

UNIVERSITY OF CAPE COAST

SCHEMES AND TROPES IN
BORBOR MFANTSE FUNERAL LIBATION TEXTS



BY
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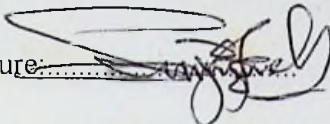
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DECLARATION

Student's Declaration

I hereby declare that the 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.

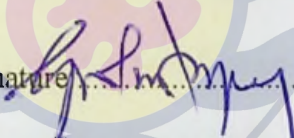
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Supervisors' Declaration

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 thesis seeks to examine the Bɔ̀rbɔ̀r Mfantse Funeral Libation Text to ascertain how the content gains extra effectiveness through the utilisation of repetitive constructions and figurative expressions in communicating the intended message.

In realising this objective, funeral libation texts were recorded from funeral celebrations from ten towns and villages in the Nkusukum Traditional Area of the Mfantseman Municipality. The texts were transcribed and translated into English and analysed.

The study revealed that the Bɔ̀rbɔ̀r Mfantse Funeral Libation text demonstrates a mix of repetitive constructions such as anaphora, anadiplosis, epistrophe, antistrophe, parallelism and free repetition in imbuing the content with emotion and intensification; and figurative expressions such as euphemism, synecdoche, hyperbole, metaphor and metonymy which succeeded in ameliorating the effect of the loss on the bereaved family.

Predominantly, metaphor, euphemism, parallelism, anaphora and epistrophe featured prominently in the texts. The creative use of Schemes and Tropes thus places the Bɔ̀rbɔ̀r Mfantse Funeral Libation Texts in the realm of oral poetry.

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Finally, I would also thank Miss Angela Amoah and Mr. Alexander Kofi Hope, Department of Ghanaian Languages, UCC, for typing the texts, and translating and editing the texts respectively

DEDICATION

I dedicate this work to the Opoku-Agyemangs, for providing Ghana the first female Vice Chancellor.

PROFESSOR JANE NAANA OPOKU-AGYEMANG,

You are an Inspiration.



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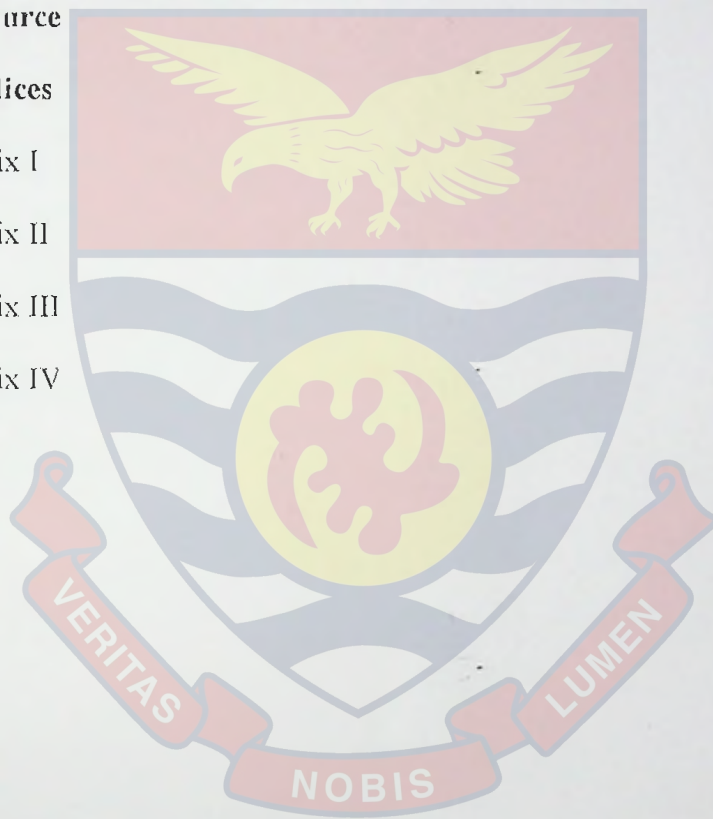
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INTRODUCTION

Background to the study

Libation has been discussed extensively by scholars from different perspectives especially from the religious and social perspectives. Libation as both social and religious phenomena has its root in Latin. It is derived from “libare” which means “to take a portion” or “to taste” (Sarpong 1996:16).

Libation essentially is a drink offering; a pouring out of small quantity of wine, milk, water or other liquids as a ceremonial act. An account is given in the Bible of the Jews offering libation as religious rites thus:

And Jacob set up a pillar in the place where he
Had spoken with him, a pillar of stone; and He
Poured out a drink offering on it, and poured oil on it.
(Gen. 35:14)

Idowu (1973:180) mentions that in Africa was a common practice in ancient times especially, during the signing of treatise and in honour of the dead. He describes libation as offering of liquid to invoke deities who respond with favours, or as a ritual to bid the dead farewell.

The Akans, like Gas and Ewes in Ghana, and other African cultures do not see libation as a mere sacrifice, but a living communion of religious persons with God and other spiritual beings. (Kofi Amponsah 1986; Idowu 1981:45).

Sarpong's discussion on the libation, though religious, situates it in the context suitable for this study. Sarpong perceives "libation as a type of offering in which an edible liquid is poured straight onto the ground".

Among the Akans libation liquids include locally brewed gin (akpeteshie), palm wine and water; while in some western communities, milk, honey and olive oil are used. Sarpong (1996) adds that, "in some places urine is offered."

Libation means "nsaguo" or "apae" among the Akans. The former is a compound word consisting of "nsa" drink and "gu", to pour out, while the latter "apae" means prayer. It can also be called "mpaayi", literally meaning, "removing curses" that is "mpaa" (curse), "yi" (remove). Libation has two interpretations among the Bɔ̀ɔ̀ɔ̀ Mfantse. Annobil et al (1968) describes "nsagu" among the Bɔ̀ɔ̀ɔ̀ Mfantsefo as a major funeral ritual that is performed to bid the dead a final farewell, while "apae" refers to other libation performances. In the understanding of the Bɔ̀ɔ̀ɔ̀ Mfantse, the focus of this thesis is on "nsagu." In all these instances, libation is "the act of pouring out drink to deities and evoking them"

Among the Akans, libation is either a sole religious act or performed during the rites of passage such as naming, puberty, nuptial and funeral rites, or a component to precede elaborate religious ceremonies such as propitiatory sacrifice and enstoolment of chiefs.

These views on libation clearly demonstrate that the libation is a religious rite which also provides an avenue for the Akan reverence for Nyame and other spiritual entities to be demonstrated during performance. This is

seen in the hierarchical ordering of the deities identified in invocation during the performance. The libation performance is also a reflection on the structure of the society and the belief of the people in the various constituents of the Akan community. For instance, a funeral libation reveals among others belief in the ancestors and life after death. The Mfantse “nsa gu” amply demonstrates the constituents and the beliefs of the Mfantse society. A close study of the position libation occupies on the religious ladder of the Akans and other African tribes does not register rigid dissimilarities.

The libation, as a verbal art, was not given prominence by the earlier writers on African folklore such as Finnegan. While Finnegan (1977:166) gives prominence to the Akan funeral dirge as a verbal art, the same is not done to libation as a verbal art. However, Kilson (1994:30) in a paper, “Libation in Ga Ritual” discusses libation as a ritual, which acts as a medial between the humans and the spirit world. Sackey (n.d) and Sakyiama Antiri (2001) have thrown literary lights on Ga and Akuapem libation texts respectively.

Anyidoho (1996) examined the libation text through the spectacle of the sociologist. In this, she viewed libation as a mirror through which one could understand the Akan society. The implication is that not much work has been done on libation in establishing it as a literary material especially, among the Mfantsefo.

Tradition, which is the aggregate term for beliefs, customs, saying or skills that have been handed down to budding generations from older ones principally through oral means is replete with enormous literary qualities. Holman and Harmon (1986:105) describe tradition as a set of ideas, or the

inheritance from the past of literary conventions that are still alive in the present. It has been common for such poetry to be ignored even by those who are interested in exploring the wider ranges of the poetic imagination. There are indeed a lot in our traditional verbal art forms that cannot be shoved aside or glossed over. This makes it expedient for us to plumb our verbal art for literary wealth that is available for use.

Miruka (1994:30) categories culture into two as material and social. Libation is and aspect of the social culture of societies. Other aspects of the social culture are language, history, religion, philosophy, etc, which form the intangible elements of culture. Libation, though a religious rite and performed publicly or privately, either as a communal or personal ceremony, the act and art of pouring liquid on the ground at intervals amidst verbal rendition, is admired for its aesthetic quality or verbal artistry. This is where literary scholars invest interest.

As oral literature, Angmor (1996:95) categorises libation as poetry. He identifies libation with the 'serious type of verse', which is highly ceremonial in nature. As a verse, libation is characterised both by sentiments to perpetuate the ideals of the indigenous culture, as well as an awareness of the literary tastes and expectations of the wider world of cultures. Libation, though basically a communication between the devotee and the deity, expresses the artistic taste of the practitioners. Its aesthetic quality is that which attracts literary consideration.

Okpewho (1985) stresses that traditional verbal art is replete with the kind of imaginative qualities that we have been taught to recognize in modern poetry. If libation passes for a verbal art, then it should have such qualities. It

should be able to entertain, educate and effect the emotion of the audience through the effective use of words (for meaning).

Wautheir (1978:64) advises that the libation text of the Akans must “serve to illustrate their shared similarities with cultures of the world.” Nketia (1970), by drawing attention to the beauty of the verbal art form, observes, “...the great extent and riches of oral poetry of the world is totally unknown to lovers of poetry. It is often wholly unrecognised that oral poetry can offer much that at its best parallels the written poetic form”. Soyinka (1993) corroborates Nketia that our rituals abound in imagery and figurative language and our festival (such as Funerals) are filled with pure theatre which when studied will show that we also have something to offer the literary world. The implication is that to look to written literature alone for one’s poetic experience means excluding a vast quantity of beautiful and prospective poetry that can be found within the realms of unwritten literature such as the funeral libation text. The Bɔ̀bɔ̀r Nkusukum Mfantse funeral libation text lends itself for literary analysis to unearth its literary qualities.

Aesthetic, according to Gray is

is the philosophical study of the nature of beauty.
It concerns the appreciations, definitions and
criticisms of beautiful and the theory of taste”.

(Gray 1984:9)

The libation text, though religious in nature, the under pinning element is the beauty of rendition. Since Literature (written or oral) is a reflection of life, any piece of literary work is a projection of its writer, the background and the representative society. Though language is the raw material of literature, other

symbolic inputs help to give literature its artistic quality. It is the verbal artistry that aligns the libation text with literature.

The Omanpanyin of Biriwa, Kobina Abbam corroborates Angmor and indicates in an interview that since libation is highly ceremonial and a “serious type”, the performer does not only communicate with the object of worship, but speaks on behalf of the community. If the performer does this creditably, the ‘honour’ is shared with the community. This underscores the wisdom in collectively preparing the prospective linguist to brace himself adequately to the task. He adds that the beauty of libation cannot be sacrificed for expediencies because for libation to be performed, there must be ‘something of beauty’ in the rendition otherwise it is not worth its sort. This hinges on the language. Out of the linguistic repertoire, the performer selects what is most appealing and puts them together during the performance of the libation.

Powerful imagery is the source of good composition and it attains a better communication with the audience than prosaic language. Attitudes toward oral traditions reveal that oral traditions are disappearing while modern poetic forms are gaining new content and application for the reason expressed thus:

The basic significance of oratory in traditional West Africa and other non-literate communities is very well known but little explored. (Yankah 1995:1)

Perhaps reasons associated with the country’s history and colonial subjugation induced Mfantsefo, in particular, and Ghanaians, in general, not to have open minds about the literary values of our traditional activities.

The thesis explores the literary features of Bɔ̀rɔ̀r Mfantse Funeral Libation Texts, particularly, libations performed at funerals among the people

of Nkusukum Traditional Area of the Central Region of Ghana. The researcher has sought to identify figurative expressions (tropes) such as euphemisms, metaphors, synecdoche and repetitive constructions (schemes) like anaphora, epistrophe and parallelism in the libation texts, as well as the structure and the connections among the various parts of the texts. In doing this, a close attention is paid to the reading of the libation text.

Theoretical framework

The analysis of the text will be based on the Formalistic Approach. This approach, also known as New Criticism, emphasises the manner of reading literature, and it was given its special dimension by English and American critics in the 1960's.

This approach commends close reading of a given text with sensitivity to the words of the text and all its denotative and connotative values and implications. It also leads to an awareness of multiple meanings which offer guidelines to what the text says. It lends itself to identifying structures, patterns and interrelationships which 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. It 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. 1992:65) This approach therefore becomes the most effective tool in identifying and examining the effect of figurative expressions (Tropes) and repetitive structures (Schemes) in the Bɔ̀ɔ̀ɔ̀ Mfantse Funeral Libation

texts. A careful study of the Bɔ̀rbɔ̀r Mfantse funeral libation texts reveals a great deal of the use of metaphors, symbols, euphemism, antistrophe, free repetitions and anaphora.

Blamires (1991) also says: “For the formalists, the proper province of criticism is the literariness of the text”. Blamires opines that by the use of this approach, the critic is also concerned with the literary devices employed in the text and should seek a scientific account of their character and function. Formalism is also concerned with the technical devices which differentiate literary language from ordinary utterance.

It is against this background that this research will be 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 theory, a close and critical reading of the libation text will show how the work achieves a powerful and persuasive artistic force.

Statement of the problem

The early contact with the Europeans led to some Ghanaian elites shunning their custom and practices which were variously described by the Europeans and the missionaries as unworthy of human practice thereby rejecting them and all the aesthetics that went with them. According to Awoonor in his poem, “We Have Found A New Land,” the elites perceived their culture as primitive, uncivilised and inferior, and could only be described as an integral part of oral literature in contrast to written literature which is esteemed modern. Having assumed this position, most Ghanaian elites have

failed to explore and appreciate the literariness of our cultural practices. It is in this light that the literary value of Mfantse Funeral Libation text remains unexploited. There is no doubt that a critical perusal of the Bɔ̀ɔ̀ɔ̀ Mfantse cultural corpus could reveal the rich literary content of our rituals such as the funeral libation, which abound in imagery and figurative elements as both Nketia (1970) and Soyinka (1993) indicate “that our festivals are filled with ‘pure theatre’ which when studied will show that we also have something to offer the literary world.” It has been discovered that quite a few Ghanaians have treated libation prayer in their writings. Sackey (n.d) and Kilson (1978) have put Ga libation texts under literary microscope while Sakyiama Antiri (2001) has done the same with libation texts gathered from Akuapem Anafo Odwira Festival. Anyidoho (1996) has also examined the libation performed during the interment of Osagyefo Dr. Kwame Nkrumah by ɔ̀kyeame Boafo Akuffo in Accra.

One particular domain that could present literary scholars with a rich source of knowledge is the Bɔ̀ɔ̀ɔ̀ Mfantse Funeral Libation Text, but has not received any scholarly attention. This thesis is intended to critically analyse the Bɔ̀ɔ̀ɔ̀ Mfantse Funeral Libation Text to reveal its literary richness by establishing the extent to which Tropes and Schemes aid in achieving poetic effect in the libation text.

Research questions

The prime assignment of this research is to explore the content and context of the libation text performed during funeral celebrations of the people of Nkusukum Traditional Area and to highlight the dominant and effective

literary elements employed in the libation texts. In achieving this, I am guided by the following pertinent questions:

- within what social contexts do libations occur?
- do funeral libation texts present any specific subject matter?
- do funeral libation texts follow a specific order of performance?
- do funeral libation texts demonstrate repetitively rhetorical structure?
- how do funeral libation texts manipulate literary features for effective communication?

Hypothesis

A close examination of the Bɔ̀rbɔ̀r Mfantse funeral libation text reveals a richness of language that will qualify it as oral poetry. The hypothesis, which is the backbone of the thesis is that the Bɔ̀rbɔ̀r Mfantse funeral libation texts as poetry demonstrates a defined pattern of a high stylistic quality and also effective use Tropes and Schemes in conveying the intended message.

Methodology

The research is exploratory in nature. Thus, in achieving the desired result, five methodological approaches were followed.

The researcher studied and reviewed related available literature - library books, journals, periodicals and unpublished works - on the topic which enabled the researcher to assemble and examine the positions of those who have studied and written on the topic or on aspects of it.

Secondly, four separate interviews were conducted at Biriwa, Eguase, Akatakyiwa and Yamoransa between November, 2005 and May, 2006 to elicit information from knowledgeable traditional authorities such as Chiefs, Elders of the towns, Ebusua Mpanyimfo, Ebusua Akyeame, distinguished citizens and astute scholars on the history, culture and traditions of the area. The information gathered helped me to write the first chapter of the Thesis. The interviewees were also asked questions on the funeral libation, its content, significance and its artistic qualities. This also aided in the analysis of the text as poetry. In August 2008, another interview was conducted to seek interpretation to Mfantse expressions that were difficult to understand.

In addition, twenty-four funeral libation performances were recorded through participatory observation from ten towns and villages in the traditional area. Both the interviews and the libation performances were recorded with the aid of portable tape recorders, photographic equipment and writing materials. As custom demands, bottles of schnapps were presented to the interviewees and the clan heads before the interviews were granted the researcher, or allowed to record the libation performance.

The recorded libation performances were transcribed and translated. To ensure that the transcription and the translation meet academic standards, the texts were edited by two personalities – a lecturer and a public educator – who are knowledgeable in both the target receptive languages. Finally, the texts were analysed as poetry using the formalistic literary tools.

For easy reference to the texts, the texts have been grouped into two. The Pre-Burial libation is performed before the corpse is interred. This is often done when the casket is placed at the centre of the funeral ground. The Post-

Burial libation is the final funeral rite which is performed to officially end the funeral ceremony. These are labelled 'A' and 'B' respectively. The rationale behind this separation is that these performances are seen as separate entities though on a few occasions the performances have suggested a continuation of the Pre-Burial libation in the Post-Burial libation. The individual texts have also been numbered in multiples of five for quick and easy location of lines referred to.

Transcriptions and translations

The recorded funeral libation texts have been transcribed and translated from the source language, Mfantse, to the receptor language, English, by the researcher with assistance from Mr. Alexander Hope, a lecturer of the Department of Ghanaian Languages, University of Cape Coast, whose area of specialisation is phonetics and phonology especially of the Mfantse dialect. He is also a native of Nkusukum and has knowledge of the history, language and the culture of the Bɔ̀rɔ̀r Mfantse. Mr. A. Amoah, a renowned writer and broadcaster on Mfantse culture, proof read the translation. The combination of efforts in the transcription and translation is to ensure conformity with Boadi's assertion that:

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 sensitive to the social, cultural and emotional connotations that have to be conveyed into the target expression if necessary.

(Boadi1994:7-8)

The choice of these personalities is appropriate as they have demonstrated in-depth knowledge as a lecturer and a public speaker respectively in both the source and target languages. They are also very familiar with the social, historical and cultural context of the study. This is to ensure that translations close to the original oral text.

In discussing the issues on translations in language, Larson (1998:24) argues that translation is fundamentally a change of form which involves changing words, phrases, clauses, sentences and paragraphs which are either spoken or written, from one form into another. She argues further that translation deals with transferring meaning of the source language into the receptor language. There are two basic principles in Larson's argument. The first being the change of the words, phrases, and sentence structures, in a given situation and the second is, the transfer of meaning. 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.

The nature of meaning itself is quite problematic. Leech (1973:40-41) 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." Leech agrees that the nature of meaning itself is complex and it is a difficult task dealing with what "meaning" actually means.

It is therefore in the light of this difficult that, Larson (1998) says each language has its own distinctive forms of expressing meaning. Therefore in translation the same meaning may have to be expressed in another language by a very different form. She contends further 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 second language. Meaning, must, therefore, have precedence over form in translation. 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 significant to observe that even though the linguistic forms are important, the transfer of meaning from the source language to the receptor language is paramount.

In this research, the translation sought to maintain the meaning of the text to a very high degree, and resorting to transliteration when necessary to retain a pattern needed for the analysis without sacrificing meaning.

Significance of the study

The study, among other reasons, is to help establish the funeral libation text of Bɔ̀rɔ̀r Mfantse, Nkusukum Traditional Area, as a literary material that could be enjoyed for its aesthetics, thereby placing it in the domain of oral literature. It is also detailed to isolate and situate the Bɔ̀rɔ̀r Mfantse libation text in the literary domain, instead of lumping it with the generality of the Akan community. The import is that this work is a representative of a unique Akan community with some unshared characteristics (language) which must be studied as such.

This research aims at recording libation texts from funeral libation performances and examining them as literary material using the formalistic approach. In the process, an attempt will be made to determine how meaning is realised through the manipulation of the language in general and the manipulation of schemes and tropes in particular, for literary effect. Investigating this popular art form, which appears not to have received adequate scholarly attention, it is hoped, will provoke further investigation into the subject. It also intends adding to the corpus of literary materials for study and enjoyment.

The scope of the research

The scope of the research is geographically restricted to the Nkusukum Traditional Area of Mfantseman Municipality of the Central Region of Ghana. Libation texts are gathered from selected funeral libation performances and analysed. The work uses the formalistic tools in identifying and examining the employment of tropes and schemes to achieve literary effect in the performance of funeral libation among the Bɔ̀bɔ̀r Mfantse of the traditional area.

Literature review

Sarpong (1996) in his book *Libation* discusses libation as a form of prayer and highlights its importance and significance as a traditional legacy. Looking at libation as a traditional legacy transcends religion to aesthetics which underpins traditional verbal arts. Sarpong's discussion of the elements used for libation, the ceremonies of libation, performers of libation, the

purpose of libation and the religious and social significance of libation also places the art in a domain that reflects both the religious and social context of the Akan society. As literature, a build up is made on the social expectations of libation as it lends itself to discussion on the texture of the language.

Sakyiama Antiri's M.Phil. Dissertation on *A Dramatisation of Wishes: A Literary Analysis of Akan Prayer Text in the Akuapem Anafo Odwira Festival* gives a literary analysis of libation texts performed during Akuapem Anafo Odwira Festival. In this work the researcher critically examines the texts as poetry, identifies and examines the use of literary devices in the texts. The researcher thus runs a literary microscope on the texts and establishes the indigenous poetic consciousness and establishes the libation text of a group (Akuapem) of Akans as a literary genre.

Writing on "National Identity and the Language of Metaphor" as an introduction to *FonTomFrom: Contemporary Ghanaian Literature, Theatre and Film* (2000: 19), Anyidoho remarks that oral literature, which is the source from which poets drink (accessing information for use) is "only now beginning to receive full attention from scholars and teachers even though the writers have made much profit from its rich sources."

Anyidoho (1996) mentions Okyeame Boafo Akuffo as an astute creator of the Akan 'apae' (praise poetry) whose performance is analysed by Anyidoho. Analysing Okyeame Akuffo's libation prayer during the reinterment of Osagyefo Dr. Kwame Nkrumah, in an article titled "Libation as a Window to Aspects of Akan Worldview" in *Legon Supplement Review No. 14*, Anyidoho places libation in the poetic genre and affirms the poet who performs the libation text has a complete sense of appropriateness as far as the

poetic requirement is concerned” (Anyidoho 1996:52-53). It is that sense of appropriateness which endears the audience and in achieving the desired effect. The expectations of the audience of the performance could not be met except by the expert performance of an eminent orator, a celebrated traditionalist who is considered as a repository of oral tradition. The choice of Okyeame Boafo Akuffo gives a hint on the literary expectation of the organisers. Okyeame Boafo Akuffo achieves poetic consciousness by communicating meaning through effective use of words. He also pricks the emotions of the audience while at the same time entertaining them. Anyidoho points out that the movement toward the indigenous poetic consciousnesses and the manipulation of words through the use of symbolic representations, satire, repetition and metaphorical expressions opens the Akan world to the outsider.

The Bɔ̀bɔ̀ Mfantse libation poet’s main duty is to achieve a similar effect with words when invited to perform at funeral celebrations. As a poet, he is not only tasked to communicate meaning but his task involves ‘how what ought to be said gets said’

Deandrea (2002:163-164) explains that “in traditional Akan power structures, the Okyeame is the linguist or spokesman, the one who acts as a link between popular sentiments and those in power.” Thus the funeral libation poet as the Okyeame conveys these sentiments with emotion while ensuring that the audience are relieved by spicing the performance with a sense of humour.

Bauman and Sherzer (1991:6) establishes the relationship between cultural systems of speaking and social life thus:

The patterning of the language goes far beyond laws of grammar, to comprehending the use of language in social life which such constituents inescapably involves the radical linking of the verbal world and the social culture in the conduct of speaking.

Libation text events provide opportunities for eligible performers to display their oratorical competence. Verbal creativity and competence are highly admired by every human for a successful art generally. Kwesi Yankah, in *Speaking for the Chief* (1995:32) discusses the artistic elements of Akan royal oratory with focus on the Okyeame who, in his role act as a link between popular sentiments and those in power, demonstrates creativity in formal oratory and “editorial art.” Yankah discusses the artistic values of libation showing how the Okyeame features in an autonomous discourse”. Yankah Libation is described as “orations, which constitutes the greatest test of the rhetorical and culture ingenuity of royal orators” (Yankah 1995:5). The funeral libation poet as the Okyeame demonstrates rhetorical and culture ingenuity of the people he is representing. In performance, his verbal competence must exhibit knowledge of the structure and belief of the community.

Deandrea, Bauman and Sherzer, and Yankah give support to the assertion that the libation performer is expected to rely on creativity to communicate the emotions, beliefs and socio-cultural lifestyle of the people through artistic use of words.

The beauty and artistic use of the raw material (language) which makes the other religious rite poetic, is that which receives attention. In view of the above, parameters are set for the study of the most neglected oral art among the Akans - Bɔ̀rɔ̀r Mfantsefo libation text – to determine the artistic use of language in entertaining, communicating meaning as well as effecting people's emotions which are basic destination of traditional poetry.

The order of libation text provides vital information about the socio-cultural life of the Akan. The hierarchy of the Akan society, the beliefs of the people and attitudes towards life and death are reflected in libation texts studied by Anyidoho (1996) and Sakyiama-Antiri (2001) among the Akans of Ghana. In these, like the Bɔ̀rɔ̀r Mfantse, the structure of the society depicts the Supreme Being (Nyankopon) at the apex, through to the living and other filial entites at the base, and these come to light through effective use of the language.

Keenen (1991:125), Fine (1992:24) and Abrahams (1992:240) record that among the Naozamanga of Malagasy and African-American, verbal dexterity is a required as trademark of men. Hagan, as cited by Bauman (1977:30) has said the following about the Asantis, which applies to other Akan groupings including the Bɔ̀rɔ̀r Mfantse of Nkusukum Traditional Area thus:

Among the Asantis, 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 toward performance.

