as Dancehall and Azonto. Obrafour waves into the debate as a representative of the older generation of Hiplife and attempts to silence the younger artistes who are described as:

Egyinamo a nni fie a	In the absence of the cat
Nkura te kekɛ	Mice walks around stylishly

The interview provides a better platform and space to react to specific questions that eventually put the debate to sleep. Stylistically, I perceive the song as “in defence of Hiplife” which achieves the desired effect through the media interview. Any perspective of presentation would not have registered this effect.

Dominantly, Hiplife is a means by which the younger generation contribute to national and social discourse, and it has been a common medium of sharing their life stories with their young patrons. This is motivated by successful Hiplifers like Obour, Reggie Rockstone, Obrafour, Kwaw Kese, Mzbel, Castro, Samini, Okomfo

Kwaadee, Sarkodee, Kofi Kinatta, EL, Barima Sydney, Lord Kenya and a host of others who are popularly branded celebrities, and they inspire and motivate a lot of people, both young and old. Establishing personal relationship between the content of the song and the persona, the first person narrative technique thus appeals suitably to artistes who seek to use the songs to tell their stories, to inspire and even make a point (dissing) against their detractors. The use of first person pronouns makes it possible for the youth to appropriate the content of the songs. Stylistically, the narrative approach enables the artistes to share their journeys to stardom. This autobiographical approach recounts the beginning moments of the artistes as well as the difficulties they grappled with. Similar to what most Ghanaian young men are going through, they easily identify and relate with such stories.

Autobiographical narratives are common with the Hiplife artistes. The essay distinguishes autobiographical narratives from autobiographies in that the former deals with a narrative on some few aspects of the narrator while the later traces the life of the narrator from the beginning to the present. This is a common feature with young artistes whose music has gained acceptance and is ‘seriously trending.’ In traditional literary terms the first person narrator is a character in the narrative who is either the protagonist or minor character tasked to tell the story.

Conclusion

In this chapter, I have scrutinised the literary relevance of the perspectives of narration. It revealed that diverse perspectives were employed ranging from the auto-diegetic to multi-perspectival and multimedia presentation. In each, the rationale is the effectuality of the approach where the discussion brought out the

immense stylistic contribution to the song texts. The next chapter is devoted to examine the dominant tropes that are evident in the song texts and the stylistic essence of each.

CHAPTER FIVE

SOME DOMINANT TROPES: CONTEXTUAL CONDITIONING

Introduction

The cumulative effort in examining the stylistic elements in the Hiplife song texts has seen the discussion of the perspectives of narration in the preceding chapter where it became evident that point of view influences the construction of relationships that develop between the song text and the audience. The discussion points out that among other revelations, the auto-diegetic approach of narration results in the audience internalising the message of the song text as they identify and associate with the protagonist's predicaments. The dramatic dialogue, on the other hand, draws the audience into the dialogue, thus making the audience part of the discussion. In the present chapter, I identify and discuss the nature of tropes evident in the song texts and ascertain their stylistic relevance. The chapter also looks at other stylistic tools inherent in the song text.

Discussion

Leech (1969), in his seminal work *A Linguistic Guide to English Poetry*, provides a background discussion on the contrast between expression and content, and the associated foregrounding tools - Schemes and Tropes, with the main distinction between them drawn. Generally, for Leech's schemes describes as abnormal arrangements lending themselves to the forceful and harmonious presentation of ideas, having included figures such as alliteration, anaphora, and chiasmus, and others. Tropes, on the other hand, more radical in scope and more powerful in effect, have been exemplified as the alteration of the normal meaning

of an expression: they include metaphor, irony, and synecdoche. Some rhetoricians draw up a third category of figures of thought. These are more concerned with the psychological strategy of developing a theme than with the actual choice of language, and so lie outside our province. The thrust of Leech's position above situates in the view that the subject of linguistic appropriateness has been and continues to receive the attention from literary theorists of present. The doctrine of decorum, or fittingness of style, continues to find relevance in literary compositions.

In Hiplife, the artistes' consciousness of decorum of fitting stems from two perspectives. One is to communicate their thoughts to their patrons in the language that suits the content of the song without necessarily affecting social sensibility, and two, present the song in a manner of modernist conceit, devoid of strict social conventions but evincing literary qualities that would make the song easily memorable to the youthful patrons. These objectives result in contextual conditioning of words, phrases and sentences to reflect the intent and induce patronage.

Metaphor

In the song text "Gargantuan Body", there is a heavy appropriation of the term "gargantuan" which had just been thrown into the Ghanaian English lexicon by a former Minister of Justice and Attorney General, Mr. Martin Amadu, to describe the quantum of money embezzled by Mr. Alfred Wayomi and had gained much currency. The use of the term has two stylistic effects that inure to the general acceptance of the song among Hiplife patrons. One, the political sensitivity of

issues of corruption makes the word a household word that evokes Mr. Amidu's intended reflection on Mr. Wayomi's alleged unpatriotic conduct in usurping Fifty-One million Ghana Cedis from the public purse. This, thus, makes the use of the word in any context have an immediate association that receives audience and attention. The second, which has a more literary essence links to the origin of the word "gargantuan".

"Gargantua" is the name of a giant in Francois Rabelais' 16th century satirical epinymous novel *Gargantua* where all the details of Gargantua's life befit a giant. He rides a colossal mare whose tail switches so violently that it fells the entire forest of Orleans. He has an enormous appetite. In one memorable incident, he swallows five pilgrims while eating salad. The scale of everything connected with Gargantua gave rise to the adjective "gargantuan," which since Shakespeare's has been associated with anything of tremendous size and volume (Merriam-Webster Dictionary).

The adjectival use of the borrowing in both Amidu and Five Five's instance, thus, alludes to the account above and points to one interpretation. However, the point of surprise stems from the ironic parallel in the set contexts of the three scenarios. The foreknowledge of the word serves as the vehicle to transport the tenor "lady" in a conceptual metaphor where the abstract subject in the text is conceptualised as the giant figure in the satirical narrative. To fall on the view of Leech (1969), metaphor is so central to our notion of poetic creation that it is often treated as a phenomenon in its own right, without reference to other kinds of transferred meaning (p.150). Lakoff and Johnson's (1980) *Metaphor We Live By* explains conceptual metaphor as involving understanding one domain of experience in terms of a different domain of experience. More technically, in the context of this discussion, the metaphor is understood as a mapping from a source domain – gargantuan- to a target domain – body of a woman. The association has stylistic essence on the song as it evokes

images. Metaphor goes beyond the transfer of meaning into what Nkansah (2012) describes in his paper, “Metaphor as a Concretising Tool in Bɔ̀ɔ̀bɔ̀ Mfantse Funeral Libation Texts” as creating mental images to associate the abstract with the real. The concept of metaphor is seen more in the later sense as it reflects the Ghanaian context within which Hiplife situates. Though the background review on metaphor seems triggered by the metaphorical use of the term “gargantuan”, the concept finds such expressions in other song texts and a number of them would be cited to discuss the stylistic merits of metaphor in Hiplife song texts.

The song text “Gargantuan Body” in the above conceptualisation is an extended metaphor where known entities as source domains or vehicles are used to explain target domains or tenors. The contextual appropriation of the word echoes an enormous entity that takes in anything. The subject of discussion is a lady whose body size is satirized in pidgin thus:

Chaley dis your gal e body diɛɛ	Chaley as for your girl’s body
The gal e body diɛɛ	The girl’s body
Chaley dis your gal e body diɛɛ	Chaley as for your girl’s body
Okay make I take your measurements	Okay, let me take your measurements

(CMS I. 12-15)

to foreground it as the of focus analysis in the song. “Diɛɛ” is an Akan expression of doubt, disapproval and sometimes contempt, as is the situation in this context.

The contempt is climaxed in the distant metaphor with

Bo dɛnkye okotoka	It’s your own shoe
Baa kɔ baa kɔ	Come and take it, come and take it
Okotoka	Your shoe

(CMS I. 8-10)

A common characteristic of ghetto life is communal use of personal items as bathroom slippers. The “Kotoka” fits every leg and it is worn everywhere by almost every member of the ghetto. This opening characterises the subject as the communal “Kotoka” worn and used by all. In the song text, the persona registers his doubt about the girl in the repetition of “dis your gal e body diεε”. The ridicule assumes a worrying proportion in “Okay make I take your measurements”. The excerpt below illustrates the association of “Adwoa” (the subject) with the “Kotoka”. In the song text, the persona registers his doubt about the girl in the repetition of “dis your gal e body diεε”.

Okay, Adwoa be ma taste	Okay, Adwoa is my preference
No two ways e be ee I wonn spy	No two ways it.s she that I want to see
That be why I gea my shades	That’s why I’ve taken off my shades
I mean hey, your pretty face, your lip	I mean hey, your pretty face, your lips
And your ass make I dey craze	And your ass drives me crazy
Anyway I wonn say this in case	Anyway let me say this in case
I mean hands down I no get race	I mean hands down, I don’t have competition
But every boy like you hot	But every boy like you hot

(CMS I. 18 – 23)

The persona admits preference for her though he is aware that Adwoa is a ghetto friend’s girl, just as every other boy yearns for her. The mention of “Okotoka” immediately portrays “the gal” as a one that ... every boy likes you hot” and she is the object of competition among boys

I mean hands down I no get race	I mean hands down, I don’t have competition
But every boy like you hot	But every boy like you hot

(CMS I. 24 – 25)

The metaphor thus draws the link between her and the “Gargantuan Body”. Appietus describes his desire for Adwoa and how she mesmerises him with her beauty, shape and gait. The word “gargantuan” and its connotations with “Wayomi” evokes a loose lifestyle that characterises city life and the moral filth (spendrift, cheat, corrupt, dishonest etc) that goes with it. Gargantuan is therefore used in a sense to project the rot in such characters. The real description of “the gal” is depicted in the following lexical items:

She is like **jot**

She is **raw meat**

She is **a pot** a man puts his flower in.

The real identity is revealed when he says,

Ashawo yoo le na kubolor The prostitute is a truant (CMS I. 44)

and a call comes in French:

S’il te plait, j’ai besoin de toi, Voulez-vous coucher avec moi?	Please, I need you Do you want to sleep with me? (CMS I. 41-42)
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A lexico-semantic examination thus reveals that the gargantuan body refers to a prostitute.

The subsequent verse shifts focus to the boys whose desire for promiscuous life which is well stated, gives another meaning to the title. The persona indicates the intention of ‘ghetto boys’ succinctly that though the lady has an ugly face,

Sexy body shi ehie bonyo face Bonyo face Chaley be jee hia abaa ye Baa ye Twokɔ spanner, duna repairer	Sexy body but ugly face (2x) Ugly face Chaley but it’s not the face we will chop Come and eat Chorkor spanner is an ass repairer
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Bekε bi bioo moko nookwɔɔ enaa Small child with an appetite for something
(CMS I.46-51)

indicating that the metaphor of beauty can easily be done away with in a quest to satisfy one's interest. The yoking of the preference of "Wayomi" and "Parliament" in "Gargantuan Body" presents another phase of societal decay, that if national institutions such as Parliament meddle with such detestable characters, then what becomes of the ordinary man? The stylistic punch of the genre in addressing societal ills manifests through the metaphor.

In Obour's "Ɔboɔ", the homophonal rubbing of each word on the other echoes the metaphorical relevance of the persona in the song as it appears the sharing of the phonemes equally reflects in attributes. The trivial use of the stone by wanton boys is expressed in lines 1-8 constituting four syntactic and semantic parallelisms; emphasising the indispensability of the stone, even in a child's play. The song demonstrates this pattern throughout with attention shifting to more prominent essence of the stone in creation, through to construction. The Biblical allusion made consolidates and re-affirms the strength and might of the stone. These and others point to the fact that stones, rocks or mountains are very important in the very existence of the world. It is worth noting that the metaphor of the stone conceals the identity and intent of the narrator creating suspense in the listeners, a potent stylistic element in keeping listeners on urge. The song reaches climax when the subject changes to "I" in the playing of traditional instruments. The persona says:

Obour: Mebɔ atɛntɛnbɛn	I blow bamboo-flute
Mebɔ dondo	I play <i>dondo</i>
Mebɔ ntupan	I play <i>etupan</i>
Afei m'abɔ fɔntɔmfrɔm	Now I have played <i>fɔntɔmfrɔm</i>

(V.I.66-69).

The subject “Me” then personalises the “Ɔboɔ” as the singer instead of the stone and its variants. In Akan culture, drums have their relevance in the palace so is the player, and the singer arranges the instruments in the order of importance. The parallel structure

	atɛntɛnbɛn
Mebɔ	dondo
	ntupan

shows how he has advanced in playing the traditional instrument. He attains the peak of this royal duty when he says, “Afei m’abɔ fɔntɔmfrɔm”. “Fɔntɔmfrɔm” is the highest of the royal drums and whoever plays it touches the souls of both the living and dead royals and this gives the singer a royal eminence, Ɔkyerɛma . Lines VI.75-81 endorses his assumed royal prominence as the involvement of the ancestors endows his acts with unparalleled grace as in:

Nananom abɔdɔm ma akunkon	The ancestors have joined to give it gracefulness
Fɔntɔmfrɔm	<i>Fɔntɔmfrɔm</i>

The repetition of the above echoes the sound of “Fɔntɔmfrɔm”.

Obour’s return to prominence then finds expression in the song. One then concludes that the content of the song is a metaphorical representation of Obour and he does this expertly with his Akan traditional background of employing proverbs and analogies in serious social discourses. These proverbs serve the purpose of strengthening his position as a custodian of the Akan tradition. Obour’s use of proverb deepens his position as belonging to the ‘older generation’ in the

Hiplife industry and as a traditionally oriented artiste, his use of proverbs consolidates his royal position.

The last verse of the song shows the contrast between the stone and other creatures though they share some semantic features of the tree and the stone in lines

VI. 90-99 as:

tree = + creature, + growth, + death
stone = + creature, + growth, - death

Abɔdeɛ biara bɛnyin	Every creature shall grow
Dua biara bɛnyin	Every tree shall grow
Abɔdeɛ biara bewu	Every creature shall die
Dua bɛnyin bewu	Every tree shall die
Naaso boɔ deɛ obɛnyini	But as for the stone, it shall grow
Naaso boɔ deɛ otim neɛ otim	But the rock will be as it is

The verse affirms the immortality of the stone over other creatures whose life span are limited. Obour uses this to re-affirm his claim and clinches the claim in the epilogue:

All living things die
Humans die
The trees die
But the stone never dies.

The song achieves content and structural cohesion and vehemence with the repetitions. The copious mention of “boɔ” in the verses and also as the only lexical item in the chorus:

Obɔɔ, boɔ boɔ boɔ boɔ boɔ boɔ boɔ boɔ Stone, stone stone stone stone stone
stone stone

Obɔɔ, boɔ boɔ boɔ boɔ boɔ boɔ boɔ boɔ Stone, stone stone stone stone stone

stone stone

Obow, bow bow bow bow bow bow bow Stone, stone stone stone stone stone

stone stone

which appears four times in the song foregrounds the singer's eminence which is metaphored in the stone. The genesis of the stone through its various uses points to a conclusion that Obour has been at the beginning of Hiplife and his continuous presence in the industry is indispensable.

Jargon

Another genre-audience tool employed by Hiplifers is the use of audience-specific language. The song-text, "Gargantuan Body" with its cosmopolitan youth as the main audience, employs jargon and slang as youth language. The lexical jargons are; 'chaley', 'gea', 'jot', 'don' translated as friend, wear, cigarette/write, put on respectively are linguistic lexemes used mainly among Ghanaian youth social class. These jargons help to give the song the Ghanaian identity and also help to associate it with a targeted audience. There is also the presence of synonymous relations. There are some words which have the same or similar inferences in the song. Closely linked with the jargon is appropriation of expressions to assume new interpretation.

Okay make I take your measurements

Okay, let me take your measurements (L.15)

But she dey make I eat raw meat

But she makes me eat raw meat (L. 29)

I dey room 55 I dey suck malt

I'm in room 55 sipping malt (L.37)

Twɔkɔ spanner, duna repairer

Chorkor spanner is an ass repairer (L.50)

The above are contextually conditioned expressions in the context of the song text. L. 15 does not mean taking her measurement with a tape measure but having sex with her to know the depth and width of her genitals. L.29 evokes a sense of doing oral sex instead of being a carnivore. The work “suck” in L.29 does not collocate with malt but in the context of the song, breast. L.50 is an allusion to a suburb in Accra where local mechanics who use simple tools are assembled. The spanner is a commonly seen tool in the hands of the mechanics purportedly used in loosening bolts and nuts. In this context, spanner is used to connote the penis that is used in having sex with the girls synecdoched as “duna” (bottocks). The stylistic essence of these contextually conditioned expressions in the song identifies it with the youth and also conceals the overt import of the expressions putting patrons on edge in their quest to understand the song which comes with surprises.

R2BEES’ “Yawa Girl” is another song text that demonstrates the stylistic use of jargon as a linguistic tool of identity. In the excerpt below, the persona intimidates the addressee of her involvement in the life that has gone on between them in his ghetto, thus situating the song in a ghetto community and its language. The song title “Yawa” is fluid in its application but connotes distasteful attitudes. In the context below, the persona shows disgust for the new attitude shown by the addressee who had earlier enjoyed the company of the persona to the extent of playing and appreciating his ghetto romance described as “Logilogi”.

Make you no forget oo....[lobi lobi (2x)]	Don't forget oo...the romance
Those days for my ghetto	Those days in my ghetto
Na you dey feel... [Logilogi (2x)]	You liked it...the sex
But now I touch you aa... [libilibi (2x)]	But now when I touch you aa
Oh why see she dey flex oo... [lobilobi (2x)]	See she is flexing...the romance
She be yawa girl (2x)	She is a (2x)

Yawa girl

She be colo girl (2x)

She is an outdated girl

The ahhorent attitude of the addressee is termed as “libilibi”, provoking the persona to summarily describing her as “colo” meaning old fashioned, a derivative meaning of “Yawa”. The jargons used in the this text “lobilobi” and “libilibi” are onomatopoeic in suggesting meanings, while in addition to “yawa” they are rhythmic and therefore easy to pronounce. Again, in the excerpt below, there is a departure from isolating lexemes as jargons to semantic configurations that find meaning in the group identity.

Back in the days

I paid my dues

And met a couple of whores

And I laid a few

Honestly you were classic so I rated you

But you thought you made a fool out of a basic (group or rule)...hahaha

More of a cliché, not a déjà vu

Thinking I loved your style but I hated you

A few of you on the street who think you hot

You what? You hot?

You be yawa (2x)

(PE I. 25 - 35)

The underlined expressions though may be familiar expressions in mainstream usage, there is conditioning that the expressions have undergone contextually. The narrative is a flashback of a ‘proud exploits’ of a ghetto man who pours his motions out “honestly” to register a feigned attitude. The ironic effect in the episode is ameliorated in the ghetto slang/jargon, concealing the content from “non-ghetto dwellers”. This creates suspense as the narratives evince twist and turns, a stylistic elements that glues listeners to a song. Thus the lyrics constitute a street code.

With Hiplife being a youthful musical genre, the slangs and jargons introduced by the artistes find their ways into the mainstream expressions of the youth, thus giving currency and popularity to the song and at the same time enriching the language or the dialect.

Paronomasia and Revitalised Expressions

The phenomenon of suspense which is crucial in creative art is achieved through the creation of newness or defamilirising the familiar achieved through various literary tools including paronomasia, also called pun. Paronomasia is a form of word play that exploits the multiple meanings of a term or of similar sounding word for an intended humorous effect to achieve artistic/rhetorical intent. Though the paronomasia is usually ‘word effect’, Henri Bergson, in discussing the concept, defines it as “a sentence or utterance in which the same sentence appears to offer two independent meanings” (cited in Augarde, 2003) . Paronomasia is often used in punch line of a joke and also in parody songs (dissing) and movies. In literature, non-humorous paronomasias are standard poetic elements in all forms of the literary genre. It is a foregrounded lexical ambiguity and usually has its origin either in homonymy or polysemy though the more blatant and contrived variety of paronomasia is homonymic.

In the context of Hiplife song texts, the pun is usually a word that controls the refrain and anchors the meaning of the texts. The sustaining strength of the word is the probable interpretations it evokes. The phenomenon of languages and dialects undergoing transformations is employed for stylistic effect in Hiplife. The titles of the hit songs, Kwaw Kesse’s “Obur” (Mfantse word) and Kεkyε’s

“Aleguntuguin” (Twi word) are typical of linguistic utilisation in paronomasia in revitalisation for stylistics effect. These are surprisingly archaic usage, but their introduction here ensures the survival of the language of the past into the language of the present, foregrounding that feature of these time-defying roles of language (Leech, 1969, p. 13) and a sense of cultural continuity.

In “Obur”, the persona re-evokes an old Mfantse word that really carries the import of filth. The word is lost to contemporary youth who do not know the semantic implication of “obur”. The seeming newness of obul catches on well with the patrons. To the Mfantse, “obur” has both connotative and denotative meanings of disgusting filth. When it collocates with a human head noun, it symbolises a detestable character. Stylistically, the defamiliarisation of the old word in a new context clothes it with newness and it gets foregrounded. Stylistically, the semantic essence is deepened as it situates in the context of “Clean Ghana Campaign” in collaboration with Zoomlion. The commemorative song, thus, echoes the sense of filth and its effect and “obur” appears apt as it refers to both the filth and the filthy person.

Sɛ wɔlɛ wɔpɛ fi dɛɛ a	If you say you like filth then you're filthy
Woyɛ obul (Woyɛ obul)	You're filthy (you're filthy)
Woba n'agyanan hyɛ mpa ase,	Your child's faeces is under the bed
Woyɛ obul (2X)	You're filthy (You're filthy) 2x
Aketesia na ne muka-ase,	A lady's kitchen
Woyɛ obul (6X)	You're filthy (You're filthy) 6x

(CMS V. 6-11)

The persona recounts instances that could qualify one as “Obul”. As a word, “Obul” is easy to pronounce and its repetition rhymes to give the song easy memorisation. As the subject matter of the song, it echoed itself for intensification. A similar song

is Kεkyε’s “Aleguntuguin” which draws its vitality and musicality from the word “Aleguntuguin”. “Aleguntuguin” is the indigenous name of sourcep, a known and highly patronised fruit. The polysyllabic “aleguntuguin” rhymes and has a beautiful musical quality whose repetition creates both rhythm and intensification.

Aleguntuguin ...	Aleguntuguin ...
Guin	Guin
Medaase	I thank you

In “Aleguntuguin,” there is a cantor who calls out “aleguntuguin” and audience respond “guin”. The cantor shows appreciation thus, “Medaase” (I thank you); situating the performance in an oral performance where there is audience participation to make the act a shared one. In this song text, the chunk of the song is the repetition of the above.

One thematic relevance of the paronomasia is the light-heartedness of the thematic issues raised in the songs. Kwaw Kesse’s “Obur” addresses a social canker of sanitation where both governments and non-governmental agencies have embarked on efforts to get everyone involved in the Clean Ghana Campaign. This nation-wide campaign saw a number of Hiplife artistes composing songs including The Monarch Band’s “Clean Environment” and Zoh Zoh’s (Featuring Kobolor) “Borla Borla Scatter Scatter”. “Obur” in its simplicity catches on very well with the target audience and communicates unambiguously its subject. The use of paronomasia coupled with the light-hearted atmospheres that clouds the songs naturally draws the patrons to the songs. The approach sits very well with general description critics ascribe to the Hiplife genre as it being hearty and not serious as in the case of most Ghanaian Highlife.

Euphemisms/Irony

Ɖkɔmfɔ Kwadee’s “Woretaataa Me” addresses indecent dressings among ladies especially those who attend social functions such as naming ceremonies, marriage, and parties. The title of the song hints of provocation, “Woretaataa me” (You are sexually harassing me) suggestive of sexual attachment. Though “Woretaataa me” is already in the Akan lexicon as implying putting undue pressure, Ɖkɔmfɔ Kwadee’s contextualisation has imbued the sentence with a more “push off” meaning than the erstwhile mild tone of undue pressure.

The persona hints subtly that the ladies wear clothes and designs which invariably expose their nudity, suggestive of making an open invitation for sex thus:

Etua mu daa (daa ara)	It’s in it all day
Wo deε etua mu daa	As for you it is all day.

The excerpt above indicates that the ladies in question are sex maniacs that they are always preoccupied with sex. The expression has attracted much usage because though its immediate connotation has a link with sex, the sentence is easy to adopt and has the direct linguistic and semantic relevance. Sensitive to the language of profanity, the persona employs euphemism through the creation of a new expression and it is these words and expressions that gain much currency and draws patrons to the song. The linguistic manipulation evident in euphemism is captured in “Gargantuan Body” thus:

I wonn put my flower in your pot I want to put my flower in your pot
(CMS.I .40)

where “flower” and “pot” are contextually conditioned to conceal the explicit description of sexual intercourse. The persona rides on the Akan metaphor of flower to refer to the would-be bride to convey his desire to have sex. The euphemism ameliorates the extent to which the overt sexual imagery affect listeners’ sensibilities.

Hyberbole

Hyperbole is another tool employed in the Hiplife song texts for stylistic effect. As a device, it is a deliberate attempt to overstate a fact or assumption for gross emphasis or humour. Holman and Harmon (1986) describe hyperbole as “a conscious exaggeration used without the intent of liberal persuasion” (p.246). the implication is that that which does not have an image is imbued with an overblown image to register a heightened effect; the song texts for analysis reveal this phenomenon for an exaggerated effects. Gray (1984), dilating on the term, seems to share the view of Holman and Harmon. but adds that it is “a common feature of everyday discourse” (p.101). Leech’s (1969) view on hyperbole in colloquial talk is that it “is often incredible because it is at variance with known fact” (p. 167). This view situates in most instances of exaggeration in the song texts for stylistic and aesthetic effects. In the excerpt below:

Almost feels like Heaven	It almost feels like being in Heaven
Ooo oo ooo oo ooo	Ooo oo ooo oo ooo
Cos I' gazing at an angel	Because I'm looking at an angel
	(PE. II. 3-5)

the likening of the lady to the two celestial entities “Heaven” and “angel” is a magnification of the lady’s related attributes and creates surprise in the listeners as

they endeavour to associate the lady with the attributes of the objects of comparison. The persona goes further to cite specific qualities as in:

Girl, you too fine ooo ooo Girl, you are too beautiful ooo ooo (PEE.III. 35)
Dem say you dangerous uuuu They are saying ‘you are dangerous’ (PE.III.40)
Nobody in the world compares to this girrrrrrl (PE.III.63)

These portrayals of the lady are (as Gray puts it) “thrown far” to stylistically task the mind of the listener to decipher who is described. The hyperbole creates curiosity in the listeners as it creates imagery in the song texts.

Efya’s expression of love in “Little Things” creates semantic hyperbole as one is compelled to imagine a kind of love that accommodates unethical behaviours. In the excerpt:

When you, forget yourself
And you pick your nose
Get drunk fall asleep in your cloth
Makes me love you more
When you, do something really gross
Like the way you fart when I’m really close
It’s the little things that you do
That makes me love you more.
(PE.IV.24-31)

one expects that a lover helps to correct the ‘bad attitudes’ but accommodating it stretches the concept of love to embrace even the negatives of the lover. The stylistic implication is that lovers expect their partners to accept them for what they are.

Obour’s “Obour, Meho Huhuuu”, “Oboo”, and “Konkonti Ba” are demonstrations of hyperbole; however, this discussion focuses on “Oboo”. In “Oboo”, the persona is compared with rocks (a foundation of creation) and fontomfrom (the highest and most delicate drum found in palaces). The preamble

also describes him as a mighty warrior who parallels an indigenous hero, thus, “My story today is about a mighty warrior called Obour”. The aptronymous name of Obour associate the person with the items described in the text. In the case of “fontomfrom”, the fact that he plays it makes him an oracle to sing the praises of graet men on the drum. He says

Mebɔ atɛntɛnbɛn	I blow bamboo-flute
Mebɔ dondo	I play <i>dondo</i>
Mebɔ ntupan	I play <i>etupan</i>
Afei m’abɔ fɔntɔmfrɔm	Now I have play <i>fɔntɔmfrɔm</i>
Fɔntɔmfrɔm	<i>Fɔntɔmfrɔm</i>

75. Nananom abɔdɔm ma akunkonThe ancestors have joined to give
it gracefulness (V.I 70-75).

From the excerpt above, it is evident that the persona is given attributes that exaggerate the natural human being. It can therefore be concluded that Obour has been heightened.

Proverbs

The discussion on the use of proverbs in Hiplife opens with Ato Quayson’s (1997) observations in “African Literature and the Question of Orality” when he comments that

... for instance, how folk materials such as songs and stories are incorporated into the plays of Efua Sutherland; how the imitation of the forms of indigenous oral poetry is undertaken in the work of writers like Okot p’Bitek; and how proverbs and other rhetorical devices are manifested in the work of Chinua Achebe (p. 2).

The Hiplife artistes who deem themselves as contemporary griots and preservers of tradition stick to the use of folk materials such as folktales, folk knowledge, folk

rhythm and proverbs in their compositions. In the researcher's interaction with Bice Osei Kuffour, the interviewee indicated that though Hiplife as a brand of music has characteristics that are alien to the Ghanaian, a section of the Hiplife artistes consider themselves as apostles of the Ghanaian tradition and thus, see it as a duty to use the medium to promote and preserve the traditions especially the oral culture; hence, they mostly use proverbs in their song texts. This is a view Shipley (2013) has observed in his study of Sidney's song, "Scent No". In this song the persona examines the conducts of socio-politico leaders and concludes that the effects of their conducts had spread all over. To hedge from political attack the medium of proverb becomes the most appropriate to communicate the message.

A proverb (from the Latin is *proverbium*), also called a byword, is a simple and concrete saying popularly known and repeated, which expresses a truth, based on common sense or the practical experience of humanity. Proverbs are often metaphorical in nature. Further typical features of the proverb are its brevity and terseness, and the fact that its author is generally unknown.

Wolfgang Mieder, who is currently considered one of the foremost proverb scholars in the United States, (a claim based on the fact that he has written or edited over 50 books on the subject, edits the journal *Proverbium*, has written innumerable articles on proverbs, and is very widely cited by other proverb scholars), says of proverb that: "A proverb is a short, generally known sentence of the folk which contains wisdom, truth, morals, and traditional views in a metaphorical, fixed and memorisable form and which is handed down from generation to generation" (Mieder, 1985, p. 119; see also 1993, p. 24).

The feature of brevity with respect to the proverb is confirmed by Okpewho (1992) and in a reaction to a question, what is a proverb? he says that simply put, "...a proverb may be defined as a piece of folk wisdom expressed with terseness and charm" (p. 227). In an explanation to the definition, he says that the terseness implies a certain economy in the choice of words and a sharpness of focus while the word charm conveys a touch of literary or poetic beauty in expression. The proverbs are effective means of communication, as they exploit the resources of metaphor, hyperbole, similes, among other striking artistic forms. They have graphic qualities with which they spice speech. Chinua Achebe extols this aspect of the proverb when he remarked that among the Igbos, proverbs are the "palm oil with which words are eaten." In the context, proverbs do not only communicate but also define the linguistic competence of the user, and the ability of the listener to comprehend the discourse. The category of Hiplife artistes whose compositions are in the indigenous language employ proverbs. They share the view that the traditional spokesperson represents his people and therefore must speak not only to communicate the intended message but it must be couched in a manner that reflects the linguistic taste of the people he is representing.

One good illustration is Obour's "ጋboጋ". The entire song is woven in proverb where the entity of discussion is not mentioned but presented as a proverbial stone and player of fontofrom. The song opens with

Kotere fenfam ban ho a	When the lizard hangs on the wall
Nkodaa si no aboጋ [boጋ]	Children stone it [stone]
Ntakraboā kyere dua so a	When the bird stays long on a tree
Mese ogye boጋ [boጋ]	I say it receives stone [stone]

(V.I. 1-4)

In this context, the stone is depicted as a punitive tool unleashed on anyone who engages in unapproved conducts or being unmindful of possible trouble as the case is with the lizard” and “the bird”. This proverbial analogy goes on throughout the texts to highlight the positive and negative uses of the stone. The end realisation is that the song text ties in with the preamble that introduces Obour as the warrior that emerged from the rock and therefore represents the rock and all its variants. The ultimate message is that Obour is indispensable, unconquerable and formidable. These are encoded in the epigrammatic epilogue that

All things live and die
Humans die
The tree dies
But the stone never dies
(CMS.I .113-116).

It must be appreciated that there is a thin line between the proverb and the metaphor. Referring to the definitions above, the proverb is distinct by its local flavour and indigenous knowledge. The song is well understood when the proverb is appreciated. This is a common feature of Obour’s compositions of which mention can be made of “Konkontibaa” and others.

In another situation, the composition is not necessarily proverbial but a knitting of indigenous metaphors built on the indigenous knowledge of the people. In “Brɛbrɛ ɔbaa Hema” by *Akyeame* (‘Linguists’), there is stylistic configuration of linguistic appropriateness in that the Akyeame who speak for the chief in eloquence aptly dwell on indigenous knowledge to describe the subject, ɔbaa

Hemaa, who is not spoken of or to in ordinary language. The artistes introduce the song thus:

Yeah (Yeah)
Akyeame in effect
Coming straight from the Royal palace

to signal that the song is about a royal, by royals and for a royal and thus the linguistic code reflects that. The persona introduces himself as

Asanteni barima A man of Asante descent
Wonim sɛ anomdwa You know that bragging
Ahyɛ me ma Is part of me

(V.VI. 24-26)

The “anomdwa” (bragging) as used here connotes his ability to use the language appropriately. The imagery used by the persona to describe the ɔbaa Hemaa are woven in typical Asante Twi, comparable to proverbs as the imagery are striking. “Brɛbrɛ ɔbaa Hemaa (gentle, queen mother)” (V. VI. 1-4) is repeated four times to beckon her to walk slowly and majestically. This sequences very well as in the Akan context, a gorgeously dressed lady does not rush through but walks to showcase her beauty and expensive clothes.