The funeral libation, like any artistic performance, has among “the requirement of its success the articulation of the performer’s imaginative creativity, and expressing his intention in a manner adds solemnity and validity to the ceremonial occasion” (Finnegan 1977:243).

The creative ingenuity of the performer is identified with the language of literature. Thus libation as one of the expressive forms of literature is easily identified with a people and appreciated for its beauty. Though many cannot read nor appreciate written literature, as Anyidoho (1991:19) puts it, “many of our people do not have eyes to witness poetry of print but do have ears for the power of sound and sense of words” which everyone can identify and appreciate. Ngara (1990:14) adds that the poetry is significant only if what the poet utters reaches the listener and affects a response, be it in the form of laughter, an amusement, weeping or simply, reflection. The beauty of the libation poetry is reflected in the response that follows the rendition intermittently. Where a performer fails to achieve this effect, it indicates lack of creativity. The study of the Borbor Mfantse funeral libation text as poetry situates the genre in a literary context as it demonstrates creativity in effecting appropriate response from the audience.

Kilson (1978:161) in “The Structure of Ga Prayer” also exposes the “relatively unexplored but potentially fruitful field of the literary issues of structure and content of libation” as he addresses the issues of a consistent pattern in Ga prayers; the nature of variations that occur in Ga priest’ prayers; and some major sources of consistency and diversity in Ga traditional prayer. Similarly, Sackey (n.d) in an article “Forms of Parallelism in Oral Literature: A Study of Libation Texts”, singles out Ga libation as a popular genre and a

dynamic type of Ghanaian oral literature” (p.1). Sackey identifies parallel constructions in Ga libation texts and locates parallelism within the rhetorical structure of the libation texts. The consistencies in the structure and parallel constructions in the Ga libation texts shows similarities with the Bɔ̀rɔ̀r Mfantsefo funeral libation text.

In establishing that traditional activities provide the opportunity for the society to renew its faith in its sources of creativity including, especially, the need to recognize the creative talents of the individual, Thomson (1965:65) says:

The poet speaks not for himself only but for his fellows. His cry is their cry, which only he can utter. That is what gives it its depth. But if he is to speak for them, he must suffer with them, rejoice with them and so will lack significance.

The point being stressed here is that Bɔ̀rɔ̀r Mfantsefo funeral libation text elicits response as it is relevant to human life and also couched in appropriate language relevant to the occasion. An interviewee, Kwame Amo, mentions that since the persona performs on behalf of the people and communicates their sentiments, it is expected of him to use ‘beautiful expression’ to reflect the occasion and those he is representing. Finnegan (1970) reveals that through libation, like other courtly poetry, monarchs and ancestors are glorified and their and ideals and real deeds are attributed to them in lofty and effusive language. The libation preserves historical and genealogical records as well as images such as the Supreme Being, Mother Earth and historical figures (legend) which are woven linguistically and artistically for literary effect. The apronym, Twerampon (one on whom one

securely leans) and Okyɛso (one who shares fairly) are examples of such linguistic creativity.

Obichere's (1985) in "Introduction to the Recent Criticism", *Journal of African Studies Vol. 12* he states that

Orature is the incontestable reservoir of the values, sensibilities, aesthetics and achievements of traditional African thought and imagination. It must serve as the ultimate foundation, guidepost, and point of departure for a modern liberated African literature. It is the root from which modern liberated Africa draws its sustenance (p.17).

Appropriating Obichere's assertion, Bɔ̀ɔ̀ɔ̀ Mfantse funeral libation text is a reservoir of the values, sensibilities, aesthetics, achievements, thought and imagination of the Bɔ̀ɔ̀ɔ̀ Mfantse and it is worth studying just like modern written literature.

Oral literature is best appreciated in context. Lowenthal (1968) discusses that the primary aspect of it is to place literature in a functional frame within each society. In societies, literature is integrated into other social manifestations such as funerals, festivals and other traditional activities, and it is not clearly differentiated as an independent entity apart from ceremonial acts of cults and religion. Libation is an integral literary material best analysed in function.

Gyekye (1996) corroborates Lowenthal while contrasting the African conception of art with that of Europeans. Gyekye indicates that most writers in the past asserted that the European held a conception of "art for art's sake," which is purely aesthetic conception of art. In the view of the Akan artist, there is the need to stress in all forms of art the quality and significance which

are criteria of beauty and virtue. In the light of this, the libation texts are recorded in context to ensure its functionality and effective analysis.

In relation to the technique used, Nketia's article, "The Techniques of African Oral Literature" explains that the study of oral literature can be approached from many angles depending on the technique and subject matter of the spoken art form (Nketia 1964:5). This article is very important to the researcher because it shows one how to identify the techniques used in specific genres of Oral Literature and thus make the appreciation of oral literature quite manageable.

In the light of this, though there are several approaches that can suit the analysis of the funeral libation text, the researcher employs the formalistic tool in analysing the text. This has been explained as the theoretical framework of the thesis.

Dei-Anang introducing his anthology, *Ghana Semi Tones* (n.d) remarks:

There is all the rich poetic culture in our folk about which we have done so little in our literary works. Songs from Ananse stories, indigenous lullabies, funeral dirges and others, constitute a rich fund, indeed the poet's paradise, for enterprising and literary – minded Ghanaians. (p.2)

The funeral libation texts, as organic forms are given close analysis with sensitivity to the words of the texts and all their denotative values and implications. An awareness of multiple meanings as enshrined in the metaphors, euphemisms, anaphora and antistrophe are not glossed over. The structures and patterns of the texts, and their interrelationships are established through Formalistic Approach. As poetry that exemplifies beauty and style, the formalistic is best for the analysis.

Attention is specifically given to the use of tropes and schemes. These broad terms are explained under the sub-heading “Definition of Terms”, with the specific examples explained in the chapters that treat the broad concepts.

The combination of these literary devices in the text studied amply project the Bɔ̀rɔ̀r Mfantse funeral libation text as a literary material worth studying for its aesthetics.

Folklore

The libation text is an aspect of a folk’s lore hence, it is appropriate to examine the concept of folklore and situate libation text in context.

The term folklore is used collectively to refer to verbal material and social rituals that have been handed down by word of mouth. Folklore defies definition because of the existence of many different conceptions of the term (Abrams 1992; Holman and Harmon 1986; Leach 1972). As a result of the various definitions of folklore and the concern for its existence, many scholars wrote on it during the second phase of the folk revival after World War II. Scholars like Von Sydow (1945), Bascom (1953 and 1954) Taylor (1957), Utley (1961) and, quite recently, Finnegan (1970) and Leach (1972) have expressed their views on folklore.

Maria Leach (1972) compiles twenty one definitions from scholars of folklore to show that there is no limit to folklore. The diversity of subjects enumerated on the twenty-one definitions shows that there is variety and richness in folklore and that folklore is basically non-written, non-formal, oral, of the unsophisticated, and communal. It also encourages creativity, ingenuity and imagination, fosters unity, explains culture, is a source of recreation and

relies on memory, among other things. In endorsing these characteristics of folklore as pertaining to the libation, its informality is debatable as the libation text follows a defined pattern.

Von Sydow, considering the fact that folklore either dies off or gets altered or distorted in different situations and environments, emphasises the importance of a collaboration of philology and the study of folklore to ensure the survival of folklore in modern times. This is found in his article, “Folktale Studies and Philology: Some Points of View” (Dundes 1968: 219-242). This position of Von Sydow gives justification to this study as it does not only aim at helping folklore (libation) survive, but also expose its literary qualities.

In “Folklore and Anthropology” William Bascom states that “though all folklore is orally transmitted, not all orally transmitted material is folklore” (p.28). He mentions that folklore is aesthetic and very important. Though Bascom thinks folklore belongs to the cultural branch of anthropology, he asserts also that the anthropologist looks to the folklorists for guidance in the literary analysis of folklore, thus agreeing with Von Sydow on the need for a literature-folklore co-operation. Bascom limits folklore to myths, legends, tales, proverbs, riddles, texts of ballads and other forms of lesser importance. These he calls verbal art. Bascom’s strength that aesthetics is the criterion for folklore, situates the Borbor Mfantse funeral libation text in the realm of folklore.

Bascom, in another article “Four Functions of Folklore” presents the general function of folklore as maintaining the stability of culture. Itemizing this general function into four, he says that folklore “operates within a society to insure conformity to the accepted cultural terms, and the continuity from

generation to generation through its role in education, and the extent to which it mirrors culture” (Dundes 1965: 279). The funeral libation texts under study, in addition to meeting the functions of the folklore, are perceived as a rich source of literary material to be used in the formal classroom.

Still on the survival of folklore and the importance of literature in folklore studies, Archer Taylor in “Folklore and the Student of Literature” (Dundes 1968: 34-44) defines folklore and shows the complex relationship between folklore and literature.

To him, literature and folklore are similar because both deal with a wide range of material. Taylor thinks that one should know the differences between folklore and literature, be able to identify folkloric elements in a piece of literature and finally recognize literature as imitating folklore. Taylor’s view on the two disciplines marks out literature with its literary quality, while relying on the latter for the raw material. Though the libation text is an aspect of the Borbor Mfantse folklore, its literary value marks it as literature.

Utley, (Dundes 1968: 7-24) whose conception of folk literature is similar to that of Bascom’s (1953) verbal art, agrees that folk literature is an aspect of folklore. In response to Leach, Utley’s, in his article, “Folk Literature: An Operational Definition”, posits that the folklorist in his position as an expert in folklore should be the best critic of folk literature and all other literatures derived from it. He goes on to say that the demand of the folklorist’s study entitles him to be a literary critic.

We thus find that in their concern for the survival of folklore, all the critics above link folklore to literature and maintain that they need to work in partnership.

Finnegan (1970:318) laments the fact that folklore has been looked down upon and considered “crude, primitive” or “early”. To her, the reference to the folklore found in “advanced” societies as “study of survivals” is rather unfortunate because contrary to the idea that folk stories, for example, are handed down in a “word perfect” form with no chance for one to use one’s own originality in retelling, the contemporary story teller from a non-literate society has the liberty to manipulate words and actions to display his creativity and the aesthetics in the society. Finnegan advocates that folklore be subjected to equal literary analysis as written or “civilized” literature.

Oral literature

As it has been established in the previous sub-heading, the focus of researchers is gradually shifting in favour of the literature as many scholars are conducting researches into the domain and are coming up with interesting discoveries. By this attempt, the study of aspects of the oral literature is gaining much currency among scholars.

Ruth Finnegan (1970) in a preface to her book, *Oral Literature in Africa* opines that it is essential to examine both the literary and social aspects of African Literature for a full appreciation. She concludes by declaring that African Oral Literature is a “subject worthy of study and interest” and that she hopes, by her book, to “provoke further research in this fascinating but too often neglected field” (p.vii).

In the same book, Finnegan discusses many African oral literary forms. She discusses, among other things, the social and literary background of oral literature and its significance; drum language, oratory, formal speaking and different aspects of poetry. Under poetry, Finnegan discusses variation in the poet's position, panegyric, elegiac poetry, lyric, religious poetry and others. The religious poetry section of the book talks about prayers and incantation which are relevant to this study as the thesis examines the Bɔ̀rɔ̀r Mfantse libation prayer as an art form just as Finnegan examines how parallelism, repetitions and alliterations are used in oral poetry (pp.131-132), and analyses the style and literary structure of curses.

Finnegan (1977), again in *Oral Poetry: Its Nature, Significance and Social Context*, discusses such pertinent and controversial topics as whether there is anything like “oral poetry”, whether there is a distinctive form of “oral composition,” whether there is a special style for oral poetry and whether this can be generalized, and how oral poetry is. These are important signposts especially for the student of oral literature as directions are shown into the pertinent issues of oral poetry as an aspect of oral literature.

Foley (1990) in *Oral Formulaic Theory: A Folklore Casebook* presents samples of work from important oral literary scholars like Finnegan, Foley, Lord, Ong, Rosenberg, Culler and others, on the “origin, evolution or response to oral-formulaic, theory”. All these works go towards strengthening the oral-formulaic theory (Parry-Lord Theory) that concerns itself with the structure and style of oral traditional performance, and insists that in every work of oral art, and style of oral traditional performance follows a specific pattern.

Okpewho (1992) in *African Oral Literature* primarily discusses the expertise of the African Oral artist in so far as originality, creativity and personality are concerned, and discusses the environments or circumstances within which they feature. The book also examines the influences of the African oral tradition on modern African literature. It covers almost every topic needed for the student to get a firm grip on what oral literature is, the stylistic qualities employed in African oral literature, the social relevance, types and themes of Oral Literature and the ways to ensure the survival of Oral Literature.

Examining libation as oral literature against the signpost described by Finnegan, Foley, Ong, Rosenberg, Culler and Okpewho, it becomes evident that the libation text with its formulaic pattern, originality, creativity and evidence of effective repetitive structures and figurative expressions, the Bɔ̀bɔ̀ Mfantse funeral libation text qualifies as oral literature.

We have deduced from the review on folklore and oral literature that oral literature is an important discipline of literature and needs to be studied in order for it to survive.

Another Oral Literature performed during a funeral celebration is the Dirge and it is necessary that an attention is drawn to it to establish the distinction between the dirge and libation performances.

Dirge as a funeral performance

Closely akin to the libation as a verbal art performance during a funeral celebration is the singing of dirges. The dirge, as a funeral song, sometimes has no specific author but is spontaneously composed during a funeral,

particularly composed while the deceased is still lying in state and the mourner might have been simulating a direct discourse with the deceased. Nketia (1955) in *Funeral Dirges among the Akan People* examines the content and artistry of Akan dirges. Like the libation, the dirge among other things highlights the sterling qualities of the deceased and establishes the loss that has resulted in the demise of the deceased. The focal issue of the dirge here is its artistry which is the prime concern of this research.

Death, which is a loss to the living in terms of human and material resources, is usually hinted in dirges. Azasu, K. et al (2004) adds that the dirge tends to be conventional, signifying the continuity of longing on the part of the bereaved for companionship and succour from the deceased. In the dirge is a demonstration of one of the traditional beliefs of the Bɔ̀bɔ̀r Mfantse, and that of most traditional Africans; to the effect that death does not really end life but the dead are believed to co-exist with the living. Kwesi Brew's "The Dirge" and Kojo Gyinaye's "Kofi Ankonam" treat the universality of death.

At Abonko, a mourner sings the following dirge:

Basia a eye dua tantam.	A woman who is a formidable tree
W'abasa so obiara do.	Your arm stretches to everyone
Woho nka gyegye wo korotsir.	Your aroma is sensed at the outskirts of the town.
Mbɔ̀fra na mpanyin nyinara	Both young and old
Ma hɔ̀n enyi do hwe	Lift up their eyes
Wo nsa ano ana w'edzidzi.	To look at your finger tip before they eat.
Dua tantam etutu.	A formidable tree has toppled.
Wɔ̀ana na ɔ̀bɛkata hɛn do?	Who will cover us?
Y'ada adagyaw,	We are naked.
Y'aye mbɔ̀bɔ̀r.	We are desperate.
Wɔ̀ana beka hɛn asem ama hɛn?	Who will intercede for us?
Wɔ̀ana bɛma hɛn bi ma y'edzi?	Who will give us to eat?

W'egu ahwena mu,	It has poured into sand
Yε sesaw a ɔrennye yie.	It will not be possible for us to gather.
Akyea wo ho ahwe ban.	You have turned your face to the wall.
Eyi w'enyi efi hen do.	You have taken your eyes from us.
Y'aye mbɔɔɔɔ.	We are desperate.
Hen asem aye yaw.	We have become miserable.
Obi mbegyε hen	Someone should come and save us
Na hen enyiwa etutu.	For we have lost interest here.

The dirge metaphors the deceased as a tree which serves the general interest of the community as a source of shelter, food, medicine, and a meeting place for lovers as well as the community. When such a tree is uprooted, the loss becomes enormous on the society and the immediate environ. One unique element that draws people to the deceased is the sweet aroma that is emitted by her. The passing away of life is also depicted as a precious grain which is impossible to gather when it pours into sand. These qualities will undoubtedly attract people to the deceased and it is no wonder that the Abonku society moans the demise of the deceased.

The artistry of the dirge is enshrined in the figurative expressions couched in synecdoche, imagery, metaphors and euphemism.

However, it must be stated that the dirge though an artistic funeral performance like the libation, there are dissimilarities with regard to spontaneity and indispensability in relation to the final funeral rite.

Definition of major terminologies

In this sub-division, the broader terms used in this study such as Tropes and Schemes are explained to facilitate clear understanding of the thesis. However, the minor terminologies such as refrain, parallelism, anaphora, anadiplosis, antistrophe, epistrophe, symploce and free repetition

which are sub elements of the scheme will be explained during the analysis of schemes in chapter three. The sub element of trope such as euphemism, symbolism, synecdoche, hyperbole, rhetorical question, metaphor and metonymy will be explained in chapter four to precede discussion on the Tropes.

Scheme, which is an aggregate term for repetitive structures, as mentioned above, has been described by Leech (1973) in *A Linguistic Guide to English Poetry* as abnormal arrangements lending themselves to the forceful and harmonious presentation of ideas. The Schemes has a stronger effect on the expression as it results in foreground repetition of expression. In this the speaker arranges words, phrases or sentences in an identifiable (but out of usual) order which results in investing emotion, emphasis or intensity in the expression. The repetition can be at sound, graphics or formal levels these elements will be examined in chapter three.

Tropes, on the other hand, are described as involving the alteration of the normal meaning of expression. They are more radical in scope and more powerful in effect. Gray (1988) explains the Trope “as a word or a phrase used in a sense not proper to it and thus a departure from literal language.” The Trope is employed as a psychological strategy of developing an issue or imbuing an expression with meanings other than the individual words literally suggest. The sub elements (as mentioned earlier) will be discussed in chapter four. These include metaphor, irony and synecdoche. The terms Schemes and Tropes are the broader terms encapsulating all literary terms that come under literary scrutiny.

By implication the manipulation of schemes and tropes is that which gives the libation text the extra energy and effectiveness to achieve the desired artistic effect and at the same time underpinning the import of the content. The thesis thus aims at establishing that the Bɔ̀ɔ̀ɔ̀ Mfantse Funeral Libation text achieves the desired effect through the manipulations of repetitive structures (Schemes) and figurative expressions (Tropes).

Limitations to the study

Though libation is performed at social and religious functions like the rites of passage (naming, puberty, nuptial and funeral) and sacrifices (purification and propitiatory), the researcher settled for the funeral libation text for the study because the funeral libation performance appears the 'most' practised in the traditional area.

However, the popularity of the libation text is fast dwindling as most indigenes have fallen for Christianity and Islam thereby making the performance of libation a detestable act at functions such as naming and marriage ceremonies.

The funeral ceremony, on the other hand, is seen as a preserve of the core family members, hence, non family members prevented from getting closer to such performances. The recording of the libation texts could thus be done in most cases from a distance. However, the texts available are adequate representation of the funeral libation texts which were performed by respected traditional performers known throughout the traditional area.

The Bɔ̀ɔ̀ɔ̀ Mfantse community comprises three traditional areas. However, the researcher confined the research to Nkusukum traditional area

since, traditionally, it is believed to link the other two. This is to help the researcher get a reasonable representative and authentic sample for the people, and at the same time being mindful of their peculiar dissimilarities. It therefore means that though this research is representative of a group (Nkusukum) of Eɔ̃ɔ̃ɔ̃ Mfantse, it may not be authentic for the entire Eɔ̃ɔ̃ɔ̃ Mfantse.

Organisation of the thesis

The thesis is made up of five chapters.

The first part is devoted to discussing the introduction to the study, statement of the problem, reviewed literature, significance of the study, hypothesis, scope of the study and methodology.

Chapter one is devoted to exposing the ethnography of the Nkusukum Traditional Area; its location, historical background and the culture of the people.

Chapter two examines the purpose and structure of the text, the interrelationship among the various segments of the text and the message conveyed by the performer to the deities and the ancestors.

Chapter three discusses the employment of Schemes in the renditions to achieve the desired effect.

The fourth chapter identifies and analyses elements of the Trope in the libation texts selected.

In the last chapter is assembled the summary, observation and findings, recommendation and conclusion.

The appendices which consist of the libation texts in Mfantse, its translation, interview guide and the interview follow.

In conclusion, this chapter has discussed the background to the study, as well as the problem necessitating the study, and the significance of it. The hypotheses, methodology, scope of the research and the organisation of the thesis have also been established. Analysis has also been given to relevant literature to situate the research in academic context.

The next chapter looks at the ethnography of the research locale; its location, history and cultural heritage.



CHAPTER ONE
HISTORICAL AND CULTURAL PROFILE OF NKUSUKUM
TRADITIONAL AREA

Introduction

The introductory pages discussed the general introduction to the research. In this chapter, attention is focused on the ethnography, location, history and cultural heritage of the people of Nkusukum Traditional Area.

Nkusukum is one of the five paramount areas in Mfantseman Municipality of Central Region of Ghana, which includes Ekumfi, Enyan, Anomabu, and Abeamase.

The Traditional area stretches from Duadze, Opem towards the north, through Mankessim Amanse (the Mankessim market) to Abonku, Anokye, and Ewuyaa towards the west of Abonku, to Kuntu towards the east and includes Hini and Pebi, to Ankaful, and Saltpond. From Saltpond, the area continues (excluding Kormantse, Abeamase, Egya and Anomabu) to Biriwa, Begyin and includes Akatakyiwa which is slightly off the main Accra-Cape Coast road before reaching Yamoransa. It embraces Eduma, Eguase and ends at Woraba (towards Amosima). In all, the traditional area counts of twenty-two towns and villages.

According to Mfantseman Municipal Assembly, 2006-2009 District Medium Term Development Plan (August 2006:10-11) the Nkusukum Traditional Area is located at the west of Mfantseman Municipality which is located along the Atlantic coastline of the Central Region of Ghana and extends from latitudes 5*7' to 5* 20' north of the equator and longitudes 0* 44' to 1* 11' west of the Greenwich Meridian. The area stretches for about 10 kilometres along the coastline (Mankessim to Eguase) and for about 5 kilometres inland and constitutes an area of 252 square kilometres. The traditional administrative capital is Saltpond while Yamoransa serves as the spiritual Headquarters. The Municipality is bounded to the West and Northwest by Abura-Asebu-Kwamankese District and to the South by the Atlantic Ocean.

The Area is drained by a number of rivers and streams including the Amisa (Ochi) and Bruka. The river Amisa drains into the sea via lagoon Amisano. The other rivers in the area are the Nkasaku, which empties into the Atufa lagoon in Saltpond and Aworaba, which drains into Etsi lagoon in Kormantse.

Climate

The traditional area, with its proximity to the Atlantic Ocean has mild temperatures, which range between 24°C and 28°C. It has a relative humidity of about 70 percent and experiences double maxima rainfall with peaks in May-June and October. Annual totals of rainfall range between 90cm and 110cm in the Coastal Savannah areas and between 110 cm and 160cm in the

interior close to the margin of the forest zone. The periods December-February and July to early September are much drier than the rest of the year.

Vegetation

This consists of dense scrub tangle and grass, which grow to an average height of 4.5m. It is believed that the area was once forested, but has been systematically destroyed through centuries of bad environmental practices such as bush fires and deforestation among others. However, pockets of relatively dense forest can be found around fetish groves and isolated areas.

These physical characteristics have combined effectively to offer opportunities in agriculture (farming and fishing) to the people. The proximity to the sea has made fishing a major activity along the coastal towns and villages notable among which are Biriwa, Saltpond, Kuntu, Akatakyiwa, Ankaful and Pebi. Salt winning is also gaining currency at Kuntu.

Further, the effective interactions among climate, soils and rivers/streams have made farming possible especially in the inland areas. Among the crops cultivated are cocoa, oil palm, pineapples, oranges, plantain, cocoyam and coconut.

The presence of a major market centre at Mankessim has also made the area a booming trading centre. Most women along the coast trade the fishes at Mankessim and this is alluded to in some of the libation texts. The inhabitants of the hinterland also trade their farm produce at Mankessim. Aside these, traders from far and near flood Mankessim with all sorts of goods on market days - Wednesdays and Saturdays. The area also boasts of a number

of public and civil servants who man the institutional establishment in the area.

Also significant are the exploitation of kaolin for building, ceramic material, talc, granite and silica. These led to the establishment of the now defunct Saltpond Ceramics Factory. The Area also has oil deposits, which are being explored off the coast of Saltpond.

Emergence of the traditional area

During the migration of the Bɔ̀rbɔ̀ Mfantse from Tekyiman to Mankessim from where they dispersed to their present areas of settlement, Nana Appredontwe IX, the occupant of the Duadze stool and the Akwamuhene and the custodian of the history of Nkusukum Traditional Area corroborated by Ɖbaatan Kweku Approw of Biriwa, recounts that the Bɔ̀rbɔ̀ Mfantse came in one main group with three prominent factions: the Aɔ̀ra, Nkusukum and Ekumfi; with Nkusukum leading them. The Aɔ̀ra moved on the right flank, the Ekumfi on the left with Nkusukum in the middle thereby providing the ridge joining the other two factions. Nkusukum was the defence of the Bɔ̀rbɔ̀ Mfantse.

Nana Appredontwe, the Akwamuhene and the custodian of the history of Nkusukum Traditional Area recounts that during the migration of Bɔ̀rbɔ̀ Mfantse, many military oppositions were faced as they passed through lands that had already been occupied, thereby necessitating military combats or signing of truces. The Nkusukum wing would lead on to fight and when the way was cleared the other factions would be called to move on.

In an interview granted by Nana Appredontwe explained the name Nkusukum as a dark cloud. The dark clouds were in fact caused by a large number of weaver birds “Nkyem” which flew out of a basin and like clouds, obscured the vision of the enemy while the Nkusukum had clear view of their enemies in times of war. The Akwamuhene of the traditional area mentions that his great ancestor, Nana Appredontwe I generally referred to as General Appredontwe who succeeded Ɔburmankoma, Ɔson and Dapagyan founded the Nkusukum Traditional Area.

In all their journeys, Bɔrbɔr Mfantse were spiritually led by an Eagle, which flew ahead of the migrants to assess situations ahead of them. Leading them also was a basin that contained the spiritual powers of Bɔrbɔr Mfantse. It was from this basin that the “Nkyem” weaver birds emerged in large numbers to blindfold their opponents resulting in the name “Nkusukum”. The Akwamuhene of the traditional area reveals that when the Bɔrbɔr Mfantse reached Duadze, the eagle settled on a monumental stone indicating the conduciveness of the place for settlement. The Nkusukum wing therefore settled at Eduadze while the other factions journeyed on to Mankessim. While Buah (1998) mentions that Mankessim is the home of Bɔrbɔr Mfantse, Nana Appredontwe IX maintains that Duadze is the spiritual home of Bɔrbɔr Mfantse. He mentions that following the demise of Dapagyan; it was from Duadze that General Appredontwe commanded the army of Bɔrbɔr Mfantse until they found the area and its environs safe for peaceful settlement for the people after the eventual symbolic disappearance of the eagle.

Cultural heritage

Broadly, Nkusukum recognises and celebrates two festivals. The first is the Ahobaa. Ahobaa is a funeral celebration in honour of Egya Ahor, a hero of Bɔ̀rɔ̀r Mfanste. According to Nana Appredontwi and Obaatan Kweku Approw of Biriwa, corroborated by Annobil et al (1968), history has it that when the migrants settled at Mankessim and its immediate environs, an epidemic set in among them which killed a lot of them. Divination revealed the cause and prescribed a human sacrifice to be performed as a panacea to stop the epidemic. As nobody was prepared to offer himself for the sacrifice but the epidemic was ragging on, Egya Ahor offered himself to be sacrificed for the salvation of Bɔ̀rɔ̀r Mfanste. Nkusukum celebrates the Ahobaa Kakraba to commemorate Egya Ahor's death and also to remember the ancestors and heroes of Nkusukum. Traditionally, Ahobaa Kakraba is observed on the first Friday of June but the date is tapered by the individual towns and villages to suit local arrangements. However, the celebration does not go beyond the month of June. Duadze celebrates this in the second week of May to declare the observance of the traditional festivals (Odambea Festival 2008:30). The seriousness with which Nkusukum celebrates Ahobaa Kakraba and its solemnity is still seen in the libations performed on such occasions. This attitude mirrors itself in the pre-burial libation performances. According to Dkyeame Kwame Amo of Eguase and Opanyin Kweku Essoun of Akatakyiwa, the pre-burial moment is the most solemn period where the deceased is honoured through the libation. Ahobaa Kɛse is celebrated on the last Friday of August which coincides with the harvest season. This occasion

is characterised by merry making. Nana Appredontwe mentions that he does not attach as much importance to Ahobaa Kɛsɛ as he does Ahobaa Kakraba.

The celebration of Odambea (which is celebrated in August) dates back to about two centuries ago where chiefs and people of Nkusukum converge at Saltpond for the celebration. Odambea is likened to a ridge, that is, a long beam that joins one end of a roof to the other end to make roofing possible.

Metaphorically, Odambea supplies the ridge between the extremes of Bɔ̀rɔ̀r Mfantse. Odambea is a reminiscence and re-enactment of the migration of Bɔ̀rɔ̀r Mfantse to their present places of abode. There are two main symbolisms in the durbar procession of the chiefs and citizens which depict how the ancestors migrated. Citizens re-enact the carrying of basins, lanterns, food and other belongings. These indicate the kind of articles they carried to sustain life throughout their arduous journey to Duadze. Priests and priestesses are in the group to interpret the movement of the Eagle and the sacred oracle that moved ahead of them.

The chiefs are in palanquins and all others then followed at the rear, amidst Asafo and the Fonton from drumming, which adds colour, pomp and pageantry to the celebration. Symbolically, the festival depicts two wooden posts with the symbolic “Odambea” ridge resting on them as a staff. An effigy of the eagle which guided the ancestors through their migration and chose Duadze as a safe place for them is out-doored. On the emblem, two guns guard the sacred stool. The celebration of Odambea is therefore both historic and artistic.



Plate One: The Emblem of the Nkusukum - The Odambea Symbol- Taken on Saturday, August 23, 2008 at Saltpond.

Apart from the aforementioned festival, the satellite towns and villages celebrate Okyir. Towns such as Yamoransa, Biriwa and Akatakyiwa celebrate Okyir. Mankessim celebrates Akwambo.

Apart from the festivals Egya Kweku Approw, Obaatan of Biriwa, corroborates Nana Appredontwe IX that as a people, culture, which is seen as the index that identifies them cannot be sacrificed even in the face of the onslaught of Christianity and advancement in technology. They share the view that though some aspects of the culture such as puberty rites have been modified, it is a treasured aspect of the life of the people.

The linguists interviewed, such as Kweku Essoun of Akatakyiwa maintains that since culture is the bedrock of their society, rituals pertaining to human transitions are not toyed with. He agrees with Okyeame Kwame Amo of Eguase that even if elaborate performance will not be held in any of the rites of passage, libation is an obligation to be performed. Libation them occupies a centre stage in the indigenous life of the people and it is performed on purpose. Obaatan Kweku Approw of Biriwa reveals that it is that which defines the people of Nkusukum.

With the subtle but consistent and effective effort to play down libation since it conflicts with other religious beliefs such as that of Christians and Moslems in our rather pluralistic society, the interviewees stress that though the generally held view is that the Mfantsefo in the Central Region have lost grip of their cultural heritage, the Nkusukum hold a full grip of it especially the libation performance. At Yamoransa, Nsona Ebusuakyeame, Kweku Tsia mentions that though most Mfantsefo do not perform the funeral libation, it is

absolutely indispensable to do away with libation especially during funerals among the with the Bɔ̀ɔ̀ɔ̀ Mfantse Nkusukum.

Nana Appredontwe stresses that the Traditional area does not water down cultural performances especially, libation. He mentions that libation performed during funeral celebrations, festivals and purification rites is given a serious attention since such a performance tears on the very foundations of the society.

Ɔkyeame Kwame Amo of Eguase and Opanyin Kweku Essoun of Akatakyiwa stress that in the life of a person, the libation performed at his funeral plays a prominent role in his final journey to the ancestral world. They maintain that the indigenous Nkusukum cannot be buried if a proper libation is not performed.

The libation performance, among others, is used to settle scores between the deceased and the surviving society as well as the departed. It is also a medium through which the demise is officially announced, spelling out circumstances leading to his death and the efforts made to rescue him. The summary of his achievements is sometimes given and finally, an appeal is made to the forebears to prepare to welcome him into their fold.

In connection with this, the pre-burial and post-burial libations are indispensable. Their omissions are seen as grave offence of which the survivors may not be pardoned. In such instances, the spirit of the deceased stays around to haunt the members of the family, beckoning them to hold his burial for him to go and rest. In effect, to the traditional Nkusukum, the libation performed at the funeral is the aggregate of the funeral. Opanyin

Kweku Essoun of Akatakyiwa reveals that this accounts for the term “nsagu” to mean a funeral celebration among the Nkusukum.

Nana Appredontwe IX shares the view of Ngara (1990) that the libation performer as a poet has a social vision expressed and encapsulated in an appropriate style, which enables the listener to participate in an exploration of that vision through the artistic form of the word. Thompson’s assertion that “the poet speaks not for oneself only but for one’s fellows” mirrors in the performance of the libation. The performer does it on behalf of the people and therefore speaks the mind of the society of which he is a member.

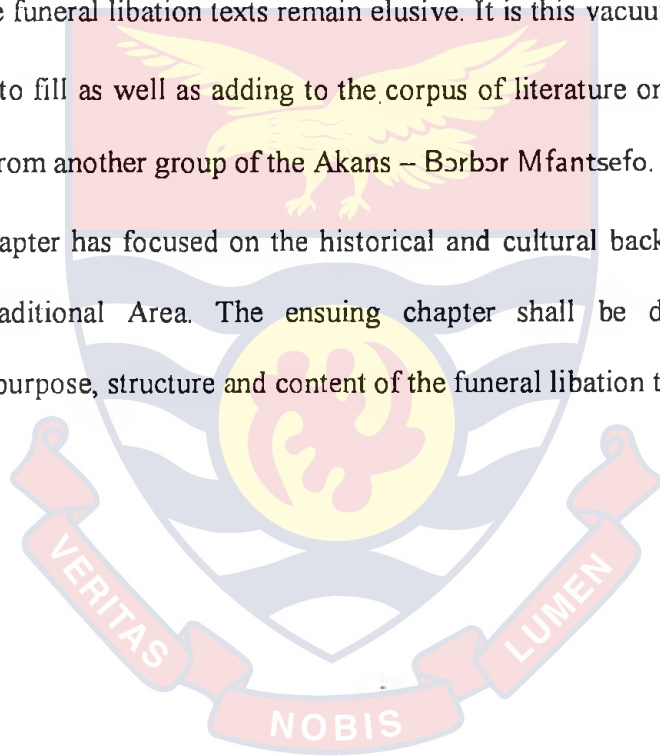
The content of his performance though is dictated by the funeral and the social factors surrounding it, it reflects the sorrows, loss, mute yearnings and aspirations of the people. An expert performer is the one who adequately manifests this in the performance. Okyeame Kwame Amo of Eguase and Obaatan Kweku Approw of Biriwa hold the Nkusukum’s taste for beauty in such renditions very high. They share in Gyekye’s (1996) view that “the African holds a functional and symbolic conception of art.” In view of this, the Nkusukum artist, creating specifically an Akan conception of art, stresses on all forms of art; the quality and significance, and the criteria of beauty and virtue. To ensure that the performer, who speaks the mind of the society or the clan he represents, he undergoes a period of training to enable him perform this duty creditably. The beauty of form and language are the elements that endear the libation performance to the heart of the people. The funeral libation performance –“nsagu”- is the last monumental honour to the Nkusukum. Such performances are highly religious and require literary

excursion into the linguistic repertoire of the performer to meet the artistic taste expected.

The interviewees revealed that funeral libation performance among the Nkusukum has its essence shrouded in both the content and beauty of language.

Libation texts of the Gas, Akuapems and Ewes have been investigated from various perspectives; however, the Mfantse funeral libation texts have not received a literary scrutiny. The literary richness and literary qualities of Bɔ̀ɔ̀bɔ̀ Mfantse funeral libation texts remain elusive. It is this vacuum that this research seeks to fill as well as adding to the corpus of literature on the Akan oral literature from another group of the Akans – Bɔ̀ɔ̀bɔ̀ Mfantsefo.

This chapter has focused on the historical and cultural background of Nkusukum Traditional Area. The ensuing chapter shall be devoted to discussing the purpose, structure and content of the funeral libation text.



CHAPTER TWO
THE STRUCTURE AND CONTENT OF THE BORBOR MFANTSE
FUNERAL LIBATION TEXT

Introduction

The previous chapter gave an insight into the historical and cultural background of the research locale. This chapter continues with the analysis of the structure/ constituents of the libation text and the subject matter which puts it in context and makes it a reflection of the societal perception of life. A study will also be made of the mode of presentation and its effect on the text.

The verbal art, generally, is performed in specific contexts, with every performance put on with a clearly defined purpose. As a result, a form is created in a situational context that is meaningful to the people and the society. One major characteristic of the art form is that it is consciously structured to exhibit the unities, so that the work forms an organic whole. From Aristotle's exposition on the "Mythos" in *The Poetics* - where he says an imitated action should be a whole with a beginning, middle and an end, developed - the concept that any literary work shall have within it some principle of organisation through which all the parts will lead to an organic whole. This ought to be a common feature in all literary works, irrespective of the literary genre.

The libation text, categorised by Angmor (1996:95) as poetry, identifies with the 'serious type of verse' which is highly ceremonial in nature,

and it is characterised both by sentiments to perpetuate the ideals of the indigenous culture, as well as an awareness of the literary tastes and expectations of wider world of cultures. The libation text is rather a complex type of verbal art because it is not just oral and poetic but also involves some drama where the dress code, gestures and behaviour, all go to add meaning to the prayer being offered. With all this in mind, therefore, it is hoped that the form and complexity of libation will be better appreciated if the structure of the libation is analysed to establish the patterns for libations.

The structure of the funeral libation text

The standard libation text has parts which build up like a plot to a climax. Within each part, there are various elements which all go to buttress the import of the message and demonstrate the values of the people.

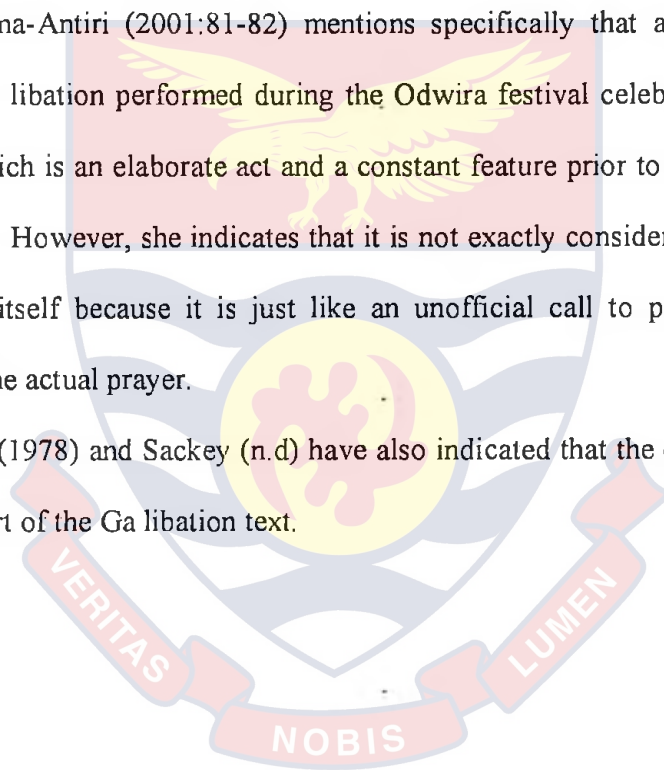
Kwesi Yankah (1995) reveals that the Akan libation text demonstrates a “rigid structure” of four parts, namely: invocation, message, solicitation and curses. It must be established that Yankah looks particularly at the body of the libation and not the opening or closing and therefore does not add those as part of the libation. He also appears unmindful of the stylistic variations of the performers as dictated by the occasion and purpose.

Anyidoho mentions that the libation text performed by Okyeame Boafo Akuffo during the re-interment of Osagyefo Dr. Kwame Nkrumah has three components identified by their thematic concerns as invocation, declaration of purpose, and petitions and curses. The initial section invokes the supernatural beings with the attributes employed to heighten the unique roles of the entities such as Brekyirihunade (one who sees from afar) to refer to the Supreme

Being; Asaase Afua and the Ancestors in the Akan society. Asare Opoku (1972:13) mentions that there are several metaphorical implications in the titles used the entities. The second concentrates on the living. It offers supplications on behalf of the living and the third makes reference to the enemies of the participants (p.53). Anyidoho's examination of the structure of the Akan libation places higher premium on the invocation, purpose of the occasion and petitions and curses, while ignoring the opening and the conclusion.

Sakyiama-Antiri (2001:81-82) mentions specifically that among the Akuapems, the libation performed during the Odwira festival celebration has an opening which is an elaborate act and a constant feature prior to the actual libation prayer. However, she indicates that it is not exactly considered as part of the prayer itself because it is just like an unofficial call to prepare the ancestors for the actual prayer.

Kilson (1978) and Sackey (n.d) have also indicated that the opening is an essential part of the Ga libation text.



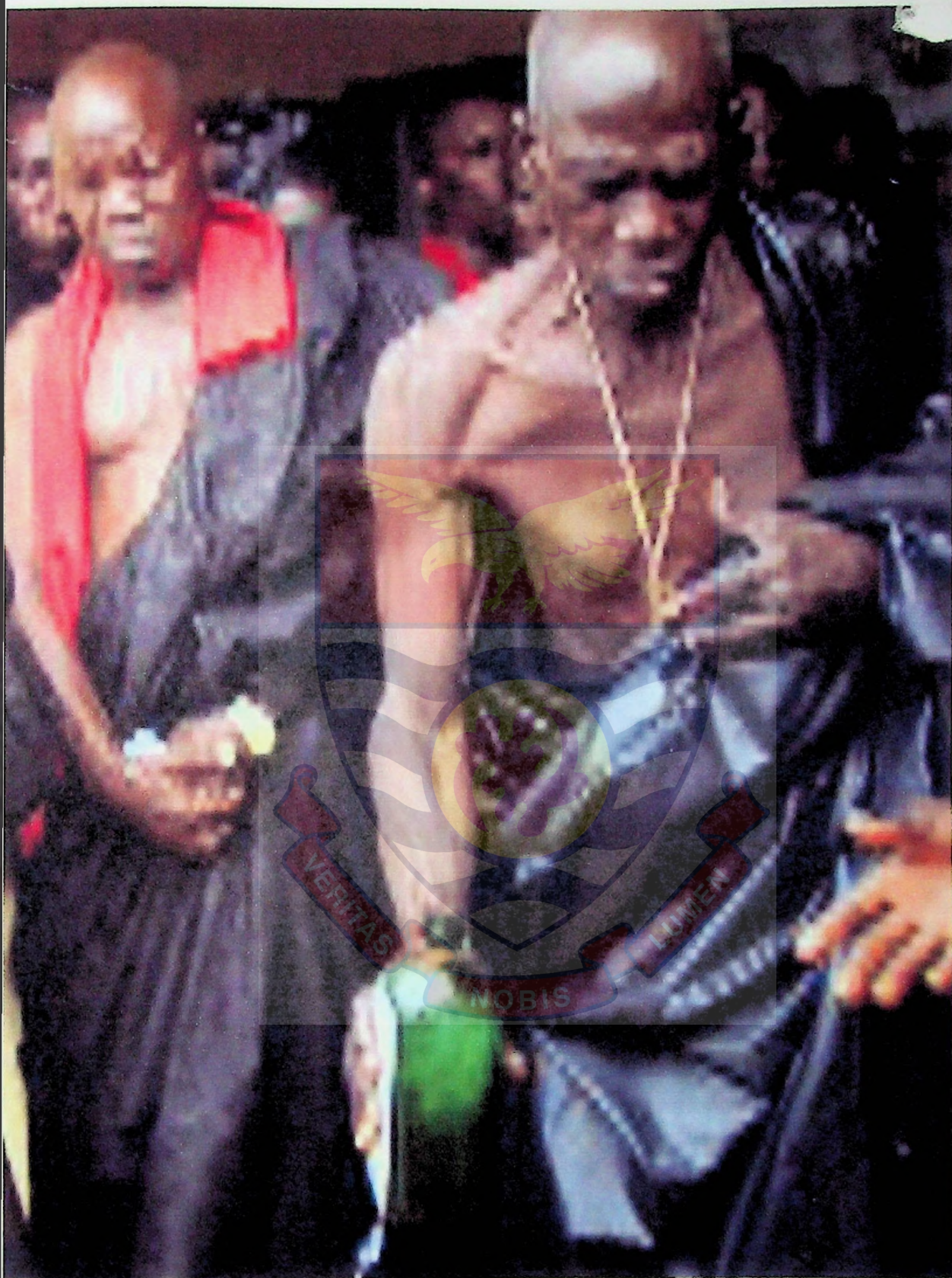


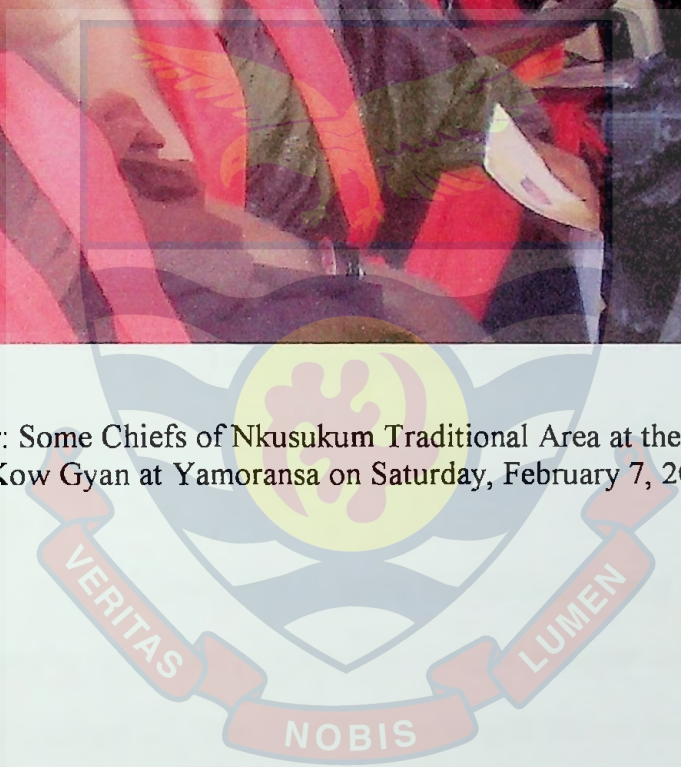
Plate Two: Okyeame Kodwo Boateng Performing Libation during the Funeral Ceremony of Opanyin Kow Gyan at Yamoransa on Saturday, February 7, 2009.



Plate Three: Okese Essandoh VIII - Omanhene of Nkusukum Traditional Area at the Funeral of Madam Esi Annan at Kuntu on Saturday, June 14, 2008.



Plate Four: Some Chiefs of Nkusukum Traditional Area at the Funeral of Opanyin Kow Gyan at Yamoransa on Saturday, February 7, 2009.



From the examination of the texts collected, one notices well defined patterns in each libation text. There is a five-part structure in the following texts AII, BVI, AIX, AXI, BXI AXII and BXII which are:

- The Opening;
- The Invocation;
- The Explanation of occasion and purpose;
- The Supplication; and
- The Closure

Texts AI, BIII, AIV, AV, AVI, BVI and AX demonstrate four parts structure, exhibiting all the above except the Opening. Others also, particularly the Post-Burial texts, vary in structure. Sometimes the performers skip both the Opening and the Invocation as in texts BI, BII, AIII, BV, BVII, AVIII, BVIII and BX for the reason that it is a continuation of the Pre-Burial text.

The following paragraphs are devoted to examining the context of the structure of the Bɔ̀ɔ̀ɔ̀ Mfantse Funeral Libation text.

Opening

Among the Mfantsefo, the funeral libation text does not observe a strict opening but it is sometimes employed by the performer to draw the attention of the audience who are considered as integral part of the performance as in texts AII, AIII and BIV.

In text AII, the libation opens thus:

Officiant: Agoo!	Agoo !
Audience: Ameen!	Ameen
Officiant: Merokɔ̀ kan hɔ̀ o!	I am going to 'The Front' o!
Audience: Kɔ̀ kɔ̀ kɔ̀!	Go go go !

(AII.1-4)

From text AII, the officiant says, “Agoo” (attention). This “Agoo” could be interpreted to serve two purposes. It could be an address to the people gathered to keep quiet and pay attention. It could also be a call to the spirits, a kind of ‘knocking on their door’ to alert them that they are being ‘visited’. However, with the response “Ameen” from the audience, and the subsequent enjoinder, “kəkə” when the officiant says “Mero kə kan hə,” it is evident that it is a call on the audience more than on the ancestors. The lengthy opening in AIV makes this position more authentic.

Some Post-Burial libation texts, which follow immediately the mourners return from the cemetery, skip the invocation. The performer only recounts the good attributes of the mourning clan and asks for permission to perform the libation. Okyeame Kweku Awotwe invokes by alluding to the mourning (Kɔna) -Buffalo- clan thus:

Akron mfrɛ.	A group of nine, call for good.
Response: Yie mbra	The good should come.
Akron ma asetɔ,	Nine leads to an end,
Wɔnyɛ kor mfrɛ yie.	Be united and call for good.
Response: Yie mbra	The good should come.
Nkrɔfo a hom yemu yie ntsi	People who are so kind that
Wɔma nnoma tow wɔ hom	You allow birds to lay
apampam	eggs on your pate
Ma ntsi anoma nso nya beebi ko.	For birds to have places of
	abode.
Nkrɔfo a hom ayemunyie ntsi	Due to your generosity
Wɔdze hom nantsir tu bura	You use your heel to dig wells
Ma akwantunyi a reka nya bi nom	So as to enable the
	Stranger get water to drink.
Abotar nananom	Grandchildren of Patience
Wɔ nyɛ kor mfrɛ yie.	Be united and call for good.
Okyeame,	Linguist,
Merokɔ kan o!	I am going forward!

(BIV. 1-22)

This opening metaphors the mourning clan in their totem of a buffalo -which is believed to be so patient and calm that its huge horn which has several branches serves as domicile for birds. It houses birds of all kinds for so long a time that the birds lay their eggs and even hatch the eggs before relocating with their young. The Kona Clan is believed to have been imbued with this quality.

The opening also reveals that their patience does not end there but grows into kindness and concern for all especially, the needy and the helpless, such as the 'tired stranger'. In the olden days, recounts Egya Kweku Approw, the Obaatan of Biriwa royal family that journeys were mostly made on foot where travellers trekked long distances usually carrying food and water along. These basic necessities do get finished on the way, hence, welcoming any source of provisions in this direction. In connection with this, most paths meander along water bodies and in plantations and farms where the hungry or thirsty wanderers could be helped to find solace. The Obaatan stresses that some inhabitants of river banks or streams jealously guard and protect their water sources such that strangers are barred from having access to the water since water bodies basically serve as the premise for settlement for a group of people in a particular area and this factor usually becomes recipe for wars.

Wells are man-made sources of water, which are dug through strenuous communal effort. Most communities do all they could to protect their wells. The use of the heel in digging a well is indeed a Herculean task since digging to reach a water belt beneath the surface of the earth requires a

The invocation

The Bɔ̀ɔ̀ɔ̀ Mfantse funeral libation text officially opens with an invocation, which is an invitation to the cosmic component of the Bɔ̀ɔ̀ɔ̀ Mfantse community. According to Okyeame Kwame Amoh, the Mfantse society consists of both material and immaterial beings. He elaborates that libation rekindles the constituents of the Mfantse community by calling upon all to be present, listen and execute requests and petitions likely to be made.

The Bɔ̀ɔ̀ɔ̀ Mfantse, like other Akan groupings, has a religious hierarchy which he regards as the orderly link between man and his creator. As Warren (1986) affirms, the Akan world is “metaphysical not scientific” and the “sacred state of the Akan is inhabited by Nyankopɔ̀n, abosom, ancestors, the spirits and humans.” According to Warren, “the various gods and spirits form a unified and ordered system of thought which makes order out of the vast diversity of experiences and forces one meets in daily life” (p. 23). To Bɔ̀ɔ̀ɔ̀ Mfantse, the hierarchy has the Supreme Being (the creator of the Universe) at the apex, followed by the divinities, and then the ancestors. Even among the divinities and the ancestors there are hierarchies. He explains that the society is presided over by the Supreme Being whose indispensability is captured in the apronym “Twereampɔ̀n”, that is, ‘one on whom when one leans, one never falls’. This attribute of the Supreme Being generally referred to as “Nyankopɔ̀n”, ‘the greatest friend’, is very common with almost all the texts. The “Nyankopɔ̀n” is also seen not only as a spiritual entity but also human in approach and attitude. This dual nature of the Supreme Being earns him the name “Kwame” Saturday born:

Twereampɔn Kwame Dependable Kwame
(B III. 2; AV.1 AVI. 1; BVI. 1; BVII. 1)
Onyankopɔn Twereampɔn. The Great Dependable Friend.
(AIV. 1)

are common statements that open Nkusukum funeral libation prayer.