Oxymoronic Innuendoes

Oxymoronic expressions in themselves create awe and suspense as the context of use and the lexical collocations pose ambiguities and illogical reasoning. One stylistic tool employed by Hiplife artistes is the surprise the oxymoronic expressions present. Holman and Harmon (1986) define oxymoron as a self-contradictory combination of words or verbal units: usually noun-noun, adjective-adjective, noun-adjective, adverb-adverb or adverb-verb. They continue to describe

it as *sharp-dull* in Greek. Samini's track title "Sweet Mistake" is an example of Hiplife song text that draws its stylistic vehemence from the contradictory posture of enjoying a mistake that one should be remorseful for. The combination of "Sweet" and "Mistake" is viewed by Gray (1984) as an impossibility. In this song text, the persona employs a visual imagery to depict the encounter between the lady and the persona. He paints the scenario in such a vivid manner that the sense of adventure evoked is justified. The excerpt below

She has a boy-friend	
I've got girl-friends	I've girlfriends
So we were just friends	
I didn't intend	
To make the rules bend	To change the rules
I made moves and	
She felt it smooth life	She saw it as very normal
She want to (wanna) the groove on	She wants to hold on to it

(PE. II. 5-12)

creates a paradoxical scene to situate the oxymoronic title. There is a semantic absurdity in "grooving" with someone's girlfriend. The surprise is deepened when the persona hints

Oh what a sweet mistake	
She say she wanna do it again eei!	She says she wants to do it again ee!
She like the way I roll	She likes the way I 'roll'
She no dey want my dough	She doesn't want my money
She just dey love my show	She just likes my sex.

(PE.II.13-17)

The oxymoron graduates into a paradox in his "Too Bad" where there is an apparent irreconcilable instance of the persona desiring to partner someone he knows to be "Too Bad" contrary to expectation, and incompatible with social ethics.

You too bad	You are very bad
Girl you too bad, bad eei	Girl, you are very bad

And I must admit I love the	But, I must admit, I love the
Way you bad, bad eei	Way you are very bad.
You too bad	You are very bad
Girl you too bad, bad eei	Girl, you are very bad.

(PE. III. 14 -19)

The stylistic effect of the paradox lies in the irreconcilable instance which is contrary to expectation, and thus creating awe and surprise. From the above, the text provides impetus for adventurous young men and women who draw synergy from the song.

Conclusion

Broadly, the objective of this chapter was to identify and discuss the stylistic relevance of the dominant tropes in the song texts. The discussion has revealed that tropes such as metaphor, hyperbole, euphemism, oxymoron, paronomasia, and others as proverbs and jargon are dominant stylistic elements in the song texts. These elements play various stylistic roles in getting the content to the audience. The proverbs/witicisms are the spicing flavour of the composition in the indigenous language (Akan) while paronomasia creates ambiguities in the refrains. The jargons feature mostly in the Pidgin English to give the sociolectal flavour. The artistry of Hiplife musical genre is evident in these tropes.

The rap or hip aspect of the song text is enshrined in the rhythmic features of the texts. These are represented in dominant schemes employed in the texts. The stylistic relevance of the schemes are discussed in the next chapter.

CHAPTER SIX

SOME DOMINANT SCHEMES

Introduction

In the preceding chapter, dominant tropes were identified and its stylistic relevance examined. Among them were metaphor, hyperbole, oxymoron, paradox and pun. The discussion revealed that the use of these dominant tropes conceal the message in creating ambiguities to sustain the interest of the patron. In the case of humour and pun, they lead to seeming trivialisation of very serious issues in a manner that its light-heartedness creates anti-climax. Pun creates easy memorisation especially of the refrain as it is usually woven with the controlling lexicon. The defining feature of Hiplife is the dominance of schematic elements. As a recitation, a stylistic discussion of Hiplife cannot be complete without examining the stylistic relevance of schemes. The succeeding chapter is wholly devoted to examining schemes in the Hiplife genre.

Discussion

The concept of Schemes is a broad manifestation of repetitive structures in literature. Leech (1969), in conceptualizing the scheme, explores it with the peculiarities of foregrounding by identifying two broad domains associated with this type of foregrounding, as free verbal repetition and verbal parallelism. Part of the artistry of Ghanaian music or Hiplife can best be appreciated from the complexity with which these levels of repetition (as postulated by Leech) are crafted together to form a single unit and to equally serve a pivotal function to the music.

According to Leech (1969: 74-75), Schemes are described as abnormal arrangements that lend themselves to the forceful and harmonious presentation of an idea and include figures such as alliteration, anaphora and chiasmus. He basically presents Schemes as being:

manipulation of expression, literally; foregrounded repetition of expression, linguistically; and phonological, graphological, formal (grammatical and /or lexical) pattern of repetition where formal repetition, prototypically, is the same as phonological repetition since to repeat a word or lexeme is to repeat the corresponding sound to that effect – verbal repetition (Leech, 1969, pp. 74-75).

Thus, it can be said that Schemes have to do with the grammatical or linguistic breach of expressions, literally, to allow further emphasis and attention through some elements of repetition manifested in the phonological, graphological or formal patterning of these expressions. To that effect, schemes equal repetition and its various manifestations. The primary aim of repetition is to foreground or underline aspects of an expression and any other effect such as that presented by Nunes, Ordanini and Valsesia (2015), and Cui and Zhao (2016) are secondary effects; there exist lexical and grammatical (phrase, clause and sentences) repetition which may be phonological, graphological but usually formal in nature.

According to Leech (1969), formal repetition, in a verbal form (such as in music), operates within the framework of parallelism where it works certain grammatical structures and patterns to usually allow for parallelism. In other words, formal repetition serves as a tool on which parallelism thrives and as such, the term verbal parallelism. Directly opposite to this concept is free verbal repetition which generally seems to be the most predominantly used repetitive technique in music and it is probably due to the fact that it is common in speech and as such, easier to

construct in any verbal art; however, its stylistic effects may be felt from several fronts. According to Leech (1969), free verbal repetition refers to the free repetition of form, thus, it stands to be the replication of already existing parts of a text, be it a word, phrase, or sentence. The replication could be either one that is immediate or intermittent.

Repetition is a phenomenon predominant in almost every field of life, from religion, science, to the very basis of society's existence. It stands to be one of the oldest rhetorical techniques and a natural characteristic of art to achieve several effects (Harris, 1931; Leech, 1969; Nurmesjärvi, 1997; Nunes, Ordanini & Valsesia, 2015). Repetition in itself is a tool employed in achieving several other literary techniques; techniques such as assonance, alliteration, rhyme, etc. and concepts like rituals; chorus in music also employ repetition in their conception which makes repetition a much more constructive and dynamic phenomenon. In discussing repetition in Hiplife lyrics, works such as Nurmesjärvi's *Musematic and discursive repetition: A study of repetition in Popular music analysis* (1997), Ollen and Huron's *Listener's preferences and early repetition in musical form* (2004) and Nunes, Ordanini and Valsesia's *The power of repetition: repetitive lyrics in a song increase processing fluency and drive market success* (2015) come to mind. This is probably due to the fact that repetition, as presented by Leech (1969, p. 78), is *almost involuntary to a person in a state of extreme emotional excitation* and music, according to Tolstoy (as cited in Hunter & Schellenberg, 2010, p. 129), is *the shorthand of emotion* which makes music a convenor of emotions as well as a probable manipulative tool on the emotions of its listeners.

In other words, repetition is a perfect and an indispensable tool to music in the delivery of emotions and several other effects. Margulis (2013) holds a view that cultures all over the world make repetitive music, adding that the ethnomusicologist, Bruno Nettl, at the University of Illinois counts repetitiveness among the few musical universals known to characterize music the world over. The mentioning of “repetitive music” by Margulis does not only strengthen the idea that repetition and music are inseparable units, but foregrounds as well the idea of having various levels of repetition in music.

Bandt (as cited in Nurmesjarvi, 1997, p. 2), is said to have viewed repetition as a tool or technique available to composers where she describes “repetitive music” as a kind of music which “uses principles of repetition in one or more of its parameters to a significant extent. – repetition as central idea or driving force. All music relies first and foremost on repetition as its modus operandi could be called repetitive music.” From the quotation, it is quite clear that repetitive music does not only consider the presence of repetition in a music, but its contribution, effect and its indispensability in the construct of the music. Margulis and Bandt (as cited in Nurmesjarvi, 1997) both present this concept of repetitive music as a feature of an existing music; however, the current work attempts to consider the entire genre of Hiplife as a repetitive genre and in specific terms of meaning, repetitive music.

That said, the significance of repetition to music (and as such Hiplife) is one that cannot just be simplified especially when exploring Hiplife. Nunes, Ordanini and Valsesia (2015) present repetition as that element that increases the fluency of music and its susceptibility to the public. Fluency, as they characterise it, relates to

the relative ease or difficulty associated with processing a stimulus and stands to be an influential cue in a wide array of cognitive processes, such as physical perception, memory retrieval and others (Nunes, Ordanini, & Valsesia, 2015, p. 189). That is to say, the ease of reception and perception of music is highly influenced by the utilisation of repetition. Nunes, Ordanini and Valsesia therefore conclude that more repetitive songs should achieve faster success and thus climb faster than songs that make little use of repetition. This was a view they established from experimentation on Billboard's Hot 100 singles chart from 1958–2012 and the probability of a song with considerate amount of repetition reaching number 1 on the chart.

The findings of Nunes, Ordanini and Valsesia (2015) are highly reflected in the work of Cui and Zhao (2016) where they also look at the strategies of poeticising in English-Chinese advertisement translation. Like Nunes, Ordanini and Valsesia (2015), they also found that “the application of repetition in advertisements helps enhance the poetic essence of advertisements, appeals to readers' aesthetic needs, arouses their interest, increases the impact on the reader, and serves the final goal of promotion” (Cui & Zhao, 2016, p. 136) which is to effect patronage. It could be seen from the works of Nunes, Ordanini and Valsesia (2015), and Cui and Zhao (2016) that the target of their respective works were on the effect of repetition on patronage. All the background information on the phenomenon repetition is targeted at setting a theoretical basis for the construction and effect on meaning of repetition in Hiplife music. Of the defining characteristics

of Hiplife is repetition which manifests in various forms in achieving stylistic essence.

In *African Polyrhythmics and Steve Reich's Drumming: Separate but related worlds*, Momeni (2001) points to Reich who made the observation of repetition that

I think I was noticing that things didn't sound the same when you heard them more than once. And the more you heard them, the more different they did sound. Even though something was staying the same, it was changing.... (p. 5)

From the observation above, Momeni (2001, p. 7) establishes the fact that one of the “central musical techniques is the periodic repetition of a rhythmic cell(s)” which involves the simultaneous replication of a single musical phrase or pattern. That is, the observation of Reich gives credence to the fact that the simultaneous replication of a single musical phrase or pattern (repetition) ultimately produces variant effects and thereof, sets the musical rhythm ongoing. Repetition as a technique is therefore unarguably a potent tool in Hiplife as it is mostly used to create that sense of rhythm and flow or harmonization of the lyrics and the instrumentals of the song text.

Considering the fact that African languages are mostly tonal, it is only normal to see it reflect in their genre of music and in this case, Hiplife; however, the tonality of the language (that forms the lyrics) is usually placed in pattern (rhythm) through repetition which gradually conditions the placement of tone on the words to allow for some specific meanings. In Akan language, the word ‘papa’ would have a syllable structure of /pa.pa/ where a high tone on each syllable will

render the meaning as ‘father’; a low tone placed on both syllables would turn the meaning to a ‘fan’. In that same regard, when vowels meet at a word boundary, the one that receives a low tone is either omitted or assimilated into the one with the high tone. This concept of tonality is often captured using repetition of which the word used above, ‘papa’, is a typical example. In Hiplife, however, the synchronization of repetition with tonality is one that is not only set to achieve diverse meaning, but to also achieve a perfect harmonization of meaning and several other extensions. A typical example is the harmonization of meaning of the words “εboɔ”, “aboɔ” and “ɔboɔ” which is reduced to just ‘boɔ’ by Obour, in his song, “ɔboɔ”.

First, ‘Obour’ is the English orthographical representation of the original orthographic form, “ɔboɔ”. The word was actually coined from “εboɔ” (Asante-Twi language) which means ‘stone’. The ‘a’ in “aboɔ” is a plural-inflectional marker. Second, the root morpheme of the variations is ‘boɔ’ which is the syllable that receives the high tone. That is to say that the initial syllables (/ε/, /a/, /ɔ/) of the respective variants take the low tone which can be seen from their frequent omissions from the 147 occurrences of all the variations in the song, leading to the total reduction of all the variations to the root morpheme, ‘boɔ’, which occurs over 100 times due to the assimilation based on tone and more importantly, repetition. Part of the chorus (the hook) of Obour’s song sings:

ɔboɔ, boɔ boɔ boɔ boɔ boɔ boɔ boɔ
ɔboɔ, boɔ boɔ boɔ boɔ boɔ boɔ boɔ

Ɔboɔ, boɔ boɔ boɔ boɔ boɔ boɔ boɔ

(V.I. 17-19)

From the above, the repetition of the word, “Ɔboɔ”, necessitates a swift movement in its continuous production which directly creates a muting over of the initial syllable (/ɔ/) of the word at word boundaries since it takes the low tone. This goes on to confirm Riley’s observation that the more you heard them (a repetitive sound), the more different they did sound. Even though something was staying the same, it was changing (Monemi, 2001). In other words, the ripple effect of the successive repetition of “Ɔboɔ” is the loss of the initial vowel-syllable(s) leaving only the root morpheme, ‘boɔ’, which is repeated over 100 times through the entire song text. The immediate effect of this is that it allows Obour to sync the various possible meaning(s) and possible effects that the various markers (/a/, /ɛ/, /ɔ/) could have on the root morpheme, enabling him to equate every meaning and grammatical form of ‘boɔ’ (stone) to any entity, be it animate or inanimate, one or more, that is very hard,

Anwenwensekan ano bɛyɛ nam a	If a dagger would be sharp
Mese ogye boɔ [boɔ]	I say it receives stone [stone]
	(V.I.35-36)

withstanding the test of time and has existed and will continue to exist without measure:

Abɔdeɛ biara bɛnyin	Every creature shall grow (V.I.90)
Abɔdeɛ biara bewu	Every creature shall die (V.I.94)
Naaso boɔ deɛ obɛnyini	But as for the stone, it shall grow
Naaso boɔ deɛ otim neɛ otim	But the rock will be as it is
	(V.I. 96-97)

The schematic relevance of the repetition is the rhythmic pattern that is created which contributes to harmonize the chorus, the lyrics in general, and the

instrumentals. The real meaning behind the variants of “boɔ” is foreground in the repetition as it lends itself to smooth flow, (as in rap) for rhythmic effect and content hammering.

Specific manifestation of the scheme draws definite stylistic effect. The immediate form of free verbal repetition is Epizeuxis with the structure being repeated right after the first appearance. The repeated structure (either word, phrase or sentence) is continuously reiterated without any intrusion of other structures. Thus, if the supposed repeated structure is “a”, then the immediate form of verbal repetition can be represented as “aaaaa...” The intermittent form of free verbal repetition has much more to do with sense of meaning, highlighting and probably playing on those senses of meaning, other than a repetition occurring at certain obvious close or particular proximity. It does not conform to any particular structuring in that regard and as such, its use is not quite demanding. Epizeuxis is predominant in the chorus of Obour’s song, “ɔboɔ”, as seen in

ɔboɔ, boɔ boɔ boɔ boɔ boɔ boɔ boɔ
ɔboɔ, boɔ boɔ boɔ boɔ boɔ boɔ boɔ
ɔboɔ, boɔ boɔ boɔ boɔ boɔ boɔ boɔ
(VI. 17- 19)

From the above, the repetition employed is that of Epizeuxis where the word, *ɔboɔ*, is reproduced in successive chains without any intrusion. Thus, the chorus of the song, “ɔboɔ”, follows the ‘aaaaa...’ structure that all repetitions of Epizeuxis follow. On the other hand is the intermittent form of free verbal repetition referred to as *Ploce*. This, according to Leech, is much premised on pun as its mechanism. In effect, the repetition of an item or grammatical unit will have an

intrusion in between the two repeated units as one that is intermittent; however, there is also the manipulation in the sense of meaning where the meanings placed on the repeated items are conditioned to vary; yet, there is still the phonological (and to some extent, graphological repetition) replication of the item. Thus, the plocé type of free verbal repetition may be represented as A (y) + B + A (x) where A is the repeated item; “y” and “x” are the variants of sense of meaning of the repeated item and B is the intrusion element. A typical example of this is present in 5Five’s “Gargantuan Body”:

But every boy like you hot
If you pass,
Smoke dey follow like you be jot
There is a lot I no go fit jot

(CMSI. 25-28)

The repeated structure or item in the above is “jot”. First, the above repetition employed is plocé because “jot” is repeated in an irregular pattern where the structures in which they are placed follow no peculiar grammatical structuring, and as such, the repeated item, “jot”, plays different grammatical roles as an adjective and a verb respectively. The second thing is that though the word is replicated both phonologically and grammatically, it has been conditioned to have different senses of meaning at its respective positions where the first instance of usage is conditioned by the lexical items “hot”, “smoke”, “follow” to make the repeated item, “jot”, take on the meaning of the smallest bit (possibly the last and best) of any drug that is being smoked, in this case (Ghana), cigarettes. The second instance of usage takes on the denotative meaning of “jot” which is to write quickly (a verb) which is signalled by the verb elements, “no”, “go”, “fit”. Finally, this form of

repetition is of plocé because it follows the working structural formula represented below:

...**jot** (small bits of cigar) + There is...no go fit + jot (write quickly)

A (y) + B + A (x)

It is quite clear from the above discussion that whereas Obour employs epizeuxis to create a sense of rhythm, spontaneity as a metric of pure emotions and to highlight the very subject matter of his song, “**Obor**”, Five, on the other hand, employs plocé for an end rhyme effect and to show some sense of wittiness as well as being naughty. That said, the disorderliness within these orders of verbal repetition [epizeuxis (AAAAAA...) and plocé (A (y) + B + A (x))] is that which distinguishes the free verbal repetition from verbal parallelism (Leech, 1969).

Verbal parallelism, unlike free verbal repetition, is very complex due to the various levels at which it tends to operate. As presented by Leech (1969), verbal parallelism can be reduced to three basic tenets. First, there is always the repetition of what is presented as ‘relevant unit of text’ which could basically be a stanza of a verse, a line of a speech or a stanza, a sentence, a clause, a phrase, a word or even a syllable. Whatever the case may be, there must always be the verbal repetition of any of these relevant units of text for the manifestation of verbal parallelism. Second, the repetition of the relevant unit of text must occur at equivalent positions. In effect, if the unit occurred at the beginning of a sentence, its further replication or reproduction must occur at the beginning of the next sentence; so, if it functions as the subject of sentence one, it must do same in sentence two if repeated. Third is

that, wherever verbal parallelism manifests, there must be parts of the entire structure or text that must remain same and as such, invariant. That is to say that, necessarily, there must also be parts that must not remain same (except for the structure -- to allow for equivalent or regular positioning of the invariants) and those units are the variants. Therefore, verbal parallelism occurs in parallel structures where there is an invariant part (the verbal repetition itself) and a variant part (the rest of the unit).

According to Leech 1969, as much as verbal parallelism is classified as a major branch of schemes, it can further be broken down into sub figures or types which is dependent on the positioning of the invariants within the units of a parallel structure. Taking “a” as the invariant relevant unit of a parallel structure, the first figure of verbal parallelism is Anaphora which has the formula of (a...)(a...) etc where the “etc” stands for any successive units of the parallel structure. So, reflecting on the formula, an anaphoric verbal parallelism occurs when the invariant structures are repeated at the very beginning of the parallel units, as can be found in the structuring of most Hiplife songs, particularly, the replication and positioning of chorus(es) within the larger text of the respective lyrics of Hiplife songs. In Obour’s song, “Ɔboɔ”, there is a refrain which is repeated by the backing vocalist after Obour had sung that part. The lyrics of the chorus is:

Mese ogye boɔ [boɔ]	I say it receives stone [stone]
Anwenwesekekan ano beye nam a	If a dagger would be sharp
Mese ogye boɔ [boɔ]	I say it receives stone [stone]
Koti kyere korɔmfɔɔ no a	When the police arrests a thief
Mese onnye dantoɔ [boɔ]	He doesn’t receive a prize [stone]

(V.I. 12-16)

The above structure as the refrain of the song stands to be the relevant unit of the text (the entire lyrics) that gets repeated ahead of every other aspect within the song. “Mese” opens the alternating lines, echoing view of the cantor and at the same time personalising it. The anaphora thus provides an easy route for the audience to participate in the performance. Also, Reggie Rockstone’s “Eye Mo De Anaa” also follows the same pattern where he employs anaphora as his framework of presentation and as such, his chorus (call and response), which is below, gets repeated before any of the variant verses of the song is presented.

Eye mo de anaa?
Mese eye ye de pa ara
Mese, eye mo de anaa?
Mese eye ye de pa ara
Menye no sei anaase menye no sa ara?
Rockstone koso, ye no sa ara

Thus, the entire lyrical structure of such songs as “Obour” and “Eye mo de anaa” are in parallel forms where they have a repeated relevant unit (invariants) that occurs at the initial position of the respective parallel units, and therefore follows the (a...)(a...) pattern of the anaphoric verbal parallelism. This achieves the stylistic effect of enticing the audience to be part of the performance as they sing the refrain with the artiste; thus internalising the song.

From an acute angle than what has already been presented, the anaphoric verbal parallelism also manifests itself in some verses of Kofi Kinaata’s “Susuka”.

In “Susuka”, anaphora is found in the verse:

Your mates are making money
Building mansions
Your mates are getting married (Oye true)
Wo mate bi...

(CMS XVII. 4-7)

The above can be illustrated as

Your mates are + $\left[\begin{array}{l} \text{making money} \\ \text{building mansions} \\ \text{getting married} \end{array} \right\}$

The bracket in the structure shows a syntagmatic relationship where the respective units can replace each other as variants in a paradigmatic relationship. The unit outside the brackets is therefore the unit that gets repeated in all scenarios of a paradigmatic relationship and as such, stands to be the invariant unit. The structure places emphasis on the invariant unit “Your mates are...” which enumerates the strides their colleagues are making in the face of growing difficulties. This draws in the audience into the song and urges them to gird their loins and work to achieve for themselves.

Epistrophe (epiphora) involves the “use of the same terminal phrase or word in successive clauses” (Coulthard, 1979, p. 29). The device is also explained by Leech (1969) as a repetition at the end of successive units. The formula for epistrophe is:

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

This is the most frequently used type of repetition in Hiplife which inures to the concept of end rhyme, a pervasive tool in most poetic and music genres. Like the anaphora, the epistrophe is used as a framework for which the lyrics of most Hiplife songs are structured; a defining attribute of Hiplife. Samini’s “Too Bad”, Kofi Kinata’s “Sweetie Pie”, Flowking Stone’s “Me Kyeakyea”, Sarkodie’s “Life” and

so many other Hiplife songs have epistrophe as their lyrical framework where the chorus of the song is sung and replicated to mark the end of a verse. With the versification, epistrophe can be found in the respective verses below.

Wonye obiaa	You are nobody
Menye obiara	I am nobody
Yen nyinaa, obiaa nye obiaa	We are all nobody
Se woye obi	If you think you someone
Me nso meye obiaa	I am also somebody
Nti yen nyinaa, obiara nye obiaa	So we are all somebody.
Ataade no a ehye wo no	The clothe you are wearing is nice to you
Se eye wo fe	It is nice to you
Nti na wode sika kotoe	That's why you bought it
Nti yen nyinaa, obiara nye obiaa	So we are all worthy in our right
	(“Obiara nye Obiara V. X. 12-21)

The extract is from Obarima Sydney’s “Obiaa nye obiaa”. The relevant units that get repeated in the respective extracts provided above is “nye obiara”. The repetitive technique used in the extract is that of epistrophe because, in Sidney’s “Obiaa nye Obiaa”,

Wo nye obiaa	You are nobody
Me nye obiara	I am nobody

as individual parallel units of the respective parallel structures above (the extract), the boldened structures are the relevant units that act as the invariant and are replicated at the final positions of the parallel units after the variants have been uttered. Hence, “nye obiaa” follows the repetitive formula of epistrophe. One other stylistic essence of epistrophe is evinced here. In the above example, just as it makes the lines rhythmic and provides avenue for the audience to sing along, it also places emphasis on the final item. Its repetition therefore foregrounds the value inherent in the lexeme.

SYMPLOCE is another verbal parallelism that emerges from the study. It is a device which combines the concepts of anaphora and epistrophe where the invariants are of two sets, **a** and **b**, with one appearing or replicated at the beginning of the parallel units of the parallel structure and the other, at the end of the parallel units of the parallel structure respectively. According to Leech (1969, p. 81), it is built on the formula:

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

Unlike the anaphora and epistrophe, it is quite rare having the lyrics of a Hiplife music take symploce as its total structuring or framework; however, it is quite common in verse form of various Hiplife songs, especially in the chorus or hook of the song. The following extracts from Faro and Akatekyie’s “Ɔdɔ Esi Me” Okyeame Kwame’s “Woso” demonstrate symploce.

A.	Ɔdɔ asisi me	My love has cheated me
	Ɔdɔ adaadaa me	My love has deceived me
	Ɔdɔ adi me awu	My love has killed me
	Abena Rose eei	Abena Rose ee.
		(“Ɔdɔ asisi me” V.IX. 1-4)

B.	Woso kɔm no gu	Shake the hunger away
	Woso ɔhia no gu	Shake the poverty away
	Woso ɔtan no gu	Shake the hatred away
		(“Woso” V.XI. 12-14)

In extract A, there are two invariants in the first two lines and they are “Ɔdɔ” and “me” where “Ɔdɔ” is invariant **a** and “me” is **b**. “esisi” and “adaadaa” are therefore the variants within the parallel structure. Broadly, the parallel structures of extract A can be presented as:

(Odo asisi me)
 (a ... b)
 (Odo adanedane me)
 (a ... b)

From the above, it is quite clear that symploce is that which is used to configure the repetition employed in extract A. There is a throw back effect on the subject and the object where the repetition of the two in the same positions place premium on the breach of trust. Extract B is illustrated as:

Woso	kom ohia otan	no gu.
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The frame exemplifies symploce. The two invariants consistently get replicated at exact positions within the parallel units, initial “Woso” and final “no gu” positions with the variants occupying the middle position. Since it is invariant, it then boldens the variants to allow for the listener to try to figure out the message placed in the structure, specifically, the variants. Secondly, the repeated relevant units deepen the meaning through compounding of meaning conferred on the variants. In the first line, the transliterated version talks of shaking off hunger which has been the plight of many people and the cause of so much violence within societies. The second talks of shaking off poverty which is the most probable outcome of laziness and the third line talks of shaking off hatred which causes disunity in society. Though these messages are in themselves whole, the continuous replication “Woso...no gu” which means “shake it off” calls for a synthesis of the messages of which one is likely to arrive at shaking off or avoiding any negativity that is bound to cause disunity in the society that will further prevent people within

a society from helping one another when they are “hungry” for help and further cause a mass lack of development which will amount to poverty. The structure also heightens the emotional delivery of the message. The repeated structure is in itself an imperative because it has an implied “you” and the bare form of the verb, “woso” (shake), and functions as a command. In that regard, it is instigating an action that should be quick, a necessary action that must be taken at all cost, and most importantly, it places the hope of being able to execute the action and this is evident in the song when Okyeame Kwame continuously stresses the phrase, “You can do it”.

Azasu *et al.* (2004) establish the fact that the varying patterning of words in the stanza is deliberately formulaic to enhance a magical effect. The light is shed on the subject to throw away any of the challenges (variants). The symplote therefore imbues the structure with a forceful command and this is reflected in how the lines are rendered.

The next verbal parallel structure to look at is Anadiplosis. This figure of verbal parallelism occurs when the invariant unit appears at the very end of the first parallel unit of the parallel structure and then gets repeated at the very beginning of the next parallel unit of the parallel structure. Leech’s (1969) pattern for this repetition is

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

This scheme demonstrates a serious and continuous flow of ideas and the prominence is achieved in the successive repetition at different positions in

successive clauses. That is, when a unit occurs at the final position of a parallel unit and gets replicated at the initial position of the next parallel unit, its probable next replication must necessarily occur at the final position of the next parallel unit to allow for the next replication to occur at the initial. An example of a much simpler form of anadiplosis is found in EL's "Antie Martha". The first clause ends with "together" while the successive clause starts with "together"

Me and your daughter belong **together**
Together to the bright and the stormy weather

The essence of anadiplosis is the continuous flow of thought. The above excerpt though achieves 'rhythmic flow', in the repetition of "together". Though the lines give no attention to punctuations, there is an implied break which bridges through the anadiplosis. The nature of rap then finds expression in anadiplosis.

Epanalepsis is another manifestation of the scheme - verbal parallelism and it has (a...a)(b...b) etc. as its formulaic representation (Leech, 1969). Epanalepsis occurs when a relevant unit of a text occurs at the initial position of a parallel unit and then it is replicated at the final position of that same parallel unit, subsequently, another relevant unit of the same text then occurs at the initial position of the immediate next parallel unit of the parallel structure and then gets replicated at the final position of that same parallel unit in question. That is, in epanalepsis, there are two relevant units that are replicated, tagged 'a' and 'b'. 'a' occurs at the initial and final positions of a parallel unit and 'b' occurs at the initial and final positions of the next parallel unit of the parallel structure in question. The extract below is from Kwaw Kese's "Obul" and it holds another figure of verbal parallelism called Antistrophe.

Obiara ɔpɛ fi biara	Anyone who likes filth
ɔyɛ obul	She is indeed filthy
Woba ne fie a,	If you go to her house
Wobehunu mankenduru (Efi nko aa)	You will see a container (It's all filth)
ɔyɛ tiefi take-away	She wraps feaces in a polythene bag
Yɛkye wo a,	If you get caught,
Straight to jail	You will go to jail
Lawyer panin nso wɔ say	Though the lawyer can intervene
Nanso ɔntumi mma wo bail	He can't get you bail
Woyɛ obul	You are indeed filth
Tankass besaman wo	The sanitary officer will summon you
Na w'ama wo krataa	And he will give you summons
“Woyɛ obul”	“You are indeed filth”
ɔte car mu reye bɔɔla	She is in a vehicle and heaping filth
ɔwie a, ɔle driver	When she is finished, she says “driver
Mɛdwonsɔ wɔ Taifa	I will urinate at Taifa
Woduru kwan no ho a, gyina	Stop along the way.”
Eebei ooo! Eeeei	Eebei ooo! Eeeei
Hwe! ɔyɛ obul	Look! She is indeed filthy

(CMS V. 14-32)

From the above, two different relevant units are repeated and they are *ɔyɛ obul* (which will be labeled as ‘a’) and *Woyɛ obul* (which will be labeled as ‘b’). They are therefore the invariants. It should be noted that the formal difference between invariant ‘a’ and ‘b’, though little, has a significant influence on meaning which renders them different from the other. Whereas the ‘ɔ’ in invariant ‘a’ marks the third person singular pronoun, ‘wo’ in invariant ‘b’ is “you” (when taken to English) and it is the second person pronoun in that regard, and that changes the referents of those respective lines. That said, the structure that can, thus, be deduced from extract G is (...a...b...)(...b...a...) and that is the formula of antistrophe. Antistrophe therefore manifests when two relevant units of a text get replicated inversely in successive parallel units. Another good example is a line sung by Trozo in his “Brukina” song:

Slow but sure

Meye very **sure** but **slow**.

In this case, *slow* becomes ‘a’ and *sure* becomes ‘b’ and they are replicated inversely to achieve an antistrophic verbal parallelism.

The most important thing to notice of the figures of verbal parallelism discussed is the fact that not all six of them conform strictly to the three tenets that were proposed by Leech (1969). All the figures have a repeated relevant unit and variants to make them parallel in themselves; however, not all of them have their respective repetition of their invariant units occurring at equivalent positions. For instance, antistrophe has its replication in an inverse order where the replicated structure changes its position. The same can be said for anadiplosis and epanalepsis. For this reason, this work further provides a classification of verbal parallelism where all figures of verbal parallelism that follows all three tenets are classified as regular and the others, irregular. In that regard, anaphora, epistrophe, symploce are regular figures of verbal parallelism while anadiplosis, epanaplesis and antistrophe are the irregular figures of verbal parallelism. It also means that it is possible to have other complex figures as verbal parallelism as already pointed out by Leech (1969). The meaning of this innovation and departure from the standard held by Leech and others is that Hiplife artistes are innovative to create structures that serve their artistic purpose and not necessarily to conform to existing standards; a tenet of the modernist theory.

I have decided to give this chapter much attention (it does not imply that other chapters are hurriedly dispensed with) because the term Rap acquires its name from

the repetitive elements of the song texts. I intend here to discuss a number of the general relevance of Schemes in Hiplife.

There are three key points of view to this: aesthetics, necessity born out of spontaneity and artistry of delivery of message. Aesthetics basically conforms to the idea of the impact of artistry on appeal, beauty and pleasure. Repetition provides an aesthetic appreciation of Hiplife at several levels. The first is the sense of rhyme it creates. As duly noted by Leech (1969), to replicate a word, a line and so on is to replicate the involved respective sounds and that further creates a sense of correspondence of sounds between the replicated structures. As seen with epistrophe which has a repetitive structure of (...a)(...a) etc., the replication of a relevant unit at the end of respective parallel units is to create a correspondence between sounds among the parallel units, and as such, a sense of rhyme scheme through the entire parallel structure which then becomes the formula of epistrophe as illustrated earlier. The second is that repetition allows for the sense of rhythm. This is quite clear since to directly replicate a sound is to replicate its meter, pitch, tempo, etc. and it is the sense of rhythm that gives off the flow of the song which appeals to the sense of hearing. Following that, repetition gives a form and sense of structure to Hiplife. As already discussed in the analyses, repetition serves as a framework for which Hiplife is constructed where the chorus becomes the invariant structure and the verses, the variants. Repetition therefore serves a lot of aesthetic purposes in these regards, as stated in Cui and Zhao (2014) that “it is summarized that people all over have aesthetic needs for order, symmetry, closure, completion of acts, system, and structure... Such needs are of a universal nature...”