Acknowledgement and acceptance of the lordship of the Supreme Being is overtly captured in:

Hɛn Ewuradze Our Lord
Twereampɔn Kwame Dependable Kwame
(A.VII. 1)

Nyankopɔn is also depicted as the all-powerful one as in “Otumfo Nyankopɔn” – ‘The most powerful Nyankopɔn.’ This admits that his strength could make or unmake the success of the funeral, the journey to the underworld, granting the request of the living and absolute protection from other filial spirits or entities with the intent of harming others.

The invocation of Supreme Being in the libation places Him in an omnipresent position, whose presence his highly indispensable. Nyankopɔn is depicted as a good friend to all including the tiniest ant. His providence is not reserved only for the very conspicuous creatures such as the elephant as in:

Ewuradze a ekyɛ adze The Lord who shares equally to all
Ma aboa mpatakowa For even the ant
Ne nsa ka ne kyɛpen To get its fair share.
(BII. 5-6)

This statement projects the benevolence of the Supreme Being in the highly metaphorical description of Supreme Being as one who does not discriminate in caring for His subjects. The inherent qualities of Supreme Being to the Ɔɔɔɔɔ Mfantse are enshrined in the metonymy “Twereampɔn”.

The allusion to Christianity reflects the Christian mode of praying. Thus, allusion to Christianity reflects the Christian belief that God could grant petitions and answer prayers only when it is channelled through His son Jesus Christ. Okyeame Kwame Amoh reveals that the performance of libation has been affected by other religions. Opanyin Kweku Abakah of Akatakyiwa, who is the catechist of the local Catholic Church, corroborates Okyeame Kwame Amoh that since Christianity is catching up with everyone, the Christian mode of praying is casting a shadow on the aged tradition of Bɔrbɔr Mfantse. The prayer goes like this:

Oh Twereampɔn Kwame!	Oh Dependable Kwame!
Yemma wo nsā	We don't give you drink
Yekyerɛ wo nsā.	We show the drink to you.
Owo na ese	You have said
Beebi a beenu anaa baasa	Where two or three
Edzi ehyia no	Have gathered
Owo wɔ hɔ bi.	You are there.
Yɛdze kyere wo	We show it to you
Ama dwumadzi a yɛdze	So that whatever we use it for
bɛdzi no	
Ehyira do ama hɛn	You bless it for us
Wɔ wo dɔ ba Jesus Christ	In your son Jesus Christ's
ne dzin mu.	Name.
Amen	Amen

(BIII. 1-10; AV. 1-9; BVIII. 1-10; IX. 1-5)

The performer alludes to the Christian belief in prayer that when the request or petition is made through Jesus Christ, the mediator, the efficacy of the prayer will know no bounds. Since literature reflects societies and the mindset of persons, this allusion to the Christian prayer reveals the religious orientations of the performers. At Akatakyiwa, the performer who is the Catchiest of the local Catholic Church believes that both the Christian prayer

and the traditional prayer have a common destination hence no societal or religious law is breached with the two approaches intertwined in one prayer. Okyeame Kwame Amoh of Eguase in addition, mentions that the libation text reflects the views of the entire mourning community, which comprises adherents of all religious inclinations; therefore the representativeness of the libation could be ensured through this allusion. Okyeame Kweku Awotwe of Biriwa however, believes that the allusion to Christianity by some traditional performers does not necessarily make the rendition representative since even Christians believe that the libation performance is a ritual which they endorse without the mention of Jesus Christ. He attributes the allusion to the strong influence of Christianity and modernity.

To the researcher, the beauty lies in the ability of the performers to borrow ideas to spice the literary piece.

Other invocations reveal the finiteness of Onyankopon Twereampɔn as the text does not mention the ancestors or the other divinities. The unshared place of the Supreme Being is seen in:

Oh! Onyankopɔn Twereampɔn. Oh! Dependable God.
Yɛ kyere wo nsā We show the drink to you
Nā ɔwo nmom. But you don't drink
(AIV. 1-3)

The invocation also introduces the most prominent and indispensable female deity known to the Bɔɔbɔɔ Mfantse. This evokes the strong presence of the female gender in crucial matters of the people. "Asaase Efua," Mother Earth is personified by the people and given a birthday as 'Efua', Friday born. Asaase Efua is not perceived as the wife of Nyankopɔn but a partner in

creation, subordinate only to Onyankopon Twereampɔn. Ebiradze Ebusuapanyin Kwesi Abraham of Yamoronsa hints that the position and role of Asaase Efua in the cosmic world of the Bɔɔbɔ Mfantse is highly ironical and intriguing. The picture is not a metaphor of 'the king-queen relationship' where the queen nominates and enstools the king only for the latter to have more power over the former. To the Mfantse, Asaase Efua constitutes the metaphorical big stomach into which all filthy things are deposited and out of which every good thing comes. Guerin et al (1992:152) reveal that the archetypal woman, Earth Mother, represents the mysteries of life, death and transformation. The Earth Mother is associated with life, birth, warmth, nourishment, protection, fertility, growth and abundance. The Bɔɔbɔ Mfantse believes that Asaase Efua is solely responsible for the fertility and productivity of the soil and growth, and abundance of farm produce. Farmers occasionally sacrifice to Mother Earth to commence planting and harvesting seasons. This imagery is very dominant in libation texts from non-coastal areas such as Eguase and Yamoransa.

At Eguase, Okyeame Kwame Amo invokes her thus:

Asaase Efua Mother Earth
Wo nsā nye no That is your drink
(AV. 10-11)

The other performers see Asaase Efua not only as an enhancer of farm produce but also the giver of all good things and harbours both good and evil to keep the earth surface wholesome for habitation. Mother Earth is to the source of life to mankind and also the final place for safekeeping upon demise. The Biblical story that God created man out of dust might have been the basis

for associating Mother Earth with birth, warmth and nourishment. Anona Ebusuakyeame of Yamoransa invokes Asaase Efua thus:

Asaase Efua	Mother Earth
Owo a yefi womu bae	You from whom come all mankind
Nā yē san bōhom wō w'abaw mu	And we return to come and rest in your bossom
Wō hēn fona nyina n'ekyir.	After all toils
Gye nsā nom.	Receive drink.

(AX. 6-10)

The Earth goddess is personified and feminised to reflect the benevolent mother to whom children go for solace. Life is perceived as a journey of assignment and after execution of the assigned duty, man is called home. (Rotimi, O. 1979:3) Asaase Efua does not just open her doors to the wearied traveller, but also opens her arms wide to hold and cuddle the wearied traveller like a caring mother who sings lullaby to put the tired wanderer to a peaceful rest.

Asaase Efua is therefore seen as a safe keeper of human beings. In typical Mfantse home, there is an old woman who keeps the repertoire of family treasures, both tangible and intangible. Asaase Efua is seen as the best custodian of all things particularly the human body. This is expressed severally thus:

Yere kōpe wo kora bew	We are going to keep you in a safe place
Yere kō y'ekesie wo,	We are going to hide
Dze wo akama wo wura.	To give you to your owner

(BII.17; AV. 34)

This imagery of mother Earth in the invocation parallels the proverbial big stomach seen as an attribute of a matured person who keeps all secrets and becomes a symbol of refuge and solace. The Earth goddess is not ranked next

to Twerampɔn Nyankopɔn. The belief is that the universe and all its inhabitants are creations of Twerampɔn Nyankopɔn, including the deities. However, each creature has a role to play in the continuation of Nyankopɔn's work. Asaase Efua, the highest female deity who plays the seeming paradoxical role of the 'queen-mother' is never compared to Twerampɔn Kwame.

The invocation also reveals a very important mythological figure known among Bɔɔbɔɔ Mfantse communities along the coast. Kɔna Ebusuakyeame of Akatakyiwa, Kweku Abakah, invokes the sea god thus;

Bosompo Mensah, nsä. Sea god, Mensah, drink
(AX. 25)

Anona Ebusuakyeame of Biriwa, Kweku Awɔtwe, mentions same in his performance.

Hen yɛ dan Bosompo o! As for us we rely on the sea god o!
(AIV. 48)

'Bosompo' is a crucial force in the survival of the Bɔɔbɔɔ Mfantse communities along the coast. According to Kɔna Ebusuakyeame Kweku Abakah, the sea is the source of livelihood for the people. The sea is also a reflection of the majesty of the creator and also a spiritual mystery and infiniteness of both the creator and the created. As to the godliness of the sea, it is bewildered by the fact that it reflects the unparalleled ability of God- "Oboadze" the Creator. 'Bosompo' is personified and named Mensah; perceived as the third wonder of creation. He comes after Asaase Efua in majesty. The concept of the sea is described by Jung C.J. (1948) as the commonest symbol for the conscious. To him, the sea specifically is the

mother of all life, spiritual mystery and infinity, death and rebirth, timelessness and eternity.

Opoku-Agyemang (1996) captures the vastness of the sea in the refrains of the poem. “The Loneliness of the Sea” in *Cape Coast Castle: A Collection of Poems* (28-29). The repetition of the phrase “...the loneliness of the sea” at the end of each quatrain mirrors the sea as a vast span of space.

The belief in the existence of other deities that are peculiar to individual communities comes to fore during the invocation. Okyeame Kweku Abakah recounts that the Nkusukum believe that the Abosom are the immediate representatives of Twereampɔn Kwame on earth. Though Twereampɔn Kwame is approachable and accessible to all, the Nkusukum believe that since man is sinful and filthy, he could not approach Twereampɔn Kwame in his sinful nature, hence there is the need to have an intermediary who would convey man’s requests and petitions to Twereampɔn Kwame. This role defines the essence of the lesser gods in the life of the Bɔɔbɔ Mfantse Nkusukum.

The relationship between Nyankopɔn and the Abosom is compared with the king-linguist relationship. Among the Bɔɔbɔ Mfantse, the king occupies a sacred position and though accessible to his subjects and dully approachable, he is approached as the last resort that is when all other avenues have been exhausted. Twereampɔn has given enough power to the Abosom to meet the needs of men and therefore man approaches or calls upon them when in a very desperate situation. This accounts for the reason why Twereampɔn

Kwame is shown the drink for his blessing but not offered to as in the opening lines of BIII; AIV; AV; AVI; BVI.

The Abosom as the representatives of Nyankopon receive the drink offering on His behalf.

Aa! Biriwa Abosom eduoson.	Aa! The seventy-seven
	gods of Biriwa
Wo mbeɣye nsã yi bi nom.	Come and share in this drink.

Similar idea is expressed in AII.5-6; AI.1-2; BIII.10-19; AVII.12

In libation text BII. 10-19, specific deities who have defined roles to play in the spiritual world on behalf of the people are mentioned and addressed in addition to the other numerous ones as in:

Ɔmankyeame Nkumnsa,	State Linguist Nkumnsa
Nom nsã yi bi.	Share in this drink.
Nana Kye Kobina	Nana Kye Kobina
Nom nsã yi bi.	Share in this drink .
Abosom mpem a wɔwɔ	Thousands of gods
kurow yi mu ha nyina	in this town.
Minngya ba	I don't leave out the infants
Obi ara mbo nom nsã yi bi.	All of you share in this drink.
(BIII. 11-18)	

According to Ɔmanpanyin Kobina Abbam of Biriwa, Kwesi Nkumnsa and Kye Kobina are deities known among the people of Biriwa. Kye Kobina is believed to be the guardian of the town and also mediates on behalf of the indigenes of the town in cases where one offends a foreign deity, which may wish to seek vengeance. Kwesi Nkumnsa is a household name among the people due to his immediate response to the people's call on him to duty. This deity is carried on a wooden board openly to divine and expose hidden truths or secrets. These household deities are personified by the people to reflect their urgent attention to the plight of the people; thus making the deities

approachable and accessible. Such deities could not be glossed over by the Chief attendant of the deities in a funeral libation.

The deities are addressed in a specific way as their numerical strength eludes human calculation. The expression:

Abosom eduoson. Seventy gods. (AI.1)
This pegs their number at seventy.
Abosom eduoson esoun eduoson.
Seventy-seven by seventy gods
(AII. 5)

The deities are addressed literally as seventy-seven times seven.

Akatakwiwa abosom eduoson esoun. (AVIII. 12)
Seventy-seven gods of Akatakwiwa
Abosom edouson esoun. (BIII. 11)
Seventy-seven gods

The figure in the multiples of seven is sacred and associated with entities whose very presence evokes mystery. The repetition of the multiples of seven makes the rendition lyrical.

The instances and roles of these deities make their presence indispensable in the Bɔ̀rɔ̀r Mfantse funeral libation text.

As the libation invocation reveals the structural arrangement of the deities in the Bɔ̀rɔ̀r Mfantse it recognises the essence and value of the ancestors. Contrary to the view held by Grant and Yankah (2003:53) that “in traditional ceremonies, the ancestors are evoked when the head of a clan or family dies,” the idea of the ancestors sits very prominently in all the texts gathered though in some cases, some of the deities or all others such as Twerampɔ̀n Kwame, Asaase Efua, Bosompo Mensah and Abosom are glossed over. The ancestors feature prominently in the invocation like other traditional poetry. In Kofi Awoonor’s “Song of Sorrow”, the relationship between the

ancestors and the living, as well as the responsibilities of the ancestors towards the living is underscored. The belief in the power of ancestors supersedes that of the other deities. The ancestors are seen as the forces that oversee the activities of the living. The living frequently placates the ancestors, who directly share in the joys and sorrows of the living. In Awoonor's "Song of Sorrow", the persona laments that the ancestors are not living up to expectation. The persona mentions the ancestors; among them are "Nyidevu", "Kpeti" and "Kove". He stresses:

Agosu, if you go tell them,
Tell Nyidevu, Kpeti and Kovi
That they have done us evil...

The poem recognises the essence and value of the ancestors. The persona laments the plight of the clan and blames it on the neglect of the ancestors who are the most immediate relations of the living.

The Bɔɔɔɔ Mfantse libation text demonstrates the unique and immediate roles of the ancestors in the lives of the living. The ancestors are seen as the indispensable element in the survival of the living in the society. According to ɔkyeame Kweku Abakah of Akatakyiwa, though Bɔɔɔɔ Mfantse has unshakable belief in all the spiritual powers that hold and direct the affairs of the Mfantse society, their belief in the ancestors is so crucial, unlike the other deities; the ancestors are the immediate relatives of the people. ɔbaatan Kweku Approw of Biriwa Adwenadze Ebusua corroborates that when a child whose mother is dead is distressed, the immediate source of help he turns to is that of his dead parents. He relates instances where the spirits of dead parents have appeared to direct affairs or offered physical assistance to the living. This underscores the essence and value of ancestors to

the Bɔ̀rbɔ̀r Mfantse. The continuous celebration of Ahobaa in honour of Egya Ahor buttresses the view expressed. Contrary to the view expressed by Grant, N. et al. (2001:53) that the spirit of the ancestors is evoked only upon the death of an Ebusuapanyin is being celebrated, the spirit of the ancestors are never left unmentioned in any libation performance let alone the funeral libation. This pillar of the society is addressed in the libation. The spirits of the ancestors are invoked in the funeral libation text because the final destination of the dead is the home of the ancestors. Expressions such as:

Aberewa Gyamposae,	Old One Gyamposae
Owo dze mmpɛ kasa .	As for you, you don't like talking.
Nā wo nana no reba.	But your grandchild is coming
(BVI. 8-10)	
Wɔ̀regya wo kwan ma	You are being seen off
Akɔ̀to wo nananom.	To meet your grandparents.
(AVI. 19-20)	
Rekɔ̀ no,	As you go,
Bɔ̀ amandzɛ dɛ	Just say that
Wo nso biribiara nye	the path has been straight
kwantsen	and you too have come.
Nā enam mu aba yi...	For you to have come
(AIV. 27-30)	

According to Ebusuakyeame Kofi Apeefua, Aberewa Gyamposae, like other ancestors mentioned in the texts, is the founder of Adwenadze Clan in Abonko. It is believed that having taken the lead to the world of the ancestors, she is there to duplicate what she has done in the life of the living, thus; providing a home for all her descendants who would join her; hence the announcement of the journey of Araba Abbew to the world of the dead and beckoning Aberewa Gyamposae to welcome and receive her.

Ebusuakyeame Kofi Apeefua reveals that when the newly dead is not received or given a home by the forbearers, the spirit of the dead is seen loitering in the community, haunting children as expressed in:

Wo na n'ebusua se, Your mother's clan says
Mannko na mbeyi mbɔfra hu: Don't return to haunt children
(A.VII. 24)

The literal implication of this is that the belief in Asaasse Efuā as the final home of the dead is more of literal while that of the ancestors is more metaphysical. Dkyeame Kweku Abakah of Akatakyiwa hints that in times of difficulties, the spirits of the dead are consulted. His question is "if the ancestors were not alive, would they be able to respond to such calls and offer the assistance being required?" The ancestors, as concerned members of the living community, inquire from the new member the conditions of the living and why he has come, and to this, Ebusuakyeame Kweku Awɔtwe states that he should be brief.

Reko no,	As you journey,
Bɔ amandze dɛ	Report that
Wo nso biribiara nye akwantsen	The path has been smooth
Nā enam mu aba yi.	For you to come
Ebae a	Having arrived
Hɛn nsa mpa o...	So be it...

(AIV. 25-29)

The implication of this injunction to the dead is that wordiness is not demonstration of wit, hence, "brevity is the soul of wit" (*Hamlet* Act 2.11. 93).

The tendency of being verbose is frowned upon; as such narrators are tempted to divulge very expensive secrets dear to the immediate family concerned. Thus the admonishment to the dead echoes the position that as night is different from day, issues about the living should be left with them and concentrate on that of the new found life, especially the unpleasant ones.

The invocation of the ancestors however enjoins the dead to convey felicitations to the forebears. The close affinity the people have with the ancestors urges the performers to mention specific names of the forbearers of

the clan or the household concerned. In texts BVI.8-10 AVII.1, the performers mention Aberwa Gyamposae and ɔbaatan Kweenua respectively. The libation text AVI elaborates Aberwa Gyamposae as the mother and founder Adwenadze Ebusua as ɔbaatan Kweenua is both the material and spiritual mother of the Twidan Ebusua. These are captured in:

ɔbaatan Kweenuwa. Good Mother Kweenua,
ɔbaatan a onyim dza ne mba dzi. A good Mother who knows
What the child will eat.
(AVII. 1-2)

Aberewa Gyamposae, Old One Gyamposae
Owo dze mmpɛ kasa. As for you, you don't like talking.
Na wo nana no reba. But your grandchild is coming
(BVI. 8-10)

These expressions hint that Aberewa Gyamposae and ɔbaatan Kweenua though were the maternal founders of their clans, dead and departed to the ancestral world, they continue to be the mothers for their clans in the ancestral world. The use of the present tense “Owo nye” (you are) underscores the continuous role of these mothers. The belief in the power of the dead to intercede on behalf of the living echoes another interpretation that Afrangua, Okrobo and Nana Tɛgyirema in text AV.12-14 perform the function of intercessors for the clan in the world of “the forgotten comrades.”(Awoonor’s “Rediscovery”)

According to ɔkyeame Kofi Apeefua of the Adwenadze Ebusua in Abonku, Aberwa Gyamposae founded the clan. After the dispersion of the Nkusukum from Mankessim, though they moved in larger groups to look for places of abode, the clan consciousness sat prominently among them and her descendents formed the core of the Adwenadze Ebusua at Abonku. ɔkyeame

Kodwo Mensah of Ewuyaa also credits the birth and nurturing of the Twidan clan to Obaatan Kweenuwa. Their continued support to the surviving clans is reflected in AV. 37-44:

W'ara nyim.	You know
Erokɔ no,	As you journey on
Dza w'esi ekyir biara no enyim	Whatever has happened you know
Ntsi rekɔ yi ,	So as you go,
Dza w'aka ekyir biara no	Whatever is left behind
Hwe na toto no yie ma hen	Put it well for us
Ama y'ehu de,	For us to know that
Ber a etse ase no enyim dza osii.	You knew whatever happens when you were alive.

As an immediate “past living,” he stands in a better stead to sympathize and empathise with the living, thereby using the privileged position in the spirit world to bail them.

Declaration of the purpose of the occasion

The invocation is immediately followed by the declaration of the occasion and purpose. After the rhetoric, the performer goes straight to talk about the rationale for the gathering, the deceased and the events leading to his demise. From the texts collected, one reads:

Amandze kakra a	What we have to say
ɔwɔ hɔ nye de,	is that
Kofi Ewur w'ewu.	Kofi Ewur has died.
(AI.2-3)	

Ɔye Egya Kobina Twi	It is Egya Kobena Twi
Nde ndaasa, oguu aprow.	Three days ago, he poured
Oguu aprow no...	When he poured down...
(AII.7-8)	

This sentiment is expressed in most of the texts such as AIII.3-9; BIII.20-24; AIV.4-13; BIV.21-26; AV.17-22; BV.1-4; X.3-13; AVI.13-20 and BVI.14-20.

“Amandze kakra a ɔwɔ hɔ nye de” (the message to be communicated is that...), and “Ɔye Egya Kobina...” (It is Egya Kobina who...) and the like are the common means of stating the purpose. Reading the texts, it is at this stage that the performer announces the purpose and the circumstances leading to the occasion. In text AV.21, Ɔkyeame Kwame Amo euphemistically announces the death of Ankomah Nsiako thus:

Akyea wo ho ahwe ban. You have turned your face to the wall.

In text AX.9-12, another euphemism is employed to announce the home call of Egya Kwesi Atta. He says:

Ɔkobran nso ɔwɔ hɔ yi,	As for a man
Mbre ɔtse biara	No matter what
Ɔbɔ pon edwuma.	He will retire from work
Nyankopɔn apon wo edwuma.	God has retired you from work.

The libation continues with the supplication where the performer particularly asks travelling mercies for the deceased and a befitting welcome. The desire to see the deceased safely home is the prime concern of every family member. In view of this, every effort is put in to ensure that the deceased is properly seen off. This is demonstrated in the procuring of expensive items thereby incurring heavy debts as expressed in:

Woyer n'ebusua.	Your wife's clan
W'abɔ kaw papaapa:	Have incurred heavy debt
W'atɔ adaka, serekye amonse	They have bought a coffin, bandana,
na gɔɔn' na adze ,	gown and others
Wɔdze egya wo kwan pa ma rekɔ	To see you off befittingly

(AI.53-56)

The celebration of life appears to have assumed a dimension that makes funerals really expensive. The dead is seen off in the best apparel made of “serekye amonse na gɔɔn” (silky bandana and gown) A1. 55. The deceased’s achievement in life is showcased upon his death through the organization of the funeral. When inferior items are used to see the dead off, it attracts ridicule from the public to the bereaved family. This is also seen as an indictment on the image of the departed which may incur his displeasure leading to a visitation of misfortunes upon the family. To forestall such anomalies, the family of the deceased goes to all length to bestow glory upon him by ensuring that decent and befitting items are used in seeing him off.

After all these expenditure (which runs through the texts), if the spirit of the deceased is only left to come around to haunt the family members, it would leave much to be desired as captured in AVI. 33 thus:

M’annkɔ na mmbeyi mbɔfra hu. Don’t go and return to haunt children.

The living, having satisfied their part of the bargain, deems it appropriate to call upon the world of the dead to meet their part of the bargain. This then calls for the next component of the libation performance.

The supplication and curses

This grants them the opportunity to present their request without any inhibition. Attention then shifts from the deceased to the needs of the living as it is believed that upon the assumption of ancestral position, the dead stands a better stead to meet the needs of the living. The living seizes this opportunity to solicit for health, help, blessings and prosperity from the spirit beings.

Of the numerous needs that occupy the request list of human beings, the libation text prominently identifies good health and wealth as the most pressing needs of the living.

The desire for long life is expressed in the request for safe return to places of abode of relations and sympathizers who travelled down to mourn the dead. This is conveyed in;

Bl 19-29; BV.10 -15; AVII. 45 -56; BIII. 41- 48.

Ampa ndε nye da a yεretsena ase.
Truly today is the day we are sitting down
Na y'akata Ankoma n'ekyir korakorakora
To cover completely cover the past of Ankomah

Anaa opanyin – Nsiako n'ekyir.
Or the elder Nsiako's past
Ntsi asem ne nyinara nye de
So the message is that
Mba na abusua, adɔfo, adɔfo a w'ebehyia mu wɔ ha nyinaa;
The children and the family, all friends have gathered here

Ma Nana Okrobo a atsia enum na n'ebusua
For Nana Okrobo V and his family
Nā ne mpanyimfo reka nye de,
and his elders are saying is this
Ndε nye da a ɔrekata Opanyin n'ekyir
Today is the day he is covering the past of this Elderly one

(BV.1-7)

The desire for physical health of both individuals and corporate entities occupies a centre stage in the lives of the Bɔɔbɔɔ Mfantse. ɔmankyεame Kobina Abbam of Biriwa supplicates thus:

Wɔmba a adan hɔn εgya
Your children that you've left behind
Hɔn nyinaa hɔn nkwa do. Their lives.
W'ebusua adan hɔn, agya,
Your clan that you've left behind
Hɔn nyinaa hɔn nkwa do. Their lives.
Wɔ Biriwaman, adan hɔn εgya,

Your Biriwa township that you've left behind
Hɔn nyinaa hɔn nkwa do. Their lives

M'araso ɔmanpanyin Kobina Abbam a medze nsa regu yi,
I, Omampanyin Kobina Abbam, who is
performing this rite
M'araso ɔmanpanyin me nkwa do. Omanpanyin, my life
(BIII.52-59)

The performer recounts the health needs of the immediate kinsmen of the deceased- "wo mba" (your children), "w'ebusua (your clan), "wo Biriwaman" (your Biriwa townsfolk) and personally, for the performer thus:

M'araso ɔmanpanyin Kobina Abbam a medze nsa regu yi,
I, ɔmanpanyin Kobina Abbam who is performing the libation.

This sentiment echoes in most of the libation texts to establish the prominence of health in the life of a person. The popular maxim "Nkwa na ohia" (it is life that matters) sums the ultimate desire of the people.

The performer echoes the deceased's familiarity with the financial constraints on his kith and kin. As the debt incurred ought to be defrayed, the petition for financial breakthrough brings in several suggestions ranging from the most decent approach to wealth as in:

Rokɔ no...	As you go
W'ara nyim kaw a adan egya.	You know the debt we've incurred
Rekɔ no,	As you go
Ma yentu daadze adze ehu.	Let us reap from the soil
Hɔn a wɔyɛ aborɔfo edwuma nyina	Those who are in white collar jobs
Wɔnya bi wɔmfɛ mbotua kaw no.	Bless them to come and pay the debt.
Hɛn a yɛ dan Bosompo	We who rely on the Sea god.
Yɛko a yɛnkum	When we fight, let us kill
Nã yɛmfɛ mbotua kaw no bi.	To come and settle the debt
Bɛfa nsã nom a,	Come for drink,
Enyaado.	Enyaado.