In addition, the other significance of repetition to Hiplife is premised on spontaneity and the flow of emotions. This concept is much seen as an effect of free verbal repetition. If there is anything that spontaneity and free verbal repetition share, it is the sense of a much probable disorderliness in presentation. Spontaneity, from the likes of Wordsworth, Leech, etc., has always hinged on the notion of an uncontrollable and an unstructured form of expression that gives no thought to beauty and orderliness, but to the free flow of emotions, inspired by a phenomenon. As already pointed out, Tolstoy (as cited in Hunter & Schellenberg, 2010, p. 129)) holds the view that “music is the shorthand of emotion”; in that regard, spontaneity cannot be ruled out in the composition of music, especially those that are predicated on free style. In a state of extreme emotions when singing, one is bound to be spontaneous and, as Leech also (1969, p. 78) points out, “repetition *is* almost involuntary to a person in a state of extreme emotional excitation”. That is, music expresses emotions and these emotions expressed in music are sometimes spontaneous and when that happens, repetition becomes the necessary expressive means.

Another crucial relevance is the artistry of delivery. Torke (as cited in Hunter & Schellenberg, 2010, p. 129) is known to have asked “Why waste money on psychotherapy when you can listen to the B Minor Mass?” . In other words, music says a lot and speaks to a lot of issues. However, a song (in this case, Hiplife) does not last more than 5 minutes. What it means then is to compress, and to compress is to say much in little (Leech, 1969) and thus to do that, the artistry of presentation must be on point. In Hiplife, repetition serves that tool of artistry in

conveying much in little. First, to be able to construct verbal parallelism in itself is of high artistry considering the technicalities of placement and of meaning. The artistry of employing repetition in Hiplife is seen in how it is used as a rhetoric of foregrounding a message, deepening the message and heightening the emotional delivery of the message. Repetition draws attention on the structure itself within the entire lyrics of the song which is associated with the concepts of fluency and susceptibility (Nunes, Ordanini, & Valsesia, 2015). Invariably, Hiplife as a genre is a repetitive genre; based on the extended meaning of Bandt's (1983) definition of repetitive music (as cited in Nurmesjarvi, 1997), the enormous presence of repetition, its contributions and effect are indispensable in the construct of Hiplife as a genre.

Another crucial stylistic essence of the schemes in the Hiplife genre is the cohesion that gets achieved. The structure of the genre appears fragmented as they constitute a number of refrains (chorus) and the cantor. It is imperative to examine the structure. The cantor dwells on the thematic issues of the songs while the refrain introduces the music. Cohesion is very thematic, semantic, syntactic and phonological cohesion. Structurally, the schemes have maintained internal cohesion both within lines and between lines. The refrains/chorus which are mainly repetitive in nature mostly play introductory, connective and concluding roles. The schemes discussed in the chapter points to the cohesion that get achieved through its various manifestations.

Conclusion

In the chapter, I have sought to identify the major schematic elements in the Hiplife song texts and further analysed the schemes to highlight their stylistic relevance in the songs. The examination of the schematic elements has a singular relevance of registering that the schematic elements do not show lack of linguistic repertoire but an evidence of dynamic literary tool. It also situates well in the study as the defining feature of the Ghanaian Hiplife genre as the repetitive elements that dominate the chorus. It also ensures fluency and cohesion and ultimately poeticising the genre in its recitation.

The analysis has shown that there is a myriad of schemes in the song text with varying degrees of manifestation. The examination revealed the prominence of verbal repetitions such as epizeuxis, anaphora, symploce and ploce whereas verbal parallelisms include epistrophe, anadiplosis, epaneleipsis and antistrophe.

CHAPTER SEVEN

SUMMARY, FINDINGS, IMPLICATIONS AND RECOMMENDATIONS

Summary

The prime concern of the study was on Hiplife as a popular artistic form; a unique musical genre of the 1990s with a touch of both tradition and modernity. The researcher was motivated by a number of factors. First was the ironic attitude of Ghanaians towards the genre. In the 1990s when the genre emerged, it received a lot of public bashing as it failed to conform to popular music of the day (Highlife) and also demonstrated a pattern – recitation – (kasahare) that was a bit alien to the time. Many critics who were used to the dance band Highlife considered the studio production of Hiplife as a music type meant for novices. This drew the quick dismissive attitude of the public towards it. The irony set in when in the 2008 general election, the opposition party rallied prominent Hiplife artistes to perform on their political campaign stages. Coupled with this is the appropriation of Hiplife song texts in public discourses especially the political and social. A-Plus, Sydney were noted for their political satires, Lord Kenya's didactic songs and TicTac's call for personal hygiene were among the lot that influenced public perception on the genre, leading to Presidential commissionings into road safety and sanitation campaigns. These quick turn arounds sparked the urge in me to examine the stylistic elements that imbue the genre with artistic vehemence resulting in the overwhelming social acceptance.

The study was hinged on four major questions. First, I sought to examine the stylistic relevance of the linguistic codes used in Hiplife song as there were

evidence of different linguistic choices in linguistic pluralistic Ghana. Second, my interest was set on perspectives of presentation (points of view) which were adopted by the artistes. The next question was to find the nature of tropes employed and their literary relevance, and lastly, I sought to find the nature of schemes used in the song texts and examined their stylistic essence in the song texts.

In seeking answers to these queries, broader perspectives were approached as the study is designed in seven chapters. The first chapter provides a general discussion on the background to the study, especially in tracing the development of popular music culture from the Post45 war period. The discussion brought to bear the socio-political dynamics that culminated in the evolution of music genres from “Rock ‘n’ roll” and with the passage of time, the world danced to “Punk and Punk roll”, “Rasta and Rasta culture” and recently, the American “Rap” and “Hip Pop” which have seen variations in different parts of the world. A crucial observation was that the youth had rejected the place created for them and have taken up roles in the society. The post war period witnessed the growing strength of the youth in the market driven activities of the time. This came with the composition of musical genres that reflected their needs and aspirations. As the taste changes with the socio-politico dynamics, new music genre emerges to account for the change. Having traced the historical antecedents, an examination of the variants of the Hiplife genre was done. I discovered that the genre has been appropriated severally with both linguistic and stylistic differences, setting in motion my urge to study the stylistic elements of the Ghanaian appropriation-Hiplife. The choice was greatly influenced by the literature on the studies of the various variants. The chapter also

discussed the methodology where data gathering strategies and appropriate analytical tool were examined. Beside the above, there were discussions on the purpose of the study, statement of the problem and the significance of the study.

In chapter two, a detailed review of related literature was carried out. I approached this from three broad thematic areas: the conceptual framework, cultural/historical evolution of Hiplife, and empirical studies on Hiplife. In the review, I established the general linguistic competence of all cultures, from ancient Greece to contemporary Africa where one's communicative competence is a mark of social respect, thus situating stylistics in the purview of all cultures and transcending beyond time. The evolution of the concept was also traced from Aristotlian Greece to the 21st century stylistics. The types of stylistics as postulated in Bloomfield's taxonomy was also discussed, settling on functional stylistics as the most appropriate for this study. The section on cultural/historical evolution of the genre traced the traditional music performance of the pre-colonial days through the transatlantic slave trade that saw the transfer of the genre to America, culminating in the Rap/Hip Hop music genre. A copious review of the American Hip Hop is done to establish its uniqueness as well as the genre's relationship with Hiplife. The role of Higlfe and the traditional music types on Hiplife is again clarified. The chapter among other things reviewed some scholarly research on Hiplife ranging from its global identity through entrepreneurial identity to studies on its artistry. The main focus of the chapter was to identify the lacuna that this study sought to fill. The review indeed revealed that though enormous works have been done on aspects of Hiplife, scholars, critics and researchers have not devoted

attention to the linguistic texture of Hiplife in bringing out its stylistic vehemence. It is therefore this gap that the study sought to fill.

In chapter three, the study focused on the stylistic relevance of the linguistic choices employed by the artistes. In all, three dominant linguistic codes were identified and discussed. A great number of the song texts were composed in code mixing/switching with substantial number in the indigenous language particularly, Akan and quite few in English Pidgin. Discussion of each of the linguistic choice was preceded by theoretical examination of the concept. The concepts of code mixing/switching, pidgin and the indigenous language were discussed. The socio-cultural dynamics that influenced the choice were also examined. It was realised that the context and content of the song texts reflected the socio-cultural milieu of the settings. It became evident that the song texts in Code mixing /switching and English Pidgin identified with the urban life and its dynamics while those in the Indigenous languages showed consciousness of the traditional cultural dictates.

The fourth chapter was devoted to the perspective of narration. This is done on the assumption that a relationship is established between the narrator and the audience through the perspective of narration. The discussion brought to fore equally important dimension of point of view as the nature of the narrator. The question of who is telling the story in the song-texts attracted literary consideration. In writing, critics are in dilemma as they struggle to decouple the author from the narrator; this is not the case with music where the identity of the author is not shown but the voice that recounts the story gets projected. The discussion revealed that the stance adopted has stylistic implication as it draws the artiste and the audience

together. The diegetic approach internalised the narratives to reflect the personal life stories of the audience while the dialogue created vivid scenery for the audience to visualise and make the presentation real. There was also multi-media perspective that employed all the approaches of media announcement. All these inure greatly to the stylistic efficiency of the song texts.

The fifth chapter examined the nature of tropes employed in the song texts and their stylistics essence. The analysis showed a prevalence of tropes such as metaphors, hyperboles, oxymorons, ironies, proverbs and paronomasia. In the chapter, the lexicons, phrases and sentences that demonstrated the above elements were identified and analysed in the context for their literary/stylistic effect. Closely linked to the tropes in stylistic analysis is schemes. Chapter six thus identified and examined the schematic elements employed in the Hiplife song texts. Schemes as defining properties of the Hiplife song text revealed variously in the song texts. While the verses evinced schemes such as anaphora, epistrophe, anadiplosis, epanalepsis, epizeuxis and symploce, the refrain/chorus dwelt heavily on free repetition. These come under verbal parallelism and free repetition respectively.

In all these, the analysis was situated in the functional stylistic model that ascertains the functionality of a given stylistic element. The formalistic (new criticism) analytic tool was adopted for the analysis.

Findings

The future of every nation is embedded in its youth. A vibrant youth secures a better future for itself on the premise that if one fails to comment on circumstances that affect him/her, s/he will end up having a bad deal. One major revelation this study has uncovered of the development of literary genres of a section of every society is the conviction that every generation is capable of creating its own literary form to serve its purpose. The artistry of Hiplife is unique of any literary creation. Though the skills of production are not exclusive to the Hiplife artistes, there is a strong evidence that the art is employed in Christian circles as Ebibidwom; Asafo performances, Akom performance and the school jama performances. In all these traditional performances are features of recitation and chorus. The interviews conducted revealed that the musical genre of recitation from a cantor and a chorus on the various rhythm of 2/4 beat is a common feature and its fluidity allows for modifications to suit varied occasions. The stylistic elements of the indigenous recitation in courtly performances are evinced in and adopted in the contemporary Hiplife song texts. The overt distinctions are that the former is communal and performed by traditionally trained performers especially in ritualistic rites though there are others for children's play, occupational songs and past time songs; the latter being individualistic. The individualism comes with personal signature and a more polished style of presentation of issues. These findings emerged from the interviews and focus group discussions.

The literature clearly links the development of the genre to the socio-political dynamics as I traced from the Post45 period. Hiplife falls in the sequence

of the development of musical genres that are responsive to the socio-political dynamics. Another finding is that Highlife is a meaningful antecedent to Hiplife and also plays a role in the survival of the later. The description of Hiplife indicates a recitation on Highlife beat, either exotic or traditional. Thematically, Hiplife is a dynamic tool used by stakeholders in addressing socio-political issues in Ghana. The artistes are commissioned to compose song to address issues on sanitation, ebola, road accidents, voters' registration and election where others compose songs to criticise conducts of politicians, expressing apprehension on corruption, abuse of women and other vices. It has become a medium for the youth to express opinion on the social, political, economic and cultural life of Ghanaians.

Apart from the above, there are other findings of the study that are responses to the questions that guided the discussion and also formed the basis of chapters three to six.

On the question of linguistic choices employed by the artistes, the analysis revealed that three dominant linguistic choices were used depending on the linguistic composition of the dynamics of the setting of the song, and the socio-cultural characteristics of the issues raised. Code mixing/switching was extensively used; about fifty percent of the song texts collected employed code mixing/switching. The stylistic importance of the phenomenon is that it responds to the multi-linguistic dynamics of the pluralistic nature of most urban communities. Literarily, the choice provided the artistes with a wider linguistic repertoire from which they could draw appropriate linguistic items to express their views. In this direction, the diction of such song texts were sensitive to both the

content and socio-cultural dynamics, and appropriateness in the diction was achieved. It is apparent that Hiplife does not carry its erudition heavily but uses the vehicle of humour and simplicity in almost casual fashion to articulate its message. Unlike Highlife that presents its message in a rather terse form, Hiplife presents the superficial message that leads to the opening of meanings buried beneath the lightness. Also, of the linguistic codes were some indigenous Ghanaian languages (IGL), the Akan dialects. The dominant literary feature of this code is the use of proverbs and idioms that reflected the indigenous ingenuity of the artistes. Those artistes who mainly composed in the IGL sought to maintain the indigenous linguistic flavour and also demonstrate linguistic competence in their own language as postulated by Grumperz (1992) who intimated that linguistic competence is a defining feature of the African man; a view shared by Nkansah (2012). The use of indigenous proverbs has been a view held by Shipley (2012) though he saw this as the main defining feature of the genre. This study has established that the Hiplife song text uses more than proverbs as a defining property. The study revealed that the Ghanaian Indigenous Language offered the artistes the opportunities to employ the language more artistically. Diction was appropriate and reflected the indigenous sensibility. Most of the artistes do not work within the strict narrative structure of proverbs but we witness the overthrow of traditional proverbs and has the confidence to carry its wisdom in a casual fashion in sensitivity to the taste of the target audience. The indigenous literary states achieved a stylistic effect. Last is the English Pidgin which reflected an urban life in a more casual and light-hearted way. Thematic issues raised in Pidgin English were mainly of easy life and social

adventure pivoted on love and its escapades. The easy flow of Pidgin English exemplifies a literary stylistic relevance. The linguistic choices employed by the artistes have literary and stylistic bearing on the songs. The general stylistic implication is that the linguistic choices among other things ensure levels of linguistic decency carefully mooted by setting and subject.

Point of view, over the years, has been the defining characteristic of prose narratives. In this experimental approach, the perspectives of presentation which sought to show the relationship between the personae and the content revealed the stylistic bearing on the song text. It was realised that the perspective employed had stylistic effect on the audience. The artistes, in most cases, adopted the autobiographical approach of narration. In this, they recounted their life experiences dwelling on the challenges in life and the persevering attitude adopted to succeed. The approach had an enduring stylistic effect as most of the patrons who fall within the age bracket of the artistes are motivated by the stories shared. The 'I perspective' of narration led to the internalisation and personalisation of the stories shared. There was also the adaptation of the multi-perspectival approach where the narrator combined both the first person and the third person narratives techniques. Stylistically, the diverse views of presentation killed boredom and injected variety to sustain patrons' interest. In some instances, there was the use of the multimedia approaches where the traditional gong gong for announcement is combined with the CNN and Televised Breaking News soundtracks as a way of drawing attention. The approach is innovative with unparalleled effect as it reflects entire spectrum of calling for attention and this general call targets all patrons.

Dialogue is also adopted in some song texts, creating a sense of performance. Thus, there is a visualisation of the song and it does not just appeal to the sense of hearing but also sight. This has a stylistic effect on the listeners. There is again a cantor-response approach. The cantor recites the main verses of the song and the response is done by all. This parallels the traditional audience –participation approach of traditional performance where the general involvement leads to communal ownerships of the performance. The audience become part of the performance. Lastly, there were a number of narratives in the apostrophic form where the artistes were addressing specific audience. The direct interaction between the artistes and the audience created a rapport between them. The audiences' association with the song texts are greatly influenced by the narrative approach adopted and these achieved literary stylistic effect. Lastly, there is the prayerful mood which is augmented by the setting for effect. These diverse perspectives of presentation imbue the song text with force that draws and establishes a close relationship with the audience.

The third question interrogated the prevailing tropes in the song texts. The discussion brought to bear the fact that the Hippie artistes employed tropes in varied ways to communicate with the audience. Metaphor is extensively used in all the linguistic choices but more in the GIL where the use of the proverbs and idioms lend themselves to metaphors. There was also the use of euphemism/irony which concealed socially sensitive expressions and contents. The hyperboles created a hype in the narratives, registering impacts on the mind's eye. Oxymoron and paradox were used to create suspense through incongruity of ideas in the contents.

Pun appears as the most dominant controlling trope as its use held the refrain in shape and easy for the audience to sing and in most cases created ambiguities for both lexical and semantic manipulations. The use of jargons/slangs created social identities between the artistes and the audience, leading to an establishment of associations. The tropes imbued the song text with literary texture and have a huge stylistic impact on the songs and the audience. In all humour provided an undercurrent that made the songs text light-hearted thus receptive to all its patrons.

The final discussion was on the nature of schemes and its effect on the song texts. It was discovered that schematic elements are the defining properties of the Hiplife song texts and it featured in every song collected and also highlighted their stylistic relevance in the songs. This has a singular relevance of registering that the schematic elements do not show lack of linguistic repertoire but an evidence of a dynamic literary tool. The analysis showed that there are a myriad of schemes in the song texts with varying degrees of manifestation. The examination revealed the prominence of verbal repetitions such as epizeuxis, anaphora, symploce and plocce whereas verbal parallelisms include epistrophe, anadiplosis, epaneleipsis and antistrophe. The schemes employed the song texts, among other stylistic relevancies is the fluency and cohesion it instilled in the songs texts and ultimately poeticising the genre in its recitation. It also has a stylistic importance of drawing audience into the performance (audience participation).

With these findings, it is evident that there are several stylistic elements employed by the Hiplife artistes in composing their song texts and that the stylistic

elements imbue the texts with literary qualities that endear the songs to the audience and patrons.

Recommendations

Research into African indigenous literary materials has occupied a huge space in academia for a while now; there is still a lot to do as the African literary landscape has a lot of raw data for scholarly scrutiny. One area that is clamouring for attention is the African popular culture which has unfortunately been subsumed under the broad universal popular culture. Hiplife, in particular, though is receiving attention, there are several areas researchers can concentrate on. The regional variants with their unique linguistic identities provide a source of study in linguistics. This is recommended in that the song texts reveal distinct sounds that are worthy of investigation.

Another area attention can be given is the individual artistes delineation. Studies in Hiplife have attempted a general survey of the genre. Energies could be expended on the dominant artistes since each comes with a flavour that helps in defining the genre. This is also needful as the debate on the relationship between Hiplife and others as dancehall music is raging. Literary studies in these areas will help situate Hiplife in the stead of Highlife.

In addition, the issue of female misrepresentation in Hiplife song texts surfaces in the data. However, there seems to be a shift from the early mode of misrepresentation into admonishing the females on certain conducts. Beside these varied perceptions, it would serve a good purpose if a study is carried out on it.

It is imperative to draw a link between the Hiplife genre and African/Ghanaian creativity. Hiplife reflects the creative prowess of traditional griots whose verbal recitation accompanied intricate drumming. The development of the genre has in many ways boosted creativity among the youth; however, this is achieved at the expense of indigenous creativity in performance. Most Hiplife songs are composed with computerised-assisted instrumentation, thus killing the ingenuity of traditional drummers whose skilful performance on the drum (dondo, fontomfrom, atumpan etc.) is not only a sight to behold but draws connection between the living and the spiritual world. The concern here is the possible extinction of an important element of the African music performance. I recommend the incorporation of traditional instrumentation into the genre as a means of indigenising Hiplife to promote Ghanaian drumming skills among the youth as well as protecting the skills. Though the collaboration between Highlife and Hiplife artistes is a laudable blend that must be maintained and encouraged as a positive means to preserve the two musical identities of Ghana, Highlife and Hiplife are uniquely Ghanaian, its preservation could earn Ghana a Cultural Heritage status by the United Nations.

Statement of Contribution

The dynamics of knowledge is sustained through the cumulative impact of research on topics and subjects. Research on Hiplife has concentrated so much on aspects other than the language and its use in the genre. The view that language use occupies the centre stage of literary studies and Hiplife drawing exclusively from language into defining itself provided a core basis for this. Examining the statement

of the problem, an allusion was made to the Senegalese rap researcher, Moulard-Kouka's (2005) observation that Hip hop or Rap is a fertile site for linguistic investigation but has not received the scholarly attention it deserves. This research in responding to that needful call also provides another trajectory into the discussion on Hiplife.

This makes an impressive contribution to the development of the stylistics theory. As a universal phenomenon, major studies on the theory concentrate on written texts with very little focus on oral literature. The popular music has not found expression in the application of stylistic theory. The study has provided a dimension to the study of stylistics and music with other literary ramifications such as point of view in music (a concept that is purely looked at in prose narratives) and linguistic choices as a view in literary discourse. The study provides a way into another raw material for stylistic study. Pedagogically, the teaching of stylistics in universities is simplified as the popular music which is common to the youthful students come in hand for illustration as the main texts or complementary to written texts.

The music world receives a boost from this study. The populist view of overtly dismissing new phenomenon could be put on hold. In this study, an attempt has been made to parallel Hiplife music with any literary piece that is worthy of scholarly attention. The interviews I conducted during the data collection created a view that the compositions of the artistes are receiving academic attention; hence, they should be guided by this growing interest as they compose songs for the public.

In conclusion, this project on Tradition and Transition: The Habits of Language in Ghanaian Hiplife Music has demonstrated that the song texts have literary worth that inure to the artistic efficiency that draws audience to itself. To adopt Hampate Ba's (1995) observation (as cited in Akyea, 2016) that there "is a metaphor that each society or group of people see the high moon from its own door way ... through the prism of its own passion or mentality or interest, or eagerness to justify its own view" (p. 167) has found expression in this study. The analysis done on the Hiplife song texts collected have demonstrated the myriad of stylistic elements and approaches adopted by the young artistes. Linguistic competence is not only found in the mouths of the old but the Hiplife artistes have demonstrated that they represent a generation of today that can adequately share our concerns through their songs. The interlocking strength in linguistic competence, sociological consciousness and artistic acumen are evinced in the Hiplife song texts.

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Interview

Daniel Amponsah (Agya Koo Nimo). Personal interview. Private Residence, Kumasi. September 11, 2015

Gyedu-Blay Ambulley. Personal interview. Alisa Hotel, Accra. August 28, 2015.

Bice Osei Kuffour. Personal interview. Musicians Association of Ghana, Accra. February 21, 2014.

Kojo Oduro *et al.* Focus Group Interview. Department of English, UCC. October 8, 2014.

APPENDICES

APPENDIX A

INTERVIEW GUIDE FOR A PHD THESIS

TITLED

TRADITION AND TRANSITION: THE HABITS OF LANGUAGE IN GHANAIAAN HIPLIFE MUSIC

This interview is purposely for an academic work. It is to help the interviewer gather data for his Ph.D research on the topic “Tradition and Transition: The Habits of Language in Ghanaian Hiplife Music”. Your response to the questions is very important to the outcome of the study. Your responses would be treated with absolute confidentiality. Thank you for your co-operation.

Date of Interview:

Time of Interview:

Venue of Interview:

A. BACKGROUND OF THE INTERVIEWEE

- I. Can you tell me about yourself?
- II. What is your educational background?
- III. What is your profession?
- IV. How are you associated with Hiplife?

B. THE HIPLIFE GENRE

- I. What is the concept of Hiplife?
- II. How did it emerge?
- III. How different is this genre from Highlife?
- IV. How is Hiplife unique to Ghana?
- V. Does the genre have a specific objective to achieve in the Ghanaian society?
- VI. Does the genre have specific content?

- VII. Has the genre seen transformations from its earliest form, and what accounts for the change?
- VIII. Who are the pioneer artistes of the Hiplife genre in Ghana?
- IX. Have the pioneers drifted from the core phase of Hiplife?
- X. In Ghana today, how would you describe the Hiplife genre in the sense of departure from its origin?
- XI. Have there been other versions or rival versions of the genre, and what are their effects on the mother genre?
- XII. Is Hiplife a gender-biased genre?
- XIII. Is Hiplife solely meant for young artistes?

C. FACTORS ACCOUNTING FOR THE EMERGENCE AND GROWTH OF THE HIPLIFE GENRE IN GHANA

- I. What were the socio- economic conditions of the time of its emergence?
- II. What was the political atmosphere of Ghana that provided the fertile ground for the flourishing of the genre?
- III. Do you think Hiplife has any relationship with the socio-political situation in Ghana?

D. IDEOLOGICAL PERSPECTIVES

- I. Most musical genres have ideologies that define both the genre and the content. Is Hiplife governed by any ideology?
- II. What is the ideology that guides the content Hiplife songs?
- III. Do you think artistes are influenced by an ideology or mentors?
- IV. With the emergence of versions of Hiplife, is there any departure from the ideology?
- V. In view of the numerous conflicts plaguing the Hiplife fraternity, can one see a departure from the basic ideology of Hiplife?
- VI. Do you see a new ideology emerging among Hiplife artistes?

E. THE ARTISTRY OF THE HIPLIFE GENRE

- I. Does the genre define a particular artistic style for the artistes?
- II. What has been the dominant artistic identifiable style with most Hiplife artistes?
- III. Do specific artistes demonstrate individual stylistic inclinations?
- IV. Can you describe a few instances of such artistic styles?
- V. Most musical genres are defined by their unique artistry. Can the same be said of Hiplife?
- VI. What is the artistic inclination of the Akan users
- VII. How are they different from the others who compose in English or other Ghanaian languages?
- VIII. Are there stylistic elements that are common to Hiplife in general?
- IX. What distinguishes Hiplife stylistically from its precursor?

F. THE EFFECTS OF HIPLIFE ON THE NATION GHANA

- I. Has Hiplife affected the cultural life of the Ghanaian?
- II. How do you think Hiplife impacts on the social life of Ghanaians?
- III. Has Hiplife any social-cultural relevance to Ghanaians?
- IV. Has Hiplife any future prospect?

Thank you very much for your time and cooperation.

APPENDIX B

HIPLIFE SONG TEXTS

CODE MIXING/SWITCHING

CMS I

5FIVE “Gargantuan Body”

Appietus: Intro

- | | | |
|----|-------------------------------|-------------------------------|
| | It's 5five again | It's 5five again |
| | Yes 5five again | It's 5five again |
| | It's travel | It's travel |
| | Oh my god! | Oh my God! |
| 5. | They are going to do it again | They are going to do it again |
| | In this song | In this song |
| | Appietus on the mic | Appietus on the mic |

Papi: Verse One

- | | | |
|-----|--|---|
| | Bo denkye okotoka | It's your own shoe |
| | Baa kɔ baa kɔ | Come and take it, come and take it |
| 10. | Okotoka | Your shoe |
| | Baa kɔ | Come and take it |
| | Chaley dis your gal e body diɛɛ | Chaley as for your girl's body |
| | The gal e body diɛɛ | The girl's body |
| | Chaley dis your gal e body diɛɛ | Chaley as for your girl's body |
| 15. | Okay make I take your measurements | Okay, let me take your measurements |
| | Make I take your measurement | Let me take your measurements |
| | Gargantuan body | Huge body |
| | Okay, Adwoa be ma taste | Okay, Adwoa is my preference |
| | No two ways e be ee I wonn spy | No two ways it.s she that I want to see |
| 20. | That be why I gea my shades | That's why I've taken off my shades |
| | I mean hey, your pretty face, your lip | |
| | | I mean hey, your pretty face, your lips |
| | And your ass make I dey craze | And your ass drives me crazy |
| | Anyway I wonn say this in case | Anyway let me say this in case |
| | I mean hands down I no get race | |
| | | I mean hands down, I don't have competition |
| 25. | But every boy like you hot | But every boy like you hot |
| | If you pass smoke dey follow | If you pass smoke they follow |
| | Like you be jot | As if you were a cigarette |
| | There is a lot I no go fit jot | There is a lot that I can't write |
| | But she dey make I eat raw meat | But she makes me eat raw meat |

30. – Food for thought – Food for thought
 I be vegetarian I'm a vegetarian
 But I forgot But I forgot
 Sumsum pɛ but human soft The soul likes but human soft
 Okay six o'clock on the dot Okay six o'clock on the dot
35. I get spare room for Demascot I have a spare room in Demascot
 If e no be tight your skirt for be short
 If its not tight, then your skirt has to be short
 I dey room 55 I dey suck malt I'm in room 55 sipping malt
 The way de thing do me With the way it's making me
 Don you for comot You have to come out
40. I wonn put my flower in your pot I want to put my flower in your pot
 S'il te plait, j'ai besoin de toi, Please, I need you
 Voulez-vous coucher avec moi? Do you want to have sex with me?
 Yo lɛ ehia jee mua The lady's face is not bad
 Ashawo yoo lɛ na kubolor The prostitute is a truant
45. Papi Keena
Verse Two
 Sexy body shi ehie bonyo face Sexy body but ugly face (2x)
 Bonyo face Ugly face
 Chaley bɛ jee hia abaa ye Chaley but it's not the face we will chop
 Baa ye Come and eat
50. Twɔkɔ spanner, duna repairer Chorkor spanner is an ass repairer
 Beke bi bioo moko nookwɔɔ enaa
 Small child with an appetite for something
- Verse 3**
- Mr. Oyaadieye wo dross titia Mr repairman when your pants get torn
 Mɛ pam I will sew
 Wo brassiere titia Your brassiere gets torn
55. Mɛ pam I will sew
 W'amotue mu tete a Your armpit clothes get torn
 Mɛ pam I will sew
 Odunka wan do Odunka wants to do
 Mɛ pam I will sew
60. Kaa han ni ohia bo Don't be shy
 Ke olɛ ake opioto sɛɛ If you don't know that the back of your panty
- Gbaa gbaa Is torn torn
 Ke olabaten fɛɛ gbaa gbaa If you're torn underneath your clothes
 Ka ka gee kun ya...kun ya
65. Kena soo, kena soo
 Gargantuan body Huge body
 Appietus Kena soo
 Gargantuan body Huge body
 Wayomi kɛɛ esu mo gargantuan body
 Wayomi says he likes gargantuan body

70. Parliament fɛɛ kɛɛ gargantuan body Parliament even says they like garga
Hook
Hey baa
The gal e body diɛɛ As for this girl's body
Hey baa
Chaley dis your gal e body diɛɛ Chaley as for your girl's body
75. Okay make I take your measurement Okay, let me take your measurements
Make I take your measurements Let me take your measurements
Gargantuan body
- Verse 4**
Gee gee ewo She takes gee gee
Bɔ tɔɔ mi
80. Obaa ye Will you chop?
Chi fu chan onaa pu You won't even get
- Kwɛɛ Wow
Body na mo nɔ? Whose body is that?
Wɔɔ nɔ It's ours
85. Na mo yaa he? Who went to buy?
Woya he We went to buy
Yei awasi ma kwɛ Ladies shake so I can watch
Hey hey hey
- Outro**
Ageeeeeei Ouch
90. Double five in the building
Adabraka Records
No size baby

CMS II

SARKODIE "Illuminate" `

- Arhh, yeah, ahah, arhh Arhh, yeah, ahah, arhh
Yo tie Listen
First na menka m'as[m] First, let me tell my story
Fise se menni bi Because I don't have any one/anything
- 5 Enne cash aba nti morebefre me illuminati
 Today, I have money so you call me Illuminate
Sorry, moanyε lucky Sorry, you are not lucky
On ma way Grammy On my way to Grammy
Mako joine group wei anka If I have gone to join this group
Ne me pushi Bugatti And I deal in Bugatti
- 10 Me I think it's funny For me, I think it's funny
Cus I keep on making money Because I keep on making money
Twedeampɔn ne blessing reflecte te se tsunami
 The blessings of God reflects on me as tsunami
DJ Mensah, Kess ne Giovanni DJ Mensah, Kess and Giovanni
Nyankopɔn se εmma me nnshaki God says I shouldn't be moved
- 15 Walking through the valley Even when I walk through the valley
You believe in juju, I believe in power
 You believe in charms, I believe in power.
Kristofoɔ amo doubt nyame, Christians who doubt God
Mo gyidie mu ye ha se asaawa Your faith is as light as cotton wool
Nyame retwan me heaven God is waiting for me in Heaven
- 20 I don't have to give up I don't have to give up
Mo a moresεe me din no monni vim,

- Those of you speaking me, you are not brave
You better speak up You better speak up
Me swag, me chemistry, me flow
My performance, my composure, my rendition
Yε legendary Are legendary
- 25 Emfa wo ho encompare Sarkodie Don't compare yourself to Sarkodie
Cus I'm the best you'av ever seen Because I'm the best you've ever seen
Me style, especially me hustle, My stkye, especially my struggle
Me courtesy My courtesy
M'abere me mogya ani a hustle I've really suffered, a struggle
- 30 Afei mose mey[illuminati (nati, nati)
Now you say I'm Illuminati (nati, nati)

Chorus

- Afei deε mose sarkodie εyε illuminati (nati,)
Now you say Sarkodie is Illuminati (nati)
- Haaha Obedeponbede tie, hwε Haaha! Obedeponbede listen, look
Pause beat no second Pause, beat no second
I think it's controversial I think it's controversial
- 35 Bailesifoε contacte me Prostitutes contact me
Omorepε commercial They want me for commercial purpose
Half a mili, for me, never Half a million, for me, never
Afei deε moadouble up For now you've doubled up
Next time, better Next time ..., better
- 40 The Lord is still my shepherd, The Lord is still my Shepherd.
Aponkye biara nni crossing The goat doesn't have break
Mo feeli sε morespeedi up, You think you are speeding up
Still mehu no s[trotting Still I see you are trotting
Sammy Forson, you better do the talking
Sammy Forson, you better do the talking
- 45 Ma εmo nte ase cash ahe a me Let them know the amount of money

	Spende just on shopping	I spend just on shopping
	Meyε mason koraa	Even if I were a mason
	Anka menyε free, I swear walaahi	I wouldn't be free, I swear 'Walahi'
	Meyε illuminati,	If I were Illuminati
50	Anka mentu nkɔ tena Hawaii	I would migrate to live in Hawaii
	Nyankopɔn ne makokyεm,	God is my shield
	Me mefra no daddy	I call him Daddy
	Nti daa me praise yesu,	So I praise Jesus
	Still aa mose meyε illuminati	Even when you say I am
	Illuminati	
55	(Nati, nati) orh-wei!	(Nati, nati) orh-wei!

Chorus

	Afei deε ɔmo se Sarkodie ɔyε illuminat (nati, hahaa tie)	
		Now you say Sarkodie is Illuminati(nati, hahaa listen)
	Afei deε mote me nne a na mo ti repae mo	
		Now when you hear my voice your heads ache
	Enti meyε bonsam,	If I were devil, ...
60	Sε mode nkra no akɔma mo adamfofoɔ no	
		That you have informed your friends about it
	Aba no saa no, sε mo deε adwerefɔ	As it is, since you have evil intention,
	Nti Nyame nhaira mo	God won't bless you
	Ennyε mo na mohwε me nti	You do not care for me so
	Montumi nkyerε me foko	You can't do me anything
65	Mofeeli me style, me flow ne me shoto	
		You like my style, my fluency and my ...
	Mopε sε moclaimu nso mo na monni kobo	
		You wish to claim yet you don't have 'Kobo'
	Money no be problem,	Money is not a problem,

Mommfa nwira nngu gɔɔta yi mu bio.

Not to dump refuse in the gutter again?

15 Hwɛ gɔɔta no mu nyinaa na asi no Look, all the gutters are choked

Nsuo tɔ a, ntumi nsen When it rains, the water doesn't flow.

INTRO

Yerebɔ dawuro! We are sounding the gong gong!

Announcement! Announcement!

Montie! Listen!

20 Yes! Who can hear the voices? Yes! Who can hear the voices?

The frustrations, The frustrations,

Waste management Waste management

Bɔɔla everywhere Filth everywhere

It is not the responsibility of only government.

It is not the responsibility of only the government

25 It is the responsibility for all It is the responsibility of all

You wanna hear it Do you want to hear it?

(Yeah yeah) (Yeah yeah)

You wanna hear it Do you want to hear it?

(Yeah yeah) (Yeah yeah)

30 My people throw me the bɔɔla punch

My people throw filth at me as if it were punches

One more time One more time

Yes man. Yes man.

Yɛn kuro mu ayɛ fi pa ara Our town has sbecome very filthy

	Yɛrebɔ dahuro!	We are sounding the gong gong
35	Announcement!	Announcement!
	Keep Ghana clean!	Keep Ghana clean!
	Bɔɔla Bɔɔla Bɔɔla Bɔɔla	Filth Filth Filth Filth
	Scatter everywhere	Is scattered everywhere
	Bɔɔla bɔɔla bɔɔla bɔɔla	Filth Filth Filth Filth
40	Scatter everywhere	Is scattered everywhere
	Yɛn kuro yi mu ayɛ fi pa ara (4X)	
		Our town has sbecome very filthy (4x)
	Bɔɔla bɔɔla bɔɔla bɔɔla scatter everywhere (2x)	
		Filth Filth Filth Filth is scattered everywhere
	Anywhere you go look	Everywhere one looks
	(Bɔɔla)	Filth
45	Anywhere you go stand	Everywhere one wants
	(Bɔɔla)	Filth
	Anywhere you go sit	Everywhere one sits
	(Bɔɔla)	Filth
	Anywhere you go eat	Everywhere one eats
50	(Bɔɔla)	Filth
	Yɛrebɔ dawuro	We are sounding gong gong
	Announcement	Announcement
	Keep Ghana clean	Keep Ghana clean
	Bɔɔla bɔɔla bɔɔla bɔɔla	Filth Filth Filth Filth
55	Scatter everywhere	Is scattered everywhere

	Yɛn kuro yi mu ayɛ fi pa ara	Our town has sbecome very filthy
	Bɔɔla bɔɔla bɔɔla bɔɔla	Filth Filth Filth Filth
	Scatter everywhere	Is scattered everywhere
	Sewage system is broke ooo	The sewage system is broken ooo
60	Our ocean no dey fit flow ooo	Our ocean can't flow ooo
	Ocean is heavily polluted	The ocean is heavily polluted
	Rivers for village ee dey suffer	
		The rivers in the villages are suffering
	Underground water dey for trouble ooo	
		Underground water too have troubles ooo.
	Cholera outbreak for everywhere	Cholera outbreak is everywhere
65	Typhoid fever dey for plenty	Typhoid fever is widespread
	My people self dey sick well well	Citizens are very sick
	Some say na witches(2x)	Some people attribute it to witchcraft
	Some say na juju (2x)	Some people attribute it to charms
	Common cleanliness	Mere cleanliness.
70	Bɔɔla bɔɔla bɔɔla bɔɔla	Filth filth filth filth
	Scatter everywhere	Is scattered everywhere
	You go front, na bɔɔla	When you go forward, you meet filth
	You turn left, na bɔɔla	When you turn left, there is filth
	You turn right, na bɔɔla	When you turn right, you meet filth
75	You go back, na bɔɔla	When you go back, there is filth
	Bɔɔla bɔɔla bɔɔla bɔɔla	Filth filth filth filth
	Scatter everywhere	Is scattered everywhere
	Yɛn kuro mu ay[fi ara(4x)	Our country is really filthy (4x)

Bɔɔla bɔɔla bɔɔla bɔɔla Filth filth filth filth

80 Scatter everywhere Is scattered everywhere

OUTRO

You know You know

When I say bɔɔla When I say filth

Some folks are wondering about the meaning

I am basically talking about garbage in our environment

85 The mess and slut of rubbish all put together in our environment is giving us sickness

Keep Ghana clean!(3x)

Herh my people!

Throw me the bɔɔla punch Throw the filthy pucnch at me

One more time

CMS IV

MONARCH BAND (FT ABI YOU KNOW) “Clean Environment”

Abi you know

Monarch Band of Martin Luther King School

Ghana! Lets’s work together and keep the nation clean

Yeah!

CHORUS

5 Momma yenni yen ho ni Let us keep ourselves clean

Na efi reku yen For filth is killing us

	Obi fie akyi fi	For some people's backyard
	Wobeka se kwaee	One may think it were a forest
	Nne yere te deen?	What are we hearing today?
10	Cholera!	Cholera!
	Ɔkyena nso wobete deen?	What are you likely to hear tomorrow?
	Malaria!	Malaria
	Yereye no deen?	What are we doing about it?
	Cleaning!	Cleaning!
15	Momma yen cleani	Let us clean
	Momma yen cleani yen environment	Let us clean our environment
	Nne yere te deen?	What do we hear today?
	Cholera!	Cholera!
	Ɔkyena nso wobete deen?	What will you hear tomorrow?
20	Malaria!	Malaria!
	Yereye no deen?	What are we doing?
	Cleaning!	Cleaning?
	Momma yen cleani	Let us clean
	Momma yen cleani yen environment.	Let us clean our environment.
25	Just yesterday	Just yesterday
	Some died of cholera	Some died of cholera
	Today, we dey hear Ebola	Today, we hear of Ebola
	Boys and girls, Kweku and Pamela	Boys and girls, Kweku and Pamela
	Come with me	Come with me
30	Let's go to Accra	Let's go to Accra

	Take a look around	Take a look around.
	What do you see?	What do you see?
	People falling sick	People are falling sick
	Don't ask me	Don't ask me
35	Wash your hands well after	Wash your hands well after
	You pee	You have urinated
	Let's all learn	
	I am a tutee	
	Sweep everywhere and clean the gutters	
40	Your house is first	
	This is what matters	
	Wherever you live	
	Village or quarters	
	Do the right thing	
45	Oh my brothers	
	Keep Ghana clean if you want to be safe	
	We have to watch the way we behave	
	Don't throw bɔɔla in any case	Don't throw refuse anyhow
	Poor hygiene can lead us to decay	Poor hygiene can lead to our
		destruction

REPEAT CHORUS

50	Momma yenni yen ho ni ooo	Let us keep ourselves clean
	Ghanaman ye me ne wo dea (2x)	Ghana is for you and me (2x)
	Momma yen cleani(3x)	Let us clean (3x)
	Momma yen cleani yen environment	Let us clean our environment

	Momma yɛn cleani (3x)	Let us clean (3x)
55	Momma yɛ ncleani yɛn environment	Let us clean our environment
	Momma yɛn cleani (3x)	Let us clean (3x)
	Momma yɛn cleani yɛn environment	Let us clean our environment
	Please Ebola	
	Don't come to Ghana	
60	You are very bad more than Agina	
	Why did you kill Sister Georgina	
	Watch yourself Mama Selina	
	In case you don't know,	
	Ebola bi disease	Ebola is a disease
65	Killing Africa	That is killing Africa.
	So Mama Peace	So Mama Peace
	Let's fight it and decrease	Let's fight it and
	Together we can stop it	Together we can stop it
	Once at ease	Once at ease
70	Guinea, Sierra Leone and Liberia	Guinea, Sierra Leone and Liberia
	Work on it	Work on it
	Get it out of area	Get it out of the area.
	Fever, fatigue, sore throat, diarrhoea	Fever, fatigue, sore throat, diarrhoea
	See a doctor	See a doctor
75	Diarrhorrea	Diarrhorrea
	Ebola is a killer	Ebola is a killer
	Quick, Quick, Quick	Quick, Quick, Quick
	Protect yourself and don't fall sick	Protect yourself and don't fall sick

We all go survive from this trick We will all survive from this trick
80 Put on your boots and give it a kick Put on your boots and give it a kick

REPEAT CHORUS

Nn[yete deen? What do we hear today?
Cholera Cholera
Ɔkyena nso wobete deen? What else will you hear tomorrow?
Malaria Malaria
85 Yereye no deen? What are we doing?
Cleaning Cleanimng
Momma yen cleani Let us clean
Momma yen cleani yen environment Let us clean our environment

CMS V

KWAW KESSE “Obul”

INTRO

Papa tankass yeii Mr. Papa Town Council
This is the man insane (Abɔdaam) This the insane man (Crazy)
And this the clean Ghana campaign And this the clean Ghana campaign
With Zoomlion, Zoomlion With Zoomlion Zoomlion
5 Quick action (hmmm! Hmmm) Quick action (Hmmm hmmm)

CHORUS (2X)

Sɛ wole wope fi deɛ a If you say you like filth then you're filthy

	Woyε obul (Woyε obul)	You're filthy (you're filthy)
	Woba n'agyanan hyε mpa ase,	Your child's feaces is under the bed
	Woyε obul (2X)	You're filthy (You're filthy) 2x
10	Aketesia na ne muka-ase,	A lady's kitchen
	Woyε obul (6X)	You're filthy (You're filthy) 6x
	Sε εdeεn?	So what?
	Di wo ho ni εε!	Then keep yourself clean
	Obiara ɔpe fi biara	Whoever likes filth
15	Ɔyε obul	You're filthy
	Woba ne fie a, wobehunu mankenduru	
		If you go to her house, you'll see a container
	Efi nko ara	It's all filth
	Ɔyε tiefi take-away	She packages feaces
	Yεkye wo a,	If we get you,
20	Straight to jail	Straight away, you go to jail
	Lawyer panyin nso wɔ say	Though the senior attorney has a say,
	Nanso ɔntumi mma wo bail	He wouldn't be able to grant you a bail.
	Woyε obul	You're filthy
	Tankass besaman wo	The sanitary inspector will summon you
25	Na wɔama wo krataa	And he will give summons
	“Woyε obul.”	“You're filthy”.
	Ɔte car mu ɔreyε bɔɔla	She sits in a vehicle and generates filth
	Ɔwie a, ɔε driver	When she finishes, she say driver

- 50 Aha nnyε wo bathroom This is not your bathroom
 Post no bill Post no bill
 Eban no ho nnyε notice board The wall is not a notice board
 Damping of refuse here is prohibited Damping of refuse here is prohibited
 Kɔ Zoomlion kɔgye litter bin for free Go to Zoomlion and take a litter bin
- 55 Mɛnntotontoto nwira nntotonto baabi rough rough
 Don't throw away refuse anyhow
- Di Ghana ni! Keep Ghana clean!
 Woyε Ghanani You are a Ghanaian
 Yɛnni Ghana ni You don't keep Ghana keep
 Zommlion for Ghana Zoomlion for Ghana
- 60 Let's help build a clean Ghana Let's help build a clean Ghana
 My brother and my sister My brother and sister
 And make it free from disease And make it free from diseases
 Play your part Play your part.
 (ɔlɛɛbɛn) (What is he saying?)

REPEAT CHORUS

- 65 Wo fie ha ayε fi Your compound is filthy
 Prapra aha! Sweep here!
 (Gye praε na pra) (Get a broom and sweep).
- Hwε na papa town council, Kwaw,
 Be careful for if the sanitary inspector, Kwaw,
 Mamma Woman
- 70 Sɛ meba a, mɛgather wo If I come, I will gather you

	Sε meba, mεsaman wo	If I come, I will summon you
	Efi de yareε bεma wo	Filth brings you diseases
	Efo Kodjo mεsaman wo	Brother Kojo, I will summon you.
	(Efi bεha wo)	Filth will harm you
75	Woyε obul	Youre filthy
	Masaman wo (masaman wo)	I'll summon you, (summon you)
	(Abɔdam)	(Crazy)
	Okay, εno mεma wo din	Okay, then I'll give you a name
	Woyε obul	You're fithy
80	O-B-U-L	F-I-L-T-H-Y
	Woyε obul	You're filthy.

CMS VI

SARKODIE (Featuring Obrafour) "Life"

	K ah! Ermm.	K ah! Ermm.
	Εyε me sε ewiase nsem no dɔɔ so	
		It appears to me that the issues the world are many
	(Adɔɔ so εdɔɔ so)	(It's plenty, it's many)
	Ebia na deε εwɔ hɔ no no,	Maybe that's what is there.
	Obrafour: Na obi tane wo	And someone might hate you
5.	Sarkodie: Nanso Nyankopɔn ahyira obiara dada	
		But God has already blessed everyone
	Wiase a yεte mu yi m'abrε nso still	In this world, I'm tired but still

Ennye haban biara na eye eduro It isn't every herb that serves as medicine
Nti hwe na woamfa nanka ammō kehyire

Be careful you don't use the python as head gear

55 Dwene ho na pe wo dee Think of yourself and work for one
Dee obre na odie It's the sufferer that enjoys it.

Repeat Sarkodie (chorus)

Now Now

Nyansa, enni baakofo bi tirim Wisdom is not a preserve of one person

Nea wodwene se wonim no What you know

60 Eno ara na obi nso nim Someone else knows it

Nti kyere wadwene So just express your view.

Wiase yi, biribiara ye adwenekyere.

In this world it's all about expression of views

Ade rebekye koraa na obi resu, People cry when the day is breaking

Ato nipa ne bre. It's onto man to struggle

65 Nea otan wo biara no For the one that hates you

Gyae n'asem ma Onyankopon Leave him to God

Nipa koraa ye deen? After all what is man?

Enne wowu a, okyena wobon You die today, tomorrow you smell

Owuo yemfa nkyekyere obi kon Death is not tied to anyone neck

70 Eye amammer, It's a must,

Onipa biara betu anamon Everyone will embark on it

Nea etoo wo nua-baa What befell your sister

Obaee w'ansore She slept but did not wake up

Ebia na wammō bra Maybe she did not make it in life

75 Anaa oyee biribi etiaa Nyame Or se offended God

Nobody knows, Nobody knows

Ono pe na onim enne owō ma yen

- Only He knows what tomorrow has for us
Nti dwene ho yie; So think carefully about it;
Bɔbra pa na woammɛ hunu amane
Lead a good life so that you do not suffer in life
- 80 Car, ɛdan, ɛtuo, nsa, mmaa, adwaman,
Cars, buildings, guns, wine, women, fornication,
Apoobɔ, nsekuo, korɔno, sikaduro, nkoasom,
Cheating, gossip, stealing, ritual money, slavery
Kɔhwibra, tirimuoden, ahomasoɔ ne ɔtan.
Lies, wickedness, pride and envy.
Gyae, ebia na Nyankopɔn ɔbɛba ɔkyena.
Stop it, for maybe God will come tomorrow.
Enti gyae, mo a monware Stop. Those of you who are not married
na motwe mpena. and are fornicating.
- 85 Why? Bible se yɛmfa Nyame ntena
Why? The Bible says we should lead Godly lives
Nti twe san, Bra Timothy ne Sister Abena
So come back, Bro. Timothy and Siater Abena
Emmerɛ a na mehyɛ ahokyerɛ mu no When I was in difficulty
Obiara ammɛboa me No one came to my rescue.
Ennɛ deɛ obi nyaeɛ koraa anka ɔbɛba abɛsoa me
Today some wish to carry me
- 90 Firi sɛ baabi a wobɛfa biara nea wobɛte ara ne
Because wherever one passes, all one hears is
One time for your mind One time for your mind
Bedebeɔnbede Bedebeɔnbede.

Chorus 2x Obrafour

Eeh! You got to go the rightest way eeh!
Eeh! You have to go the right way ee!
And for a better day ee! And for a better day ee!

No matter what(you) hold on tight No matter what hold on tigh
95 Until when you see the light Until wen you see the light
You got to go the rightest way ee! You have to go the right way ee!
And hope for a better day And hope for a better day
No matter what you hold on tight No matter what you hold on tight
Until when you see the light Until when you see the light.

Chorus 2x

100 Oh ooooooooooh Oh ooooh
Yeeeeee! Yeeeeee!
Oh ooooooooooh Oh oooooh
Yeah! Yeah

CMS VII

REGGIE ROCKSTONE "Ɛyε Mo Dε Anaa?"

Ɛyε mo dε anaa? Do you like it?
Yeah Yeah Yeah Yeah Yeah Yeah
Reggie Rockstone Reggie Rockstone
Live on the set Live on the set
5 Back to bring you the new hit to you all
Back to bring you the new hit to you all

Chorus

Ɛyε mo dε anaa? Do you like it?

- Mese εγε γεν δε πα ara I ask, do you really like it?
 Mese εγε μο δε πα anaa? I ask, do you really like it?
 Mese εγε γεν δε πα ara. I ask do you really like it?
- 10 Mengyae no sei anaa σε menyε no sa ara
 Should I stop doing it or continue as this
 Rockstone κωσο, γε no sa ara Rockstone, continue, do it as this
 Εγε μο δε anaa? Do you like it?
 Mese εγε μο δε πα anaa? I ask do you like it?
 Mese εγε γεν δε πα ara I ask do you really like it?
- 15 Υενγε no sei anaase γενγε no sa ara
 Should we do it this way or do it that way
 Moretwam kora na When I'm passing
 Afei kora na me rapo no more ... That's when I rap
 Υε ω Asante We are in Asanti
 Masane aba I have come back
- 20 Wɔnhyite y'all You have to accept me y'all
 Chukuchaka chukuchaka Chukuchaka chukuchaka
 Like the train y'all Like the train y'all
 Mesom me nyame aso I serve my God ...
 Pope John Paul Pope John Paul
- 25 Me na mekaεε I have said it
 If you don't like it If you don't like it
 Make you bore You can be angry
 Υενka nokoreε satr bi ασω κωω Let's say the truth a star has brightened
 Barima katinga, a wagya no rasta
 The great Katinga who has grown rasta.
- 30 Bu me σε wo pastor Respect me as your pastor
 Mennya egyae me ho da I will never abandon my root

	Twi ne Borofo rapper	Twi and English rapper
	Merekɔ gye me visa	I'm going for my visa
	London to Ghana	Ghana to London
35	Maybe Lincoln America	Maybe Lincoln America
	Matena ho da so	I have stayed here before
	Hɔɔnom annyɛ me dɛ sɛ mother Africa	
		I didn't the place as mother Africa
	Sweet today sɛ Ghana weer proper proper	
		Sweet today as Ghana really really
	Mewe me guiness ne chinchnga	I drink my guiness and khebab
40	Wose chips ne burgar	You are talking of chips and burgar
	Monfiri hɔ ne mo snow	Go away with your snow
	Ne mo borɔfo ne mo winter	And your English and your winter
	By forth to forth	And so forth to forth
	Yɛwɔ Asante ne aborɔkyire ayɛaka	
		We are in Asante and have nothing to do with Europe
45	Christopher Columbus damn Blackstar torofoɔ	
		Christopher Columbus is liar about Blackstar
	Yɛsɔ mo mu a,	If we hold you,
	Yɛmmpata never never	We will never slip
	Aluther, Burukinoa (Burkina)	Aluta, Burkina
	Meku apem a apem bɛba	I kill a thousand, a thousand will come
50	Boshia boshia	Boshia boshia ...
	Ɛyɛ mo dɛ anaa?	Do you like it?
	Ɛyɛ mo dɛ anaa?	Do you like it?
	Ɛyɛ mo dɛ anaa? Mese	Do you like it? I ask.

Chorus

Yɛfrɛ wo sɛn?	What do they call you?
---------------	------------------------

- | | | |
|----|---------------------------------|----------------------------------|
| 80 | Me father yɛ designer | My father is a designer. |
| | Sister, tena me nkyɛn na | Sister, sit beside me |
| | Bɛtwe current | Draw affection from me. |
| | Hwɛ me shoe brand new | Look at my shoes, it's brand new |
| | Exclusive research | Exclusive research |
| 85 | Container maba for you, | Container I have come for you, |
| | Bronya present | Christmas presents |
| | Mesi me kuro mu a | I have entered town |
| | Yɛfrɛ me sɛ Rockstone | They call me Rockstone |
| | Ɔseikurom president | Kumasi President |
| 90 | Na wo se sɛn? | What do you say? |
| | Rockstone, Rockstone, Rockstone | Rockstone, Rockstone, Rockstone |
| | Meyɛ magnificent, | I'm magnificent |

Chorus

- | | | |
|-----|-----------------------------------|--|
| | Yɛ yɛ yɛ yɛ yɛ yɛ no sa ara | Do it do it do it do itas that |
| | Yɛ yɛ yɛ yɛ yɛ yɛ no sa ara | Do it do it do it do itas that |
| 95 | Rockstone got a brand new dance | Rockstone has a brand new dance |
| | Show me some real African romance | Show me some real African romance |
| | Raise your money in the air | Raise your money in the air |
| | Show me your fire ass | Show me your fire ass |
| | And move chukuchaka chukuchaka | And move chukuchaka chukuchaka |
| | like a train ya'll | like a train ya'll |
| 100 | Move like chukuchaka chukuchaka | Move like chukuchaka chukuchaka |
| | like a train ya'll | like a train ya'll |
| | Bisa wo dofo sɛ nne wadidi | Ask your friend if he has eaten today |
| | Afei twe no brɛw na so ne sisi | Now pull her slowly and hold her waist |
| | Bra yɛ no bɔkɔbɔkɔ | Brother be gentle |

- No gidigidi Don't rush
- 105 Moving chukuchaka chukuchaka like a train y'all
We don't care if you're rich or poor
Bonjour Diplo or Asɔfoɔ Good morning Diplomat or Pastor
Big, fat, short, small or tall
Move like chukuchaka chukuchaka like a train ya'll
- 110 Move like chukuchaka chukuchaka like a train ya'll
Move like chukuchaka chukuchaka like a train ya'll
Here comes the number one question:
Eyɛ mo dɛ anaa? Do you like it ?
Eyɛ mo dɛ anaa? Do you like it ?
- 115 Mese eyɛ mo dɛ anaa? I ask, "do you like it ?"
Mese ayɛ yɛ dɛ pa ara I ask, "does it interest you?"
Mese eyɛ mo dɛ anaa? I ask, "do you like it ?"
Mese ayɛ yɛn dɛ pa ara I say, "we like it very much ?"
Menyɛ no sei anaase menyɛ no sa ara? Should I do it that way or this way
- 120 Rockstone kɔso, yɛ no sa ara Rockstone continue do it like that
Mese eyɛ mo dɛ anaa? I ask, "do you like it?"
Mese ayɛ yɛn dɛ pa ara I say we really like it very much
Mese eyɛ mo dɛ anaa? I ask, "do you like it?"
Mese ayɛ yɛn dɛ pa ara I say we really like it very much
- 125 Menyɛ no sei anaase menyɛ no sa ara? Should I do it that way or this way
Rockstone kɔso, yɛ no sa ara Rockstone continue do it like that
Mese ayɛ mo dɛ anaa? I ask, "do you like it?"
Mese ayɛ yɛn dɛ pa ara I say we really like it very much
Mese ayɛ mo dɛ anaa? I ask, "do you like it?"
- 130 Mese ayɛ yɛn dɛ pa ara I say we really like it very much
Menyɛ no sei anaase menyɛ no sa ara Should I do it that way or this way

	Rockstone kɔso, yɛ no sa ara.	Rockstone continue do it like that
	Ahaaa!	Ahaaa!
	Mese ayɛ yɛn dɛ pa ara.	I say we really like it very much
135	Wa wa wa aah!	Wa wa wa aah!
	Mese ayɛ yɛn dɛ pa ara.	I say we really like it very much
	Ah Ah Ah Ah!	Ah Ah Ah Ah!
	Rockstone kɔso, yɛ no sa ara.	Rockstone continue do it like that

CMS VIII

SARKODIE (FT. CASTRO) “Adonai”

	Castro: Yeah! Akyirehɔfoɔ no	Yeah! Those at the back
	Monyɛ no baako mma me wai, go!	Put everything together for me
	Obiara nto ne collection (wei)	Everyone must give his offertory
	Obiara nto ne collection (now)	Everyone must give his offertory
5	Baabi obiara nto ne collection	Everywhere everyone must give his offertory
	(What else) kɔdee (Arh)	(What else) kɔdee (Arh)
	Obiara nto ne collection (wei!)	Everyone must give his offertory
	Obiara nto ne collection (abb)	Everyone must give his offertory
	Obiara nto ne collection (now)	Everyone must give his offertory
10	Kɔkɔkɔkɔ – kɔde!(tie)	Knocking (listen)

Sarkodie : Mɛmma onipa biara mbu wo abufea

Don't let anyone look down upon you

Ahɔpreɛ omo reyɛ no nyinaa wo ho nti a

You are the reason for all their struggles

Ɔyɛ wo tamfo gyae no ma no nwia He is your enemy leave him to go

Sarkodie : Fie, moawenche me ten years

Fie, you didn't wish me well ten years back

M'awe anka way back If I have flopped, it would have been way back.

55 M'afloppe, this be my pay back I have flopped; this is my reward

Arh! My enemies you for dey guard Arh! My enemies should be careful

Menncurse wo, I'm not cursing you,

I don't want to disobey God I don't want to disobey God.

M'ate se mode me bεto prison (haa!)

I have heard you intend imprisoning me (haa!)

60 Wε aberε a monni particular reason.

When you have no particular reason.

Modwen me ho You think of me

Me ne tigofoε ye meeting I hold meetings with Tigo

Fa to w'asum Keep it in mind

I don't wanna be repeating I don't want to be repeating myself

65 Nyame na εrebε me ho ban It is God who is protecting me

Enti monyε foko So you cannot do anything

Money no be problem Money isn't a problem

Eno ne me motto That is my watchword

To w'ani hwε me honom ani ne me shoto

Take a look at my skin and clothes

Mεmma w'ani nnye (Yεyεεyεyεyεyε) Don't be envious

70 εkyena mεyε dondoo Tomorrow, I will have a wedding.

Castro: Wo na wobεε soro ne asaase

You are the one who created the heaven and earth

Ne εmu nnooma And everything in it

Nti na yεfrε wo Adonai That's why you are called Adonai

Nnooma w'ayε ama me ne m'abusuafo no

- All that you have done for my family and me
- 75 Aso m'ani bebre nti I won't lie It pleases me so I won't lie about it.
Wo na wobɔ soro ne asaase You created the heaven and earth
ne amu nnoɔma and all that's in it
Nti na yɛfrɛ wo Adonai That's why we call you Adonai
Nnoɔma w'ayɛ ama me ne m'abusuafoɔ nyinaa wu wu wuu
All that you've done for all my family and me wu wu wuu
God ee! Nhyira na wahyira me ma no abu me so yi a
God ee! You have blessed me abundantly
- 80 I say God ee-ee-eee I say, "God ee-ee-eee
Menhu nea memfa nna w'ase da Egya ee I don't know how to thank you
Baba God ee! Father God ee!
W'ayɛ me kɛsɛɛ meda ase Agya ei
You've made me great, I thank you father
Agya Nyame ee! Father God ee!
- 85 Eyɛ w'adom nti na me te ase ya It's by your grace that I live
Baba God ee! Father God ee!
Baba you be too much ee, Ba..ba Father you are too much ee
Baba God eee Father God eee!
Baba you be too much ee Father you are too much ee
- 90 Bababa, Baba God eee Bababa Father God eee
Baba you be too much ee Father you are too much ee
Ba ... ba, Baba God eee, Baba Fa..ther, Father God ee Father
God eee, Baba God eee, God eee Father God ee,
God eee-eee-eee God eee-eee-eee God eee-eee-eee God eee-eee-eee

CMS IX

OKYEAME KWAME "Faithful"

She's busy waiting for somebody, She's busy waiting for someone
Not easy won't give in to anybody She's not easy to give to anyone
She's patiently waiting for her honey She's patiently waiting for her honey

She no wants your money She doesn't want your money

5 Our hearts are in harmony Our hearts are in harmony

See I am busy waiting for somebody See I am busy waiting for someone

Deε ɔbεdɔ me Who will love me

Na w'akyerε me ɔdɔ kan abereε nyinaa

And show me love me true love all the time

I am patiently waiting for bra Kwame

I'm patiently waiting for Bro. Kwame

10 No! I don't need your money, No! I don't need your money,

Our hearts are in harmony. Our heart are in harmony

Chorus

Ooo – ooo – oo – oo – oo –oo Ooo – ooo – oo – oo – oo –oo

ɔdɔ menkoaa ooo – She loves me alone

Oooh oo – oo – o Ooo – ooo – oo – oo – oo –oo

15 Me nso medɔ no nkoaa oooo She loves me alone ooooo

Oooh oo – oo – oo oooooh yeah Ooo – ooo – oo – oo yeah

She no need your money She doesn't need your money

Our hearts are in harmony. Our hearts are in harmony
Ooo – ooo – oo – oo – oo –oo Ooo – ooo – oo – oo – oo –oo

20 Ɔɔɔ menkoaa ooo – She loves me alone ooo -
Oooh oo – oo – oo Ooo – ooo – oo – oo – oo –oo

Me nso medɔ no nkoaa ooo She loves me alpone oooo
Oooh oo – oo yeah Ooo – ooo – oo – oo yeah

Mempɛ obi foforɔ bi I don't like any one beside her

25 Yɛɔɔ no yɛ paapa bi Our love is a very good one
Okyeame Kwame (Brah) Okyeame Kwame (Brother)

Capo Cheerz se menko so My friend Cheerz says I should
ara ndream London continue to dream of London

Enti m'aku me fears na So I have killed my fears and forced
ma force akɔhyɛ Croyden to hide in Croyden

Four years na meyɛ medɔfo yi wedding After four years I'll wed my love

30 Boys boys rush me ɔfo na ayɛ me burden
Boys are rushing for my love and it has become a burden to me

Y'atete no wɔ fie nti nyɛ adeɛ a ɔbeyɛ me saa da
She's been trained well so she wouldn't treat me badly

W'akyɛ ne werɛ anɔpa, She shows her love in the morning
Annwummerɛ nyɛ adeɛ ɔbera aba She doesn't relent in the evening

Ɔsi fom a n'anim ne ho aduhwam wahwe ne prada
When she arrives her face and aroma is like prada

She knows my job to call me rhymatologist

50 Apart from n'agya se obi ahu ne ho a

Apart from her father if any man has seen her nakedness

Na eye ne gynecologist Then it is a gynacologist

Mede no beye dede atwa no melodies

I'll make noise about her to compos emelodies

Ne maame se hey na metwa no apologie

When her mother says, "hey", I plead with her

Senee menni dough na m'afe no yi

Since I don't have money but have missed her

55 Meye den na m'aba fie this June How will come home this June

Na me ne no abetwi this year summer holidays

For us to spend this summer holidays together

CHORUS

Ooo - ooo - oo - oo - oo -oo Ooo - ooo - oo - oo - oo -oo

Ɔɔ menkoaa ooo - She loves me alone

oooh oo - oo - oo Ooo - ooo - oo - oo - oo -oo

60 Me nso medɔ no nkoaa ooooo She loves me alone oooo

Oooh oo - oo - oo oooooh yeah Oooh oo - oo - oo oooooh yeah

She no need your money She doesn't need your money

Our hearts are in harmony Our hearts are in harmony

Ooo - ooo - oo - oo - oo -oo Oooh oo - oo - oo oooooh

Response (Ɔkyeame Kwame)

65 Ɔɔ menkoaa ooo - She loves me alone ooo -

Oooh oo - oo - oo Oooh oo - oo - oo oooooh

Me nso medɔ no nkoaa oooo I also love her alone ooo

Oooh oo - oo - oo oooooh yeah Oooh oo - oo - oo oooooh yeah

Mempɛ obi foforɔ bi I don't like any other person's love

70 Yɛɔ no ye paapabi Our love is the best

	Okyeame Kwame 2x	Okyeame Kwame (2x)
	Write, write on my wall	Write, write on my wall
	If it's deep inbox or call	If it's deep inbox or call
	Skype skype skype me more	Skype skype skype me more
75	I no see your face then life de bore	Life is uninteresting if I don't see you.