(AIV. 40- 51)

Since stealing is dishonourable, the deceased is to help them chance upon fortunes of the earth. Tillers of the land are to be blessed with every good thing that Earth harbours in her bowels. Government employees who depend upon the generosity of the government to make it in life are to be visited with favours to help them pay the debt. As a fishing community that believes in the spirituality of Bosompo, he enjoins the deceased to spiritually help in having heavy catches to help settle the debt incurred.

The underlying factor is the essence of money in the life of the people which is encapsulated in an Mfantse maxim “sika ye mbogya” literally meaning, ‘money is blood’.

This metaphor compares the importance of blood in keeping animals alive to money being the sustaining element in the lives of people; without which nothing meaningful could be done, including organising funerals for the dead.

The desire to enjoy peace and tranquillity does not remain unmentioned. The concluding part of the libation text reveals this great concern of the people. The continuity of the societal sustenance is crystallized in:

Yεma wo nsā ase	We give remainder of wine
Yεmma wo nyimpa ase	We don't give remainder of human being

(BI. 34-35)

Wine and humanity are contrasted in the above excerpt and also in AIII. 53-54; BIII 78-79; BIV. 53-54. Wine as always quantified is usually exhausted. The human race is expected to continue till eternity. Though the last drop of wine could be sacrificed, same could not be said of the human

race. The urge to enjoy uninterrupted peace is once again expressed in another way as:

Papa mbɔ nom bi nkɔ. Fortune should partake in the drink
Bɔn nntwe hɔn ho. Evil should step aside
(BI. 36-37)

Another performer renders this thus:

Abɔn a w'aba no wɔnkɔ Misfortunes should step aside.
Apapa no wɔ nye hɛn mbɛtsena. Fortunes should live with us.
(BVI. 46-47).

This echoes the Mfantse belief that the society consists of both physical and spiritual entities. The spiritual entities comprise good and evil; fortunes and misfortunes, blessing and curses, favours and disfavour; life and death. These pairs are believed to be present at every gathering which when invited, participate in the rituals or sacrifices, and therefore stay with the people. The libation text makes a clear choice between the various pairs and in this instance like any other, the representative of the people chooses fortunes, favours, life, blessings, good and the like. The urge to witness and associate with peace and development in a society, and ultimately being part of it takes a prominent stage in the thoughts of Mfantse like any well intended society. The conclusion of the funeral libation gathered sums up the blessings they wish to enjoy and the evils that they detest to associate with.

Concluding the libation

The concluding lines of the libation text reiterates the fact that the persona performs on behalf of the people who elected him; hence, he has the duty to seek their support in all the renditions he has made to which the

audience respond to indicate that the performer did so on their behalf and whatever he says represents the interest of those he is representing. The performer ends thus:

Hɛn nsā mpa o! That is it o.

To this the audience respond, “Oyie”, literally meaning ‘It is good’. With this, the performer ironically tells them of a job well executed, awaiting their approval, which is a spontaneous “Oyie” (It is good).

It is worth noting that the order in which the components occur is inviolable; any attempt to alter the sequence would attract severe criticism and sanctions.

The approach of performance

The approach employed by the performers is an apostrophe or dramatic monologue. This is when the persona speaks directly to a listening audience whose attention is won, but his voice is not heard. The dramatic is something more than an expression of feeling. The persona is placed in a situation that is also dramatically realised through what he says. Though the approach is criticised for morbid self-indulgence, it is clearly impersonal.

The technique is enhanced by the extensive use of the first person plural pronouns as he performs on behalf of a group and the second person pronouns for the addressees. The pronoun “Wo” (You), is used for the deities such as the Supreme Being “Twereampɔn Kwame” as in:

Oh Onyankopɔn Twereampɔn	Oh Onyankopɔn Twereampɔn
Yɛ kyere <u>wɔ</u> nsā	We show <u>you</u> wine
Nā <u>ɔwɔ</u> nnom	But <u>you</u> don't drink

(AIV. 1-3)

Hom a w'akyea hom ho ahwɛ ban nyina, All you who have turned
to the wall,
Wɔngye nsā. Receive wine.
(AV. 16, 29-30)

The performer employs the second person plurals 'hom' and 'wo' to directly invoke the spirit of the ancestors. This invites the ancestors to the ceremony to take responsibility of it.

Aberewa Gyamposae, Old woman Gyamposae
Ɔwo dze mmɛ kasa As for you, you don't like talking
(BVI. 7-8)

Aberewa Araba Dua Old woman Araba Dua
Fa nsā pa yi bi nom. Partake in this good wine
(AVI. 11-12)

In these excerpts, individual ancestors are isolated and invoked. The use of the proper nouns coupled with the tone draw these old women who are believed to be founders of Okusubentsir Adwenadze clan in Abonku directly into the occasion.

The deceased is not seen as a remote character that was with us but has ceased to be with us. Though he has journeyed on to the world of the ancestors, he is still seen as part of his people. He is therefore addressed in a direct language.

In text AI, the performer stressed the pronoun "Wo" (Your) and made it repetitive to make it really involving. He says:

Se wora na wui so a If you died naturally
Ɔno wohyeber a It's your destiny
Wo mba no Your children
Wo mba no Your children
Wo mba no Your children
(AI. 20-21, 37-39)

In AIV, the performer uses the third person singular to comment on the issue of death as in AIV. 8-14 as something reserved for everyone. He turns his attention to addressee the thus:

<u>W</u> onā n'ebusua...	<u>Y</u> our mother's clan
Akɔto <u>w</u> o mpanyimfo a wɔkɔ	To meet <u>y</u> our elders who
	have preceded <u>y</u> ou
Rekɔ no,	As <u>y</u> ou go,
Bɔ amandzɛ dɛ	Say that
<u>W</u> o nso biribiara nye akwantseen	<u>Y</u> ou too, the journey has
	been smooth for <u>y</u> ou

(AIV. 20, 24-27)

The deceased is asked to be brief and positive in his reportage to the ancestors whose bosom he is going to find solace. This charge is made directly to him.

The most singular literary essence of the dramatic monologue approach is that it establishes the continued relationship between the living and the other entities. These relationships as captured by Kofi Awoonor in his poem "Rediscovery" thus:

There shall still linger here the communion we forged
The feast of oneness whose ritual we partook of.

that the Bɔrɔr Mfantse community transcends the physical world to the spiritual and the bond once forged can never be severed. This belief is reflected in the approach as it establishes the direct and immediate relation among the living community, the dead and the deities.

In conclusion, the communal involvement in the performance is echoed in the expressions:

Hɛn nsā mpa o!	It is up to us all !
Oyie	It is good.

(BI. 38-39; AII. 42-43; BII. 32-33; AIV, 30-31; BIV 55-56)

The libation performance is as social function to a candidate is elected to perform on behalf of the people one represents. The performer, in ending the rendition, indicates that he is performing on behalf the living community by announcing, “Hɛn nsā mpa a o!” for the audience to respond “Oyie.” This is to show their approval of the content and manner of the rendition of performance by the performer.

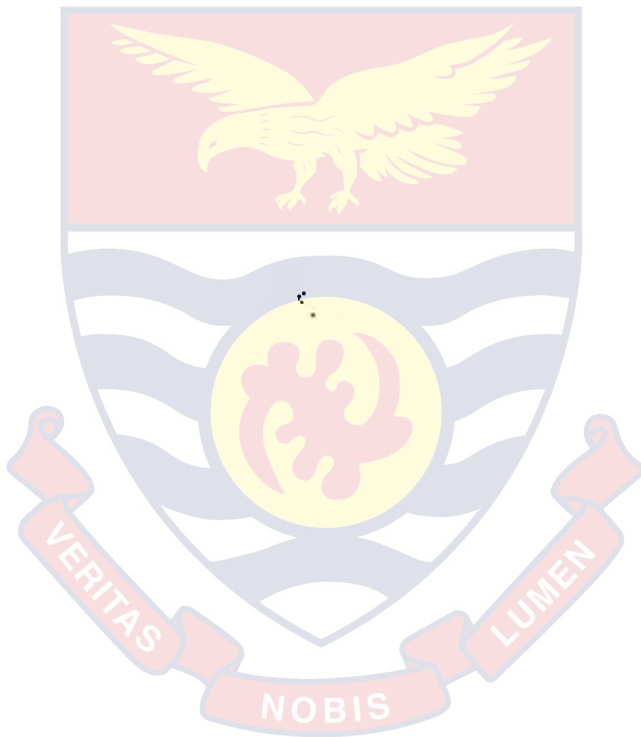
The audience-participant’s theory that underpins oral traditional performances is once again demonstrated in the Bɔ̀rɔ̀r Mfantse funeral libation text. In texts BVIII and AIX, the performer repeats “Paa” three times to which the audience responds in each case “Hwii”.

To sum up, this chapter has looked at the structure of the Bɔ̀rɔ̀r Mfantse funeral libation text. The various modes of invocation and the entities evoked have been looked at with regard to their social and most importantly, literary significance.

The composition of the body and the subject matters has been looked at to establish the content and message of the Bɔ̀rɔ̀r Mfantse funeral libation text. The literary implication of the elements of the composition has not been over looked. The conclusion of the text, which reveals strong desires of the people, is examined.

The chapter settled on the literary approach employed by the various performers that reflected greatly on the people’s belief in the constituents of the Bɔ̀rɔ̀r Mfantse community and its literary implications.

Finally, the theory of audience-participants approach is identified and evaluated. The focus of the research now shifts to the identification and analysis of Schemes in the funeral libation texts gathered.



CHAPTER THREE

IDENTIFICATION AND ANALYSIS OF SCHEMES

Introduction

Finnegan (1970) in examining the prosody, the science of versification; study of the theory and development of metres and stanza forms of the African literary genres and forms, identifies the prosody of repetition which is copiously illustrated in the literary forms as shown by Nketia (1963) in Akan dirges, collections of prayers and invocation by Theuws in his *Textes Lubu*.

The libation text is another very common type of solemn and stylised utterance that tends to manifest a kind of literary flavour through repetition of various forms. Though it is not misplaced to admit that the verbal content of the libation text is paramount, it is not so much the beauty of the voice as the depth of the verbal form. However, the lyrical aspect of the performance also plays unavoidable part in the artistry of the libation as actually heard.

Though there are often accepted forms within which performers can extemporise or even develop their own favourite phrases that they can produce on occasions of funeral libation performance, its artistry is entrenched in the special mode of delivery in terms of voice, pitch, gesture and speed. This sets them apart from ordinary speech and can bring out a rhythm and balance in the central phrases. The prayer makes striking use of repetitions in varied forms

such refrain, parallelism, free repetition, anaphora, epistrophe, anadiplosis, antistrophe and symploce. These terms are explained in the following lines.

The refrain refers to words or lines repeated in poems, songs or hymns; recurring at intervals, sometimes with slight variation. This is an indispensable literary feature featuring in all the funeral libation texts collected.

Gray, M. (1988) explains parallelism as the building up of a sentence or statement using repeated syntactic units, as to achieve an effect of balance. Jacobson, R. (1966) reveals that any form of parallelism is an apportionment of invariants and variable. In other words, in any parallel pattern, there must be an element of identity and element of contrast. Leech, G. (1973: 64-67) presents the hierarchy of syntactic units such as sentence, clause, phrase and word to be set up to describe grammatical parallel pattern. He goes on to establish the difference between parallelism and mechanical (grammatical) repetition. A typical example of syntactic parallelism, which moves towards climax, is seen in:

If you prick us, do we not bleed?
If you tickle us, do we not laugh?
If you poison us, do we not die?
If you wrong us, do we not revenge?
The Merchant of Venice (III. i)

where variations are seen in the use of the lexical verbs thus:

	Prick		bleed
If you	tickle	us, do we not	laugh?
	Poison		die
	Wrong		revenge

Inferring from the above definition of parallelism, the general concept of scheme is woven on the manipulation of varied forms of repetition where the recurrence occurs in the line or in the text. Leech, G. (1973:76) calls this repetition where sentences, clauses, phrases or words are allowed to recur.

The term, Anaphora, loosely means carrying back; in which a word or a phrase is repeated at the beginning of several successive clauses. This syntactic repetition is associated with the depiction of strong feelings. The wealth of this verbal scheme is illustrated in T.S Eliot's poetry, "Marina" thus:

Those who sharpen the tooth of the dog
Those who glitter with the glossy of humming bird,
Those who sit in the style of contentment,
Those who suffer the ecstasy of the animals...

The repetition of the phrase "those who" at the beginning of the each clause or line emphasises and demonstrates serious feeling and attitude towards the referents in the poem. In Kwesi Brews "A Plea for Mercy," he employs anaphora in the proposition or introductory lines thus:

We have come to your shrine to worship
We the sons of the land.

The persona does not only establish the identity of the worshippers but with the repetition, gives an overt distinction from the symbolic strangers in "naked cowherd" "the birds," "the shadows" and "the peasants" whose comfortable conditions contrasts that of the natives of the land, encapsulated in, "We".

Leech, G. explains anadiplosis as the last part of one unit being repeated at the beginning of the next. This repetition is built on the formula:

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

In John Keats' "Ode to a Nightingale", Leech exemplifies the use of anadiplosis thus:

The same that oft times hath
Charm'd magic casement, opening on the foam
Of perilous seas, in faery lands forlorn
Forlorn! The very word is like a bell
To toll me back from thee to my sole self?

The use of “Forlorn” to end one unit, and immediately opening the next unit is an example of anadiplosis. In Leopold Sedar Senghor’s “I will Pronounce Your Name,” the noun “Naett” is manipulated thus:

I will pronounce your name, Naett, I will declaim you Naett!
Naett, your name is mild like cinnamon...

The repetition of “Naett” in ending one unit and immediately opening the other has two basic literary significance. It allows for the continuity and development of the idea being identified and it also prevents ‘choppiness’ in the poem. The smooth flowing idea results in creating lyrical effect in the rendition. Strongly underpinning this manipulation is the seriousness it evokes in the rendition.

Furthermore, Leech explains antistrophe as a repetition of items in reverse order built on the formula:

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

An example from Shakespeare’s *Hamlet* is:

What’s Hecuba to him or he is to Hecuba
That he should weep for her?

Epistrophe is also explained by Leech as a repetition at the end of successive units. The formula for epistrophe is:

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

This is demonstrated in T.S. Eliot’s “Marina” thus:

Those who sharpen the tooth of the dog, meaning death
Those who glitter with the glory of the humming bird, meaning death

The Scheme, symploce is where the repetition occurs at both the initial and final units of the lines; thus, a combination of anaphora and epistrophe in successive units. It is built on the formula:

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

and exemplified in Walt Whitman's "Song of the Open Road" thus:

I will recruit for myself and you as I go
I will scatter myself among men and women as I go

The previous chapter discussed the purpose, structure and content of the funeral libation text as well as the technique of presentation. Leech G.N. (1973) in *Linguistic Guide to English Poetry* discusses the repetitive elements employed in poetry under the broad category of Schemes. This chapter is devoted to identifying the manifestation of schematic patterns, such as refrain, parallelism, free repetition, anaphora, epistrophe, anadiplosis, antistrophe and symplece and examining their essence in achieving poetic effect as they occur in the texts

Identification and analysis of Schemes

Refrain

A very important literary feature of the Nkusukum Mfantse Libation Text is the refrain. In the texts collected, the refrain is a variedly repeated line which occurs in the rendition at intervals. The refrain presents several significance to the ultimate appreciation of the texts

Wɔ mbɛgye nsā yi bi nnom. (AI. 2)
Come and share in this drink

Wɔ mbefa nsā nnom. (AII. 14)
Come and receive drink

Bɛ fa nsā yi bi nnom. (BII.1)
Come and share in this drink

Wo nsā nye no. (BV. 11)
This is your drink

The literary significance of the refrain is determined by its placement in the libation text. The refrain acknowledges the involvement of the deities in the observance of the funeral rites. The first batch of the refrain which appears in the vocatives echoes the Bɔ̀rbɔ̀r Mfantse's time cherished tradition of sharing drink between the spiritual entities (metaphysical) and the living (physical) after which the purpose of the meeting is introduced hence when the "Wɔ̀ mbɛgye nsā yi bi nom" closes the vocatives, the preceding lines read:

Ewia yi ye frɛ hom a ɔ̀nnye bɔ̀n.
If we invited you this afternoon, there is no evil
(AV. 16)

Amandze kakra a ɔ̀wɔ̀ hɔ̀ nye de
The little message is that
Kofi Ewur ewu.
Kofi Ewur is dead.
(AI. 3-4)

Ɔ̀ye Egya Kobina,
It is Egya Kobina,
Nde ndaasa, ogyu aprɔ̀w.
Three days ago, he poured down.
(AI. 3-4)

These underscore the belief that the Mfantse community transcends the physical world to beyond humanity. The reverence to the deities therefore opens the stage for the elaborate rituals to be performed.

The second most important function of the refrain is its role of foregrounding, thus, imbuing prominence with the deities identified. To the Bɔ̀rbɔ̀r Mfantse, though "Twereampɔ̀n Nyankopɔ̀n" is personalised and perceived to be very approachable, He is placed in a unique position, unparalleled in the community. Thus, He is not offered drinks but shown the drink as in:

Twereampɔ̀n Kwame, Dependable Kwame
Yɛdze nsā yi kyere wo. We show you this drink
(BVI. 1-2; AVI. 1-3; AIV. 1-3; AV. 1-3; AVIII. 1-2)

The drink is offered to the very important elements of the society. The significance of the deities is arranged in order of magnitude, following Twereampɔn Kwame thus:

Asaase Efua, Wo nsā nye no. AV. 10-11; AVIII. 22-23)	Asaase Efua, This is your drink.
--	-------------------------------------

Abosom eduosoun esuon Hom nyinaa wɔmbɛfa nsa wo nnom (AII. 5-6; AI. 1-2; BIII. II-18&, AVIII. 24-28)	The Seventy-seven gods You all come for drink
--	--

Ah Afrangua, Nana Okrobo, Wɔngye nsā. Hɔn a w'akyea hɔn Ho ahwɛ ban nyinara, Wɔngye nsā.	Ah Afrangua, Nana Okrobo, Receive drink. All you who have turned Your faces to the wall, Receive drink.
---	--

(AV. 13-29; BVII 8-9; AVIII. 29-40; BIII. 27-28)

The hierarchy of the spiritual order of the B]rbr]r Nkusukum Mfantse is echoed and acknowledged. The refrain, “wɔngye nsā” (receive the drink offer) authenticates and affirms the position and the involvement of the deities in the life of the society.

The poetry in libation is not evidenced only in the content but mainly in the stanzaic nature of the rendition. The invocation which is given prominence and separated from the body of the text with the refrain, “wɔngye nsā yi bi nnom” ranges from one line noun phrase as in:

Aa! Biriwa abosom eduosoun Wɔ mbɛgye nsā yi bi nom. (AI 1-2)	Aa! Seventy gods of Biriwa Come and share in this drink.
--	---

Or, an elided vocative with an implied assumption, ‘all protocol observed’ with the sealed refrain:

Bɛfa nsā yi bi nom. Come and share in this drink.

(BIL 1)

to an elaborate lengthy invocation as in AVII. 1-37

The invocations of the Post-Burial libation texts in few cases do not open with invocations but a call on sympathisers who intend showing sympathy to do so. Notwithstanding this, the introduction:

Ebusuapanyin w'eyi nsā mpa, mpɛntu akron.

Ebusuapanyin has offered his
good wine in nine measures

Ebusuapayin Kwaw Bonsu,

Busuapanyin Kwaw Bosu

W'eyi ne nsā mpɛntu akron a n'ano huam

He has offered his wine measures
with one sweet outlet.

Ɔdze ama n'adehyedom,

To his royals.

Hɔn nyinaa womfa ngu abodwe mumu no mu

All of them to pour into a chin
that is complete

Nā wɔkɔ a, w'ɛnya bi w'aka

So that they will have something
to say when they go

Wɔ dza Ebusuapanyin Kwaw Bonsu yɛɛ no ho.

About what Ebusuapanyin
Kwaw Bosu has done.

Wɔnhyira no ahanamakye

Bless him at dawn

Wɔngye nsā yi bi nom.

Receive part at this drink

(BI. 1-10)

The refrain therefore helps in gathering subjects distinctively as it succeeds in demarcating thematic boundaries within the any given funeral libation text.

Parallelism

Another major artistic scheme employed in Bɔrɔrɔr Mfantse libation text is the manipulation of the parallel construction for effect. The libation text exhibits parallelism at both the semantic and syntactic levels.

Analytically,

In BI.20-21, the parallel construction is evident in the variation of the objects in the basic sentences pattern – Subject + Verb + Adverbials - thus:

Sekunde
Kumasi
Wɔfi Tema
Akraman
Waakrom.

Some are from Yamoransa thus:

Obi fi Yamoransa
Asafora
(BI. 20-21)

The subject, “wo” (you) is plural which gives general sympathy and concern to the demise of the deceased while “Obi” individualises the sympathisers. The multiplicity of the objects emphasises the varied sympathisers who have travelled from far places such as Kumasi and near, Asafora-a village near Biriwa- , to mourn the departed. The resultant effect is that mourners and sympathisers admit the graveness of the loss due to his demise.

A similar position on gravity of the loss and the communal duty of everyone to bid a befitting farewell is expressed in a paralleled construction thus:

Hwɛ w'adɔfo a w'aba. Look at your friends
N who have come
Hwɛ amanfo a w'ebugu. Look at your townspeople
who have gathered

(AIII.12-13)

“W'ebugu” literally means have gathered while “w'aba” means have come. Though the two verbs have semantic similarities, “w'ebugu” moves towards a point of expressiveness than “w'aba”. “Adɔfo,” means ‘friends’, which comprises a minor set of people who are present due to the

acquaintance, and the loss of friendship emanating from the death. “Amanfo,” meaning townspeople, have not only attended the funeral, but have gathered desperately due to the irreplaceable loss. The subject, “Amanfo,” and the verbal phrase “we’ebugu” intensify the number of the mourners or sympathisers and the approach of the attendant to express their loss. The loss is heightened in “Hwε amanfo a w’ebugu” than in “Hwε adɔfo a w’aba”. The performer’s use of parallel construction enables him to graduate towards climax in the later expression than other forms.

In VII. 52-59, the performer uses the parallel construction to achieve enumeration effect. He lists entities that need long life thus:

Wo mba a adan hɔn egya,
Your children that you’ve left behind
Hɔn nyina hɔn nkwa do. Their lives
W’ebusua adan hɔn egya,
Your clan that you’ve left behind
Hɔn nyina hɔn nkwa do. Their lives
Wo Biriwaman a adan hɔn egya
Your Biriwa township that you’ve left behind
Hɔn nyina hɔn nkwa do. Their lives
M’araso ɔmanpanyin Kobina Abbam...
I too, Omampanyin Kobina Abbam...
Me nkwa do
My life.
(BIII. 52-59; BVIII.11-13; BXII.15-19)

The variant is with “wo mba” (your children), “w’ebusua” (your clan); “wo Biriwaman, (your townspeople) and ɔmanpanyin Kobina Abbam. Parallelism is achieved with the variety of subjects and the syntactic structures. Through parallelism, he succeeds in identifying and listing entities that ought to be given the same treatment that is, being granted long life.

ɔkyeame Kwame Amo of Eguase employs parallelism to create variety to achieve climax. He, like others in AI.6, AIII.16 and BIII. 26, sees death as a

journey to a world beyond ours as they say, “Yere kegya wo kwan” (we are going to see you off). However, the use of parallelism in AV.33-34 combines the expression with new meaning and implication.

Yere	kegya	wo	kwan
	kɔpe		kora bew

(AV. 33-34)

In the above parallel constructions, the verb “kegya” means to see one off, while “kɔpe” means to find a place for the deceased. The later verbal phrase places more responsibility on the living as it is their duty to secure a befitting resting place for the deceased than just seeing the deceased off. The verb also presents readers with different perspectives of death. While in “kwan” it is seen as a journey, in “kora bew”, it is depicted as a safe keeping place. The juxtaposition of the two words “kwan” and “kora bew” throws light on the belief of the people on death which is seen as a journey (kwan) or a safe-keeping to be brought back later or to be kept safe for the owner. This parallelism presents an opportunity to reach the climax in the belief of the people whose view is presented in the libation text.

The analysis of the employment of the parallelism in the libation texts reveals that the device serves three basic literary significance. It primarily places emphasis and prominence on the common unit in the structures as in AI.40-42. It also heightens contrast and propels the strongest element into the climax as shown in AIII. 21-13 and AV. 33-34. Finally, the use of parallelism allows for meaningful enumeration where ideas are clearly spelt out and listed.

Anaphora

One major repetitive element which features in Bɔ̀rɔ̀r Mfantse funeral libation text is the use of anaphora which occurs as initial repetitions of the lines.

The Bɔ̀rɔ̀r Mfantse libation text is replete with anaphoric structures and significant in demonstrating strong feelings in the rendition. In AIII the performer, ɔ̀manpanyin Kobina Abbam of Biriwa uses anaphora in several ways to communicate the message. He opens the rendition with rhetorical questions which he answers in the ensuing line:

Nde den? What is today?
Nde ye Memenda. Today is Saturday
(AIII. 1-2)

“Nde” is once again repeated in:

Nde Memenda Today is Saturday
Nde yeregya wo kwan pa Today we are seeing you off befittingly.

The anaphoric use of “Nde” in the rendition seeks to establish the said “Memenda” to imply that the deceased has lived to see several “Memenda” but the day in question marks an epoch in his life as the particular day on which the deceased is officially separated from the living.

According to Mr. A.A. Amoah, the days of the week is traditionally grouped into “Danyin” and “Daber”. This, corroborated by Annobil, J.A. et al (1968:28) in *Mfantse Amambu Mu Bi* explains that the “Da ber” (feminine days) are “Benada”, “Yawda” and “Memenda”. These days are considered suitable for social functions or ceremonies such as marriage contraction, funeral celebrations and naming ceremony. The “Benada” (Tuesday) is peculiar in that it is a forbidden day for fishing hence appropriate for such

social gathering. The traditional belief underpinning such a provision is the blissfulness of the days. The “Danyin” (Masculine Days) consisting of “Kwesida”, “Dwowda”, “Wukuda” and “Fida” are associated with bad omen hence occasions that are meant to visit favours on the citizenry are not held on such days. Accordingly, funerals of accidental deaths such as suicides, maternal mortality, shootings and drowning, generally called “Atofowu” are held on such days since “Atofowu” is very much detested among the Mfantsefo.

The anaphoric manipulation use of “Nde” and the repeated “Nde ye Memenda” presents two implications. First, that the deceased passed away naturally which is an honour to everyone and his family. Suicide or ‘unnatural death’ is abhorred. Two, that he is being given a befitting burial on “Daber” which is expected to come with numerous blessings to all especially, the bereaved family and the sympathisers. The performer now reinforces this sentiment in the ensuing parallelism

Hwe adofa w’aba. Look at friends that have come
Hwe oman w’ebugu. Look at the township that has gathered.
(AIII. 12-13)

The anaphora “Hwe” deepens the sentiment and the seriousness all attach to his death. The “Hwe” is also a call on him to appreciate the concern and look favourably upon the mourners and the sympathizers

No nso obeye den? He too will do what?
No nso obeba ho. He too will come there.
(AIII. 24-25)

The initial repetition of “No nso” (He too) emphasises the fact that whoever might have been the cause of the deceased’s death will never be able to escape going where the dead go.