CMS X

Okyeame Kwame "One Gallon"

	Bradez bɛma wo ti awoso	Brother will let your shake
	Chiki chiki chiki chiki chiki	Chiki chiki chiki chiki chiki
	(Mo ti mwoso)	(Let your head shake)
	Kwame bɛma obi akoto	Kwame will let someone bow
5	(Down down obiara nkoto)	(Down down let everyone bow)
	Freddie bɛma obi abɔso	Freddie will let someone hit on
	(Baun Baun)	(Baun Baun)

Verse 1

	Sɛ wohwɛ na dɔ no petrol no asa a	If you think your fuel of love is exhausted
		Na wonni bi a wode bɛhyɛ no ma a And you have none to refill,
10	One Gallon lover deɛ tɔfeakwa	As for one gallon love, I beg
	Hwɛ na woammɛte m'akoma oooo	Be careful you don't come and break my heart ooo
	Wohwɛ na dɔ no petrol no asa a	If you think your fuel of love is exhausted
		Na wonni bi a wode bɛhyɛ no ma a And you have none to refill
	One Gallon lover deɛ tɔfeakwa	As for one gallon love, I beg
15	Hwɛ na woammɛte mɔakoma oo	Be careful you don't come and break my heart ooo

Chorus

	Mɛnnyɛ no 419(four-one-nine)	Do not trick her (419)
	Ɔdɔ, m'akoma sua ai	Love, my heart is small
	Hwɛ na woannaadaa me	Do not deceive me
	Akoma yareɛ deɛ tɔfeakwa	As for heart break, I reject it
20	Hwɛ na woannadaa me ai	Do not deceive me
	Ɔdɔ, ma'koma sua ai	Love, my heart is small
	Hwɛ na woannadaa me	Do not deceive me
	Akoma yareɛ deɛ tɔfeakwa	As for heart break, I reject it.

Kunta Kinta

Ahaa! Kunta Kintee	Ahaa! Kunta Kintee
--------------------	--------------------

- 25 Wo ne me daakye You are my future
 Entete sɛ ɔhiani ataade It's not like a poor man's cloth
 (Don't break my heart ooo) (Don't break my heart ooo)
 Wo ne me matchy You are my match
 Enteetee, me deɛ to w obo na hwɛ adeɛ
 Don't hurt me. Just treat me well and see
- 30 (Don't break my heart ooo) (Don't break my heart ooo)
 ɔɔɔ ahyɛase, fɛfɛfɛ awieɛ The beginning of love, but the end..
 No n'ahwe ase It's fall
 (Don't be misplaced ooo) (Don't be misplaced ooo)
 Yɛmfa nteaseɛ ɛbɛyɛ dɛ Let us be understanding, it will be nice
- 35 Wowɔ ɔɔɔ pa a, wowɔ ade If you have good love, you have everything
 (Sa ara na merehwɛ ooo) That's all I'm looking for ooo
 Biibi resisi me tirim sɛ gye Something is hitting my head
 Sɛ dindin, akasakasa sɛɛ Like ...
 (Yɛnya nteaseɛ) Let us have understanding
- 40 Ma ɔɔɔ no ntintim mma Let the love be firm
 No nhinhim, basabasa deɛ Don't let it shake; as for troubles,
 (ɛbedane animguaseɛ) It will become disgraceful
 Ooozimzim ooozimzim, anɔɔden ntɔkantɔka deɛ
 As for being difficult, insulting, troublesome
 (Wobɛhwɛ adeɛ) You will loose a great deal
- 45 Enyɛ me kyaskele Don't treat me as a base ball
 Bɔɔlobɔ na mmɔ me Throw it to and fro
 Kwenkwen na me moamoaa
 Throwing me here and there will muddled me
 Wato me atwene ama mabrɛ He's thrown me away and I'm tired
 Mede ahopreprɛ ne nkotosɛ I come with humility and plea
- 50 Na mesɛ sɛ wobɛyɛ deɛ ɛyɛ
 And I plead that you do the right thing
 Mede abortrɛ ne ntoboaseɛ With patience and sobriety
 Sɛdeɛ ɛbɛyɛ a daakye bi yɛbɛnya anigyɛɛ
 So that in future we shall be happy.
 Ewɔ mu sɛ mesua It's evident that I'm young
 Mennim akoma-sɛɛɛ I don't know a broken hearted
- 55 Ate bi pɛn nti na meresu m'akoma
 It's because of past experience that's why I'm guarding my heart
 Menhunuu hwee koraa a mmɔguo nnyɛ so mentwɛn mma
 If I haven't see anything the interlude is not good but I won't wait
 Ne ntete me ntoma For it to tear my cloth.
 Ma ɔɔɔ no mmɔ ma Let the love be complete

- Enya kama Let it be full
 60 Ma no nsɔ̄ gya Let it sparkle with fire
 Wo ne kunta bæhyerɛn sɛ nsoroma
 You and in-law shall shine like the star
 M'akoma pillar The pillar of my heart
 M'akoma yi sua My heart is faint
 Megye wo di pa ara enti I trust you so much
 65 Mɛnnyɛ me 419 So don't deceive (swindle) me
- Stone**
- Yo! Stone Yo Stone
 Mesoa akɔ̄ m'aniase pɛn nti
 Pepper has ever affected my eyes that's why
 Na nɛ matwe m'ano tenten Today, I have been talking about it
 Sɛ mamponteng That Mamponteng
 70 Sɛ mamponteng That Mamponteng
 Sɛ mesane di ahoɔ̄fɛ nko ara That if I just follow beauty
 Akyi kɔ̄gye ɔ̄baa bi a, menni common sense
 To get attracted to a lady, then I lack common sense.
 Sɛ me ara ampaa sane ate As I have fallen in love again
 Ahwe ɔ̄ɔ̄ mu gyimii mu bio Have fallen in the stupidity of
 75 Twɛaa! false pretence Twɛaa! False pretence
 Nti mahunu sɛ yɛreyi me It's made me realise that I'm beind shaved
 Ayibɔ̄ne a na maka m'ano ato If I'm being shaved badly, do I keep quiet
 Mu ayi m'ano ato nkyɛn? You have sidelined my view?
 ɔ̄ɔ̄ me si no penpen I do establish love firmly
 80 Eduruu rough road den te no kensen
 On the rough road, it goes wayward,
 Mesi no penpen I'll set it firm.
 Ka no plainplain Say it plainly
 Woma me adwendwene a If you cause my to thinking
 Ehɔ̄ ara na yɛatwa mu tenten Then and there, we sever it.
 85 Matɔ̄n me dan wɔ̄ UST de I have sold my room at UST and
 Ama wo cash adidi na ma Given the mooney to you for feeding
 Perchy m'adamfo nkyɛn While I perched my friend
 Me tumi tua ma no kasa ohoo! I can't be stoped from talking ohoo!
 Bra stone woboaa ano a Bro. Stone, if you gathered all together,
 90 Anka wasi aboronsan You would have built a house.
 Menyɛ dadaba mene dada no ara
 I'm not a daddy's child but the daddy himself
 Menyɛ wo boy dada no a Let me be your old boy who
 ɔ̄nom dadamaa Sucks daddy's girls.

- 95 Mesiesie wo kama mama I polish you beautifully Mama.
 Nnyi dada mmaa Don't deceive women
 Mɛyɛ obi kanana koraa no a Even if I would swindle anyone,
 ɛnyɛ Ghana mmaa It wouldn't be the Ghanaian woman
 Deɛ mmotia hunahuna no so apalahala
 He who dwarfs frighten also apalahala.
 Pam w'akoma to wɔagyana anaa wo gualaguala.
 Sew your heart into your cesspit or gualaguala.
- 100 Medɔ wo Ama, Allah! sɛdeɛ I love you Ama, Allah! as
 Mallam dɔ ne sallah Mallam loves his sacrifice
 Mede me gyalla me m'akoma I, with ... and my heart
 Bɔkyɛ ɔdɔ kala ... love net
 Sɛ woyi obi firi nsuo mu If you rescue someone from water
- 105 Ba fie a, ne ho rewo no Home, as the person dries up
 Saa mmerɛ na n'ano nso That very time his mouth
 Rewo enti stone mese enyɛ 419 Is drying so Stone I say, it's not 419.

Repeat chorus

- Sɛ wone me bɛkɔ aaa If you wil go with me ..
 ɔni mpia deɛ ooh! Dabi As for unsupportive one,no
- 110 Sɛ wo ne me bɛyɛ aaa If you will play with me..
 Enngyegye me nnkɔgya me suborani Don't leave on a well ...
 (One gallon deɛ ooh dabi) As for one gallon, ooh never
 One gallon one gallon deɛ mɛmpɛ ooh
 As for one gallon one gallon I don't like ooo
 One gallon one gallon deɛ mɛmpɛ ooh
 As for one gallon one gallon I don't like ooo
- 115 One gallon one gallon deɛ mɛmpɛ ooh
 As for one gallon one gallon I don't like ooo
 One gallon one gallon deɛ mɛmpɛ ooh
 As for one gallon one gallon I don't like ooo
 One gallon one gallon deɛ mɛmpɛ ooh
 As for one gallon one gallon I don't like ooo

ɔkyeame Kwame

- Aha! Aha! ɔkyeame Kwame Aha! Aha! ɔkyeame Kwame
 W'ahyia ɔbaa foforɔ a wodɔ no
 You've a woman and you have fallen in love with
- 120 Na ɛte sɛ wato susu It's like saving money
 Na wakɔtɔ car foforɔ ooo And buying a new car
 Anɔpa biara wobɛtwa ho Every morning, you clean it
 Achecky il, brarkefuel Check the oil, brake fluid

It's a hit man! It's a hit man!
Make I dey feel it! Let me enjoy it!
You know the name right? You know the name, right?
Bradez! (1 mic entertainment) Bradez! (One Mic Entertainment)
5 Hook – Hook –

KUNTA KINTE

Babe you dey be me too much Lady, you are too beautiful to me.
Smile make I see your dimple Smile for me to see your dimple.
Pretty girl Im loving you to. Pretty girl, I'm falling in love with you.
Its a hit man! It's a hit man!
10 Make I dey feel it! Let me enjoy it!
Bad girls, me I no dey mingle I don't mix up with bad girls
I'll never ever say bye bye I'll never ever say bye bye
Never ever leave you single Never ever leave you single
Anytime I dey by your side I will be by your side all the time
15 You make me feel so simple Feel at ease around me

Chorus (2x)

Simple, my baby Simple, my baby
Simple, (you dey make I dey feel it!) Simple, you let me feel it
You make me simple, You make me simple,
You treat me right, You treat me well,
20 Smile make I see your dimple Smile for me to see your dimple
(Aha, is the k, to the k to the U-N-T-A) (Ahaa, is the K to the U-N-T-A)

Kunta Kinte:

Se deε Daddy Lumba sesaa ne din yeε no DL

Just as Daddy Lumba changed his name to DL

Mechange wo din no na mafre wo Sweet girl

I'll change your name and call you Sweet girl

Mennim deε ebe ma m'agyaε me pretty girl

I don't know what will let me leave my pretty girl

Sake of, e be you weh you de make ma heart beat well

Because of that, it is you who makes my heart beat regularly

25 Ɔno no no no, ne ho anika te sɛ me teddy bear

She is the one. She is as interesting as my teddy bear

No no no no, ɔmpɛ sikasɛm, ɔnyɛ money girl

She is the one, she doesn't like money, she is not a money girl

Ɔnam na wotae hwehwɛ no a, When she is walking and you look at her

Anhwɛ a, na wakɔ gyae wo girl

If you are not careful, you may jilt your girlfriend

Na nifra ni koraa mpo hwɛ a, Even when a blind sees her,

30 Ɔfeeli ne body curves He feels her curves.

Hwan? Halle Berry Who? Halle Berry!

Daabi daabi, Never never,

Ɔyɛ fresh kyɛn Halle Berry She is fresher than Halle Berry.

Wahiti wɔ makoma mu, ɔyɛ celebrity

She has shaken in my heart; she is a celebrity

35 Ɔtumi ma mesre te sɛ Tele-Tubbies She makes me laugh like Tele-

Tubbies

Ha ha, very funny Ha ha, very interesting.

Kunta Kinte

Babe you dey be me too much Love, you are exceptional

Smile make I see your dimple Smile for me to see your dimple

Pretty girl Im loving your touch Pretty girl, my love for you is deepening

40 Bad girls me I no dey mingle I don't mix up with bad girls
I'll never ever say to you bye bye I'll never ever say to you bye bye
Never ever leave you single Never ever leave you single
Anytime I dey by your side Anytime I'm by your side
You make me feel so simple You let me feel so simple.

Repeat Chorus (2x)

Kunta Kinte:

45 Me pɛ deɛ ɔbɛda makoma so oo! I want the one who will fill my heart oo!
Me symbol, symbol My symbol, symbol
Ɔbɛkyerɛ me ɔdɔ mu colour oo She will show me differences in love oo!
Me rainbow, rainbow My rainbow, rainbow
ɛnyɛ deɛ ɔbɛba abɛte makoma oo!

Not the one that would come and break my heart oo

50 No no no no No no no no
Deɛ me tumi ne no ayɛ ayefro oo! The one I can wed
Dondo dondo Dondo dondo

STONE "Flowking"

Yeah! Come on! Yea! Come on!

Dem dey see me big Stone, They see me as a big Stone.

55 But in her arms I dey feel like a new born I feel like a baby in her arms
She be fresh like a new song, She is as fresh as a new song
Like a new dawn, like a new born, so on!

Like a new dawn, like a new born and so on

Shordy wei ɔyɛ too strong, This lady is strong

- Ɔmma mmarima mfa nakyi nka fɔm She doesn't allow men to lay her.
- 60 Tese articulator ayɛ overload wɔ Accra
- She is like an articulator truck on Accra road
- | | |
|----------------------------------|------------------------------------|
| I- will-wed-Winifred (full stop) | I- will-wed-Winifred (full stop) |
| Mpo, efie fɔɔ bebere natimso | In fact, relatives endorse this |
| Do do do dodoɔ noa atimso | Doe doe doe dodoe have endorsed it |
| Po po pupopo pupuropo timpo | Po po pupopo pupuropo timpo |
- 65 Ɔdɔ me nko,eeh! She loves me alone, eeh!

Kunta Kinte

- | | |
|----------------------------------|--|
| Babe you dey be me too much | Love, you are exceptional |
| Smile make I see your dimple | Smile for me to see your dimple. |
| Pretty girl Im loving your touch | Pretty girl, my love for you is deepening. |
- 70 Bad girls me I no dey mingle I don't mix up with bad girls.
 I'll never ever say u bye bye I will never ever say bye bye to you
 Never ever leave you single Never will I ever leave you single
 Anytime I dey by your side Anytime I'm by your side
 You make me feel so simple You let me feel very simple

Chorus (2x)

- | | |
|--|----------------------------------|
| Simple, my baby | Simple, my love |
| 75 Simple, you dey make I dey feel it! | Simple, you make me enjoy it! |
| You make me Simple | You make me Simple |
| You treat me right, | You treat me well, |
| Smile make I see your dimple | Smile for me to see your dimple. |

STONE (FLOW KING)

- | | |
|----------------------------------|-------------------------------------|
| 80 She treats me just like mummy | She treats me as a mother |
| Qualified to spend ma money | She is qualified to spend my mother |
| Ta na tat ta ta tanii | Ta na tat ta ta tanii |
| She makes me simple simple | She makes me simple simple |

	Every day she dey ma body	Anytime she is beside me,
	Ma friends dey call me police	My friends call me police
85	But I just tell them Please	But I just plead with them that
	She makes me simple simple	She makes me simple simple.

Kunta Kinte

	Mepɛ deɛ ɔbɛda makoma so oo	I want the one that will let me feel happy
	(You know the name right?)	I hope you know the ame
	Ɔbɛkyerɛ me dɔ mu colour oo- (Bradez)	She will show me true love oo - (Bradez)
90	Na the way she dey walk oo	The way she walks oo
	Na the way she dey talk oo	The way she talks oo
	She dey make I dey feel oo	She makes me feel so good oo
	I dey feel oo	I'm happy oo
	Simple, simple ooo	Simple, simple oo
95	1mic entertainment-	1 Mic Entertainment
	It's a hit man!	It's a hit man!
	Smile make I see your dimple!	Smile for me to see your dimple!
	Check it, check it.	Check it, check it.
	It's a hit man!	It's a hit man!
100	Make I dey feel it!	You let me enjoy it!
	You know the name right? Bradez!	I guess you know the name, Bradez
	(1 mic entertainment)	1 Mic Entertainment

Hook - KUNTA KINTE

	Babe you dey be me too much	Love, you are too exceptional
	Smile make I see your dimple	Smile for me to see your dimple!
	Pretty girl Im loving your to...	Pretty girl, my love for you is deepening...
105	Its a hit man!	It's a hit man
	Make I dey feel it!	You let me enjoy it!
	You know the name right?	I guess you know the name.
	Bradez! (1 mic entertainment)	Bradez! (1 mic entertainment)

Hook - KUNTA KINTE

	Babe you dey be me too much	Love, you are too exceptional
110	Smile make I see your dimple	Smile for me to see your dimple
	Pretty girl I'm loving your touch	Pretty girl, my love for you is deepening.
	Bad girls me I no dey mingle	I don't mix up with bad girls

	I'll never ever say u bye bye Never ever leave you single	I'll never ever say bye bye to you Never ever will I leave you alone.
115	Anytime I dey by your side You make me feel so simple	Whenever I'm by your side You let me feel so good
Chorus (2x)		
	Simple, my baby Simple, you dey make I dey feel it! You make me Simple	Simple, my love Simple, you make me enjoy it! You make me Simple
120	You treat me right, Smile make I see your dimple Na nifra ni koraa mpo hwe a, Ofeeli ne body curves Hwan?Halle Berry	You treat me well, Smile for me to see your dimple. Even if a blind sees her He feels her curves. Who? Halle Berry.
125	Daabi daabi, oye fresh kyen Halle Berry	Never never, she is prettier than Halle Berry.
	Wahiti wo makoma mu, oye celebrity	She has shaken my heart; she is a celebrity
	Otumi ma mesre te se Tele-Tubbies	She gets me to laugh like Tele-Tubbies
	Ha ha, very funny Hook - KUNTA KINTE	Ha ha, very interesting
130	Babe you dey be me too much Smile make I see your dimple Pretty girl Im loving your touch Bad girls me I no dey mingle I'll never ever say u bye bye Never ever leave you single	Love you are to exceptional for me Smile for me to see your dimple Pretty girl, I'm loving your caresses. I don't mix up with bad girls. I'll never ever say bye bye to you Never ever will I leave you alone
135	Anytime I dey by your side You make me feel so simple	Anytime I'm by your side You make me feel so good
Repeat Chorus (2x)		
KUNTA KINTE		
Me pe dee obeda makoma so oo!		

- 160 Bad girls me I no dey mingle I don't mix up with bad girls.
 I'll never ever say u bye bye I'll never ever say bye bye to you
 Never ever leave you single Never ever will I leave you alone
 Anytime I dey by your side Anytime I'm by your side
 You make me feel so simple You make me feel so good
 Chorus (2x)
- 165 Simple, my baby Simple, my Love
 Simple, (u dey make I dey feel it!)
 Simple, you make me feel your love well
 You make me Simple You make me happy
 You treat me right, You treat me well,
 Smile make I see your dimple Smile for me to see your dimple.
- STONE (FLOW KING)
- 170 She treats me just like mummy She treats me as a mother
 Qualified to spend ma money She is qualified to spend my mother
 Ta na tat ta ta tanii Ta na tat ta ta tanii
 She makes me simple simple She makes me simple simple
 Every day she dey ma body Anytime she is beside me,
 175 Ma friends dey call me police My friends call me police
 But I just tell them Please But I just plead with them that
 She makes me simple simple She makes me simple simple
- KUNTA KINTE
- Mepɛ deɛ ɔbɛda makoma so oo I want the one that will let me feel
 good oo
 (You know the name right?) (I guess you know the name
- 180 Ɔbɛkyerɛ me dɔ mu colour oo- Will show me the beauty of love
 (Bradez) (Bradez)
 Na the way she dey walk oo The way she walks oo
 Na the way she dey talk oo The way she talks oo
 She dey make I dey feel oo She makes me feel oo
 I dey feel oo I enjoy it oo
- 185 Simple, simple ooo Simple, simple ooo
 1mic entertainment- (its a hit man!)

One Mic Entertainment – (It’s hit man!)
Smile make I see your dimple! Smile for me to see your dimple!
(Check it, check it.) a (Check it, check it.) a

CMS XII

Samini “Gyae Hye”

	Hehehehehe, Boe!	Hehehehehe, Boe!
	Asante International	Asante International
	Kwame! You dey record	Kwame! Are you recording?
	Charly	Charly
5	Scary	Scary
	Make I hear the base eh	Let me hear the bass sound eh
	Make I hear the bass	Let me hear the bass sound
	Gyae Hye (Hye)	Stop burning (burning)
	Nana King! Eno be der	Nana King! It’s not there
10	Gyae bo, you, make I hear the beat, he!	
		Stop playing. Let me hear the beat, he!

Chorus

Gyae hye (hye)	Stop burning (burning)
Na nom akpetesie (akpetesie)	And drink akpeteshie (akpeteshie)
Apio deε aha yi ara	As for akpeteshie, it’s here
Apio deε yεnkye (kye)	As for akpeteshie it’s great (great)

- 15 Wopɛ nso a hye (hye) If you prefer to smoke (smoke)
 Na gyae akepetesie (akpeteshe) And leave akpeteshie
 Mmfa mmɔ mu Don't mix the two
 Anyɛ saa a ɛbɛha wo....hey Other than that it will worry you... hey
 Gyae hye (hey) Stop smoking (smoking)
- 20 Na nom akpetesie (akpetesie) And drink akpeteshie (akpeteshie)
 Apio deɛ aha yi ara As for akpaeteshie, it's here
 Apio deɛ yɛnkye (kye) As for akpeteshie it's great (great)
 Wopɛ nso a hye (hye) If you prefer smoking (smoking)
 Na gyae akepetesie (akpeteshe) And stopping drinking akpeteshie
- 25 Mmfa mmɔ mu Don't mix the two
 Anyɛ saaa ɛbɛha wo Other than that it will disturb you.
 Batman Batman
 Aɛm a mereka yi ebi nte aseɛ
 What I'm saying, some will not understand
- Nti momma me microphone So give me a microphone
- 30 Merebɛkyerɛkyerɛ aseɛ I am coming to explain.
 Nnɛ wiase yi mu In today's world
 Obiara wɔ nea ɔreyɛ Everyone has what s/he does
 Enti ye wo deɛ ma menyɛ me deɛ So play your part as I do mine
 Hey! Onua ee di wo fie aɛm Hey! Brother, mind your own business
- 35 Obi refrɛ ne Nyame ne na obi nnyina hɔ

When one was consulting his God, there was no one

Afri so wiasε yi mu γερεβεγε bi akɔ

Also, in this world, we are in to only play a part

Υε nea wo ho βετο wo na ma w'ani nna ho

Do what will please you and be vigilant

Hey!

Hey!

Repeat chorus

Mmoa nyinaa di aba oooo

Every animal eats fruits

40 Oपुरo nko ara na ne din atene But it is the Squirrel that is accused of

Nnyε nea akokɔ nhunuu bi da εne awomawuo

Child mortality isn't alien to the hen

Kwakuo βedi kwadu ama

The monkey will eat banana for

Oपुरo nso adi abε

The squirrel to eat palm-nut.

Εγε a γε nea wo ho βετο wo

Do what meets your interest

45 Na nnyε nea nkorɔfoɔ βεka But not what others will say

Nana Onyame bɔɔ wiasε

When God created the world

Ɔde obiara ne πε ama no

He gave each one his will.

Nea woyε no asaase so

Whatever you do on this earth

Eno ara na wobεtwa

That's what you will reap.

50 Εγε a γε nea wo ho βετο So do what will make you happy

Wo nnyε nea amanfoɔ βεka You don't do what others will say

Obi renom alombo na obi nso renom bokuo

As one drinks alomo, another smokes marijuana

Batman

Obi fie asem adane aduane a wodie

Someone's household issue has become ones food.

Yaa Abrafi Kɔɔ

Yaa Abrafi Kɔɔ

55 Eɣe a tena fie

Do well to stay at home

Mennya nwuii nso na wɔreye me ho ayie

I'm not dead but you are holding my funeral

Wo mmerɛ na ɛbɛbaa ma yeabɔ wo beyie

It's your time for you to be named a witch

Obi resom ne bosom na nnyina ho

No onne else is around when one worships his god

Obi rewe ne nsa a nnyɛ wo na wotɔ oo

If one drinks his wine, you don't but it

60 Hye ne ntampe a

When one smokes marijuana

Nnye wo na wobɔ

You don't roll it.

Wo koraa woyɛ bad

You are wicked

Me nso meɣɛ bad

I am also wicked.

Repeat chorus

Batman

Batman

65 Obi akɔndɛɛ ne ɔɔmpo nsono

One's favourite is ... intestine

Sɛ wopɛ nea asonson a

If you like what is prime,

Medɛɛ mepɛ deɛ atwintwam.

For me, I like what is wrinkled.

Oooh mind your own business

Oooh mind your own business

- Heheheh Heheheh
- 5 Se obi dɔ wo a If someone loves you,
Ɔnkyerɛ wo sɛ n'akoma mu fitaa o
Let him show that he has a clean heart,
Sɛ obi se ɔpɛ wo a, If someone claims to love you,
Ɔnkyerɛ wo sɛ n'akoma mu bɔkɔɔ o
Let him show that he has a calm heart
- Sa ara na ɔɔɔ tɛɛ That is how love is
- 10 Sa ara na ɔɔɔ kɔɔ o That is how love goes ooo
Sa ara na ɔɔɔ tɛɛ That is how love is
Sa ara na ɔɔɔ kɔɔ o That is how love goes ooo
Obi dɔ wo a If someone loves you
Ɔnkyerɛ wo sɛ n'akoma mu fitaa o
Let him show that he has a clean heart oo
- 15 Sɛ obi se ɔpɛ wo a, If someone claims he loves you,
Ɔnkyerɛ wo sɛ nakoma mu bɔkɔɔ o
Let him show that he has a calm heart
- Sa ara na ɔɔɔ tɛɛ That is how love is
Sa ara na ɔɔɔ kɔɔ o That is how love goes ooo
Sa ara na ɔɔɔ tɛɛ That is how love is
- 20 Sa ara na ɔɔɔ kɔɔ o That is how love goes ooo.
W'ayɛ w'adwene sɛ wobɛware ɔbaa no
If you have decided to marry the woman,

Ma no nhunu sɛ w'akoma mu fitaa

Let her know that you have a clean heart

Wonim sɛ wo feeli barima no a,

If you know you have a feeling for the man,

Mɛnnyɛ no ayakayaka deɛ Do not maltreat him

25 Sɛ ɔyɛ wo saa If he does same to you

ɛnyɛ wo dɛ oooooo You wouldn't be happy ooo

Nti mɛnnyɛ mɛnnyɛ no sa aa o So don't do don't do that oo

Nyɛ sa ara na ɛsɛsɛ woyɛ ooo mm oo

That isn't how you should treat him oo

Sɛ obi dɔ wo a mɛmma no nnyɛ lonely

If someone loves you, don't let him be lonely

30 Ka n'akoma to ne yɛm ma no nyɛ okay

Put her heart at rest for her to be comfortable

Ka nokwaree kyere no m'ɛnntwa no toil

Tell her the truth, don't lie to her

ɛne no ntena afeboɔ Dooley Stay wit her forever, Dooley

Kyere no sɛ ɔno nko ne wo lady Let her know that she is the only lady

Ma ɔno nko ara nyɛ wo baby Let her be your only lady

35 Oooh yeah yeah Oooh yeah yeah

Oooh yeah yeah Oooh yeah yeah.

Dɔ wo dɔfo ma ɔndɔ wo bi ɛɛ Love your lover for her to love you

Nti bɛn wo dɔfo ma no mmɛn wo biɛɛ

Draw closer to your lover for her to draw closer

Dɔ wo dɔfo ma no nnɔ wo bi Love your lover for her to love you.

40 Hey root boy (root boy) Hey root boy (root boy)

Quick quick quick action Quick quick quick action

Action (Boe) Action (Boe)

Better love, is all about love Better love, is all about love.

Chorus

Se obi dɔ wo a If someone loves you

45 ɔnkyerɛ wo sɛ n'akoma mu fitaa oo

Let him show that he has a clean heart,

Se obi dɔ wo a If someone loves you,

ɔnkyerɛ wo sɛ n'akoma mu fitaa o

Let him show that he has a clean heart,

Sɛ obi sɛ ɔpɛ wo a, If someone claims to love you,

ɔnkyerɛ wo sɛ n'akoma mu bɔkɔɔ o

Let him show that he has a calm heart

50 Sa ara na ɔdɔ tɛɛ That is how love is

Sa ara na ɔdɔ kɔɔ o That is how love goes ooo

Sa ara na ɔdɔ tɛɛ That is how love is

Sa ara na ɔdɔ kɔɔ o That is how love goes ooo

Obi dɔ wo a If someone loves you

55 ɔnkyerɛ wo sɛ n'akoma mu fitaa o

Let him show that he has a clean heart oo

	Σε obi σε ɔπε wo a,	If someone claims he loves you,
	Ɔnkyere wo σε nakoma mu ɔkɔɔ o	
		Let him show that he has a calm heart
	Sa ara na ɔɔ teε	That is how love is
	Sa ara na ɔɔ kɔɔ o	That is how love goes ooo
60	Sa ara na ɔɔ teε	That is how love is
	Sa ara na ɔɔ kɔɔ o	That is how love goes ooo.
	Hoho yeah	Hoho yeah
	Show your woman good good loving	
		Show your woman good good loving
	Hohoo yeah	Hohoo yeah
65	Woman! Love your man	Woman! Love your man
	Hoho yeah	Hohoo yeah
	Show your woman good good loving	Show your woman good good loving
	Hohoo yeah	Hohoo yeah
	Woman! Love your man	Woman! Love your man
	Boe!	Boe!
70	First of all, ma no nhunu	First of all, let him know
	W'adwene na ka nokware kyere	Your intentions and tell him the truth
	No ooo, obi ansεε n'adwene wai	No oo, for no one to corrupt him.
	Deε εdi hɔ, bisa no ɔɔ meaning	Next, ask him the meaning of love
	Ma no nka nkyere wo ooo	For him to tell you ooo
75	Ansa na w'apene	Before you agree.

	Efiri sɛ ebia na ɛyɛ w'ahoofɛ	Because, it may be your beauty,
	Won antɛɛ, wo kasa, wo neɛɛ,	Your walks, speech, attitudes,
	Wo suban anaa sɛ wo sika	Your character or your wealth.
	Ɔɔɔ mfiteaseɛ nte sɛ na awieɛɛ	The beginning of love is not as its end.
80	Nya abotare hwehwɛ	Be patient to inquire
	Awieɛɛ nya abotare hwehwɛ mu yie	In the end, be patient to examine it well
	Susu ma no nyɛ wo dɛ	Be mild in being excited
	Na mahunu bi da	For I have seen t before.
	Hwɛ sɛ wode w'akoma ama no	Imagine having given your heart to her
85	Na w'ayɛ wo sɛte	And she tricking you
	W'adaadaa wo ara	Deceiving you
	Ama waspendy wo dwetire	For you to have spent your capital.
	Hɛ no kawa	Wed her with a ring
	Sɛɛ ne mpena ne Ayitey	And her boyfriend is Ayitey.
90	Nti wei ara yɛ asɛm	Is this proper?
	Biribiara nnyɛ ateetee sɛ	Nothing is worrying as
	Nea wodɔ no dɔ obi foforɔ	The one you love loving someone else
	Aberɛ a w'ani gu soɔ	When you are alive.
	Biribiara nnyɛ ateetee sɛ	Nothing is worrying as
95	Nea ɛsɛɛ ɔma w'ani gye no	The one who is supposed to let you smile
	Na ɔma wo resu	Rather let you cry
	Enti sɛ wosɔ ɔɔ ma wo dɔ	So if your love lights love for you

Repeat chorus

	Ɛye sa ara, oh yes!	It's exactly that oh yes!
115	Ɛye sa ara so wo do mu yie	It's exactly that, hold your love well
	Ɛye sa ara, oh yes!	It's exactly that, oh yes!
	Ɛye sa ara nti so wo do mu yie	It's exactly that, so hold your love well
	Wama wonananansidini mama nim	...
	Se tutu wooo so wo do mu yie	If you are hot, hold your love well
120	Ɛye sa ara na do teee nti	That's exactly how love is so
	Ɛye a na wahwe wo ho yie	Take good care of yourself
	So wo do mu yie	Hold on to your love
	Ɛye sa ara oh yes	It's exactly that oh yes
	Ɛye sa ara nti so wo do mu yie	It's exactly that, so hold your love well
125	Ɛye sa ara oh yeah	It's exactly that, oh yeah
	Ɛye sa ara nti so wo do mu yie	It's exactly that, so hold your love well
	Kirastarapa bomsteringin	Kirastarapa bomsteringin
	So wo do mu yie	Take good care of your love

CMS XIV

Lord Kenya "Sika Baa"

Sika-baa pa ara	Money lady really
Agye se bo so pa ara	Provided you don't mention it

- Nnye one time two times Not once, two times.
Ɔse dabi gye se si so daadaa
She says no, unless you mention it all the time.
- 5 Wo so koraa a wo sua Even if you are big, you are small
Saa saa That's it that's it.
Embrace your grace Embrace your grace
Sika baa onte wo case koraa The money lady does not care about you
Wobɛhununu ɔbaa You will see a woman
- 10 Ɔse yɛfrɛ no Lady Labogii She says she is called Lady Labogii
Nso wohunu no a, But when you see her,
Wonnye nni You will not believe.
Ɔse ofiri Guinea She claims she comes from Guinea.
Wagye ne pony She has a pony hair do
- 15 Wogyɛ ne mini, bikini kama kama Wearing a bikini beautifully.
Watwe ne pony She has done a pony.
Wofrɛ no hi, When you call her 'hi'
Ɔse honey She says, 'honey'
Eeii bra Johny! Eeii! Brother Jonny!
- 20 Mehunuwo wo akyɛ ooo It has been a while since I saw you.
She wants the money She wants money
Barima, mɛnye go slow Man, don't delay in giving it.
Ɔbɛdɛfrɛ wo akɔkrɔ wo She will manipulate you
Akyɛ wo agye wo dough To catch you, take your money

- 25 Ɔye free style She is a free style
 Ɔbenom wo abo wo ka She will siphon you and drain you
 Ma aka wo nika You will be left with your pant
 Ɔwie a, waka akyerε wo sε When done, she will tell you that
 Wo koraa wonni car You don't even own a car
- 30 Nso woyε sheff However, you are a big man
 Wo, wo, u self You, you, even you.

Chorus

- Na ɔrekɔ na ɔreba And she moves to and fro
 Ɔye sika-baa She is a money woman
 Na ɔrekɔ na ɔreba And she moves to and fro
- 35 Ha! Mεte keteka Ha! She will the bed fee
 Na ɔrekɔ na ɔreba And she moves to and fro
 Ɔye sika-baa She is a money woman
 Na ɔrekɔ na εreba And she moves to and fro
 Ha! Mεte keteka Ha! She will the bed fee
- 40 Na ɔrekɔ ne ɔreba And she moves to and fro
 Ɔye sika-baa She is a money woman
 Na ɔrekɔ na εreba And she moves to and fro
 Mεte katεka She will the bed fee
 Na ɔrekɔ ne ɔreba And she moves to and fro
- 45 Gye sε woanka Unless you don't ask
 Na ɔrekɔ ne ɔreba And she moves to and fro.

Money lady, then gentleman, you are in for it.

	Baabiara a ɔbɛhunu mmarima	Whereever she sees men
	Biara na ɔregye nkyea	Wherever, she is greeted.
70	Mafia, oversear	Mafia, overseer.
	Wokɔka a ɔse me!	When you say it she asks, is it I?
	Meyɛ bia	I am one!
	Ahuhuden atwa ne ho ahyia	She is engulfed in immoral life
	Hwɛ ne tihya	Look at her ..
75	Killing bi hyia	A killing venture
	Ne nkɔmɔ nso deɛ A-one	As for her rendezvous, it's superb
	Babiara baabira	Complete and complete in itself.
	Ɔyɛ willing	She is always willing.
	Oh! Ɔpɛ ne pɛ chilling	Oh! She likes her fun
80	Ho gye so feeling	Ho! Respond 'feeling'
	As long as wo wɔ dough no deɛ	So long as you have money
	Masa masa (master), woyɛ darling	Man, you are darling
	Na sɛ wo sika no sa a,	But when your money gets exhausted
	Ɔbɛkyerɛ wo sɛ wo! Wo!	She will prove to you! You!
85	Wɔyɛ fɔkin!	That you are forkin!

Mini-chorus

Na ɔrekɔ na ɔreba	And she moves to and fro
Ɔyɛ sika—baa	She is money girl
Na ɔrekɔ na ɔreba	And she moves to and fro

90	Ha! Mεte kεteka	Ha! She will the bed fee
	Hey! Δye sika baa	Hey! She is a money woman
	Na εreko na εreba	And she moves to and fro
	Gye σε woanka	Unless you don't ask
	Gye σε woanka	Unless you don't ask
95	Na εreko na εreba	And she moves to and fro
	Sika-baa a	Money woman
	Ha! Obiara suro wo	Ha! Everyone is scared of you
	Money girl	Money girl
	Ha! Obiara suro wo	Ha! Everyone is scared of you
100	Sika-baaa a	Money girl
	Ha! Obiara suro wo	Ha! Everyone is scared of you
	Money girl	Money girl
	Ha! My fear	Ha! My fear
	Gye σε woanka	Unless you don't ask
105	Ha! Obiara suro wo	Ha! Everyone is scared of you
	Gye σε woanka	Unless you don't ask
	Ha! Obiara suro wo	Ha! Everyone is scared of you
	Gye σε woanka	Unless you don't ask
	Lord Kenya, Lord Kenya	Lord Kenya, Lord Kenya
110	Hahaha, Lord Kenya	Hahaha, Lord Kenya
	Yeah (hahaha), Lord Kenya	Yeah (hahaha), Lord Kenya.
	This is how we going to do it	This is how we ave to do it.

	Obiara se εyε	Everyone says it is good
	(Obiara se εyε)	(Everyone says it is good)
115 Is all like that	... it's like that
	Yeah yeah yeah	Yeah yeah yeah
	Sika-baa, yeah, is all like that	Money lady, yeah, is al like that.

Repeat chorus

Repeat min-chorus

	Kenya	Lord Kenya
	Obiara de ka	Everyone owes
120	Original!	Original!
	Ah! Anokwa!	Ah! Troublesome mouth!
	Akwadaa ketekete	Little child
	W'ano wesewese	You have a witty mouth
	Woahyε aseε redi ntroε	You have started lelling lies
125	Wo mmεbrε se egya nwunie	Your misery is like father death
	Wo se fefe mu se kusie	Your teeth is pleasant as that of the rat
	W'adwane akεsie	You have run to hid
	Mεβεn no se tε se mεpa	I'll be closer to it like my waist
	Wo kyew w'apue	You'll definitely come out.
130	Hwε! Tie	Look! Listen
	W'afu dεkεε te se bese	Your stomach is sweet as th cola-nut
	Yεkae a yεmmao	Whoever said it didn't lie
	Se akwadaa anse εni a εse εse	

	Early tomorrow moring	Early tomorrow morning
155	Krokokoo na mewɔ ha	At cock crow, I'll be here
	Merebɛgye me sika	I'm coming for my money
	Sɛ anyɛ ready na sɛ megyega a,	If it's not ready and I get infuriated,
	Ɛhɔ na mebɛte mo piiga	Then you'll experience "piiga"
	Piiga piiga	Piiga piiga.
160	Amfamfiri obiara ho wɔ ka	Unforgiving, everyone owes
	Nanso ɔkafoɔ didi	But the debtor eats
	Amfamfiri obiara ho wɔ ka	Unforgiving, everyone owes
	Nanso ɔkafoɔ didi	But the debtor eats
	Original! Original!	Original! Original!
165	Mr. Amfamfiri, si abotare	Mr. Unforgiving, be patient
	Ayɛ free	It's free
	Na brothers agree	For brothers agree.
	Nɛ modern Ghana gyanan	Today's Ghana, even toilet is not free
	Koraa nnyɛ free	At all, it is not free
170	Nso ɛyere so kye sene koraa a, yɛfiri	But when it becomes critical, we credit.
	Kɔ bisa Jury	Go and ask Jury
	Ɛka nti obi Aburi	Because of debt. Someone's
	Aborosan ɛtɔ so du ama no	Ten story at Aburi has caused him
	Agya no anisobiri	Serious dizziness.
175	Mehuri na sɛ abrabɔ no ayɛ hard	I've realized that life is now difficult.

	Master, εnyε jamboree	Master, it is not a jamboree.
	Σε me yε Zachaius anka	If I were Zachaius
	Μεφορο sakamon tree	I would climb the sachamon tree
	Na amanfoσ yere me	For people attack me,
180	Ɔkafoσ, me ho kyere me	Debtor, I'm in trouble
	Εka never die	Debt never dies
	Εkyere so σε δεn koraa	No matter what
	Εωσ σε metua	I have to pay.
	Mete hσ yi	For now,
185	Memfiri, mefiri, memfiri pitoo	I have credited, credited and credited pitoo
	Metua me lampoon	I pay me land poll tax
	Oh! Gosh go!	Oh! Gosh go!
	Mennyε ɔyibo na mahyε kaakie pieto.	
		I'm not a whiteman to wear khaki drawer.
	Meforce nanso wei deε me ara menni foko	
		Though I'm forcing but I don't have anything.
190	Aban worker pa ara	A government worker
	M'akatua feaa	And my salary is pea-nut.
	Εnkσ kotoo	It doesn't meet anything.
	Nti Amfamfiri	So Unforgiving
	Mmeyε no gidigidi	Don't come in harassment
195	Ne nsεnkyerεne resisi	For changes are taking place.
	Edua a yεntwa so koraa wσ	Even the tree that is cut down

	Eni dasoɔ sɛ dabiɔdabi ɛbɛfifiri	Has the hope that one day it will sprout
	Te m'ase na modern Ghana yi deɛ	
		Understand me, for this modern Ghana,
	Ɔkafoɔ, ɔkafoɔ ɔdidi	The debtor, debtor eats.
200	Amfamfiri obiara ho wɔ ka	Unforgiving, everyone owes
	Nanso ɔkafoɔ didi 3x	But the debtor eats (3x).
	The knight of Ghana	The knight of Ghana
	Ɔde ka	He owes
	Nti mo mu hwan na ɔnnde ka?	So which one of you doesn't owe?
205	Wo yɛ ohiani a	If you are poor
	Wode ka	You owe.
	Ɔsikani ooo	The rich ooo
	Wode ka	You owe
	Nti susu dwɔso me de ka	So be patient in tormenting me for owing you
210	Mr. Amfamfiri obiara de ka	Mr. Unforgiving, everyone owes
	Nti susu dwɔso me de ka	So be patient in tormenting me for owing you
	Mr. Amfamfiri obiara de ka	Mr. Unforgiving, everyone owes
	Ha ha obiara de ka	Ha ha everyone owes
	Aha ha obiara de ka	Aha ha everyone owes
215	Yeah yeah obiara de ka	Yeah yeah everyone owes
	Ha ha obiara de ka	Ha ha everyone owes
	Yeeaaaah obiara de ka	Yeah, everyone owes
	Yeah yeah yeah	Yeah yeah yeah

	Ha ha	Ha ha
220	Yeah yeah yeah	Yeah yeah yeah
	Amfamfiri obiara ho wo ka	Unforgiving, everyone owes
	Nanso okafoɔ didi (4x)	But the debtor eats (4x)

CMS XV

Ɔkɔmfɔɔ Kwadee "Woretaataa me"

Chorus

	Woretaataa me	You are harassing me
	Kawo nan to so	Cover your nudity
	Maware ooo komm	I'm married oo
	Mm sista girl, ka wo nan to so	Mm lady, cover your nudity
5	Etua mu daa (daa ara)	It's in it all day
	Wo deɛ etua mu daa	As for it is in all day.
	Mepɛ me yere	I love my wife
	Enti ka wo nan to so	So cover you nudity
	Woretaataa me, ka wonan to so	You are harassing me, cover your nudity
10	Maware oo toomm	I;m married oo
	Mmm sista girl, ka wo nan to so	Mm lady, cover your nudity
	Etua mu daa (daa ara)	It's in it all day
	Wo deɛ etua mu daa	As for it is in all day.
	Mepɛ me yere	I love my wife

- 15 Enti ka wo nan to so wai. So cover your nudity.
Last week, mekwɔ engagement
Last week, I attended a marriage ceremony
Me ne me wife My wife and I
Na eyɛ wild engagement It was a high class ceremony
Behwɛ mmaa yi Come and see women
- 20 Yɛgu mu bebree wofrɛ no
There were a lot of them but when you call any
Na wobisa no asɛm a ɔsɛ w'ayɛ engaged
To ask a question, she says she is engaged
Nkyem police, w'ayɛ engaged Wayside police, you are engaged.
W'ataaso na ego ho yi Your thighs are exposed
Ka wo ho kɔhyɛ ataadɛ Hurry up, go and wear a clothe.
- 25 Wɔhyɛ ataadɛɛ dɛɛ na Though you are wearing clothe
Emom no, ataadɛɛ no a ɛhyɛ no no The clothe you are wearing
Dɔhyɛ ataadɛɛ She is not wearing a clothe.
Sɛ worehwɛ no a, When you are looking at her,
Asɛ worehwɛ sene She asks why you are looking at her.
- 30 Sene a worehwɛ no nso ani sei sokoo.
As you look at her, she is so pretty to look at.
Mekɔ party naano na I attended a party recently.
Mekɔɛ a girls korɔ yi ara I went there and there the girls were

- Yɛtare mu We are in ti
- Buee mese hmmm (Exclaim) I say hmmm
- 35 Yieee mese hmm I say hmmm
- Mmaa ɛretaataa me mese hmm
- The ladies are harassing me, I say hmmm.
- Me deɛ birthday party ɛna mebaeɛ
- As for me, it is a birthday party I attended
- Na emom no, deɛ mmaa no reyɛ no mepɛ
- However, what the ladies are doing, I don't like it
- ɛnkanka ɛne baako no Especially, the other one
- 40 Wonyɛ ataadeɛ no It is not the clothe.
- Sɛ menya no a, If I get her,
- Mede no befa mmara kwan so I will take her through the legal process
- Na ɔbedi fo And she will be guilty
- Ne ho bepaapaa no She will be in a serious trouble.
- 45 Sukuuni baa, Legon A lady student, Legon student
- Ka borɔfo akeseɛ Speaks big English
- Ayurubearifuribeahihiii "Are you bear furi bea hihii",

Repeat chorus

- Nansa yi ara mekɔɔ outdooring Recently, I attended a naming ceremony
- Yɛse wawo They say she has put to birth
- 50 ɔrelanche akwadaa no She is launching the child.
- Obiara wo a, ɔyɛ nhwehwɛanimu

Anyone who puts to birth becomes discriminatory

Na eno biara na mekɔɛ It is one such ceremony I attended.

Outdooring, mmaa gu aseɛ sei torokaa

A naming ceremony, the ladies were there in their numbers

Ɛho ara na mepatere kɔtɔ mu

There and then I slipped into the gathering

55 Entaadeɛ no, yɛpaɛpaɛ ho For the clothes, it has wide openings

Na merebɔ m'ani akɔhoma And I feasted my eyes on them.

Hooo! Memmerɛ Hooo! Isn't it tiring?

Mehwɛ koraa memmɔ m'ani When I look, I don't blink

Adeɛ ayɛ ne ho krabɛhwɛ It has become tourist site

60 Ɔna ɛretaataa me ɛɛ That is harassing me

Deɛ ɛda me nantam na ahunu amanneɛ

It is what is between my thighs that is suffering

Adwobrɛɛ, wo yere wo fie Calm down, your wife is at home

Hye wo ho so Control yourself.

Ɛdwom a yɛrebɔ yi hwɛ deɛ ɔreyɛ

See what she is doing with the music that is playing

65 Ɛdeɛn na ɔrebu ne mu a ase ɔmmu adeɛ yi?

Why is she wringing as she does not respect anyone?

Ɛdeɛn na ɔresa ase ɔde ne to resa yi?

Why is she dancing as if she is dancing with her buttocks?

Enkwaada nketenkete a moaba Young children of today

Asa a moresa monnim sɛ moredwoodwo

Do you know you are harrasingthe elders with this kind of dance?

Mpanimfoɔ no ayaase You are hurting the groin of the elders

70 Merema mo warning I am warning you.

Woretaataa me mɛpira woo o You are harassing me; I'll hurt you oo

Wogoro me ho, w'apira If you play with me, you will be hurt.

Repeat chorus

Eerm sɛdɛɛ mmaa no sɛɛ Eerm! That is what the women say

No, montie yɛse wo ara wode wo sisi

That, listen, they say you have your waist

75 Wo ara wode wo pa You have your waist

Mmaa no obiara mfa ne sign board mmɔ ne to

Ladies, you should have sign boards at your backs

No trespassing (no trespassing) No trespassing, (no trespassing)

Or prosecuted (or presecuted) Or prosecuted (or prosecuted)

Constitution law article 4 The Constitution, article 4

80 ɔbaa no atasoo ɛyɛ fɛ mɛmkɔ hɔ

If a lady's thigh is beautiful, don't go there

Mɛnkɔ hɔ

Don't go there

Me sign board bɔ me nantam sei bohii

My sign board is between my thighs vividly,

Trespassing

Trespassing

	Government and domestic property	Government and domestic property
85	Private and individual property	Private and individual property
	Baabiara m'ause ause ause	Anything I have used, used, used.
	Ma me volume Apietus	Apietus, increase the volume ffor me
	Ma me volume na mmaa bi retaataa yɛn	
		Increase the volume for some ladies are harassing us.

Repeat Chorus 2x

CMS XVI

Woso Okyeame Kwame M'awensem

	Wobekɔ Germany,	You will go to Germany
	Afei wobegye wo shengen	You will buy your coat
	Ekeeke wo a, tie ha	If it concerns you, listen
	W'adamfo bi abo mmoden atwa wo invitation	
		Your friend has tried to extend you an invitation
5	Wonni bank statement	You don't have bank statement
	W'atwa imitation	You have an imitation
	Wobefa Berlin, Hamburg,	You will pass through Berlin Hamburg
	Wowie a, woasi Norway	And through Norway
	Woko duruu German emba a,	You get to German embassy
10	Broni bi se "no way"	A whiteman says no way
	Woso mmoa yi gu,	Shake the animals away
	Come on, woso mmoa yi gu.	Come on, shake the animals away.
	Obaa yi w'ani wo mu,	You like the lady
	W'oate ahwe ne do mu	You have fallen into her love
15	Fried rice, Gordon Spark,	Fried rice, Gordon Spark

Wo dwetire akodi ne boto mu Your capital has got into her pocket
Wohyiaa no Kiravi You will meet her at Kiravi

Na one pimpiniis papa bi na egyina mu She is in a tight trousers
Wobedwene wei ho, adwene adwene ho ara,

Do you have to think about this

20 Ama no afa wo yε mu For you to get diarrhoea.
Woso girl ne gu, Shake the girl off

Come on, woso girl ne gu (2x) Come on, shake the girl off.
Ose onware nti, She says she won't marry you

Wontumi ndidi So you can't eat

25 N'ani nso wo do nti, She doesn't appreciate your love

Y'engyae wo na te wo ti

So we should leave you for you to cut off your head

Emmere wonnhu no no, sister fεεfε When you hadn't seen her

Na wonte wo wiase Were you not living in thi world?
Obiara baa ne ba nko, We all came onr by one

30 Bo mmoden na te wei ase Try and live

Na woso boy ne gu, And shake the boy off

Come on, woso boy ne gu (2x) Come on, shake the boy off

Chorus 2x

Woso haw yi gu, Shake the troubles off

Woso kom yi gu, Shake the hunger off

35 Woso ohia yi gu Shake the poverty off
Na wei na wonhuu bi da Is it this that you haven't seen before?

Woso haw yi gu, Shake the troubles off

Woso anibre yi gu, Shake the greed off

	Woso kɔm yi gu	Shake the hunger off
40	Na wei na wonhuu bi da	Is it this that you haven't seen before?
	Verse 2	
	Area fine boy,	Area fine boy,
	Wo ne mmaa no toy	You play with the ladies
	Woma mmaa no joy,	You make the ladies happy
	Ɛmaa no fiili coy	The ladies are shy of you
45	Foforo bi wakotu,	A new lady you have wooed
	Dada bi na ontwem obi	She wasn't agreeing to your proposal
	Amanfoo piini gidigidi sɛ ongyae wo,	People are urging her to break up
	Na wo yɛ playboy	Because you are flirt
	Woso omo gu,	Shake them off
50	AIDS ba a, na wobehu	When you contract AIDS you will see.
	Wo boto mu ayɛ dry,	Your pocket is dry,
	Temperature no ayɛ high	The temperature is high
	Wo yere nyem,	Your wife is pregnant
	Woba yare	Your child is sick
55	Na water bill mmaae	The water bill hasn't come
	You don't have to cry,	You don't have to cry,
	Bra panyin, dry your eye	Elder brother, stop crying
	Woso kom ne gu (4x) – woso	Shake the hunger off
	Agyanka ba, obiara te wo a,	Orphan, when people adopt you
60	Ɔmfa wo nyɛ ne ba da	They don't treat you well
	NPP adahoroma, syto yɛ free NPP	has made basic education free
	Nso ɔmfa wo nko bi da	But you haven't been enrolled
	Wobesi noɔma, edware nkwadaa	You wash clothes and bathe babies
	Akodi dwa asan abedi a woka	

You go to the market, come and pound fufu with one hand

- 65 Awia, bankye a,w' asa nkwan agu ho, You eat cassava and soup
Eno na wordi ada That's what you eat for supper
Madam foforo, A new madam,
Wohwε n'anim din na w'afe wo na
You look at her quietly, she dislikes you
Woso tan yi gu, Shake the hatred off
- 70 Na wo nso mmere beba You time will come
W'ewie sukuu yi nyinaa, You have had high education
Ato wo ne rap nkoaa All you do is to rap
Wote wo w'akoma mu se You sense in your heart that
Wote rap koraa kyen Rap Doctor
You can rap better than the Rap Doctor
- 75 W'arappe arappe saa, You have rapped and rapped
Nanso wonya producer But you can get a producer
Awereho awereho nko ara, You are very saddened
Woregyae na w'apε wo baabi atena You want to stop rapping
Woso adwenfi yi gu (3x), Shake off the evil thought
- 80 Na wo nso wo mmere beba. For you time will come

Repeat Chorus

Verse 3

- Ade yi wose wobεyε ama no ayε fε You claim you will do it well
Omo se, wobεyε ama y'ahwε They are challenging you to it
N'entim twitwa ne nsem keka It's reduced to backbitting
Na womo asεε wo mmere They have wasted you time
85 To w'adwen mu na da, Relax your mind

	Ko kɔ w'anim Na yere wo ho, wo ara bɛyɛ Ɛyɛ muoguo,	Fight on Persever and you will succeed It's a vain wish
90	Ko so ara na woso gu Efie bi a, wako han,	Continue to shake off A house you rented
	Ofie wura nni suban Bosome nso yɛ koraa,	The landlord is troublesome Even when the month has not ended
	Wo pono mu pan pan Wo dan mu santan,	He knocks on your door He burst into your room
95	Woda asesa a,	Your sleep changes
	Ose hwan na ɛkaa yɛ Woso fie wura gu,	He asks who says what? Shake off the landlord.
	Otu wo a, na wobehu	You will be hot if he ejects you.

Repeat Chorus

HIPLIFE IN INDEGENOUS LANGUAGE (AKAN)

V. I

Obour: ɔboɔ

Preamble

Woman: My story today is about a mighty warrior called Obour. As the name implies, Obour came from rocks. For a very long time, nobody has heard anything from him. Some said he was hiding, others said he was lost. But Obour is back!!!

Verse One

Obour:

Koterɛ fenfam ban ho a	When the lizard hangs on the wall
Nkodaa si no aboɔ [boɔ]	Children stone it [stone]
Ntakrabo a kyere dua so a	When the bird stays long on a tree

Mese ogye boɔ [boɔ] I say it receives stone [stone]

5. Anwenwenesekan ano bɛyɛ nam a If a dagger would be sharp

Mese ogye boɔ [boɔ] I say it receives stone [stone]

Koti kyere korɔmfɔɔ no a When the police arrests a thief

Mese onnye dantɔɔ [boɔ] He doesn't receive a prize [stone]

Chorus (2X)

Woman: Koterɛ fenfam ban ho aa When the lizard hangs on the wall

10. Nkoodaa si no abɔɔ [boɔ] Children stone it [stone]

Ntakraboaa kyere dua so a When the bird stays long on a tree

Mese ogye boɔ [boɔ] I say it receives stone [stone]

Anwenwenesekan ano bɛyɛ nam a If a dagger would be sharp

Mese ogye boɔ [boɔ] I say it receives stone [stone]

15. Koti kyere korɔmfɔɔ no a When the police arrests a thief

Mese onnye dantɔɔ [boɔ] He doesn't receive a prize [stone]

Obour: Obɔɔ, boɔ boɔ boɔ boɔ boɔ boɔ boɔ Stone, stone stone stone stone stone
stone stone

Obɔɔ, boɔ boɔ boɔ boɔ boɔ boɔ boɔ Stone, stone stone stone stone stone
stone stone

Obɔɔ, boɔ boɔ boɔ boɔ boɔ boɔ boɔ Stone, stone stone stone stone stone
stone stone

Obour:

20 Abɔdeɛ nyinaa Nyame bɔe nso All creature were created by God

Ohyɛdaa bɔɔ boɔ [boɔ] He particularly created stone [rock]

Ɔboɔ ɔ soro ne asaase He created Heaven and Earth

Na asaase ye boɔ The Earth was rocks

Ɔboɔ mmepɔ nkorokoro He created mountains one by one

25. Ne nyinaa na eyɛ boɔ They were all rocks

Sikakəkəkɔɔ dɛnkyɛmbɔɔ ɛno Gold, diamond too
 Nso na ɛyɛ bɔɔ These too were rocks

Chorus

Obour and Woman:

Obɔɔ, bɔɔ bɔɔ bɔɔ bɔɔ bɔɔ bɔɔ Stone, stone stone stone stone stone
 Obɔɔ, bɔɔ bɔɔ bɔɔ bɔɔ bɔɔ bɔɔ Stone, stone stone stone stone stone
 30. Obɔɔ, bɔɔ bɔɔ bɔɔ bɔɔ bɔɔ bɔɔ Stone, stone stone stone stone stone
 Woman: Koterɛ fenfam ban ho a When the lizard hangs on the wall
 Nkɔdaa si no abɔɔ [bɔɔ] Children stone it [stone]
 Ntakraboɑ kyɛre dua so a When the bird stays long on a tree
 Mese ogye bɔɔ [bɔɔ] I say it receives stone [stone]
 35. Anwenwenesekan ano bɛyɛ nam a If a dagger would be sharp
 Mese ogye bɔɔ [bɔɔ] I say it receives stone [stone]
 Koti kyere korɔmfɔɔ no a The police arrests a thief
 Mese onnye dantɔɔ [bɔɔ] He doesn't receive a prize [stone]
 Obour: Nnadeɛ mu gu ahodɔɔ na nso Metals are of various types
 40. Ne nyinaa ɛyɛ bɔɔ All made of rocks
 Ewiemhyɛn ne esumhyɛn dadeɔnkɔ Aircrafts, Ships, Cars
 ɛyɛ bɔɔ Are rocks
 Wobesi dan wo hia fapem papa To build, you need a good foundation
 ɛno nso ɛyɛ bɔɔ That too rocks
 45. Wobɛyɛ kwan, wo hia abosea fitaa
 You will construct road, you need gravels
 ɛno nso ɛyɛ bɔɔ That too it is rocks
Chorus-Woman: Koterɛ fenfam ban ho a When the lizard hangs on the wall

- Nkodaa si no aboɔ [boɔ] Children stone it [stone]
 Ntakraboaa kyere dua so a When the bird stays long on a tree
50. Mese ogye boɔ [boɔ] I say it receives stone [stone]
 Anwenwenesekan ano bɛyɛ nam a If a dagger would be sharp
 Mese ogye boɔ [boɔ] I say it receives stone [stone]
 Koti kyere korɔmfɔɔ no a When the police arrests a thief
 Mese onnyɛ dantɔɔ [boɔ] He doesn't receive a prize [stone]
- Obour:
55. Teteɛ no obaa dwamanfɔɔ In the olden day, an unfaithful woman
 Yɛkye no a yesi no aboɔ Was stoned when caught
 Teteɛ no nananom adikamfɔɔ In the olden days, when our forefathers
 Bɛpɛgya a gyese eboɔ Wanted to set fire depended on the stone
 ɔwɔ pampamsrada mene kosua na The wildest snake swallows an egg
60. Mmom ommene boɔ But does not swallow a stone
 Eboɔ mmom na ehi akuma It's the stone that deplete the axe
 Na akuma ennhi boɔ But the axe doesn't deplete the stone

Chorus Obour and Woman:

- Oboɔ, boɔ boɔ boɔ boɔ boɔ boɔ Stone, stone stone stone stone stone
 Oboɔ, boɔ boɔ boɔ boɔ boɔ boɔ Stone, stone stone stone stone stone
 65. Oboɔ, boɔ boɔ boɔ boɔ boɔ boɔ Stone, stone stone stone stone stone
 Obour: Mebo atɛntɛnbɛn I blow bamboo-flute
 Mebo dondo I play *dondo*
 Mebo ntupan I play *etupan*
 Afei m'abo fɔntɔmfɔm Now I have play *fɔntɔmfɔm*

Woman:

70. Mebo atɛntɛnbɛn I blow bamboo-flute
Mebo dondo I play *dondo*
Mebo ntupan I play *etupan*
Afei m'abo fɔntɔmfɔm Now I have play *fɔntɔmfɔm*

Obour: Fɔntɔmfɔm *Fɔntɔmfɔm*

75. Nananom abɔɔm ma akunkon The ancestors have joined to give it
gracefulness

Fɔntɔmfɔm *Fɔntɔmfɔm*

Yɛabɔɔm abɔɔm ma akunkon

They have joined and joined to give it gracefulness

Fɔntɔmfɔm *Fɔntɔmfɔm*

Yɛabɔɔm abɔɔm ma akunkon

They have joined and joined to give it gracefulness

80. Fɔntɔmfɔm *Fɔntɔmfɔm*

Yɛabɔɔm abɔɔm ma akunkon

They have joined and joined to give it gracefulness

Chorus Woman: Koterɛ fenfam ban ho a When the lizard hangs on the wall

Nkodaa si no aboɔ [boɔ] Children stone it [stone]

Ntakrabo kyere dua so a When the bird stays long on a tree

85. Mese ogye boɔ [boɔ] I say it receives stone [stone]

Anwenwese kan ano bɛyɛ nam a If a dagger would be sharp

Mese ogye boɔ [boɔ] I say it receives stone [stone]

Koti kyere korɔmfɔ no a When the police arrests a thief

Mese onnye dantoɔ [boɔ] He doesn't receive a prize [stone]

Obour:

90. Abɔdeɛ biara bɛnyin Every creature shall grow
 ɛbɛnyin ɛbɛnyin ɛbɛnyin Shall grow shall grow shall grow
 Dua biara bɛnyin Every tree shall groe
 ɛbɛnyin ɛbɛnyin ɛbɛnyin Shall grow shall grow shall grow
 Abɔdeɛ biara bewu Every creature shall die
95. Dua bɛnyin bewu Every tree shall die
 Naaso boɔ deɛ obɛnyini But as for the stone, it shall grow
 Naaso boɔ deɛ otim neɛ otim But the rock will be as it is
 Boɔ deɛ onnhinhim As for the rock it doesn't shake
 Boɔ deɛ obɛnyini As for the rock it shall grow
100. Bɛnyini bɛnyini bɛnyini bɛnyini Shall grow grow grow grow
 Bɛnyini bɛnyini bɛnyini bɛnyini Shall grow grow grow grow

Chorus Obour & Woman:

- Koterɛ fenfam ban ho a When the lizard hangs on the wall
 Nkodaa si no aboɔ [boɔ] Children stone it [stone]
 Ntakraboɔ kyɛre dua so a When the bird stays long on a tree
105. Mese ogye boɔ [boɔ] I say it receives stone [stone]
 Anwenwenesekan ano bɛyɛ nam a If a dagger would be sharp
 Mese ogye boɔ [boɔ] I say it receives stone [stone]
 Koti kyere korɔmfɔɔ no a When the police arrests a thief
 Mese onnyɛ dantɔɔ [boɔ] He doesn't receive a prize [stone]

Chorus Woman:

110. Oboɔ, boɔ boɔ boɔ boɔ boɔ boɔ boɔ Stone, stone stone stone stone stone
 Oboɔ, boɔ boɔ boɔ boɔ boɔ boɔ boɔ Stone, stone stone stone stone stone
 Oboɔ, boɔ boɔ boɔ boɔ boɔ boɔ boɔ Stone, stone stone stone stone stone

Epilogue: All things live and die

Human die

115 The tree die

But the stone never dies

V. II
MZBEL “AWOSO ME”

CHORUS

	Ade dɛdɛ yi	This sweet thing
	Ade dɛdɛ yi na woressu yi	Are you crying because of this sweet thing
	Ade dɛdɛ yi	This sweet thing
	Ade dɛdɛ yi na weresu yi aa	If you are crying because of this sweet thing
5	Fa ma me	Give it to me
	Fa wɔ me	Pierce me with it
	Fa hye me wowowoooo	Take it to burn me and pierce, pierce
	Mentumi nkɔ oooooo	I can't take oo

30	Ɔbaa Phili, memfere	Lady Phili, don't be shy
	Bisa Sisi	Ask Sisi
	Ade dεεdε biara no	Every sweet thing
	Wɔfrε no sweet	She calls it 'sweet'.
	Sε εsɔ wo dε mu a,	When you get hooked to it
35	Keka mu na yε dede	Shout and make noise
	Turn to the left to the right	Turn to the left to the right
	Fa si fam	Put it down
	Woso woso	Shake, shake
	Woyε ɔbaa	You are woman
40	Mese poso	I say, shake.
	Tell your man say	Tell your man that
	Baby, give it to meee	Baby, give it to meee
	Give it to meeeee	Give it to meeeee
	Ade dεεdεε (Ade dεεdεε)	Sweet thing (Sweet thing)
45	(saa, saa, saa, saa)	That's it that's it that's it

Chorus

	Ade dεdε yi	This sweet thing
	Ade dεdε yi na woressu yi	Are you crying because of this sweet thing
	Ade dεdε yi	This sweet thing
	Ade dεdε yi na woressu yi aa	If you are crying because of this sweet thing
50	Fa ma me	Give it to me
	Fa wɔ me	Pound me

Fa hye me wowowo000 Take it to burn me and pierce, pierce
Mentumi nkɔ 000 I can't take oo
Awoso me It has shaken me.