In BIII, the performer uses the anaphora for emphasis as in:

Yεrɛnnhwehwɛ dɛ ɔwo... We are not expecting that you
Yεrɛnnhwe dem... We are not expecting that
(BIII 45-47)

Maraso ɔmanpanyin ... Me too ɔmanpanyin
(BIII 58-59)

At Eguase, ɔkyeame Kwame Amo employs anaphora in repeating the first person plural pronoun:

Yε dze wo abesi guam We have brought you to the gathering
Yεre kegya wo kwan We are going to see you off
Yεre kɔpɛ wo kora bew We are going to find you a safe place
(AV. 32-34; BXII.16-18)

The collective responsibility in ensuring a befitting burial for a member of the community is echoed in the use of the anaphora “Yε” (we). “Yε” repeated here draws every member of the community into the final rite of sending the deceased home. The first person plural pronoun does not only encompass the living but also all the human elements of the community, that is, both the living and the dead. The repetition emphasises the general social consent here.

At Akatakyiwa, ɔkyeame Kweku Abakah’s rendition presents us with an anaphora thus:

Wo mba no Your children
Wo mba no a wɔnnyi Your children who
ahomka no are not well
(AX. 26-27)

The initial repetition shows the seriousness of the ill health of the deceased’s children. The serious feeling here urges the performer to charge the dead to as matter urgency, visit the children with healing thus:

Ma hɔn nyinara wɔntse apɔw. Let all be healthy.

(AX. 28)

The untoward news of the children also following their deceased father is highly unwelcome hence the need for the spirits to intervene urgently. This anaphora like other repetitive manipulations seeks to emphasis issues of grave concern but most importantly, registers the seriousness of the consent to the living, the bereaved, the orphans and the entire community of the deceased.

Anadiplosis

Another significant scheme evident in the libation text is the use of anadiplosis which illustrates itself in repeating the last part of one unit at beginning of the next unit. The scheme demonstrates a serious and continuous flow of ideas in the libation text thus:

Kwaw Bosu a, na ɔbogu wo nsã Kwaw Bosu who will
perform the libation
ɔbogu wo nsã a, wɔnsa mpɛntu esia He will perform the libation
Your wine in six measures
(BI 14-45)

Wɔreba no wɔdze kaar baa When they were coming, they
came with cars
Wɔdze kaar bae o! They came with cars o!
(BI 22-23)

In AII 7-10, ɔkyeame Kwaw Bosu employs anadisiplosis to the effects mentioned. He says:

ɔye Egya Kobina Twi It is Egya Kobina Twi
Nde ndaasa, oguu aprɔw Three days ago, he poured down
Oguu aprɔw no, Ne na n'ebusua (When) he poured down,
His mother's clan
(AII 7-10)

The utilisation of the anadiplosis emphasises the fact that Egya Kobina fell sick and every effort was put in to save him. The seriousness of the ailment and the approach is reflected in the repetition of “oguu aprɔw”.

Wɔ woo wo no, abɔɔ bra As you were given birth to, you have led life
Sɛ abɔɔ bra no bi a (If) you have led life ...
(AX. 57-58)

Though the use of the conditional word “sɛ” (if) introduces the second unit, its function is to emphasise the life he led.

Antistrophe

The libation text manifests the manipulation antistrophe. This is where items are repeated in reverse order. Omanpanyin Kobina Abbam of Biriwa in his performance in B III.62-65 demonstrates the use of antistrophe when he says:

Adze ne yieye na yerehwehwe, It is the best of things that we
look for
(Sɛ) yerehwehwe adze no see a (If) it is the worst of things that
we look for

Nkye yegyina ha? Will we be standing here?
Yerehwehwe adze ne yieye... We are looking for the of
things

The rhythmic beauty of this scheme also comes with emphasis especially when within the manipulation is a rhetorical question. This stresses the good intentions of both the performer and the participating audience.

Wɔreba no wɔdze kaar baa When they were coming,
they came with cars
Wɔdze kaar bae o! They came with cars o!
Kaar a wɔdze bae no. The cars they came with
(BI 22-24)

Epistrophe

Epistrophe, which is a repetition at the end of successive units is also exemplified in the Bɔrbɔr Mfantse funeral libation text.

In text AI. 33-34, the performer, Okyeame Kofi Datsɛ uses this scheme thus:

Wɔ woo wo no, abɔɔ bra no As you were given birth to, you have led life
 Sɛ abɔɔ bra no bi a (If) you have led life

The intrusive “a” at the end of the second unit appears to conclude the conditional clause of the second unit and does not defeat the employment of the scheme, epistrophe. The performer also stresses with epistrophe thus:

Bɔ mbɔdzen boa hɔn papaapa Try and help them very well
 W’egya nom, boa hɔn papaapa. Your fathers, help them very well
 (AI. 65-66)

Ndɛ ndaase yi, yɛreba fua no Three days ago, a disease swelled him
 Dɛm yareba n’ a ofua no (no) This disease that swelled hi
 (AIV. 6-7)

Obiara a ɔdze wo kaw no Whoever is indebted to you
 ɔmbra na jmbotua kaw no Should come and settle the indebtedness
to you
 (BII. 20-21)

The epistrophe is also employed to achieve rhythmic effect; thus, making the rendition lyrical as in:

M’ara so mo nkwa do Me too, my life
 W’ebusuapanyin ne nkwa do Your Ebusuapanyin’s life
 W’ebusuakyeame ne nkwa do Your clan linguist’s life
 (AIII 29-31)

In BIII 52-57, the rhythmic effect is achieved through the use of the alternating couplet in the epistrophe thus:

Wo mba a adan hɔn egya, (a)
 Your children that you’ve left behind
 Hɔn nyina hɔn nkwa do (b)
 Their lives
 W’ebusua adan hɔn egya, (a)
 Your clan that you’ve left behind
 Hɔn nyina hɔn nkwa do (b)
 Their lives
 Wo Biriwaman a adan hɔn egya (a)

Your Biriwa township that you've left behind
 Hɔn nyina hɔn nkwa do (b)
 Their lives

In BIV.2-8, the dramatisation of the performance, with the cantor calling for the audience to respond also presents epistrophe in alternating form which also invariably achieves lyricism in the rendition thus:

- Akron mfrɛ yie (a)
 Group of nine, invite good
 Response: Yie mbra (b)
 Good to come
 Akron ma asetɔ, wɔnyɛ kor mfrɛ yie (a)
 Nine brings an end, unite and call for good
 Response: Yie mbra (b)
 Good to come
 Nkorkor akron...yɛ nyɛ kor mfrɛ yie (a)
 Unit by unit nine. Let's unit and invite good
 Response: Yie mbra (b)
 Good to come

In A X 11-12, the employment of epistrophe authenticates and finalises the proposition made thus:

Okɔbran nso ɔwɔ hɔ yi As for a warrior
 Mbrɛ ɔtse biara No matter what
 Ɔbɔ pon edwuma He will retire from active service
 Nyankopɔn apon wo edwuma. Nyankopɔn has retired you
 Gye nsā nom. Receive drink.

Symploce

The demonstration of scheme in Bɔrɔr Mfantse libation text is once again evident in the use of symploce that is where the repetition occurs at both the initial and final units of the lines; thus, a combination of anaphora and epistrophe in successive units.

The *symploce* employed in the funeral libation text deepens the incantatory rhythm of the funeral libation text, as it is evident in the repetitive refrain.

Azasu K. et al (2004:70) establishes that the varying patterning of words in the stanza is deliberately formulaic to enhance a magical effect. The libation texts demonstrate this thus:

<u>Wɔ</u> ma wo nsā ase	They offer you the <u>remainder</u> of a drink
<u>Wɔ</u> mma wo nyimpa ase	They don't offer you the <u>remainder</u> of humans.

(BI 34-35)

<u>Yɛ</u> ma wo nsā ase	We offer you the <u>remainder</u> of a drink
<u>Yɛ</u> mma wo nyimpa ase	We don't offer you the <u>remainder</u> of humans

(AIV 53-54; BIII 79-80; BIX.2829)

<u>Yɛ</u> mma wo nsā ase	We offer you the <u>remainder</u> of a drink
<u>Yɛ</u> kyere wo nsā	We show you the <u>remainder</u> of a drink.

(AV. 3-4; AIX.2-3)

Free repetition

The Bɔ̀bɔ̀r Mantse libation text exemplifies the use of free repetition to achieve varied poetic effects, which includes intensification and elegiac.

Contrary to the views held by Finnegan (1970) that repetition sometimes indicates poverty of linguistic sources; repetition has its own kind of eloquence. Repetition, by underlining rather than elaborating the messages, presents a simple emotion with force. It further suggests a suppressed intensity of feeling (an imprisoned feeling as it were) for which there is no outlet but a repeated hammering at the confining walls of poetry. In text AI. 37-39, the

performer who is confronted with the loss of the deceased, resulting in the several losses of opportunities, is seen employing repetitive structures to suppress an outburst of emotional feelings. This first concern is with the children as in:

Wo mba no Your children
Wo mba no o Your children o
Wo mba no ... Your children
(AI 37-39)

Here, the performer laments the 'orphanness' of the children. This concern is crystallised in calling for the well-being of the successor to be able to cater for the orphaned children as in:

Nyia ɔbedzi w'adze no. The one who will succeed you
Nyia ɔbedze w'adze no The one who will succeed you
Hyrahyira ne nkwa do papaapa ma no
 Bless his life very well for him
Hyrahyira ne nkwa do Bless his life
(AI 46-49)

The desperation on the faces of the children compels him to conclude the stanza with:

Kyew mu ara nyi. Pleadingly

The following stanza sees the persona using repetition for intensification as he goes on to acknowledge the honour the widow's family has bestowed on the deceased as AI 52-55:

Wo yer n'ebusua Your wife's clan
Wo yer n'ebusua Your wife's clan
W'abɔ kaa papaapa; They have incurred heavy debt
W'atɔ adaka, serekye They have bought a coffin, silky
amonse na 'gown' na adze. bandana and gown and others.

In AX 15-16, the persona also employs repetition to place emphasis on the debt incurred thus:

Seiseiara wo mba,	Now your children
W'abɔ kaw o,	They have incurred debt o
W'abɔ kaw...	They have incurred debt
W'abɔ kaw papa.	They have incurred heavy debt

(AX 15-19)

The idea that (debt is filth) “kaw ye fi” underpins the urge for the repetition which evokes an urgent need to settle the debt and setting the debtors free. The intensification also establishes the view that when one expends on another, it is prudent that the ‘expenders’ receive blessings from whom he expended on. The unique position assumed by the deceased following his departure thus makes him more capable to meet this responsibility hence, the repetition to drum in the subtle request. This stance is adopted in AII. 35-41 and AI 63-66

Repetition also occurs at semantic levels in the libation text hence, the persona does not repeat the syntactic structure but rather introduces either a word or two into the original structures for a slight variation but retains the core idea of the former structure. Expressions such as:

Ma <u>w</u> 'akada <u>ne</u> kete mpa mu...	For <u>him</u> to sleep in <u>his</u> bed
Se <u>ek</u> eda <u>wo</u> kete mpa mu wie	If <u>you</u> sleep in <u>your</u> bed
M' <u>a</u> kada <u>wo</u> kete mpa mu	For <u>you</u> to sleep in <u>your</u> bed

(AI. 6, 13, 35)

exemplify the structures. In the first example, the idea of the deceased going to rest on his bed forms the core message of the lines. However, the introduction of the pronouns ‘w'akada,’ ‘ne’ in line 7, effect variations in the recipient of the message. Here, the message is not addressed to the deceased. On the other hand, lines 9 and 14 keep to the same structure except the introduction of the adverbial condition “se...wie”. In the two lines, the deceased is addressed in the second person pronouns “ekeda” and “m'akada”

Apparently, lines 6 and 13 do register semantic variation in the variety of the verbs used as “re kɔ ekegya” (are going to see you off) and “y’egya” (to see you off).

Proper rendition however follows with a stress as in:

Yɛrekɔ ekegya no kwan pa We are going to bid him a befitting farewell
Na y’egya wo kwan pa And bid him a befitting farewell

The pronouns also change from the third person “no” to the second person “wo” in lines 6 and 13 respectively. With line 35, the structure becomes an “as clause” which derives its complete meaning from the ensuing lines. Notwithstanding these, the literary significance is effectively achieved.

This method of free repetition aims primarily at intensification and this is amply realised with syntactic variation. With the run-on-lines that opens BI, the semantic repetition is maintained in spite of the additions to line one, as in:

Ebusuapanyin w’eyi ne nsa pa, mpɛntu akron.
Ebusuapanyin has offered his best wine in nine measures
Ebusuapanyin Kwaw Bosu,
Ebusuapanyin Kwaw Bosu
W’eyi ne nsa mpɛntu akron a n’ano huam
Has offered his wine in nine measures with one sweet
outlet.

(BI. 1-3)

The appositive “Kwaw Bosu” and the modifier “a n’ano huam” are only used as embellishment. The core message of the Ebusuapanyin offering drinks to entertain the mourners is present in lines 1 and 2.

Text AIV.4, 12 register a syntactic repetition thus:

Amandzɛ a ɔwɔ hɔ nye dɛ. The message here is that...
Hɛn amandzɛ a ɔwɔ hɔ nye dɛ. Our message is here that...

In this repetition, the performer presents two different views. In line 4, the “amandzɛ” is directed to a spiritual deity, probably the great ancestor of the

clan on the departure of Kodwo Mensah to the ancestral world. Line 12 however, is an effort to call on the deceased to politely commission him on how to present his story to the ancestors. This repetition presents us with two interpretations.

In BIII. 20-21, the performer repeats:

Biribi nnyi hɔ There is nothing at stake
...Biribi nnyi hɔ... ...There is nothing at stake...
(BIII 20-21)

As a linguistic style, this ameliorates the intensity of the loss in that though there is every ground for him to report the demise of Opanyin Kwesi Atta, “Biribi nnyi hɔ” in line 20, apparently lessens the effect of the announcement of the demise. The next line however negates the earlier statement and subtly hints that all is not well, contrary to what had earlier on been suggested, thereby underpinning the reason for the gathering.

The free repetition in:

Nyankopɔn ato nsā afɛ no. Nyankopɔn has invited him
Nyankopɔn to nsā frɛ no n' Nyankopɔn has invited him
(BIII 23-25)

registers semantic variation in the inflection of the verbs in line 23 as “ato” and “afɛ” meaning has invited, which makes a declarative or statutory statement. The reflection of the verb in line 25 however compares with the “n”, making it an adverbial clause of time, that is, when Nyankopɔn invited him. This repetition succeeds in intensifying the fact that dead is a response to an invitation by Nyankopɔn, which seeks to calm the effect of the loss.

The libation text as performed on very serious occasion in one's life has its content reflected with the seriousness of the occasion. The use of verbal repetition goes hand in hand to orchestrate the libation with phonological

echo, which establishes the formality of the rendition and makes a genuine expression of strong feeling. The employment of the schemes such as anaphora, symploce and epistrophe projects the poetic intensification, which takes the libation from emotive use of language to position it in the domain of great poetry. The poetic rhapsody does not evoke the vigour of the libation. The need to express oneself superabundantly on the subject of death and departure which affects man deeply is enhanced by the schematic patterns used, and this allows for “the spontaneous overflow of powerful feeling” (Pooley 1963:351.) associated with death and libation. The use of antistrophe and anadiplosis establish this superfluity in an uninterrupted manner.

The schematic patterns establish physical sensibility in the libation text as it presents audibility to the listener and visibility to the reader. The anaphora, refrain and the parallelism achieve this effect and also set up special relation between expression and content, that is, the outer form of the message does not only express the underlying meaning but imitates its structure. Thus, we actually hear and see the shape of the ideas. This quality, “soundly imitating sense”, owes its declamatory force to the power of emphasis that makes it a stock of device of powerful and emotionally heightened rendition.

A degree of lyricism is injected into the libation text with the use of the repetitive patterns particularly, the refrain, which also doubles in demarcating stanzaic boundaries as well as compartmentalising subject matters.

The chapter under consideration has heightened the literary significance of repetitive structures in the Mfantse funeral libation text. The proceeding chapter will examine the use of Tropes in the Mfantse funeral libation text.

CHAPTER FOUR

IDENTIFICATION AND ANALYSIS OF TROPES

Introduction

Language use in the libation texts presents audience with the literal and literary expressions. The literariness of Bɔ̀rɔ̀r Mfantse Funeral Libation Texts is enshrined dully in the use of literary or figurative language. Gray (1984:14) terms this, Trope, which is explained as a word or a phrase used in a sense not proper to it and thus a departure from the plainest expression of meaning. Gray applies the term to all decorative and rhetorical effects in meaning. He identifies metaphor, simile, metonymy, synecdoche and personification as examples of tropes

Leech (1973:74) describes Tropes as devices involving alteration of the normal meaning of an expression which are more radical in scope and more powerful in effect. They include metaphor, irony, synecdoche, euphemism and hyperbole.

The chapter preceding this examined the use of repetitive elements in the Mfantse funeral libation text and their effects on the style and subject matter. This chapter on the other hand identifies tropes employed in the texts such as Euphemism, Metaphor, Synecdoche, Symbolism, Metonymy, Hyperbole and Rhetorical Questions and endeavours to analysis their uses to establish their effects on the content of the texts.

The Trope (literary term) Euphemism, is explained by Gray as basically, speaking the fair, presenting unpleasant, embarrassing or

frightening facts or words concealed behind phrases that are less blunt, rude or terrifying (Gray 1984:80).

Hyperbole also appears as a Trope and featured in alliterative expressions. Hyperbole is simply explained as exaggeration. Alliteration on the other hand is described by Gray as “a sequence of repeated consonantal sound in a stretch of language.”

Gray (1984) once again describes Symbolism as a Trope that represents something other than itself; often an idea or a quality, by analogy or association. Leech (1973: 167) adds that Symbolism is the optional extension of the meaning from literal to figurative.

Rhetorical question as a speech skill is an interrogative device employed not for the sake of inquiry, but for emphasis and possibly draws the audience into the rendition.

Metaphor which is a key element of the Trope and so central to the notion of poetic creation is explained by Leech (1973:151) as hinging on the transfer of meaning where the figurative meaning “F” is derived from the literal meaning “L” in having the sense like L or perhaps it is as if ‘L’. The metaphor rule is formulated thus:

‘F’ = like ‘L’

Leech illustrates further with an extract from Shakespeare’s *Macbeth* thus:

Life’s but a walking shadow, a poor player
That struts and frets his hour upon the stage
And then is heard no more: it is a tale
Told by an idiot full of sound and fury
Signifying nothing.

(*Macbeth*, Vv)

The definition of “life” as captured above clearly differs from the dictionary definitions of the term, life. In literal parts of our minds, we know well enough that life is not a

Walking shadow,
Not a poor player,
Nor a tale told by an idiot.

With the metaphoric rule, it is understood that “Life is a walking shadow” as “Life is like a walking shadow or “Life is as it were a walking shadow”.

In sense, the term metaphor may be seen as pretence; creating a belief that the tenor (that which is actually under discussion) and vehicle (the purported definition) are identical. He sums it that metaphoric transfer takes place when likeness is perceived between tenor and vehicle.

Gray, M. (1984) also presents metaphor as “going beyond comparison between things or ideas by fusing them together: one thing is described as being another thing thus, carrying over all its associations.”

Giving meaning to synecdoche, Richards (1964) describes it as using part of a whole to describe a whole or vice versa where the part shares characteristics in common with the whole. Leech in demonstrating this tool, employs an excerpt from John Donne’s “The Apparition” thus:

When by thy scorn, O murderess, I am dead,
And that thou think’st thee free
For all soliciting from me
Then shall my ghost come to thy bed?
And thee forge’s vestal, in worse arms shall see...

Donne uses the picture of “worse arms” as part of the being to describe ammunitions used by a person. The implication is the arms of a worse person.

Metonymy, also a Trope, is explained by *Webster's Third New International Dictionary* as “a figure of speech that consists in using the name of one thing for that of something else with which it is associated”. Leech (1973) adds that metonymy can best be regarded as a kind of ellipsis with its obvious advantage in poetry as its conciseness. Gray 1984 simplifies metonymy as a figure of speech which is the substitution of the name of a

thing for the name of an attribute of it or something closely associated with it. He cites “crown”, “pen” and “Shakespeare” as metonymies of monarchy, literature and works of Shakespeare respectively. A common metonymy is in:

The pen is mightier than the sword
He has read all of Shakespeare

The chapter is devoted to identifying and examining Euphemism, Metaphor, Synecdoche, Symbolism, Metonymy, Hyperbole and Rhetorical Questions as Tropes that have been used effectively in the Bɔ̀rɔ̀r Mfantse funeral libation texts to achieve the desired effects.

Identification and analysis of Tropes

Euphemism

The concept of death is shrouded in mystery such that its discussion is carried out in coloured expression. The paradoxical perception the Bɔ̀rɔ̀r Mfantse have about death dictates the choice of words used in describing death and issues relating to it.

Euphemism becomes the most potent literary tool employed by the performers of funeral libation. Euphemism, which is basically speaking the fair, presenting the unpleasant, embarrassing or frightening facts or words in phrases that are less blunt, rude or terrifying is a common feature of the texts collected.

The funeral libation texts of Bɔ̀rɔ̀r Mfantse Nkusukum see the manipulation of euphemism. In text AII. Dkyeame Kwaw Bosu of Biriwa euphemistically says:

SE obi nā ɔ̀ye wo a	If your death was caused by someone
Ekɔ a hwehwe no...	When you go, look for him...
(AII)	

“Ekɔ a hwehwɛ no” is a mild way of urging the deceased to avenge his death.

The euphemism prevents the performer from sounding vindictive and transfers the urge to be vindictive into the arms of the deceased to strike the culprit as in:

Se obi nā ɔhyɛ wo ahyɛ kɔn	If it is someone who forcefully held your neck
Ma iwui so a,	For you to die
Ɔno nyimpa kor no,	That person
Wo saman fa hwehwɛ no.	Let your ghost look for him
Se ammfa annkyɛ no a	If you don't forgive him,
Ɔnam kwan fi mu mpo a nna abo no.	Strike him in the middle of a road.

(AI. 5-11)

There is the belief that one's death could be caused by someone. In such a situation, the loss and the disappointment inflict the mourners with the desire to look for the culprit. The need for social peace and cohesion after the death poses restraint on the mourners in the extent to which they could go to avenge the demise of the deceased. In texts BIII.33-40 and AIV.14-18, the performers, directed by the need to uphold societal cohesion, enjoins the deceased to allow time for judgement to take its course naturally or to see his demise as a course of nature reserved for all mankind. The euphemism therefore ameliorates the urge to avenge and leaves it with the deceased.

The grave is seen to be the final resting place of the corpse when the casket is lowered into the grave. In text AI.11-12, the performer says.

Nde yerekegya wo kwan pa.	Today, we are seeing off befittingly
Kɔ kɛtsena w'egua mu.	Go, and sit in your throne

In this rendition, the grave is depicted as a glorious seat in which one sits to receive homage. The euphemism employed in the above succeeds in painting the otherwise gloomy phenomenon, death, as a throne, which makes it

enticing. In text AV, the performer announces the death of Ankoman Nsiakah thus:

Akyea wo ho ahwe ban You have turned yourself to the wall.
(AV.21; AXI.12; BXII.10)

Turning one's face to the wall is suggestive of the person's unwillingness to communicate, relate or share with those around him. This expression is used euphemistically to indicate the death of someone. Death results in the deceased being silent, failing to communicate, relate or share with those around him.

W'egya n'atser mu. Has dropped his spoon
(AVII.5)

is another euphemism which suggests the inability of the deceased to lift his hand to put food into his stomach. Death is announced mildly to reduce the effect of the loss on the audience.

Symbolism

The employment of symbolism is also evident in Bɔ̀rɔ̀r Mfantse funeral libation text. Explained earlier, Symbolism is the optional extension of the meaning from literal to figurative. The figures "eduosoun" (seventy), "eduosoun-essoun" (seventy-seven) and "eduosoun-esoun eduosoun" (seventy-seven by seventy) in AI.1; AII.5, BIII.11 are inconsistent and also have been the figures used in describing the numerical strength of the gods since the genesis of the Bɔ̀rɔ̀r Mfantse community. According to Mr. A.A. Amoah, a Guest Speaker on Radio Central Programme, "Mfantse Amambre," almost all Mfantse speakers have been using the figures cited above since time immemorial. The figure is therefore symbolic even as the number is not

consistent. While seventy is cited, seventy-seven or seventy-seven by seventy or seventy-seven by seventy are variously cited to represent the number of gods in the various communities. If the world of the god is comparable to that of humans, then one can count of children and teeming grand children of the above figures of the gods. The literary significance is that the numerical strength of the gods is shrouded in mystery to heighten their mysterious nature.

Jung's exposition on archetypes indicates that numbers also share in the mysterious world of hidden information. He sees seven as "the most potent of all symbolic numbers signifying the union of three and four, the completion of a cycle or perfect order. By extension the multiples of seven mentioned above convey the extension of the meaning of the symbolic seven to make the figures symbolic. During "nsā gu" (final funeral rite), the performers are often heard saying:

Ebusuapanyin w'eyi ne nsā pa mpentu akron	The family head has offered his good wine, nine measures.
Ebusuapanyin, Kwaw Bosu	The family head, Kwaw Bonsu
W'eyi ne nsā mpentu akron a n'ano huam	Has offered his wine, Measures with a sweet outlet.

(BI. 1 – 3)

"Mpentu" is a traditional measure of wine and also the container in which the wine is kept. It is customary that the host –Ebusuapanyin- of any funeral offers drinks to the sympathizers.- The quantity or number of "mpentu" is dependent on the good will of the Ebusapanyin. No matter the number of "mpentu" offered, it is used to serve a common purpose thus:

Hom nyinaa wɔmfɔ ngu abodwe	You all pour it in the jaw
mumu no mu	So that you will have
Nā wɔkɔ a w'ɛnya bi w'aka.	

something to say upon
your return

(BI 6-7)

The beauty of the expression is the metaphor of one purpose and societal cohesion. All the “mpɛntu” are perceived to have one outlet and therefore since it is offered only with one intention, and drunk from one “tɔmɛr” cup, the expression presents audience with an extended metaphor of oneness, love and unity as in “mpɛntu akron a n’ano huam.” “Huam” is a sweet aroma that is very much appreciated. The expression is suggestive of the beauty inherent in peaceful and harmonious co-existence. The offering of the drink, which is announced with this expression calls for unity among the phases of the Bɔrɔr Mfantse Nkusukum community. In text AII.16-21, the performer uses the expression as cited above, indicating that “Mpɛntu anan a n’ano kor” that is, the four measures of the drink have one outlet.

Situated in context, it is a ritual that ensures the continuity of societal cohesion and unity of purpose with both the living and the dead as echoed in Kofi Awoonor’s poem, “Rediscovery” thus:

There shall still linger here the communion we forged.
The feast of oneness whose ritual we partake of.

Funeral ceremonies as it were, are to bid a befitting farewell and at the same time stress the continuity of the society in a manner that would be harmonious and peaceful.

Hyperbole

Hyperbole is also featured in the texts in alliterative expression. The tonality of the Mfantse dialect like any other Akan dialect or African language presents listeners with strong consonantal sounds. Alliterative expressions are

seen as the successive repetition of a particular consonantal sound usually to create rhythmic effect. Gray (1984:12) describes alliteration as “a sequence of repeated consonantal sounds in a stretch of language”. In texts AIII.44-46 and BVII.17 the performers say:

Adze a ɔbɛɛ twakɔ twaba	Whatever would results in to and fro
Wɔ hɔn akwan mu biara	in their dealings
Pa gu.	prevent it.

The repetition of the consonantal sound /tsw/ in “twakɔ” and “twaba” makes it alliterative. The expression “twakɔ” and “twaba” which means successive to and fro is used when one is involved in a serious problem that needs people to move in and out frequently till the resolution of the conflict.

The expression induces a degree of hyperbole as it seems to exaggerate the frequency of the approach in solving the problem. The use of hyperbole is also evident in repetitive expressions like “Gidzi gidzi gidzi” (very haphazard manner). “Gidzi gidzi” would be enough to communicate the rough nature of the movement to the cemetery as directed by the spirit of the deceased.

Another seeming repetitive element that hinges on hyperbole is “korakorakora”. The phrase “kora” means complete but the repetition “korakorakora” (absolute completeness) suggests an exaggeration in bidding farewell.

Y’akata Opanyin n’ekyir korakorakora	We have covered the elder’s past absolutely completely
Ankoma	Ankoma
Yakata n’ekyir ewie korakorakora	We have completely covered his past absolutely completely

(BV. 33-35)

The hyperbolic input made with the repetition of “kora” therefore gives finality to the ritual performed.

Rhetorical question

In text AIII, the performer employs the use of rhetorical question thus:

Nde den? What is today?
(AIII.2)

This receives a spontaneous chorus answer from the participating audience thus:

Nde ye Memenda. Today is Saturday
(AIII. 2)

The text further demonstrates the use of rhetorical questions as in:

Okyinkyin a, Samanadze ho no When roams, the ancestral world
No nso obeye den? He too will do what?
No nso obeba ho bi. He too will come there.
(AIII 23-)

Dem kaw a mbofra This debt that the children
W'aye den? Have done what?
W'abo yi Have incurred
(AIII. 35-37)

A rhetorical question is a speech skill that is employed not for the sake of inquiry, but for emphasis and possibly draws the audience into the rendition. In the above texts, the answers to the questions appear obvious and capably draw spontaneous chorus answers from the audience, succeeding in establishing the participatory approach which is a hallmark of oral performances of which the Bɔ̀rɔ̀r Mfantse Libation texts form a part. The effective employment of this technique ensures the effectiveness of the rendition.

Metaphor

That Metaphor is so central to the notion of poetic creation is applicable to the Bɔ̀rbɔ̀ Mfantse Funeral Libation texts. The Mfantse funeral libation texts demonstrate the manipulation of metaphor for effect.

Events leading to one's demise are never glossed over. In the texts available for discussion, the belief in natural death comes up more strongly. A natural death is when one dies through sickness or soundly in his sleep. Accidental deaths and suicides are strongly frowned upon among the Bɔ̀rbɔ̀ Mfantse Nkusukum. The performers recount the sickness that eventually leads to the untimely death of the deceased in several ways.

In AII, the performer, Okyeame Kwaw Bosu of Biriwa recounts:

Oye Egya Kobina Twi	It's Egya Kobina Twi
Nde ndaasa, oguu aprɔw	Three days ago he poured down
Oguu aprɔw no,	When he poured down
Ne nā n'ebusua w'aper no	His mother's clan struggled
W'annyɛ yie	But it was not successful
(AII.10; BI.26; AXI.16-17; AXII.10-13)	

In this, the period of ailment is described as grains that are trod from the cob. The health of the deceased is pictured as having fallen from that which holds it in place just like grains from the cob. "Oguu aprɔw" also gives an added metaphor of scattered grains. The futility in fixing such grains onto the cob is captured in:

Ne nā n'ebusua w'aper no	His mother's clan struggled
W'annyɛ yie	It was not successful.

The practice of seeking health for a sick person is never the responsibility of one person in Bɔ̀rbɔ̀ Mfantse community. It is always a shared responsibility of the extended families of both the maternal and paternal clans. The performer indicates that "ne nā n'ebusua" (his mother's

clan) took up the responsibility of struggling to put the scattered grains on the cob as in: “w’aper no wannye yie” (have struggled to bring him back to health but it had not been successful). “W’aper wo, wannye yie” conveys the metaphor of wrestling with someone and here, disease, to save a situation as the expression appears in AIII.5-6 and BII.16.

In text AIV, Ebusuakyeame Kweku Awɔtwe also portrays disease as something that finds its way into the human body to cause a swell. Though some ailments result in swellings in parts of the body, the rendition thus:

Ɔye wo dehye a wɔfrɛ no	It’s your royal who is called
Kodwo Mensah.	Kodwo Mensah
Nɔɛ ndaasa yi yareba fua no.	Three days ago, a disease swelled him
Ɖɛm yareba a ofua no no,	This disease that swelled him
Ye per no hɛn nsa	We’ve struggled for him
annka no.	But we couldn’t have him
Ntsi sɛ hɛn nsa annka no	If we couldn’t have him
Ma Ɔdomankoma wu	And Odomankoma death
Abefa no kɔ dza	Has taken him away
Ye nnye no nndzi ekyir per	We have no struggle with death

(AIV.5-11; AVIII.4; AIX.12; BXI.8-11)

Among the Mfantsefo, “fua” in this sense means hidden in the body. In other usage, it could mean ‘mound’. The general concept underlying the usage is its ability to evoke a sense of ‘secret’, hidden from the physical eyes. This makes diseases more than physical encounter, hence placing it in the domain of mystery and spirituality. The ensuing lines, lines 8-11 underscore that sickness puts one at the threshold of life and death; thereby making the struggle over life tilt in favour of the latter. This metaphor succeeds in calming the mourners and the bereaved that in cases where death sets in to claim a life, human effort fails in pitching its strength against death. This is amply underscored in:

Ntsi sɛ hɛn nsã annka no	If we couldn’t have him
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Ma Odomankoma wu abefa And Odomankoma death
no kɔ dza, has taken him away,
Yɛ nnye no nndzi ekyir per. We have no struggle with death.

The resignation to fate makes sense in that a continued struggle with a supernatural contender over the life of a man would not result in favour of the living. The metaphors regarding sickness that results in death underpins a major concept that causes of natural death are mysterious and no human effort could stop it.

Another use of metaphor has to do with the images created about the burial of the corpse. To the simple mind and sight, a 'six feet' grave is dug; sometimes cemented or tiled in which the coffin is placed and covered with soil or concrete slab. The coffin is made of wood and in most cases stuffed slightly with cushion and a miniature pillow. The libation text gives a picture of the aforementioned condition as being cosy. The metaphor presents unimaginable pictures that cannot be associated with the grave but a mirror of life before death. Death is painted as a blissful sleep where the deceased sleeps on a cosy bed to rest from a period of hustle as captured in:

Yɛrekɔ ɛkegya no kwan pa We're going to give him a befitting farewell
Ma w'akada no ketɛ mpa mu For him to go and sleep on his bed.
(AI.6-7; 14; BI.30)

In AX, the deceased is elevated to the status of a king as he is seen off to go and sit on his throne as a king:

Y'egya wo kwan pa We've seen you off befittingly
Ma akɛtsena w'ahengua mu For you to go and sit on
your throne
(AX. 40; AIII. 17; AVII .9; BX.40-41)

This then places the dead in a better stead than when he was alive. Death is metaphorized as a journey to a land purported to be better than the world of the living. To the simple mundane, life ends in the grave. The belief that there is

life after death is encapsulated in several literary works such as Kofi Awoonor's "Rediscovery" and "Songs of Sorrow".

Kofi Awoonor's "Songs of Sorrow" paints a vivid picture of death as being a journey to a place of both honour and the ability to do what one could not do when alive. Awoonor dramatises this position in the ensuing lines:

Agosu, if you go tell them;
 Tell Nyidevu, Kpeti and Kove
 That they have done us evil.
 Tell them their house is falling
 And the trees in the fence
 Have been eaten by termites.
 Ask them why they idle there
 While we suffer and eat sand.

In the libation text AI, the performer addresses thus:

Amandze kakra a ɔwo ho nye de	The little message for us is that
Kofi Ewur ewu.	Kofi Ewur is dead
Nā wu a w'ewu no,	And the death that he has died
Yerekegya no kwan pa	We're going to see him off
	befittingly
Ma wakeda neketε mpa mu	For him to go and sleep on his
	bed.

(AI.3-7; AVII.24; AIX.13)

The performer announces the demise of Kofi Ewur euphemistically, which rekindles the sense of violent break in the 'communion forged' with the deceased while alive; the metaphor of the journey however calms heightened loss. "Yere kegya no kwan pa" (We are going to bid him a befitting farewell) carries in its trail soothing effects. One, the deceased is embarking on a profitable journey that may benefit the society of the living. This journey puts the deceased in a spiritual realm where he can see what the living cannot see, expressed thus:

Ber yi besen ko ahwehwe	For now go into the huge mirror
kesε no mu	and see if it is good,
Nā kohwe se ɔyie o,	Or not, you'll see
Se ɔnnyie o, ibohu	

(AI 27-9; BVII. 19; BBIX.21; BXII.25)

According to Mr. A.A. Amoah, “Ahwehwε” (the mirror) is a principal medium used by diviners and spiritualists in revealing mysteries and foretelling the future. It is purported that the spirits of the dead help the spiritual practitioners in this direction. The metaphor of the “ahwehwε kεse” (the huge mirror) places the deceased in a firmer position enhanced by the belief that the ancestors stand better positions in helping the living than any other spiritual entity. The journey then qualifies to be described as “kwan pa” (worthy journey). Two, it gives credit to the deceased as it is when one has accomplished a good course that the society would hail and gladly see him off with pomp and pageantry. In AX, the performer hints that

Okɔbran nso wɔ hɔ yi	For a warrior
Mbrε ɔtse biara	No matter how it is,
Obɔ pɔn edwuma	He will retire from work
Nyankopɔn apon wo edwuma.	Nyankopon has retired you.
Gye nsā nom.	Receive drink.

(AX. 9-13)

“Okɔbran,” literally a warrior, is an accolade reserved for any man deemed successful according to the yardstick of Bɔrɔr Mfantse community, which similarly applies to all Akan societies thus:

Aba abɔwo,	You’ve come to have children,
Abeye biribiara	You’ve come to do everything

(AX. 7-8)

These qualify him as having achieved his objective and met societal expectations of him and that he qualifies to journey on to the world of ‘the forgotten comrades’ The expression:

Yεrekɔ ekegya no	We are going to see him
kwan pa	off befitting

is a common expression in the funeral libation of those who are by societal standards, have been successful in life. The metaphor paints a picture of a journey to a glorious home of the ancestors. In texts AI.6, 13, 35; AII.17, 31; AIII. 16; BIII.69; AV.19; AVI.20; this metaphor is reiterated.

In text AX.20, the expression keeps recurring to underscore the growing concern of Bɔ̀bɔ̀r Mfantse in according the departed sound befitting burials as it is believed that failure to do this would see the spirit of the deceased hovering around to haunt the family members as captured in:

Wo na n'ebusua se,	Your maternal clan says,
M'annkɔ na mbeyi mbɔfra hu.	Don't go and return to haunt children.

The literary significance of this is the success it achieves in ameliorating the effect of the loss the death might have inflicted on the bereaved clan into suggesting that the deceased is only embarking on a journey to a better life, which every well-intended person would yearn for his relations.

In AX, the end of life is paralleled with retirement from active public or social service. In Ola Rotimi's *The gods are not to blame*, he projects the African belief that men are on this earth on assignment for the gods. This belief finds expression in:

Okɔbran nso wɔ hɔ yi	For a warrior
Mbrɛ ɔtse biara	No matter how it is
Ɔbo pon edwuma	He will retire from work
Nyankopon apon wo edwuma	Nyankopon has retired
	you
Gye nsā nom.	Receive drink.
(AX.9-13; BIX.7; BX.21)	

The comparison makes death a normal phenomenon in the life of men just as they retire from active public or social service. The metaphors

employed effectively achieve the objective of packaging that which ought to be detested, embraced by all. Apart from ameliorating the effect of the loss, it also allows for the use of accommodating expressions.

Synecdoche

Synecdoche is evident in the Bɔ̀rɔ̀r Mfantse Funeral Libation Text. In text BI.5-6, the performer says:

Amanfo a w'aba	All you townsfolk that
Hɔ̀n nyinara wɔ̀mfa ngu	have come here
Abɔ̀dwe mumu no mu.	You all pour into
(BI. 6; AII. 18)	the full chin

“Abɔ̀dwe mumu” is used as synecdochic metaphor where “abɔ̀dwe mumu” (the jaw) as the recipient of the drink is not an end in itself, but a means to an end. In drinking, the mouth receives the drink and helps it into the stomach. “Abɔ̀dwe” as part of the being is employed metaphorically to describe the process of drinking or the situation where drinks are offered to the sympathisers. The essence is in the beauty of the rendition and the manipulation. The texts also demonstrate synecdochic metaphor in the expression:

Y' ewie	We have finished
Y'akata wo tu do koraa	And have covered your
(BI 19, 29; AII. 21; BII. 14)	anus completely

“Tu” (the anus) is a part that is seen as ‘very private’ and everything is made to keep it as such. It is a shame to see someone exposing the anus in public advertently or inadvertently. During scuffles, if one succeeds in stripping the contender nude, the resultant humiliation is inestimable. The expression

“Y’akata no tu do” stresses the desire to keep every ignominious fact or behaviour of the deceased never to be mentioned. The synecdochic metaphor, “tu” is representative of any shameful or humiliating demeanour of the deceased. This finds expression in the Bɔ̀rɔ̀r Mfantse maxim:

Wɔ̀nnka owufo n’ekyir asem One doesn’t speak ill of the dead

The performer in BV puts it in a milder expression thus:

Na y’akata Ankoma
n’ekyir korakorakora
(BV. 2; 33-34)

For us to cover the past of
Ankoma completely

Thus we shall cover up everything about Ankomah completely, except opening up or keeping in reminiscence the good things he has done upon for which children may be named after him. The synecdochic metaphor also severs the relationship between the deceased and the living. The ritual of “Nsa gu” which covers the deceased up, also seals the transition.

Metonymy

Mankessim to the Bɔ̀rɔ̀r Mfantse is a significant town both historically and economically. Historically, it is the assembly place for the Bɔ̀rɔ̀r Mfantse when they arrived from Tekyiman before migrating to their present areas of settlement. To them, it is the home of all Mfantse. Economically, Mankessim is the most notable market centre in the Mfantsiman Municipality. It is here that traders of all colours and in all goods meet to transact business on Wednesdays and Saturdays. The Nkusukum traditional area is predominantly agro community, which is involved in fishing and farming activities. After the harvest, smoking or packaging of the agro-

product, the next point of call is Mankessim. Mankessim is therefore metonymously used in:

Wo mba mbasiafo no nso	For your daughters
wo how nam.	they smoke fish
Wɔ kɔ Mankessim.	They go to Mankessim.
Hɔn nso hyirahyira hɔn	Bless them also
(AI. 61-62)	

By employing the metonymy, the performer resorts to ellipsis, thereby keeping back additional information, dwelling on the communal knowledge of Mankessim as the market centre and therefore invoking blessings for the daughters in relation with the 'fish-smoking' business, implying that when they go to Mankessim, they should make gains.

The sea is metonymously used severally in the texts. The Nkusukum communities along the coast such as Kuntu, Ankafu, Akyemfo (Saltpond) Biriwa and Akatakyiwa are mainly fisher folks; the men are fishermen and the women fishmongers. To them, the sea is their source of livelihood. They see the sea as the mother of all life as postulated by Jung C.G (1968). According to Jung, water is the commonest symbol for the unconscious. The sea is the mother of all life, spiritual mystery and infinity, death and rebirth; timelessness and eternity. The incomprehensibility of the nature of the sea and its benevolence has resulted in them ascribing the sea with an image of a deity. The sea is described as the third wonder of nature, hence called Bosompo Mensa (AI. 59). Bosompo means the sea god, while "Mensa" is the third of male sons in succession (possibly the third wonder of creation after the heavens and the earth). In text BIV, the performer says:

Hɔn a wɔyɛ aborɔfo dwuma nyinaa,	Those who do white colour job,
Wɔnya bi na wɔmfɔ mbotua kaw no.	Let them get something to come and defray the debt.
Hɛn, yɛ dan Bosompo O!	As for us we depend on Bosompo
Yɛ ko a yenkum.	When we fight, let us kill

The expression “Hen ye dan Bosompo o!” carries the emotional and economic dependence on the sea. ‘To depend on’ means without it, life would not be possible, and this is emotionally pitched by the exclamation “o!” The brevity and conciseness demonstrated in the elliptical expression is that which registers the metonym of Bosompo. One needs to go beyond the expression into the communal knowledge of the sea to understand the expression. However, in the texts gathered, the lines immediately before and after the metonymy helps make out the meaning of the ceremony as it is situated in context.

In conclusion, the analysis of the Tropes in the Bɔ̀ɔ̀ɔ̀ Mfantse Funeral Libation texts amply demonstrates that the meaning of the content is not completely realisable without the manipulation of the Tropes. The employment of Euphemism, Symbolism, Hyperbole, Rhetorical Questions, Synecdoche, Metaphors and Metonymy has unequivocally helped to situate the content of the libation texts in the traditional purview of the people of Nkusukum. It has also succeeded in imbuing the texts with the literary quality that places it among the genres.

CHAPTER FIVE

CONCLUSION

Summary

The study of Funeral Libation Texts selected from Bɔ̀rɔ̀r Mfantse Nkusukum Traditional Area is done to ascertain the degree to which the content of the Bɔ̀rɔ̀r Mfantsefo Funeral Libation Texts gain the extra effectiveness in communicating the intended message through the use of repetitive constructions and figurative expression. This research, which aimed at examining the Funeral Libation Tests as oral literary materials, has looked at the texts in three broad ways.

The analysis has looked at the purpose, structure of the libation text and the content of the Mfantse funeral libation text as well as the approach of presentation. The texts collected demonstrated coherent structural pattern that ensures unity of idea and orderly presentation. Most of the texts open with invocations that invoke the presence of the Supreme Being “Twereampa Nyankopɔ̀n”, Mother Earth, “Asaase Efua,” and the Sea god, “Bosompo Mensah”, Deities of the various communities, “abosom eduosoun esoun” and the Spirits of the ancestors, with a mention made of specific ancestors. The spirit of the deceased is also evoked. A few others precede the invocations with opening lines which primarily seek to ask for permission from the audience to go ahead with the performance and also soliciting the backing of the participating audience. A number of the libation texts, particularly the

Post-Burial texts, skip the opening and the invocation with the reason that it is a continuation of the Pre-Burial texts.

The invocation of the spiritual entities of the Bɔ̀rɔ̀r Mfantse community reflects the hierarchical structure of the societal constituents with the introduction of Bosompo Mensah, the third deity, among the coastal communities which underpins their dependence on the sea for livelihood. The inhabitants of the hinterland add Asaase Efua. Anyidoho's perception that the libation text is a window to the Akan Society finds meaning and relevance in Bɔ̀rɔ̀r Mfantse Funeral Libation Text. These entities are indeed indispensable constituents of the society and their roles in the life of the people as well as their positions on the hierarchy are clearly detailed. Though in some texts some of the entities are glossed over, while in others, a few are kept unmentioned, it would be very unacceptable of any performer to attempt to mix up the order in addressing the entities that are invoked in the libation text. The analysis has also revealed some of the beliefs of the Bɔ̀rɔ̀r Mfantsefo to the effect of establishing a link between the world of the living and that of the dead.

In a brief but informative discourse on what constitutes oral literature and its prospects in the future, mainly based on a study of the subject among the Akans of Ghana, Krampah (1978:8) observes that:

The main difference between written literature and oral literature is that what makes up the former are consciously created by an individual to follow certain modes or style and so could be judged as being good or bad on the canons of those modes. The components that constitute oral literature on the other hand has no individual creators. They have collective authorship; they are spontaneous; their forms are not consciously decided by anybody but they are

Notwithstanding the above, the individual creativity, which is a hallmark of literature, is evident in the texts collected. The spontaneous composition to reflect the occasion is credited to the performer.

The libation texts, patterned on a structural formula as opening, invocation, declaration of purpose, supplication/requests and conclusion, the oral formulaic thought and expression which run deep in both the conscious and the unconscious, some do give away to individual performer's manipulation of the structure and the use of epithet for embellishment. The use of the refrain though demarcates the various sub topics, it helped in situating the libation text as an art that has several parts but skilfully knitted to achieve a complete whole.

The content of the libation texts collected though varied, seek to postulate and give expression to the African belief that death is not an end to life but a transition to another state of life. The forbears are called upon to be in wait to receive their grandchild into their fold. The texts also reveal their perception about death that it is a path that everyone would travel on and that the deceased's spirit ought not to be so much worried. This is achieved through the use of metaphor. Even when the deceased is believed to have been hastened to his death by someone, he is implored to hesitate in avenging his death; for after all, the culprit would definitely be seen in the world of the dead, even if it takes decades.

The transition into the spiritual world invests the deceased with spiritual abilities that are believed to be of help to the living. In this direction,

all requests are directed through the deceased to help the living with or ask the forbearers for assistance on behalf of the living. The request ranges from the health and prosperity of the immediate family of the deceased, the extended family, the township and finally travelling mercies for both the mourners and sympathizers. The libation texts end on request and for social tranquillity and peaceful cohesion. To this end, evil spirits are charged to leave while the good spirits are invited to share in the drink offering.

The beauty and poetic elements of the content is the approach or technique of rendition. All performers were uniform in the use of the dramatic monologue, which gives meaning to the belief that the dead are part of the living; though they are physically absent, they are spiritually alive. All the entities are addressed directly with the use of the first and second person pronouns. This technique situates the performance in an 'unofficial' context, imbuing the text with colloquialism, and mirroring the belief in continuity of life with the people even after death.

The collective responsibility of the performance is embedded in the participatory-audience approach. In view that the performer acts on behalf of the people; the performers in most cases end their performances with "hen nsa mpa o!" to which the audience respond "oyie". The performer also receives responses from the audience on the incantation. Permission is also obtained from the audience before the performer performs.

In applying the formalistic tool to the texts, prolific manipulation of schemes in Bɔ̀ɔ̀ɔ̀ Mfantse Funeral Libation Text is unearthed. The poetic character of the texts is achieved upon the effective use of the varied forms of

schemes. © **University of Cape Coast** <https://ir.ucc.edu.gh/xmlui>
The texts employ both parallel construction and free repetitions for varied poetic effects.

The parallel constructions are evident in the use of anaphora, anadiplosis, symproce, epistrophe, antistrophe and parallelism. There is also the manipulation of free verbal repetition. The use of the schemes among other things presents a simple emotion with force. The schemes also result in rhetorical emphasis and intensification. The lyrical and rhythmic effect achieves a great deal of foregrounding in the libation texts.

The analysis of the texts also brings to fore the inherence of tropes in the libation texts, highlighting its artistic and poetic quality. Tropes, the figurative use of language, seeks to transfer meaning onto entities other than themselves for the purpose of giving practical presentations to otherwise abstract thoughts. Among the tropes employed in the texts are metaphor, synecdoche, metonymy, alliterative hyperbole, symbolism and euphemism.

The major achievement of the use of the tropes is its ability to paint pictures of death as welcoming transition to a better state of life. Through the use of metaphor, fear of death is ameliorated and depicted as a peaceful rest, a journey to a higher spiritual destination, a journey to one's cherished ancestors or a journey to occupy a throne. The euphemistic expressions do succeed in presenting death in pleasant and accommodating parlance such that the mystery and horror surrounding it is demystified and broken.

Conclusion

The purpose of this thesis is to examine the content of Bɔ̀ɔ̀ɔ̀ Mfantse Funeral Libation Texts as literary materials which achieves extra effectiveness through the skilful use of repetitive constructions and figurative expressions. Its main concern is to identify and discuss the effectiveness of schemes and tropes used in the text to achieve both poetic and artistic effects.

This research has amply demonstrated that the Bɔ̀ɔ̀ɔ̀ Mfantse Funeral Libation Texts make very effective use of Schemes and Tropes. It has been observed that the success of the texts in meeting the contextual and artistic beauty of a performer is evident in the repertoire of schemes and tropes employed which succeeds in investing the libation text with extra energy in communicating the intended message and achieving the desired effect. The Bɔ̀ɔ̀ɔ̀ Mfantse Funeral Libation Text is therefore a depiction of the effective utilisation of repetitive elements called Schemes and a manipulation of linguistic structure for intended effect-Tropes. The Bɔ̀ɔ̀ɔ̀ Mfantse Funeral Libation Text is indeed a Synergy of Schemes and Tropes.

Implications

This study, as a work of literature, has implications for all on certain aspects of life especially in education and culture.

Education

Literature as a subject can be encouraged through teaching and creating one's poems. Students learn better when the environment simulates the learning of a particular subject. Students and everyone interested in

learning literature especially poetry, could use familiar materials before looking at other literate literatures. These can be done when poetry is taught through art forms like libation, dirges, drama and indigenous music, because these reflect the beliefs of man's aspirations towards a unified view of life.

Learners would not see literature as difficult subject since they would accept it as a reflection of life that they are familiar with. It would also appeal to the cognitive and affective domains of the people when they are applied effectively.

The resultant effect is, it will give meaning to the teaching of Ghanaian Languages and Religious Moral Education, as the practicality of the art forms would help make the lesson relevant and meaningful. Though debatable, I hold the view that one's mastery and appreciation of the mother tongue could be a very good resource in appreciating that of other cultures.

This will ensure the development of unique ethnic cultures; as people will develop their fluency, eloquence and oratorical skills through observation, listening and sometimes using some of the performers as resource persons in the classroom. Significantly, students will know more about the values and philosophies of life of their societies.