Blackman

55 (Mmh mmh) Yall (Mmh mmh) Yall
Mekaekae mmerɛ a me ne If I recall the day I
Wo hyiaa wɔ double do Met you at double do
W'ahocɔfɛ wo kasa wo biribiara yɛ cool
Your beauty, speech and everything was appreciable
W'anamɔn a ɛtoto gya koraa Your feet that sparks fire
60 Kyerɛ me sɛ, woyɛ ɔbaahemaa Shows me that your are a queen-mother
Black sɛ srɛ se ɔbaa tuntum Black like grass, black woman
No eyɛ na (Aaaah) Is scarce
Ɔdeɛn na ɛyɛ fɛ sɛ yɛbedodɔ yɛn ho
What is more beautiful than loving each other
Me ne wo bɛyɛ baako You and I will be one
65 Yɛ dɔ no bɛyɛ soronko Our love will be unique
Menni wo hwamo da I will never betray you
Memma wo nni abooboo da biaa I'll never let you get worried
Na woeresere eeh Nana Ekua You like laughing Nana Ekua
M'enigye nea woreyɛ no ho I like what you are doing
70 You killing me ku me ku me mee softly

You're killing me kill me kill me me softly

Anytime I see you

Your heart takes me down slowly

Ampa, tie wei It's true, listen to me

Nnye toil Don't be a toil

75 Blackman, asi me bo Blackman, it's my responsibility

Asi me bo, Asi me bo It's my responsibility, it's my responsibility

Repeat chorus

Mzbel

Saa na etee, saa saa That is how it is, that is it that is it

Yenyε no saa Let's do it that

Nnyo keke

80 Very sweet amonsa Very sweet, Amonsa

Obaa nyε, dabi The woman isn't ... never

Ka ruche, take it easy Gentleman, take it easy

Don't be treated like a slave

Blackman

Ahaa! Mereba Ahaa! I'm coming

85 Mereba abεma wo flavour I'm coming to give ypu flavour

Ade dεεdεε bi a montumi nnyae di dε A sweet thing that I can
never stop eating

(Mzbel: give it to me) Give it to me

Mede bεma wo, mεnsuro I'll give it to you , don't be scared

Wɔ nko ara ne me dεε You are my only one

- 90 Me last last koo My last last friend
Sε wo kanea dum a If mour light goes off
Frε me wɔ bobo Call me with a lamp
(Mzbel: I like to meet)
Oh Babay!
- 95 Wo nko ara ne me lady You are my only lady
(Mzbel: I'm your sweet my babay)
Εηεν εηεεε εγε a na mayε βετεε I sometimes feel so weak
(Mzbel: Ahahaha gyaa me gyaa me, aha) Leave me, leave me, aha
Gyina so ma meeee Sustain the erection for meee
Fa ma me Give it to me
- 100 Wo no no You that
Twe ma me Cut it for me
Ade dεεdε The sweet thing
Ade dεεdεε The sweet thing
Wooow Wooow
- 105 Wooow Wooow
Wooooow Wooow
- Repeat chorus**
- Fa ma me Give it to me
Fa wɔ me Pound me
Fa hye me wowɔwooooo Let it enter me to prick prick
- 110 Mentumi nkɔ oooooooooo I can't go oooo

	Awoso me	It has shook me
	Awo! Fa ma me	Awo! Give it to me
	Fa ma me	Give it to me
	Fa wɔ me	Pound me
115	Fa hye me wowowooo	Let it enter me ooo
	Mentumi nkɔ ooooo	I can't go oo
	Mentumi nkɔ ooooo	I can't go oo
	Awoso me	It has shook me

Chorus

	Aadi dɛdɛ (2x)	Something sweet
120	Na wo su ɛɛ	And why do you cry
	Na wo su aa	And why do you cry
	Fa ma mi	Give it to me
	Fa wɔ mi	Pound[sexually] me
	Fa hyɛ mi oo	Put it in me
125	Mi tumi kɔ	I can't leave
	Awoso me	It has shaken me up

V. III

Akyeame Ft. Nana Kwame Yogy Doggie “Mɛsane Aba Lyrics”

	Nana Kwame (Quame)	Nana Kwame
	Hunuuuuu	Scared scared
	Aooh ɔɔ ehh eeehee!	Aooh love ehh eeehee
	Bɔne wɔ nipa ho	Sin is with man
5	Enti na bɔne fafiri wɔhɔ a	That's why there's forgiveness
	M'akɔda mahunu sɛ	I have thought through to realise that
	Adwendwene wɔ suneɛ mu oo!	There's reasoning in pillows
	Enti na bɔne fafiri wɔ ho aee	That's why there's forgiveness
	M'akɔda mahunu sɛ	I have thought through to realise that
10	Adwendene wɔ sumeeɛ mu	There's reasoning in pillows

Refrain one

- | | | |
|----|-------------------------------------|--|
| | Megyaa wo hɔ no a | When I left you |
| | M'akyinkyini makyinkyini | I've roamed and roamed |
| | M'akyinkyini m'abrɛ | And roamed that I'm tired |
| | Mennya obirara a ɔsɛ wo ooh | I didn't meet your kind |
| 15 | M'anante, m'anante, m'anante m'abra | I've walked and walked and walked I'm tired |
| | Megyaa wo hɔ no a | When I left you |
| | M'akyinkyini m'akyinkyini | I've roamed and roamed |
| | M'akyinkyini m'abrɛ | And roamed that I'm tired |
| | Aooh ɔdɔɔ | Aooh my love |
| 20 | Ɔkyeame Kofi | Ɔkyeame Kofi |
| | Asɛm ato me | I have encountered a problem |
| | Obi nka bi mma me. | I need someone to intervene for me. |
| | Ɔkyeame | Ɔkyeame |
| | Ato me me ne me Nyame | It's between me and my God |
| 25 | Me ara memgye to mu | I accept my responsibility |
| | Eyo! M'arushe eti | Eyo! I've rushed to get it wrong |
| | Wobɛtwe m'aso a | If you want to punish me |
| | Abaa ni | Here is a cane |
| | Twa me thirty. | Give me thirty lashes. |
| 30 | Wei koraa deɛ mese | Even for this one |
| | M'enhunu ne farebae | I have seen how it started |
| | Me suban m'anante a m'agyae | My character, I've roamed but I've stopped |
| | Me ma w'ate aseɛ | I want you to understand that |
| | Wo ne me han. | You are my light. |
| 35 | Fa me bɔne kye me | Forgive me my sins |
| | Obi dehyeɛ | A royal |
| | M'ara medze (Mfantse) | My own |
| | Wo ne me deɛ | You are my own |
| | Ade a meyeɛ yei | For what I did |
| 40 | Medwene ho a mennte aseɛ | I can't understand it even if I think about it |
| | Wo nti medaa mennda | For you I can't even sleep. |
| | Daa kɔnka | Every day, one is left |
| | I can't stand it | I can't stand it |
| | Mentumi nngyina | I can't stand |
| 45 | Emmɛ so sɛ mete me kɛteka a | |

- It's not time yet for me to sleep with my love.
- Metwa m'ani nso menhunu If I turn my eyes, I don't see
 Obiara gye se wo ara Anyone except you
 Sesei, wo ho adwendwene nkoaa
 For now, you are the only one that occupies my mind
 Mese mentietie nkorofos ano bio ɔɔɔ
- 50 M'agye wo adi I vow never to listen to anyone again
 M'agye wo adi I've trusted you
 Maa Abrefi kɔkɔ Mother Fair Abrefi
 Afei na m'ahunu se It's now that I've realised that
 Ɔɔɔ mu gu ahodoɔ Love has many shades
- 55 Wodo no nnye toمانتووس نا ماکووپهه بي اتو
 Your love is not like tomato for me to look for some to buy
 Gye me di Trust me
 Sesei me ne wo ara na erekɔ For now, you're my only companion
 Ye me bokoboko anye saa meye mɔbɔmɔbɔ.
 I'm going to be slow otherwise I'll be miserable.
 M'eye won komode, abre a wo were aho
 I will make you happy when you are sad
- 60 Memfa me ho ntete, daa mesa wo I won't keep myself from you
 Mede ɔɔɔ ntoma pa na, erebefira wol will clothe you with love
 Wo tuntum se, maye korado For your dark colour will make you a jewel
 Meso agu w'ano ma woatia mu wow (waawo)
 I will feed you till you say waawo
 Hyeii! ɔbaa pa ni. Hey! This is a woman
- 65 Kwame sanseni Worthless Kwame
 Me suban bone wogyaa me mewu ɔsugyani
 My bad character, if you leave me, I will die a bachelor
 Mekae da a me hyiaa won a m'ano repopo
 I remember the day I met that my mouth was trembling
 Mrms Ɔkyeame, w'ase deɛ menntoto
 Mrms Ɔkyeame, I won't belittle you
 Wei, me bo wo ho ka a, if I spend on you
- 70 Kofi se metua dodo nala su dalla Kofi says I have paid more nala su dalla
 Deɛ ɔde bɛdi agoro no ebeye He who plays with it will
 To ma me nto Throw for me to buy
 Woye se sumeɛ You are like the pillow
 Wote suu ne sereɛ You hear cries and laughter
- 75 Wommue w'ano mpo na y'ahun

		You need to open your mouth for us to know
	Sɛnea wo se siteɛ	Just as your laughter is
	Mede kotoserɛ	I am pleading with you
	Kaei, wo ne me mfe mpadeɛ	Remember, you are my rib
	Ɔɔadeɛ atwerɛ ato ho	The creator has written it
80	Yɛnnyae awadeɛ	We will not divorce
	Afei na m'ahunu,	I have now realised it
	W'apɛdeɛ ye m'ahyɛdeɛ	Your desires are my obligations
	Nti nne, nɔnɔsia, pɛpɛpɛ	So by six o'clock today
	Me ne me nku-nkaka	With my belongings
85	Ɔɔɔ, meane m'aba	Love, I am coming
	Mennkyɛ, mennkyɛ, mennkyɛ, mennkyɛ,	I won't delay won't delay
	won't delay	

Chorus

	Mɛsene aba ooh	I have returned to you ooh
	Mɛsene aba ooh	I have returned to you ooh
	Mɛsene aba ooh	I have returned to you ooh
90	M'anu me ho ooooh ooooh!	I have regretted ooh ooh
	Mɛsene aba ooh	I have returned to you ooh
	Mɛsene aba ooh	I have returned to you ooh
	Mɛsene aba ooh	I have returned to you ooh
	M'anu me ho ooooh ooooh!	I have regretted ooh ooh

Yoggy Doggie

95	Wo ara wonim sɛ agoro eyɛ dɛ no	You that that people don't fight
	Yɛnko ntɔkwa wɔ aseɛ	During exciting games
	Sesei masakra w'apɛdeɛ mɛye	I have changed, I will do your biddings
	Asem nokore na mereka no	It's the truth I'm saying
	ɛnnyɛɛ daeɛ	It's not a dream
100	Fa biribiara to nkyɛn	Put everything aside
	Na te me ase	And understand me
	Esene tɛkyɛɛma nko ara na ɔɔɔ ɛwɔ nɛm	Even the teeth and tongue fight
	ɛmma obi nnte asem na wɔankɔdi yɛn ntam	Don't let anyone come between us
	Biribiara wo hia biara kyɛɛ me	Tell me whatever you need
105	Na mɛye no ntam	I will do it quickly
	Yoggy Doggie asem yoo	Yoggy Doggie, it's a case oo
	Daa firi bɔ wo nɛm	Everyday has its issues

- Σε wo ara wonim σε agoro eye δε no You that that people don't fight
 Υenko ntokwa wo aseε During exciting games
 Seisei masakra w'apeδεε μεye I have changed, I will do your biddings
 110 Aσεm nokore na mereka no It's the truth I'm saying
 Ennyεε daεε It's not a dream
 Fa biribiara to nkyen Put everything aside
 Na te me ase And understand me
 Esene τεkyerεma nko ara na οδο εwo nσεm
 Even the teeth and tongue fight
 Emma obi nnte aσεm na woankodi yen ntam
 Don't let anyone come between us
 Biribiara wo hia biara kyere me Tell me whatever you need
 115 Na μεye no ntam I will do it quickly
 Yoggy Doggie aσεm yoo Yoggy Doggie, it's a case oo
 Daa firi bo wo nσεm Everyday has its issues

Chorus

- Beats play a while
 Mεsene aba ooh I have returned to you ooh
 Mεsene aba ooh I have returned to you ooh
 Mεsene aba ooh I have returned to you ooh
 120 M'anu me ho ooooh ooooh! I have regretted ooh ooh
 Mεsene aba ooh I have returned to you ooh
 Mεsene aba ooh I have returned to you ooh
 Mεsene aba ooh I have returned to you ooh
 M'anu me ho ooooh ooooh! I have regretted ooh ooh

Akyeame

- 130 Obaa pa A good woman
 Σε yekaa σε yeβεsane aba We told you we would return to you
 Y'asame aba ah We have returned to you
 Σε mekaa σε yeβεsane aba We told you we would return to you
 Y'asame aba We have returned to you
 135 Yεnnyae, Yennyae da ah We wil never stop ah
 Yennyae, Yennyae da We will never stop
 Akyeame my dream break in the club
 Akyeame my dream break in the club
 Dwamena Dwamena
 Mekoto σε I plead to say that
 140 Yεreton wo do a If we are buying your love

Sika-kɔkɔ na mede bɛtua ka aee	We will buy with gold
Mekɔto sɛ	I plead to say that
Yarebɔ no donkomi a	Even if it is traded cheaply
Me nko ara, mɛto no abɔɔden aee	I will buy it dearly

Chorus

145	Asem too me no, ɔkaa bi maa me	When I was in trouble, she came to my rescue
	Sum duruu me no, ɔyɛɛ me hann	In darkness, she was my light
	Ɛkɔm dee me no, ɔno na ɔmaa me aduane	She gave me food when I was hungry
	Asem too me no, ɔkaa bi maa me	When I was in trouble, she came to my rescue
	Ɛkɔm dee me no, ɔno na ɔmaa me aduane	She gave me food when I was hungry
150	Ɔbaa pa ni	A good woman

Kyeame Kwame

	Ɔhwɛɛ me	She took care of me
	Abre a me ho kyeree me	When I was in difficultly
	Ɔpre me ansa na mereye Ɔkyeame ɔkaa bi,	She loved me before I became Ɔkyeame
	Abre a asem too me ɔbaa bi,	When I was in trouble, she came to me
155	Abre a asem too me ɔbaa bi,	When I was in trouble, she came to me
	Abre ahum duruu me ɔfiri wiem, ɔye ɔsoroabɔfoɔ	When helpless she was my angel
	Meka no bio sɛ, ɔda mu sononko	I say again that she is unique
	Ɔsi me nnoɔma na wasane ato	She washes my clotes and irons it
	Mɛfiri adwuma bɛba n'awato me pono	She lays a table before I return from work
160	Mindeɛ de nimdeɛ enne no	She is my source of knowledge
	Di fried-rice, di ne ɔkono	I eat her fried rice, eat her kenkey
	Ɔda cool a, ɔkyɛn asuo-nwunu	She is as cool as cold water
	Ɔɔ ne kuni, obi ka me ho biribiara ɔnte	She loves her husband, doesn't listen to others
	Ne bo mfu, agye sɛ n'ani ahunu	She doesn't get angry without proof
165	Mete ne nkyɛn a, mekyɛn ɔhene	I feel like a king when I sit by her
	Ɔfre me Nana a, na m'adwene anane	She calls me Nana and I melt
	Otumi ma me tirimu ye me de sɛ lactogen	She makes me feel as lactogen
	Deɛ ɔde ku me ne kisses ne ne amozen	

		She kills me with her kisses and appellation
	Me sugar-baby	My sweet baby
170	Ne dɔ dɔ so kyɛn Don King	Her love is more than Don King
	Ɔdrive me crazy	She drives me cracy
	Ɛtwa wo nsono mu deɛ a, sister pini	If it hurts you, then sister, move on
	Barima nsu nso ɔgyaa me a,	A man doesn't cry but if she leaves me
	Mɛsu amunimunu	I will cry and roll on the ground
175	Yɛtɔnn me dɔ no a anka	If my love is sold,
	Mɛtua ka na meehyerehyere	I wil pay heavily
	M'ano afom, na mereseresere	I will mistakenly smile and smile

Chorus

	Ɔbaa a ɔwo ahobreaseɛ, hwan na ɔmpɛ	Who detests a humble woman
	Ɔbaa a ɔwo nteaseɛ, hwan na ɔmpɛ	Who detests an understanding woman
180	Ɔbaa a ɔwo abotore, hwan na ɔmpɛ	Who detests a patient woman
	Mebɔ wa, mebu m'ani a, ɔte aseɛ	If I cough or blink, she undestands
	Me pillar,	My pillar
	Mekura ne mu a, menhwe ase	I don't fall when I hold on to her
	Deɛ mɛka na ɔyɛ	She does what I say
185	Ɔde ne nsa yɛ awama ɔsane bu adeɛ	She pounds for me yet she respects
	Ɔtumi bɔ me din, me wura	She calls me my Lord
	Na m'akoma atɔ me yam sɛ ɔwo a w'ada	My heart rests like a sleeping python
	Mma bebreɛ yɛ okay	Many women are ok
	Nso wei deɛ mmese ɔye super	But contend this one is super
190	Ɔntwɛn me pay day ansa na	She doesn't wait fo my salary
	W'abɔ me pay apɔnkye nkrakra	To prepare goat soup for me
	Ɔdɔ no yɛ tougher	The love is strong
	Ɔsane yɛ mega	She is mega
	Ɔsane yɛ better	She is better
195	Ɔwo tema	She is caring
	Ɔno nti na m'agyae mpena, masakra	She is the reason I have stopped promiscuity
	Ne nneɛma adabadabaa	She looks at me with
	Ɔtumi de hwɛ me	Her bedroom eyes
	Na m'anom nseɛm nyinaa asa	And I get short of words
200	Na sɛ ɔsu nketenkete frɛ me dea	And when she calls me while moaning

Menhunu hwee, agye sɛ nsoroma I don't see anything except the stars.
 Ɔkyena nkoa, merəkɔhyɛ no kawa
 Tomorrow, I'm going to put the ring on her
 M'ɛsi no ɔhema mɛnyɛ no apawa
 I will make her a queen, compose her a song
 Ɔɔ wei deɛ, nkatecake As for this love, it's groundnut cake
 205 Ɔkyɛn Ama Adoma pancake. It's more than Ama Adoma's pancake

Repeat Chorus

Wo kasa yɛ de kyɛn yehowa dansidini a ɔrekan Twi Bible (yeah)
 Your voice is more soothing than a Jehovah witness reading the Twi Bible
 Wɔpue tete no a anka Yesu kristo de woyɛ ɔbaa disciple (yeah)
 If you emerged during Jesus' time, he would have made you one of his disciples
 Merewareaware wo yie agye I am marrying you well
 Ɔkune me pa mu heavy weight title
 To receive a good husband heavy weight title
 210 Y'awo akɔno ba bi afɛ no A beautiful child has been born called
 Michael Nagel asɛ, Gabriel (tie) Michael Nagel like Gabriel
 Sɛ mmarima nyinaa te sɛ me a naka Bob-Marley mmɔ
 If all men are like me,
 No, woman no cry Bob Marley wouldn't compose No woman, No cry
 W'abue w'akoma mu akyɛ me, wowɔ ɔɔ
 You have shown me your love
 215 Nti na me pɛ wo ara yi That's why I love you so much
 Wɔbɔ nkɔmɔ wɔɔ, w'adwene Your conversation is sweet as honey
 Mu ɔɔ, woyɛ ɔteasefoɔ Your thinking is deep
 Me ne wo bɛwu ara yi I will die with you
 Ɔmɔborohefoɔ, ɔmfahɔ sɛ Sympathetic lady
 220 Mɛyɛ ɔbrefoɔ She doesn't care I'm needy
 M'agye wo adi gye wo adi I have trusted you and trust you
 Nti na meda no ɔɔ no adi That's why I reveal her love
 Wonnye di wonnye di Trust me trust me
 Me se bisa, ko-o-fi ko-o-fi I say ask Kofi Kofi
 225 Won a mefr-eli de-eli It's you I'm shaky about
 Obi pɛ me deɛ a, ka-akyiri If someone likes me, later
 Bɔ ho bio Say it again
 M'agye wo adi gye wo adi I have trusted you and trust you
 Nti na meda no ɔɔ no adi That's why I reveal her love
 230 Wonnye di wonnye di Trust me trust me
 Me se bisa, ko-o-fi ko-o-fi I say ask Kofi Kofi

	Won a mefr-eli de-eli	It's you I'm shaky about
	Obi pɛ me deɛ a, ka-akyiri	If someone likes me, later
	Ka akyiri ka akyiri	Later later
235	Mekɔto sɛ	I plead
	Yɛretɔn wo dɔ a	If your love is sold
	Na memde bɛ tua ka aee	I will pay
	Mekɔto sɛ	I plead
	Yɛrebɔ no donkomi a	Even if they are selling it cheaply
240	Me nko ara, mɛtɔ no abɔɔden aee	I will buy it dearly

Repeat chorus

	Ɔbɔ me nkɔmɔdɛ	Love tell me something nice
	Ɔma ɔɔɔ tumi me ooh	She let love carry me
	(Ɔbaa pa ni)	A good woman this one is
	Sɛ me ho kyere me aaa	When I'm in difficulty
245	Ɔno ne me boafɔ	She is my help
	(Ɔbaa pa ni)	A good woman this one is
	Aaaaah ohum to me a ɔno	When the tide hits me
	Ara na ɔgye me ooh	She comes to my rescue
	(Ɔbaa pa ni)	A good woman this one is
250	Manhunu no da koro koraa	if I don't see her for a day
	Mentumi ooh	I find it difficult to stay
	(Ɔbaa pa ni)	A good woman this one is

V.IV

Akyeame

Brɛbrɛ Ɔbaa Hema

Yeah (Yeah)
Akyeame in effect
Coming straight from the Royal palace

	Brɛbrɛ ɔbaa hema	Gently our queen
5	Brɛbrɛ ɔbaa hema	Gently our queen
	Brɛbrɛ ɔbaa hema	Gently our queen
	Brɛbrɛ ɔbaa hema	Gently our queen

Ɔkyeame Kofi

Yɛse	They say
Paapaa mu ka	Saying it plainly

- 10 Ma ahomeka Gives relief
 Momma me nka Let me say it
 Ɔbaa yi ahoɔfɛ deɛ, mese This lady and beauty
 Mennyae ka da ne neɛma sei krɔgyee Everything about her is perfect
 Ne nantu sei pintinn Her thighs are firm
- 15 Ne tiri-nwin tumm sɛ serekye ahoma Her hair is as black as thread
 Hwɛ ne moma Look at her forehead
 Mede m'akoma I will give my heart to her
 Bɛma no abɔ ho ban To protect it
 Wo se mu gyerɛ te me sɛ nsramo The gap in your teeth is like the star
- 20 ɛte me yerɛyerɛw sɛ ayerɛmoo It flashes as thunder
 Ahwenepa nkasa A precious bead doesn't wrack
 Wo ne whan koraa ankasa Who are you really?
 Menya obi ayi no akeka I wish someone tells me
 Asanteni barima An Asante man
- 25 Wonim sɛ anomdwa You know bragging
 Ahyɛ me ma Has filled me
 ɛnyɛ deɛ ɛbɛfa It's not aomething that will click
 Mehunu no a na me yam When I see her, my stomach
 Gye me brim Sounds brim
- 30 Biribi rebɔ kenke wɔ me tirim Something sounds kenke in my head
 A tiaa-donko nso kikim, hwɛ! Look, the slim lady steps kikim
 Sɛ deɛ ɔtɛɛ yi deɛ As she is
 Honam srades Smooth skin
 ɛnyɛ n'animdiua nko ara na ɛkyerɛ ne nantɛɛ
 It's not just the face that shows her gait
- 35 Me na meseɛ I am saying it
 Meyɛ ɔdehyɛɛ (hahahah) I am a royal (hahahah)
 Brɛbrɛ ɔbaa hemaɛ Gently our queen
 Mahwehwɛ mahwehwɛ manya I have searched and found
 Nea mɛpɛ eɛh What I really want
- 40 Brɛbrɛ ɔbaa hemaɛ Gently our queen
 Ɔbaa yi fa sereɛ a na ama When she laughs
 Ma'ni agye eɛh I become extremely happy
 Brɛbrɛ ɔbaa hemaɛ Gently our queen
 Mahwehwɛ mahwehwɛ manya I have searched and found
- 45 Nea mɛpɛ eɛh What I really want
 Brɛbrɛ ɔbaa hemaɛ Gently our queen
 Ɔbaa yi fa sereɛ a na ama When she laughs
 Ma'ni agye eɛh I become extremely happy

Dkyeame Kwame

	Ɔka sɛ huri a koto	When he says 'jump, bow down'
50	Ɔka sɛ hwɛ sorɔ a hwɛ fam N'ano bɔ ndwom sɛ frɔntɔmfrɔm	When he says 'look up, look down' His mouth sounds a frɔntɔmfrɔm
	Ɔka sɛ huri a koto	When he says 'jump, bow down'
	Ɔhuni ɔbaa a ne to so	His buttocks shake when he sees a woman
	Ne ho popo	He trembles
55	W'aposo awoso	He shakes
	Me no no ɛnyɛ anomdwa	I don't brag with him
	M'ani abre	I'm serious
	ɛnkasa, ɛnyɛ atorɔ bi na meretwa	I'm not lying
	M'ano nsuosum adwareɛ	The water in my mouth is enough to bathe
60	Serwaa Akoto, Ahoofɛ	Serwa Akoto, beauty
	Menim sɛ, biribi sa ara na worehwehwɛ	I know that any thing that shakes you look for it
	Car fɛfɛfɛfɛ	A beautiful car
	Onipa papa a ɔwɔ biribi yɛ	An engaging worthy person
	Ɔɔɔ dɛdɛdɛdɛ	Sweet love
65	Medɛ w'akɔ abusuam	They say he has gone to the family
	Akɔ yɛ woho adeɛ	To perform the needed rites
	Biribiara pɛpɛpɛpɛ	Duly
	Pɛpɛpɛpɛ, dɛdɛdɛdɛ, fɛfɛfɛfɛ, fɛfɛfɛfɛ	Duly and beautifully.
	Adɛn?	Why?
70	Wo haw ne sɛn?	What is your problem?
	Bra me nkyɛn	Come closer to me
	Mede wo bɛforo wiemhyɛn	I shall board an aeroplane with you
	Sika nso yɛ deɛn?	What is money?
	Meyada wo nti na mese mɛtwɛn	I like you that's why I said I will wait
75	Woyɛ me ti pɛn	You are my contemporary
	Nti mema wɔyɛ hyɛnhyɛn	So I will polish you
	Nyinaka, wafiri m'akoma mu akasa	So that you will confess from your heart
	ɛnyɛ anomdwa	It's not bragging
	ɛnyɛ nnaadaa	It's not deception
80	Na ɛyɛ ampa	It's true
	Mɛtua ama me nsa akoa	I will pay for my arm to twist
	Tesɛ wo papa	Like your father
	Nti frɛ me Dad	So call me Dad
	Mɛfrɛ wo Mama	I will call you Mama
85	Adidi dada	It has registered already
	Ɔbaa besia aba	A lady has come

	W'aka no yomo	She has dyed it with hair dye
	W'abɔ no powder aba	She has applied the powder
	Awuraba aba	A lady has come
90	Shada	Dressed up
	Wo nko ara na meyada	It's you I cherish
	Nso ɔhyɛda	But she pretends
	De ne shada	Like her clothes
	Pam ne kaba	Sows her dress
95	Heeba	Heeba
	Wo ara ankasa bɛba ratatataa	You will rattle ratatataa

Repeat Chorus

	ɔkyeame Kofi	ɔkyeame Kofi
	Akyeame!	Akyeame!
	Yɛn no no!	This is us!
100	Agyagadu!	Agyagadu!
	Atutugyagu!	Atutugyagu!
	Atutugyagu!	Atutugyagu!
	Yɛn Nana ne Osei Tutu	Our king is Osei Tutu
	Yɛn koko ɛyɛ duru	We are brave
105	Root abɛduru	Root has arrived
	ɛnɛ ɔbɛka	Today, She will say it
	Root! kasa ma aha nnye butu-nnaadaa butubutu	Root rap to shake this place

V. V

ɔKYEAME KWAME FT. DASEBRɛ "MATI AHWE NO Dɔ MU"

	Ayikoo (Ayikoo)	Well done (Well done)
	Another classic (Rapdacta)	
	This is another one	
	O-K-Y-E-A-M-E (Kyeame)	Spokesperson (Spokesperson)
	K-W-A-M-E (Kwame-Kwame)	
5	With the D-A-S-E-B-R-E J- few with the place to be Yɛnkɔɛ	
Chorus		
	Sɛ mereto dame na ɔretwam	When I'm playing draught and she passes by
	Yɛretwa me tintintim (mmmh)	I am defeated (mmmh)
	ɔdane n'ani kyerɛ me a	When she turns to look at me
	Na m'ayɛ ɔkwaadonto	Then I become stupified
10	Nka ɔnsɔ ɔdɔ nsuo ngu me so kotoko	Let her drop water of love on me
	Mennsuro oooh sɛ ɔbɛbɔ m'akoma mu tuo popopo	I'm not scared she will create a hole in my heart
	M'ani bɔ ne so a, na manane	I melt when I set my eyes on her
	Mo ne ɔdɔ nkasa na ma me	Please, talk to my love for me
	Mo mma n'abusua, nese, ne maame	Let her family, father, mother

	Nnye wo ho teetee	Don't be old fashion
	Hwe! krakye na mmaa pe	For ladies like gentlemen
	Koto ne seese	Go and buy it now
	Se wakyere wo baabi a otee,	If you have shown her where you live
60	Kobo aben peepee	Blow your horn
	Si fam, ko fie kokyee,	Go down, go home to greet
	Ennye hyeehyee	Don't be proud
	Woduru na adwoma wo ho a,	There is a mortar and pestle
	Mmea no dweedweee	The ladies are meek
65	Hwehwe beware of dogs	Watch out for dogs
	Ansa na w'abue pono tweetwee	Before you open the door
	Wo wuram na yemma-wo akondwa a,	They will give you a chair
	Ennye hwee sere kokoam	Beg for a place
	Na yebo wo sorto,	Even if they slap you,
70	Wode gye wo yere	It is for a wife
	Na emom yema wo nsuoa	But you won't carry her
	Twe no miimii	Drag it slowly
	Da ase tena ase	Thank them and sit down
	Afei bo w'amanee	Then tell them your purpose
75	Mfiteasee to wobo ase	Take your time at the beginning
	Fa wei yi no kekye	Take the opportunity to brag a little
	Ma ne nte ase se	Let her understand that
	Wope no damfo keke	You want her for a friend
	Odi w'akyi ne wo pue a,	When she follows you out
80	Ennyi saa da no ara na yese keke	It's not that same day that you make love
	Susu bo ne ho ka	Be careful in spending on her
	Ma no nhunu senea wobotom tee	Let her know how rich you are
	Enhye ase pizza ebewie	Don't start buying pizza for her
	Akyire no na abete	To end on kenkey
85	Hwehwe adee a ope, eye no de	Find out about her taste
	Na taa hye ataade colour a ope,	And wear her preferred colours
	Eye no fe na taa hye	Wear it often
	Wotesee asem ato no a,	If you realise that she is in need
	Pe ntem gyina awereho mu	Hurry to share her plight
90	Oka n'anibresem a	If she shares her thoughts
	Eye a tie no abebuo mu	Be wise in listening
	Ofre wo wo abuo mu	If she calls you in hen-coop
	Mmfre no chick, mmfre no boge	Don't call her a chick
	Fre no m'anomakodee,	Call her eagle,
95	Ohemaa anaa me dehyee	Queen or my royal

Ɔno ara beteaseε se wo ara ne ne de She will understand that she is yours
Hwehwε da a n'akoma ye merε Observe when she is faint hearted
Na fa bɔ no so se Then tell her that
W'ate ahwe ne dɔ mu You have fallen for her love

Repeat chorus

Desebre

- 100 Yereye ama na aye kwan ma wate aseε, oboy!
We are doing it for you to understand that
Yareε a εbe kukru ama yen The disease that may want to come our way.
Yetae n'apampam We hit it in the head
Enti fa wo dɔ no ma me So give me your love
Fa wo dɔ no ma me Give me your love
- 105 Afrikyiwa akɔɔakɔɔ gyaa me A beautiful castenet, leave me
Kwame w'asem nie Kwame, this is your issue
Bia ne obi ankɔ te aseε Someone may not understand
Obi dɔ nnye obi dɔ One's love is no for another
Se wo wɔ baabi a If you are somewhere
- 110 To wo nsuo gu me sose kokoko Pour your love on me as porrdge
Obi dɔ nnye obi dɔ One's love is no for another
Obi dɔ nnye obi dɔ One's love is no for another
Ɔdɔ bi te akoma Some break hearts
M'ani bɔ wo soa, na mayε kwadonto I become stupefied when I see you
- 115 (Eeih) Rapdacta Rap Doctor

VI

Batman "Dankwansre"

Intro: Boi, Ashanti International, Batman the dancehall stopper me ya see say

Chorus:

Nsuo n'amuna behye dan mu ma yenda

It's threatening to rain, come and let's sleep

Enne anadwo dee pan pan pan As for this night pan pan pan 30
Ebeye dwe se me nkoaa m'akoma Linda
It will be exciting, my heart Linda
Enne anadwo dee pan pan pan As for this night pan pan pan

2nd Verse:

25 Odo mu nsemsem dee eye a na eye bebre There are many issues in love
M'akoma mu Linda oohh Linda of my heart ooh
Nsuo no amuna nti bra ma yemfa odo mmom
It's threatening to rain so come and let's join our love together
M'aprapra me dan mu ase kete I have swept my room and laid the bed
Anadwo yi mebema wo latest ketche
Tonight, I will give you the latest style
30 EYE a gyegye me so na me tirim nyE me dE
Respond to it for me to feel good
Na me nso memaa odo ayE wo dE And I will also let you enjoy love
M'anom Kinapharma m'atam me hammer
I have taken Kinapharma and have taken up my hammer
Enne anadwo yi basia wo to ara na m'ahyima
As for tonight, lady it's your anus that I will be
Enne anadwo yi yE me puu yE wo dwuma
As for tonight, bend me and work on me
35 Na y'ahyEase yEde ayE yE ho adwuma
So that we can start to use it on ourselves
Fa wo nsa nenam me ho na menaa ei
Rub your hands on me for me to melt ei
Efiri sE Eno ara na mepE aa ei For that is what I really like
Nye saa meda a menaa ei Otherwise, I can't sleep ei
Batman abrantie se Batman, gentleman says
40 Nsuo n'amuna bEhye dan mu ma yEnda
It's threatening to rain, come and let's sleep
Me nkoaa m'akoma Linda My only heart Linda
Enne anadwo dee pan pan pan As for this night pan pan pan
Ebeye dwe se me nkoaa m'akoma Linda
It will be exciting, my heart Linda
Enne anadwo dee pan pan pan As for this night pan pan pan

- 45 Ebeye dwe se me nkoaa m'akoma Linda
It will be exciting, my heart Linda
Enne anadwo dee pan pan pan As for this night pan pan pan
- 3rd Verse:
Obaa hemaas w'adonko to ei My queen as for your swinging
Nti na ama w'afiri me nkyen na mentumi nna ei
That's why if you leave me I couldn't sleep ei
Wone me Hemaas, You are my queen
50 W'adonko to ei This your swinging
Obiara ntumi nnyina, O Lord Nobody can stand it Oh Lord
Meese woana me do aa e I say, you are the only one I love aa e
Woana me do aaa e You are the only one I love aa e
Woana me do aaaaa eeeee You are the only one I love aaa eeee
55 Nsuo n'amuna behye dan mu ma yenda
It's threatening to rain, come and let's sleep
Me nkoaa m'akoma Linda My only heart Linda
Enne anadwo dee pan pan pan As for this night pan pan pan
- Nsuo n'amuna behye dan mu ma yenda
It's threatening to rain, come and let's sleep
Me nkoaa m'akoma Linda My only heart Linda
60 Enne anadwo dee pan pan pan As for this night pan pan pan
Ebeye dwe se me nkoaa m'akoma Linda
It will be exciting, my heart Linda
Enne anadwo dee pan pan pan As for this night pan pan pan
Ebeye dwe se me nkoaa m'akoma Linda
It will be exciting, my heart Linda
Enne anadwo dee pan pan pan pan pan As for this night pan pan pan

VII

George Jaraa (Featuring Okyeame Kwame) "Aso"

Okyeame Kwame, Apietus, Stone Okyeame Kwame, Apietus, Stone

Yɛabɔ!, foforo ama Ghanafoɔ We have composed a new one for Ghana

	Momfa nsa	Dance to it
	Mommra mma yenyɔ	Come let's do it
5	Yɛreboro mu	We are mixing up
	What! What!	What! What!
	Me ne wo dɔ yi ooooo ooooo	This our love ooo ooo
	Me ne wo dɔ yi ooooo ooooo	This our love ooo ooo
	Me ne wo dɔ yi oooo oooo	This our love ooo ooo
10	Me ne wo dɔ yi asɔ!	This our love has flourished
	Me ne wo dɔ yi ooo ooo	This our love ooo ooo
	Me ne wo dɔ yi ooo ooo	This our love ooo ooo
	Me ne wo dɔ yi ooo ooo	This our love ooo ooo
	Me ne wo dɔ yi asɔ!	This our love has flourished
15	Ogya da mu	There is fire in it
	Aben!	It's cooked
	Mame wo dɔ yi	Give this your love
	Ehyehye!	It has plumped
	Don't touch	Don't touch
20	Hmmm hmmm	Hmmm hmmm
	Sɛ wo sɔ mu a,	If you hold it
	ɛyɛ asɛm!	It's an issue!
	Nnyɛ asɛm a	Had it not been a case
	Asɛm-sɛ-bɛ!	It's a matter!
25	Mɛbu ɛbɛ a,	If I speak in proverbs

	Kyerε me aseε	Teach me the meaning
	Na mεte aseε	For I understand it.
	Anwumerε yi	This evening
	Firi sε me ne wo dɔ yi asɔ!	Because our love has gelled
30	Merebisa wo sε εε-εε-εε	I'm asking that.....
	Mede me koma nyinaa ara	If I entrust all my heart to
	Hyε me dɔfo yi nsa a	This my love
	Ɔbesɔ mu yie anaa	Will she take good care of it?
	Firi sε nea mεpε ara ne sε	Because all want is
35	Meda ee eyε me mpa so a	If I sleep on y bed
	Ɔwoɔ koa-ma rehwie	Honey
	Gugu me tεkerεma so	Will pour on my tongue
	Na meretafere	So that I lick it
	Tεkyerεmadε	Sweet tongue
40	Me toffee	My candy
	Gɔzadε	Gozade
	Nana Ama eeh	Nana Ama eeh
	Nkɔmɔdε	Sweet conversation
	Ɔde akyerε me ooo	She has shown it to me ooo
45	Ade dεdε	A sweet thing
	Church beads	Church beads
	Mekyεke	I just give it out
	Ɔte wo sεn	How does it mean to you.

	Meyada	I like it
50	Ka bi ka ho	Say more
	Mefeeli	I feel it
	Firi sɛ me wo dɛ yi	Because I have your love
	Asɔ	Asɔ
	Yɛnto abasakɔn mu mfa kurom	Let's hold hands and walk through town
55	Mma Ghana mmaa nyinaa nhunu	For all Ghanaians to see that
	Sɛ wo ne me number one	You are my number one
	Wo na ɛma m'ani gyeeɛ	You are my source of joy
	Wobi nni w'ananim obi nni w'akyi	There's no one before or after you
	W'akyerɛ me ɔɔɔ	You have shown me love
60	Sɛ ɛpɔno da m'akoma ho a	If the sea were in my heart
	Na wobgye adi sɛ	Will you believe that
	Meda hɔ ma wo nko	I will be there for you only
	Mennim nea wopɛ darling	I know what you like, darling
	Mɛyɛ ama no aboro wo so	I will do more than that for you
65	Ka w'akoma to wo yem	Just be calm
	Taasowɔde ahyɛ me ma (stone)	I'm full of money
	Don't move,	Don't move,
	Attention!	Attention!
	Wo nkɔmɔ yi,	Your conversation
70	ɛfunction!	Functions well!
	Fa me kɔ slow motion	Slow dow the tempo

	Licky licky licky ton Asɔ	Licky licky licky ton Asɔ
	Wade dɛdɛ yi	This your sweet thing.
	Ama Mashocko	Ama Mashocko.
75	Ɔɔɔ nseɛ	Love doesn't spoil
	Ama ma-locko	Ama I'm locked
	Chilling	Chilling
	Na yɛrechili	And we are chiling
	Firi sɛ me ne wo dɔ yi asɔ	Because our love has flourished
80	M'akoma mu hema	The quuen of my heart
	Wo dɔ yi te sɛ ataade a,	If your love were a clothe
	Mese me ne wo bɛhyɛ	I say, I will wera it so that
	Sɛ ɛtete a yɛapempam	If it tears, we will mend it
	Mara me dear Maame	My dear Maame.
85	Wo dɔ yi te sɛ chalewate mpo a	If your love were like slippers
	Mese me ne wo bɛhyɛ	I say, I will wear it with you
	Sɛ ɛtutu a yɛabobom	To hold us together
	Ɔɔɔ me a me nso medɔ no bi	If she loves me, I love her too
	Ɔpɛ me a me nso mɛpɛ no bi eeh	If she likes me, Ilike her too eeh
90	Maka ntam adi nse sɛ me ne no bɛyɛ (bɛyɛ)	
		I have sworn that I will be with her
	Wo ne no nyɔ	Be with her
	Ɔɔɔ me a me nso mɛpɛ no bi eeh	If she loves me I also like her too eeh
	Maka ntam adi nse sɛ me ne no bɛwu	

		I have sworn that I will die with her
	Then crack it to the bone	Then crack it to the bone
95	Mefeeli	I feel it
	Inner, inner the zone	Inner, inner the zone
	Mechecky	My checky
	Izatuzakomodai	Izatuzakomodai
	Me digy	My diggy
100	Ɔɔɔ beɔɔ me taea	My love will wera me a tie
	Sweety	Sweety
	Wo ɔɔ nko na ne yada, Sugar	It's your love I like, Sugar
	Wo mpa so nko na mada, mɛda	It's only on your bed I will sleep
	Ɔɔɔ dɛdɛ te sugar	Your love is sweet as sugar
105	Meyada	I like it
	Dɔkɔɔɔ te sɛ fanta Asɔ!	Sweet as Fanta, Asɔ
	Asɔ w'ahwɛ ara ama	Asɔ, I have observed you
	Manya wo mu gyedi	And I have faith in you
	Nea wobɛyɛ biara no mefeeli	Whatever you do I like it.
110	Wokwan pa mu nam-pa	The good fish in your soup
	Nko ara na mɛwe	Is what I will eat.
	W'ano fɛfɛfɛyi nko ara na mɛfe	This your beautiful lip is what I will kiss
	Sɔ me mu na hwɛ m'anim	Hold me and look into my eyes
	Bɔ me nkɔmɔ togbele	Tell me news in multiple
115	Me ne wo ɔɔ asɔ	Our love has gelled

Yɛnto abasakɔn mu mfa kurom

Let's hold our hands and walk through town

Mma Ghana mmaa nyinaa nhunu For every Ghanaian to see

Sɛ wo ne me number one That you are my number one love

Wo na ɛma m'ani gyeeɛ You make me happy

120 Obi nni w'anim obi nni w'akyi There's no one before or after you

W'akyereɛ me ɔɔɔ You have shown me love

Ɔkyeame Kwame Ɔkyeame Kwame

Rap dacta Rap Doctor

Enti na aka me last ɛkɔm That's why if I'm left with my last hunger

125 De me koraa na mennidi a, And I won't eat

Mɛyɛ w'apɛdeɛ sɛnea wonni I meet my responsibility such that

Yaw mayi m'akoma mu nyinaa You won't be bitter, I have willingly

Sɛ me ne wo ara na ɛrekɔ (stone)

Agreed that you are the only one with me.

Sɛ wonni hɔ a, Awɔ Your absence kills me with cold.

130 Enti bra ma yɛmm nkɔmɔ So come and keep me company

Me ne wo ara na ɛrekɔ You are the one I'm going with

Wogyaa me mu a mɛyɛ mɔɔɔ I will be miserable if you leave me

Yɛnto abasakɔn mu mfa kurom

Let's hold our hands and walk through town

Mma Ghana mmaa nyinaa nhunu For every Ghanaian to see

135 Sɛ wo ne me number one That you are my number one love

Wo na εma m'ani gyeε	You make me happy
Obi nni w'anim obi nni w'akyi	There's no one before or after you
W'akyerε me εδ	You have shown me love

V. IIIX

Ɔkɔmfɔ Kwadεε “Ataadwoa”

Chorus

Ei Ataadwoa	Ei! Adwowa Ataa
W'afu adoa	You are pregnant
W'adeε a εyε a wooyε no mempe	I don't like what you do
Nomson wayε sa ara ayε sa ara	You have tried and tried to
5 Packe wo noεma na kɔ wo fie	Packed your luggage to your house
Ei Ataadwoa	Ei! Adwowa Ataa
W'afu adoa	You are pregnant
W'adeε a εyε a wooyε no mempe	I don't like what you do
Nomson wayε sa ara ayε sa ara	You have tried and tried to
10 Ɔmpacke ne noεma na εnkɔ ne fie	Pack your luggage to your house
Nnoεma a matɔ ama wo nyinaa meregye	
	I won't take what I have bought for you
Mpaboa amatɔ ama wo nyinaa meregye	
	The shoes I have bought I wont take
Dross a matɔ ama wo nyinaa meregye	
	The panties I have bought I wont take

- Wro! εko koraa wommfa nko Take it with you
- 15 Mannhunu nea εye me a mepεε woɔ
I don't know what got me to fall in love with you
- Wobo ashawo You practise prostitution
- Subane wei hwan na εkyerεε woɔ Who taught you this bad habit
- Wokoo hene Where did you go
- Nne da ben? What is today
- 20 Nne dwoɔ Today is Monday
- Wode abewo You have brought yourself
- Adwuma ben na woyoo? What do you do for a living?
- Mmarima ho akensie You compete over men
- Wopue biara a, ahomakye You return at dawn anytime you go out
- 25 Na woodi atenantwie And all you do follow men
- Joe boy, Joe Boy, nanom paen
Joe boy, Joe Boy, andhurts his mouth hurts
- Nnaanoo omeameaa wo And he squeezes you
- Nnora anwumerε yi ara Just yesternight
- Osaen de atuata wo free He did it again to you free
- 30 Aden? Why?
- Afaseε, worefa m'ase Bottom route, you are entering me
- Obiara mfa ne ho Each should mind his business
- Wo nkwadaa berε mu wobo ko You will know in your old age
- Wo ne Ataa Birago You and Ataa Birago

- 35 Nokware nie mehyiaa mo o na moago Truly, you look older
 Ataades a ehye mo nyinaa, ntomago What you are wearing is rag
 Mo etwitwa kasapreko You have drunk kasapreko
 Mekasa gu wo so koraa na woho When I admonish you it's in vain
 Me ara na meduedue mu na mefiifii mu I have been inquisitive
- 40 Hwehwεε wo nni efie Looked for your mother's house
 Eno akyire no, mebaa efie After that, I came to your house
 Mehunu abusua I saw your family
 Afei hwε m'awieεε Now look at my end
 Ah! Ah!

Repeat chorus

- M'apam no, ɔko I have asked her to go
- 50 ɔmma bio She won't come again
 Ne wadro, me wɔma Her mortar and pistil
 Ennwɔ bio Do not pound again
 Mɛdi me sugya I prefer being a bachelor
 Mmaa nnyε na Women are not difficult to come by
- 55 Nnaanoo ɔkyena Tomorrow
 Nnora na m'atwa bi m'ada I just have to drink a little and sleep
 Mete panpan me pono ano I heard a knock on my door
 Yi w'ani na pu wo to Turn your face and fold yourself
 M'abo rehwa nkrumoo mennte
 I pretend not to hear because was drunk and snoring

- 60 Afei panpan worebo dam Then the knock was disturbing
 Hwan no no woretu me pono 'Who is breaking my door'
 Mekɔ hweɛ a, sɛɛ asew I peeped and it was an in-law
 Ataadowa ne n'abusuakuo Adwowa Ataa and her family
 Yɛrebɛpa kyɛw We came to plead
- 65 Yɛbae a yɛrehoa me They came to eulogise me
 Asew ooo asew In-law, in-law
 Asem bɛn monnka no ntɛm
 What is the issue that you haven't informed us?
 Meretwɛn hɔhɔ I'm waiting for a stranger
 ɛfiri onua-barima ano a Then his brother
- 70 Ah! Na wo akonta woapam no a Ah! In-law, you have sacked her
 Na woagye ne dross And you have taken her panties
 Woannyɛ adeɛ You did try at all
 Oh akonta woannyɛ adeɛ w'akyɛ
 Oh in-law you did try, you have kept long
 Nsɛmfoo mpa me hwene ano They heaped a lot of insult on me
- 75 Wonim baabi a mehyiaa no Do you know where I met her?
 Mehoo ne mobo hwɛɛ no When I saw her, I observed her
 Ansa na merepɛ no, haa! Before I fell in love with her
 Wonim ɛka a mabɔ no ho Do you know what I have spent on her?
 ɔba mo kurom When she comes to your
- 80 Akurase sika a ɔde brɛ mo Does she bring you village money?

Afei adɛn? So why?

Suban yi ɔnngyae, Asew In-law, she hasn't changed

Ɔdi a kwaakwa ahomakye, ɔse ɔreko asɔre

She loiters around at dawn pretending to go to church

Asore bɛn na ɔreko a Which church is she attending?

85 Baasere Presbyterian

Hwɛ basere sɔfoɔ, mesotorɔ akɔ ne mu

Look, the Presbyterian priest has received a slap from me

Ɔde ama onyame He has give it to God

Nka polisi Let alone the police

Deɛ ɛku me koraa ne Joe Boy, What hurts me most is Joe Boy

90 Joe Boy, deɛ ɔde ayɛ meɛ As for Joe Boy, H has cheated me for long

Gyeegyae Gyeegyae Gyeegyae Gyeegyae

Repeat chorus

Ɔbaa bi a manya noɔ One lady I have got

Foforo, ɛmono kyeaw New, very new

Gyeegyae, ɔbo so She is active

95 Ɔde Ataa Fowaa She is Ataa Fowaa

Mpompo a ebo ne nim The boil in her throat

Oooh oooh ɛwoso Oooh ooh it shake

Ɛyɛ a na Atea ku me feelings It has killed my feelings

Ɔma me suo ne mu a, If she allowed me to touch her,

100 Na manya me healings I would have received my healing

Hwε! Yεbɔ anomu-nkwan ahomakye

Look, it's at dawn that we hold discussions

Buroni beseε, midnight kisses As the whiteman will say midnight kisses

Eei, εyε a mebɔ no asεnnua mu I sometimes apply the missionary style

Ɔsεn so ɔgye ne ho a enngye She finds it difficult to escape

105 Me ara na metaa toɔ, hwε! Look, I bought it often

Na m'atwa pona a mbumuu taa soɔ If I buy yam, don't I break it to feel?

Ɔbrεfoɔ Ataadwoa, Sufferer Adwowa Ataa

Εse ɔyε me gyefoɔ You claim to be my saviour

Oh! Hmmm Oh! Hmmm!

Repeat chorus

ENGLISH/PIDGIN ENGLISH

EP I

R2BEES "YAWA GIRL"

You be yawa You are pretentious

Yeah yeah yeah Yeah yeah yeah

It's R2Bees, It's R2Bees,

Refuse to be broke We refuse to be poor

5 You know what it is You know what it is

We live a life worth living, We live a life worth living

Not a life of hope from the clumpiest of dust,

Diamond is found

And from a small nation like Ghana,

10 Here comes the sound

Chorus

Make you no forget oo...[lobi lobi] Don't forget the romance

Those days for my ghetto Those days in my ghetto

Na you dey feel... [Logilogi] You liked it...the sex

But now I touch you aa... [libilibi] But now when I touch you play off

15 Oh why see she dey flex oo... [lobilobi] See she is showing off

Long time for my ghetto Some time ago in my ghetto

Na you dey feel... [Logilogi] You were feeling happy

But now I touch you aa.[libilibi] But now when I touch you play off

	Oh why	Oh why
20	She be yawa girl	She is a pretentious girl
	Yawa girl	Pretentious girl
	She be colo girl	She is an outdated girl
	Colo girl	Outdated girl
	Make you no dey follow her	Don't follow her

PADAE

25 Back in the days
 I paid my dues
 And met a couple of whores
 And I laid a few
 Honestly you were classic so I rated you

30 But you thought you made a fool out of a basic (group or rule)...hahaha
 More of a cliché, not a déjà vu It's a cliché, not a feeling of recollection
 Thinking I loved your style but I hated you
 You called it love when I never dated you
 Never went out for a meal

35 Never played a two
 Come closer if you can't hear me well
 Ma ...
 She be what?

	You be yawa girl	You are a pretentious girl
--	------------------	----------------------------

40 Your mates are trading you Your mates are doing business with you
 It's your body you sell
 Applause and praise to ladies who respect themselves...yeah
 I know my girls will be asking questions
 Is that me he's talking about?

45 Is that your profession?
 I mean whoring and prostituting
 ... Is that your lesson?
 If it's you then it's true
 Because I have given a clue

50	You be yawa gal	You are a cheap girl
----	-----------------	----------------------

And yeah so is a few
 A few of you on the street who think you hot
 You what? You hot? You are what? You are sexy?
 Meehn.....Nah, you not No, you are not

55 Misconception is what is leading the world astray
 Prostituting is not hotness
 Loving is bay
 This is leading more people turning to gay
 What kind of world are we building for our children?

60 To stay 23 bars, and I am still not done with the day
 And it's pay day so I am really getting paid today
 What can I say...?

Young kid living his faith
With the aim of making Africa a better place

Chorus

65 Make you no forget oo....[lobi lobi] Don't forget oo...the romance
Those days for my ghetto Those days in my ghetto
Na you dey feel... [Logilogi] You liked it...the sex
But now I touch you aa... [libilibi]
But now when I touch you aa ...the resistance
Oh why see she dey flex oo... [lobilobi]
Why see she is playing off the romance

70 Long time for my ghetto Some time ago, in my ghetto
Na you dey feel... [Logilogi] You were enjoying sex
But now I touch you aa.[libilibi] But now you play off
Oh why
She be yawa girl She is a pretentious girl

75 Yawa girl Cheap girl
She be colo girl She is an outdated girl
Colo girl Outdated girl
Make you no dey follow her Don't follow her

MUGEEZ

Yeah you know

80 This is mugeez
Ebi you I dey talk It's you I'm talking about
Anyday, anytime, anywhere
I go meet you I meet you
I go make you know sey ebi you I dey talk
I will let you know that it's you I'm talking about you

85 You used to be the one dey make I dey laugh
You used to be the one that makes me laugh
But now you dey make I dey bore But now you annoy me
Yeah ...ebi true I dey yawb Yeah ..I'm telling the truth
You just for dey pack your things Just pack your things
You already know the way to the door

90 I no dey want you no more I don't want you anymore
Loving wey mankind dey supply... The love that I'm giving you,
No dey deserve you no more You don't deserve anymore
I dey won hear sey baby dey cry... I want to hear the cry of a baby...
You still dey use the secure You still use secure

95 How come anybody fit dey easily
How come anybody can easily have sex with you
This be why I pause
I no be mega consignment like this
I am not mega....as for this consignment

	I no go fit dey bust	I can't steal
	You win the day before	You won yesterday
100	But today you no go fit win the toss	But today you couldn't even win the toss
	My eye red	I'm alert
	My mo B mee no go fit be baker	My mother can't be a baker
	Wey I go buy bread	While I will go buy bread
	You and your friends, the things I dey buy spread	The things I bought for you and your friends
105	Now you forget the promises	Now you forget the promises
	Wey you and I pledge	that you and I pledged
	Puff puff I dey take	The weed I take
	Now I dey high dred	Now I'm so high
	I no dey like your influence.	I don't like your influence
110	You for comot from my body	Leave me alone
	This time around, we no be friends,	This time around we are no more friends
	Cease to be my shordy	You cease to be my girl
	Long time I know sey you dey want my money	I knew you were after my money
	But you no go get	But you won't get
115	And if I tell you sey I dey love you before then	If I told you I loved you
	I don't forget	I have forgotten
	If you get your boy	If you have a boyfriend
	Wey you still dey take another	And you still date another
	You be yawa	You are a whore
120	Your man no be toy...	Your man is not a toy ...
	Wey you still dey run around dey ride another	And you move around riding others
	You be yawa	You are a whore

Repeat Chorus

- Eei what a sweet mistake
She say she want it everyday ee yei
I took her for a ride last night
40. And I love her vibes yeh ya eeih
She was by my side last night
And she love my vibes yeh ya eee
She says she has a secret
And she wants to keep to it
45. I can't believe that she doesn't want to go and leave this
She says she want repeat this
It's like my swagger is exactly what she just be feeling she's got Stephen
She says he just been sleeping
So that be why she always find herself creepy creeping
50. She wants the feeling
Oh, she wants the feeling
Eh, she wants the feeling
Eeieeee

Repeat (2nd chorus)

- I no dey like to take another man's girl
I don't like snatching someone's girl
55. Oo back to it and start a badder mind world
I've got my wives and my kids and my girls
And every other day
I see more single girls
Big girls, divas and simple girls
60. Almighty bless my world with many girls
Oh what a big mistake!
Confess to your wife and be realistic. Eeh
Oooh what a sweet mistake
She say she wanna do it again ee yei!
65. Eei what a sweet mistake
Tomorrow we go do am again ee yei! Tomorrow, we will do it again

PE III

SAMINI “TOO BAD”

Ooo oo ooo oo
Ooo oo ooo oo.

Almost feels like Heaven

Ooo oo ooo oo oo

5 Cos I' gazing at an angel

Famous music yeah

EL, let's go

Baby you know that I do wanna be with you

And I wanna know

10 I wanna know if it's ok to be with you

Oh, baby you know that I do wanna be with you

But I wanna know

I wanna know if it's ok to be with you, baby

CHORUS (Samini)

You too bad

15 Girl you too bad, bad eei

And I must admit I love the

Way you bad, bad eei

You too bad

Girl you too bad, bad eei

20 But I must admit I love the way

You bad, bad eei

You too bad

Girl you too bad, bad eei

But I must admit I love the

25 Way you bad, bad eei

You too bad

Girl you too bad, bad eei

And I must admit I love the way

You bad, bad eei

VERSE 1 (Samini)

30 See, I've been moving all around and around

And I've never seen a girl like you

In this town, aww
So tell me your name
I want you to listen to what I'm
35 About to say yeah.
Girl, you too fine oooo oo oooo
You too fine oooo o o o
You too fine oooo oo oooo
You too fine oooo o o o
40 Dem say you dangerous uuuu
But I'm loving you yeeaaah
I'm curious eeeeeee
I wanna get with you aahh ahhh
Open your mind girl
45 Open your mind girl
You've got to be mine and I don't care if ...

CHORUS (Samini)

You too bad
Girl you too bad, bad eei
And I must admit I love the
50 Way you bad, bad eei
You too bad
Girl you too bad, bad eei
But I must admit I love the way
You bad, bad eei
55 You too bad
Girl you too bad, bad eei
But I must admit I love the
Way you bad, bad eei
You too bad
60 Girl you too bad, bad eei
And I must admit I love the way
You bad, bad

VERSE 2 (Samini)

Nobody in the world compares to this girrrrrrl

And she knows that she fine
65 I see it in her eyes
She's the finest in the worrrrrld
Eeh hai
Nobody in the world compares to this girrrrrrl
And she knows that she fine
70 I see it in her eyes
She's the finest in the worrrrrld
O o o o, baby you know that I do
Wanna be with you
And I wanna know
75 I wanna know if its ok to be with you
Oh, baby you know that I do
Wanna be with you
But I wanna know,
I wanna know if its ok to be with you, baby

CHORUS (Samini)

80 You too bad
Girl you to bad, bad eei
And I must admit I love the way you bad, bad eei
You too bad
Girl you to bad, bad eei
85 But I must admit I love the way you bad, bad eei
You too bad
Girl you to bad, bad eei
But I must admit I love the way you bad, bad eei
You too bad
90 Girl you to bad, bad eei
And I must admit I love the way you bad, bad eei
CHORUS (Samini)

You too fine oooo o o o
You too bad
Girl you to bad, bad eei
95 You too fine oo oooo
And I must admit I love the way you bad, bad eei
You too fine oo oooo
You too bad
Girl you to bad,bad eei
100 You too fine oo oooo
But I must admit I love the way you bad,bad eei
You too fine oo oooo
You too bad
Girl you to bad,bad eei
105 You too fine oo oooo
But I must admit I love the way you bad,bad eei
You too fine oo oooo
You too bad
Girl you to bad,bad eei
110 You too fine oo oooo
And I must admit I love the way you bad,bad
OUTRO (Samini)
Ohh ahii Pretty girl yea.yeah
I'm loving you
Pretty girl yea.yeah
115 I'm loving you o o oo
Yei yeah famouse music
Kpo kpo kpo

35 I love you
Love you more ooooh
Woooo yeeee, woo yeeee
Wooooowooo yeeee naaa
Woooo yeeee, wooo yeeee
40 Woooowoo yeee naaa
Wooo, yeeee naaaa
Wooo yeee
Woooo yeeee, woo yeeee
Wooooowooo yeeee naaa
45 Woooo yeeee, wooo yeeee
Woooowoo yeee naaa
Wooo, yeeee naaaa
Wooo yeee

PE V
EFYA “BEST IN ME”

Aaw, aawo, nko araaa wo
Nko araaaa eh
Ah, ah ah aaah aaah, eeh Efyā Efyā
You know the name right, E.F.Y.A

VERSE 1 (Efyā)

5 When the morning sun swift across my room
As awakened from another dream of you
You staring at me
Giving me a kiss say honey (honey)
Playing me a song super melody (melody)
10 Me bisa me ho sɛ ɔdɔ bɛn ni I ask myself ‘what love is this’
Wei diɛ ɔyɛ Onyame akyɛ diɛ This is God’s gift
You came along when I was nobody (nobody)
Then showed me how to be somebody (somebody)
Hoe baba oba shifɛɛ ooo
15 I go die with you, hikɛ bo baa gboo

Fiise obiara tise wo ooo If everyone is like you
My love,my love,my love

CHORUS (Efyā)

You bring out the best,the best in me
(You bring out the best in me)
20 You bring out the best,the best in me
(You bring out the best in me)
Because of the touch of your hand
(The touch of your hand)
You bring out the best in me
25 Kinda loving know you are my man
(Know you are my man)
You bring out the best in me,ah yeah
You bring out the best,the best in me
(Aahh you bring out the best in me)
30 You bring out the best,the best in me
(Aww aww aww aww aww)
Because of the touch of your hand boooy
(You bring out the best in me)
Kinda loving know you are my man boooy
35 (You bring out the best in me)

VERSE 2 (Efyā)

So every second,every minutes,every every hour
You say the things that only makes me stronger
You give me the strength to accept
The things I cannot change
40 Wo bo wa me din da ekyire If you cough my name is mentioned
Nnti nsuo na wo tia me din fra muoo

When you step in water, my name is in it
Bebia nantie nu ye trotrtru Everywhere is slippery
Wo hwe me boy se koko kraa frufufo You encourage me to be firm

BRIDGE (Efyā)

You came along when i was no no no nobody baby
45 (Nobody,nobody)
Then showed me how to be somebody(somebody)
Oh oh,hoe baba oba shifεε ooo
I go die with you, hikε bo baa gboo
Fiisε obiara tisε wo ooo If everyone were you
50 My love, my love, my love

CHORUS (Efyā)

You bring out the best,the best in me
(Yooou bring out the best in me)
You bring out the best,the best in me
(Aww aww aww aww aww)
55 Because of the touch of your hand
(Touch of your hand)
You bring out the best in me,in meee
Kinda loving know you are my man
(Know you are my man)
60 You bring out the best in me,oh oh
You bring out the best,the best in me
(you bring out the best in me)
You bring out the best,the best in me
(Oh baby baby baby baby)
65 Because of the touch of your hand boooy
(You bring out the best in me)
Kinda loving know you are my man boooy
(You bring out the best in me)

You bring out the best in meeee
70 Woowww you bring out the best in me
Because of the touch of your hand
Wooww know you are my man
You bring out the best in me

Eazzy

PE VI “One Gal”

Yea, You know the name right?
This goes out to all the special people in the world
It's Eazzy baby (u know)
It's E to the Z
5 E to the Z
E to the Z
It's Eazzy baby
E to the Z
E to the Z
10 E to the Z
It's Eazzy baby

Richie verse

I never seen this kind of love before
I used to stand up tall
But now you dey make I dey fall
15 Anything you want I go give,
You're my lover, my heavenly gift
Anything you want to say,
Cos I go love you love you everyday

CHORUS

Cos You're that one gal eeeeeee
20 You're that one girl eeeeeee
Cos You're that one gal eeeeeee
You're that one girl eeeeeee

Eazzy raps

Never seen a guy cry like you,
You are special, the exception to the rule
25 You are my star and you twinkle
And I love the way you kiss on my dimple
Wona paddies just de talk talk I want friends to talk and talk
Dem say we no go last, They said our love wouldn't last
Dem say we just de walk walk. They said we are just wasting time
30 They wanna imitate us They want to imitate us
Coz they can't they try to separate us
Our bond is so strong
When the song ends, the music still goes on
One boy, one girl, one heart, one love, one world

CHORUS

35 Cos you're that one gal eeeeeee
You're that one girl eeeeeee
Cos you're that one gal eeeeeee
You're that one girl eeeeeee

Eazzy sings

Yeah! See your love so strong that it makes me weep
40 (I'm staying with you)
I'll never make a promise I can't keep
(Yes im staying with you)
Boy, you know you belong to me
With you I am so complete
45 All i am tryna say is

I will love you love you everyday
Eazzy sings
I hold you close to my heart
I promise you and i will never part
50 Keep on till through the stormy weather
Your side is where I am I'll stay forever
I am seem a bit selfish
But I want you for my own
Without you i'm helpless
55 One boy, one girl, one heart, one love, one world

(Eazzy raps)

I never seen this kind of love before (Yeah)
I used to stand up tall
But now you dey make I dey fall
(Now you make I fall for you)
70 Anything you want I go give,
You're my lover, my heavenly gift
(Hey, libilibilibi)
Anything you want to say,
Cos I go love you love you everyday

CHORUS

75 Cos you're that one gal eeeeeee
(Girl I'm sure you cast your spell on me, libilibilibi)
You're that one girl eeeeeee
(I'm sure you are the one that's meant for me, hey)
Cos you're that one gal eeeeeee
80 You're that one girl eeeeeee
It's E to the Z, E to the Z (yeah, libilibilibi)
E to the Z
It's Eazzy baby (its Eazzy baby)

E to the Z, E to the Z (yeah, libilibilibi) E to the Z

85 It's Eazzy baby

(You know the name right)

I'm sure you are the one that's meant for me

Libilibilibi