This is a clarion call on both the academicians and traditionalists of Borbor Mfantse to make conscious effort in salvaging aspects of their culture, which appear to have been so much bastardised by the Euro-Christian culture. In the end, this will help restore their cultural pride, self confidence as a people, and give meaning to the Mfantse Statehood; for it is one's culture that gives him a unique identity.

Every group of people is clearly identified when their valuable cultural practices and beliefs are highly cherished, showcased and protected. Allowing an important cultural practice to fall heavily on the grounds that it is fetish without considering its philosophical and educational values leaves Mfantsefo with a high price to pay on culture.

Culturally, upholding such practices will help in creating a general consciousness that too much of foreign influence has a deleterious effect on the traditional culture and invariably national progress. It will deepen cultural imperialism and other forces that attack and undermine our worth and threaten the socio-cultural establishments and their existence. It will help create a humane society where individualism will give way to social cohesion and development.

Suggestion

A journey down the street of Borbor Mfantse traditional practices opens up an academically furrowed land waiting to be explored. The research on the Libation Texts draws attention to other areas worth studying. The question of gender in relation to libation appears inadequately exploited. This presents a fertile area for research.

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APPENDICES



APPENDIX I
AI
PRE-BURIAL LIBATION OF KOFI AKON OF NSONA CLAN

Aa! Biriwa abosom eduosuon
Hom mbegye nsā yi bi nnom.

Amandzεε kakra a ɔwɔ hɔ nye dε,
Kofi Ewur ewu.

5. Na owu a oewu no,
Yεrokɔ ekgya no kwan pa,
Ma ɔ'akada ne ketε mpa mu.
Bεgye nsā yi bi nom.

Se ekeda wo ketε mpa mu wie a,
10 Afei n'ekyir no,
Ɔbɔ ndɔn ebien tuama
No so yereba ebogu wo nsa
Na yeegya wo kwan pa
Ma akeda wo ketε mpa mu.

15 Obi abɔ wo bosa a,
Nyimpa kor no bɔ ne dzin ma ombotua
Wo sika no mfa mma wo.
Se obiara mmbɔɔ wo bosa a
Ɔno so owo ara na erokɔ no.

20 Se woara na iwui so a
Ɔno wo hyeber a.
Se obi na ɔhyεε wo ahyekɔn ma iwui so a,
Ɔno ekɔ a, nyimpa kor no,

Wo saman fa hwehwe no

25 Se ammfa annkye no a,
Onam kwanfi mu mpo a nna abo no.
Ber yi besen ko ahwehwe kese no mu.
Na kohwe se yie o,
Se annyε yie o, ibohu.

30 Afei, otsia ebiasa:
Wo na n'ebusua
Na w'egya n'ebusua,
Woo wo no, abobo bra no bi

Se abo bo bra no bi a,

35 Na yeregya wo kwan pa
Ma aako yi,
Wo mba no
Wo mba no o.
Wo mba no;
40 Egya Kofi Datse na orekasa yi
Barimba Kofi Datse, owo Etsifi,
Nsona Kofi Datse a
Na orekasa no.

Se ewu roko na se wo mba no egya hon ngyanka a,

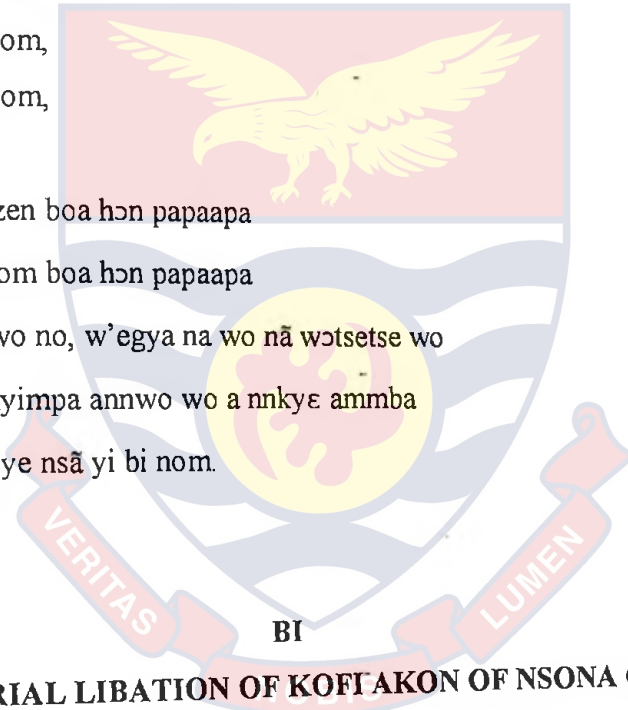
45 Oronnhwe hon ngyaka gyan bi,
Nyia a obedzi w'adze no
Nyia a obedzi w'adze no,
Hyrahyira no nkwa do papaapa ma no.
Hyrahyira no nkwa do a,
50 Wo mba no nso hon nkwa do o.
Kyew mu ara nye yi.
Woyer n'ebusua
Woyer n'ebusua.

Wɔaba kaw papaapa:

55 Wɔato adaka, serekye amoanse na gɔɔn na adze
Wɔdze egya wo kwan pa ma erokɔ.
Hyirahyira wo mba no hɔn do.
Mbasiafo o, mbanyin o!
Mbanyin wɔmbeye edwuma wɔ Bosompo Mensa no mu.

60 Bosompo Mensa no o...
Wo mba mbasiafo no so wɔhow nam.
Wɔkɔ Mankesem
Hɔn so hyirahyira hɔn nkwa do.

W'egya nom,
65 W'egya nom,
Bɔ mbɔdzen boa hɔn papaapa
W'egyanom boa hɔn papaapa
Wɔwoo wo no, w'egya na wo nã wɔtsetse wo
Naaso onyimpa annwo wo a nkye ammba
70 Hom begye nsã yi bi nom.



POST- BURIAL LIBATION OF KOFI AKON OF NSONA CLAN

Ebusuapanyin eyi ne nsa pa, mpentu akron,
Ebusuapanyin Kwaw Bosu,
Oeyi ne nse mpentu akron a n'ano huam
ɔdze ama n'adehyedɔm,

5 Amanfo a wɔbae
Hɔn nyina wɔmfɔ ngu abɔdwemom no mu

Na wɔkɔ a woɛnya bi aka

Wɔ dza Ebusuapanyin Kwaw Bosu yɛe no ho.

Hom nhyira no ahanamakye.

10 Hom ngye nsā yi bi nnom.

Nɔɛ adzesāā yi, akɛda wo ketɛ mpa do yi,

Yebogu wo nsā nɔɛ

Wɔabɔ ndɔnebien yi

Kwaw Bosu a, obogu wo nsa.

15 Obogu wo nsā a, wo nsā mpɛntu akron

Osi emi Kofi Datse me nsā mu.

Adze a ɔdze gya wo kwan pa nye no.

Afei yɛwia a,

N'ekyir no, yɛakata wo do koraa no,

20 Wofi Kumase, wofi Sekunde, obi fi Tema obi fi Akraman

Obi fi Waakrom, obi fi Yamoransa, obi fi Asafora.

Wɔreba no wɔdze kaar bae

Wɔdze kaar bae o!

Kaar a wɔdze bae no,

25 Wɔrokɔ so a wɔdze kaar bɔkɔ

Obiara ndu fie asomdwee mu,

Ma ɔkyena so w'ebusuafo hɔn eyi si a

Woɛnya kwan aba bi.

Yewie a yaakata wo do koraa

30 Kɛda wo ketɛ mpa no mu.

Wo nā n'ebusua na w'egya n'ebusua, woegya wo kwan pa.

Wɔdze wo sika mpem enum ahyɛ wo kotoku mu

Ekɔ a sabew taferakye, edze atɔ kube wɔ kwan mu anom.

Wɔma wo nsā ase.

Papa mbɔnom bi nkɔ.
 Bɔn so wɔntwe hɔn ho.
 Hɛn nsempa o!
 Oyie.

Performed by Ebusuakyeame Kofi Datsɛ, Biriwa Etsifi

AII

PRE- BURIAL LIBATION OF EGYA KOBENA TWI OF BIRIWA .

- Ago!
 Amee!
 Morokɔ kan hɔ o!
 Kɔ kɔ kɔ!
- 5 Abosom eduosuon,
 Hom nyina mbɛfa nsã nnom.
 ɔye Egya Kobena
 Nde ndansa, oguu aprɔw
 Oguu aprɔw no,
- 10 Ne nã n'ebusua wɔper no ɔannye yie.
 Ntsi nde yɛkaan nda ma asɔ
 Yɛreketa no tu do ma ɔ'akɔ
 Wɔbɔ ndɔnebien a yeasan abetsena ase na yeaye n'eyi,
 Hom mbɛfa nsã nnom.
- 15 ɔye Ebusuapanyin Kofi Tsetse
 N'asem nye de, ne nsã mpɛntu anan, n'ano kor,

Ma wɔdze gu adadaw momon mu.

Ɔkã dem wie a

20 Onnyi hwee kã,

Yekata no tu do ma ɔako.

Yedze wo rokɔ,

Befa nsã nom

Kobena Twi e!

25 Nyimpa a edze no kaw no

Ɔmbekã de edze no kaw.

Se ɔmbeka ma adze kye enyim a,

Ɔno enndze no kaw.

A! Kobena

30 Se emi na meye wo a,

Ekɔ a da.

Se obi na ɔye wo, a ekɔ a hwehwe no.

Wo nã n'ebusua aper wo a...

Nde yerema wo do dze wo ako.

35 Kwamena dze ne sika mpem eduonu

Adze a ɔdze ma ebusua ma wɔdze tua hɔn kaw no bi nye no.

Kɔw Ata ne sika mpem enum

Adze a ɔdze ma ebusua ma wɔdze tua hɔn kaw no bi nye no.

Kofi Ata ne sika eduanan

40 Osi Ɔkyeame ne nsam' ma wɔdze tua kaw no bi.

Wɔmma no do wɔmfa no nkɔ.

Hen nsa mpa o!

Oyie.

BII
POST- BURIAL LIBATION OF EGYA KOBENA TWI

Befa nsā yi bi nom.

Obi a ɔwɔ amandze ye biara,

Ɔmbra mbɛyɛ n'amandze.

Adwowa Ata, Egya Kwamena

5 Dɛ wo mpem eduonu,

Fa tua wo mpɛgow kaw no bi.

Kofi, Kwamena de,

Ne sika mpem eduasa,

Fa tua wo mpɛgow kaw no bi.

10 Kofi Datse,

Ɔde ne sika mpem eduasa,

Adze a ɔdze si ɔkyeame me nsam'

Ma ɔdze ma Adwowa Ata ma ɔdze tua n'ewufo kaw no bi nye no.

Afei yekata ne to do ma ɔako.

15 Egya Kobena Twi,

Seisei wo nā n'ebusua w'aper wo, anye yie,

Yeakɛɛ wo korabew

Yaayɛ w'eyi nyina ewie

Ntsi wo na n'ebusua yerebotu apo yeako fie,

20 Obiara a ɔdze wo kaw no,

Ɔmbra na ombotua kaw no.

Yerekɔ akɛkyɛ wo tow no.

Mbasiafo no so ε,

Wɔyɛ den?

25 Wɔɔdzedze tow no bi no,

Wɔmbra mbotua tow no bi

Ma yemfa ntua tow no bi ma kaw no ennyin.

Yekā dem wie a,

Okyeame,

30 Ebusuapanyin rema no mu do o!

Ebom!

Hen nsem pa o!

Oyie.

Performed by Okyeame Kw Bosu, Yamoransa.

AIII

PRE- BURIAL LIBATION OF OPANYIN KWESI ATTA OF BIRIWA

Nde den?

Nde ye Memenda.

Opanyin Kwesi Atta,

Da no a yarba kaa wo yi,

5 W'ebusua aper wo,

Naaso annyε yie.

Nde Memen,

W'adɔfo nyina aba,

Yeregya wo kwan ma ako,

10 Gye nsā yi bi nom.

Kwesi, da yie.

Hwe adɔfo a wɔaba,

Hwe Dman a w'ebogu.

W'anyenkofo a wɔwɔ mbeabea nyina aba.

15 Nde Memen

Nde yeregya wo kwan pa,

Kɔ ketsena w'egua mu.

Na mbom dza yere de yekā kyere wo nye de.

20 Yennkā de se obi na okum wo a,
Wo so boku no bi.
Se obi na ɔye wo mpo a,
Okyinkyin a, Samanadze ho no,
Non so ɔbeyɛ den?

25 No nso ɔbeba ho bi.
Dodow a wɔaba w'eyi ase nyinara,
Obiara no nkwa do.
Emi mara so, Ɔmanpanyin a megyina ha merekasa yi,
Mara so mo nkwa do.

30 W'ebusuapanyin no nkwa do,
W'ebusuakyeame no nkwa do.
Nkankaara, hwe wo mba.
Hwe adaka ara a wo mba dze ebese ho.
Ɔye few mpo gyan.

35 Dem kaw a mbofra
Wɔaye den?
Wɔabo yi.
Ohia de wɔye edwuma na
Wonya sika.
40 Ahenwa!
Wɔye edwuma a wonya sika ntua w'ekyir kaw.
Yekotow yesere.

Mbofraba no,
Adze a obeye twako-twaaba wo hon akwan mu biara,
45 Pa gu
Ma mbofra no hon enyi mfiɛ,
Ma ɔbra a ebɛ no,
Hon so wɔmbɔ bi.

- 50 Wo 'time' aso yi,
Ye ka yie dze akyerew wo.
Nde Memenda yi,
Ye ma wo nsã ase,
Ye mma wo nyimpa ase.

BIII

POST- BURIAL LIBATION OF PANYIN KWESI ATTA OF BIRIWA

Ah!

Twereampɔn Kwame,

Asaase Efuwa.

Otumfo Nyankopɔn,

- 5 Ewuradze a ɔkye adze ma aboa mpataakowa nsa kã ne kyepen
Ɔwo Ewuradze,
Se yeredzi dwuma wo Asaase yi do na se yeammfre wo a,
Adze a yeye no mfaso nnyi ho.
M'egya nsã yi a yedze rebedzi dwuma yi,
10 Wo dzin mu ntsi hyira do ma hen daa. Amen!

Biriwa abosom eduosuon-esuon abosom esoun,

Omankeyeame Nkumsa,

Nom nsã yi bi.

Nana Kye Kobena,

- 15 Nom nsã yi bi.
Abosom mpem a wɔwɔ kurow yi mu ha nyina,
Menngya ba,
Obiara mbɔnom nsã yi bi,
Na wontsie kasa a yerebekã.

Seisei, biribi nnyi ho so a nkye yennyina ha.
Hen nua Kwesi Atta,
Nyankopon ato nsa afre no.

Y'ehu adɔfo a waaba eyi yi ase.

25 Kwesi Atta, Nyankopon too nsa free no n'
Nde ye Kwesida. Y'egya no kwan pa.
Abosompem, nsamampem,
Biara nnom nsã yi bi.
Ko a ɔroko no, ɔnko asomdwee mu.

30 Mfomdo biara mpo na wɔaye a,
Ewuradze Nyankopon mpa ngu
Na ɔmfa ne kra nkegyina yie.
Na mbom obi nso na eku no a,
Nyimpa kor no, yenna de omboku no bi.
35 Okyinkyin a (no so ɔbeyɛ den?) no so ɔbeba bi.
Ho na se ɔba a,
Wobotum wɔnye no eyi atsen.
Adze preko a meye ma ɔwo edzi kan eku me no,
Na afei enye no rebeyi atsen wo ho nye no,
40 Gye nsa yi bi nom.

Adɔfo a hon nyina wɔaba w'eyi ase ha,

Mboa a wɔdze abɔboa.

Obiara a ɔdze kaar,

Ondu fie asomdwee mu.

45 Yerennhwehwe de ɔwo Kwesi iwui ntsi,
Wɔbɔko na asem bon bɔto hon wo kwan finimfin,
Yerennhwehwe dem.

Obiara ndu fie asomdwee mu.

‘Ah! Kwesi n’eyi yi, yεakɔ ma aye fεw o!’

50 Iyi na yerehwehwe.

Hom ngye nsā yi bi nnom.

Wo mba a adan hɔn egya

Hɔn nyina hɔn nkwa do.

W’ebusua adan hɔn egya,

55 Hɔn nyina hɔn nkwa do.

Wo Biriwaman a, adan hɔn egya,

Hɔn nyina hɔn nkwa do.

Mara so, Ɔmanpanyin Kweku Abbam a medze nsā rugu famu yi,

Mara so Ɔmanpanyin mo nkwa do.

60 Dza ɔbeyε mbusu na esian,

Hom mpa ngu mma hɔn.

Adze ne yieyε na yerehwehwe,

Sε yerehwehwe adze ne sεε a,

Nkyε yenngyina ha.

65 Yerehwehwe adze ne yieyε,

Yεkotow sere.

Wo na n’ebusua, ekaw a wɔbɔε,

Pɔɔn ɔpepe eduonu.

Wɔdze egya wo kwan ma edze kɔ no.

70 Ebusua, edwuma a wɔbeyε biara no,

Hom mma mfaso mbra ho.

Amma biribi ammba no dε,

Kwesi Atta wui no,

75 Ne kaw na ɔda hɔ yi.

Dye dem a, dye enyinguase wo Samanadze ho ma wo.
Ebusua dza wobeyε biara onye yie.

Yekā yewie a,

Yema wo nsā ase,

80 Yemma wo nyimpa ase.

Performed by Amanpanyin Kobena Abbam of Biriwa

AIV

PRE- BURIAL LIBATION OF KODWO MENSAH OF ANONA CLAN

Oh! Onyankopon Twerampɔn,

Yekyerε wo nsā,

Na ɔwo nnom.

Amandze a ɔwo ho nye de.

5 Dye wo dehyee, a wofre no Kodwo Mensah,

Nde ndaasa yi yarba fua no.

Dem yareba a ofuaa no no

Yeper n' a na hen nsa annka no.

10 Ntsi se hen nsa annka no

Ma ɔdomankoma wu abefa no ko dze a,

Yenye no nndzi ekyir per.

Hen amandze a ɔwo ho nye de,

Drokɔ no,

15 Nnye ɔno na ɔdze a bobɔ adze,

Dye adze a ne mpanyimfo nyina a wɔdze bobɔ adze wɔko,

Se nde dua yi ɔakoto hon a,

Befa nsā nom a enyiaado,

Fa nsā nom, enyiaado.

20 Wo nā n'ebusua wɔdwen hɔn ho no,

Osi dɛ,

Ɔye Benada a yi,

Ye besɛ wo pe.

Wukuda yeegua wo nsā.

25 Yegu wo nsa a,

Akɔto wo mpanyimfo a wɔkɔ.

Erekɔ no,

Bɔ amandzɛ dɛ,

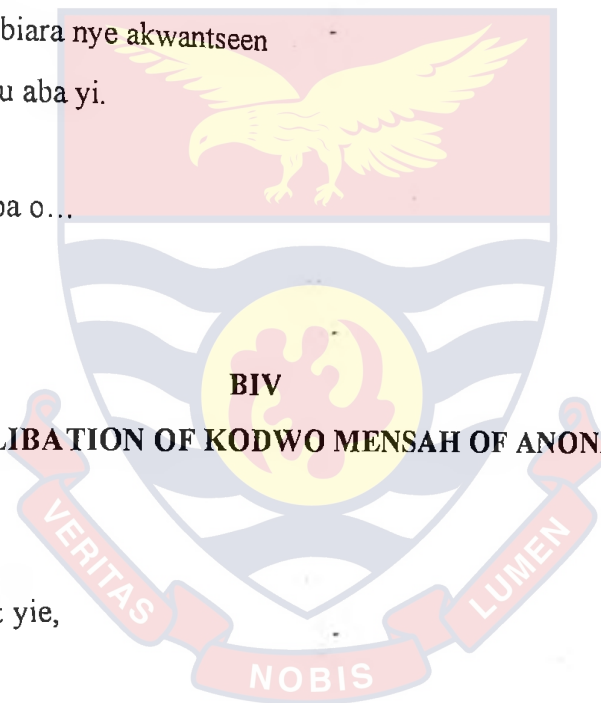
Wɔ nso biribiara nye akwantseen

30 Na enam mu aba yi.

Ebae a,

Hɛn nsa mpa o...

Oyie.



POST BURIAL LIBATION OF KODWO MENSAH OF ANONA CLAN

Ah!

Akron mfrɛ yie,

Yie mbra,

Akron ma asetu, wɔnye kor mfrɛ yie!

5 Yie mbra.

Nkorkor akron a wɔye abosom akron

Hom nye kor mfrɛ yie!

Yie mbra.

Nkorɔfo a hom yamu yie

10 Ma wɔtow wɔ hom apampamu ma ntsi anoma so nya ne beebi ko;

Hom nye kor mfrɛ yie.

Yie mbra.

Nkorɔfo a hom ayamuyie ntsi,

Wɔdze hom anantsir tu bura

15 Ma okwantunyi a nya bi nom

Hom frɛ yie,

Yie mbra.

Abotar nanaanom,

Hom nyɛ kor mfrɛ yie,

20 Yie mbra.

Ɔkyeame,

Moroko kan o!

Amandzɛ a ɔwɔ hɔ nye dɛ,

Ɔyɛ Kodwo Mensah,

25 Ndɛ ndaasa yi a,

Oguu apor wɔ ne nã n'ebusua n'enyim no,

Yɛkaan nda ma nda aso.

Ɔyɛ ndɛ,

Ndɛ Wuku

30 Na yɛregye enyim yɛaka akyɛrɛ no dɛ,

Onkegyina hɔ ntweɛn ne mpanyimfo a wɔkɔ no.

Na ɔkɔ hɔ a,

W'ebisa no amandzɛ.

Ndɛ w'aba

35 Wombisa no amandzɛ

Na wɔma no egua ma ɔntsena do,

Bɛfa nsa nom a enyiaado.

Yɛka no dɛm a,

40 Erokɔ o...

W'ara nyim wo na n'ebusua o...

Inyim kaw a adan egya.

Ekaw a w'aba nyina

Erokɔ no,

45 Ma yentu daadze adze ehɔ

Hɔn a wɔyɛ aborɔfo edwuma nyina,

Wonya bi na wɔmfɔ mbotua kaw no.

Hɛn a yɛdan Bosompo o...!

Yekɔ a yenku

50 Na yɛmfɔ mbotua kaw no bi,

Bɛfa nsa nom a, Enyiaado.

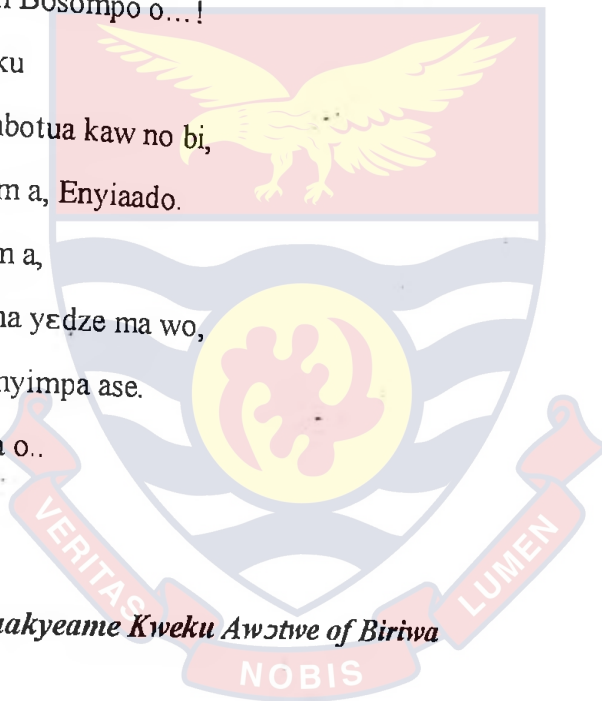
Yekɔ no dɛm a,

Wo nsɔ ase na yɛdze ma wo,

Yɛmma wo nyimpa ase.

55 Hɛn nsɛm pa o..

Oyie.



Performed by Ebusuakyeame Kweku Awɔtve of Biriva

AV

PRE- BURIAL LIBATION OF ANKOMAH NSIAKOH

Ah

Twerampɔn Kwame!

Yɛmma wo nsɔ;

Yekyerɛ wo nsɔ.

5 Owo na ese,

Beɔɔ a beɔɔ a naa baasa edzi ehyia no na ewɔ ho bi

Yɛdze kyere wo ma dwumadzi a

Yɛ dze bedzi biara no ɔwo ehyira do ama hen

Wɔ wo do ba Jesus Christ ne dzin mu. Amen.

10 Asase Efua,
Wo nsa nye no.

Ah Afrangua,

Nana Ɔkrɔbo,

Odum Krɔbo,

15 Hom ngye nsa.

Ewia yi yɛfrɛ hom a ɔnnye bɔn

Ankoma,

Obɛfi a ɔwo eka de,

20 Sɛ w'ngya wo few yɛ a

Beebiara wɔdze beyɛ wo.

Akyea wo ho ahwe ban,

Wo nsã nye yi.

Yɛfrɛfrɛ hom a

25 Ɔwo na aka ekwir

Na aka mpanyimfo hɔn hɔ

Ɔdɔm Krɔbo

Nana Awer,

Hom ngye nsã.

30 Hɔn a wɔakyea hɔn enyi ahwe ban nyinara

Wɔngye nsã

Osiandɛ, dem dɔnhwer yi

Eda mpa do na yenye wo rekasa yi

- 35 Yerekegya wo kwan
Yereke ɛ ɛ wo korabew.
Na ne nyinara nye dɛ,
Wɔngye nsā,
Woara nyim,
- 40 Erokɔ no
Dza esi ekyir biara no inyim
Ntsi erokɔ yi,
Dza w'ekyir biara no
Hwe na tɔtɔ no yie ma hen
45 Ama y'ehu dɛ,
Ber a etse ase no, inyim dza osii.
Yɛdze wo rokɔ yi,
Kɔ asomdwee mu
Obi wɔ hɔ a wɔdze no rokɔ a
50 Gidzigidzigidzi,
Yɛronnhwehwe!
Yɛnye wo rokɔ asomdwee mu.
Na yɛkata w'ekyir wie a,
Yɛabetsena ase na ekyir yi yɛabeye w'eyi.
55 Ntsi nsā nye yi,
Ntsi nsā nye yi,
Ntsi nsā nye yi.

BV

POST- BURIAL LIBATION OF ANKOMAH NSIAHKOH

Ampa ndɛ nye da a yɛretsena ase.
Na yɛakata Ankoma n'ekyir korakorakora.

Anaa ɔpanyin – Nsiako n'ekyir.

Ntsi asem ne nyianra nye de:

5 Mba na ebusua, adɔfo adɔfo a hom ebehyia mu wɔ ha nyinara;
Ma Nana Okrobo V na n'ebusua na ne mpanyimfo reka nye de,
Nde nye da a wɔrekata ɔpanyin n'ekyir,

Na wɔrekata ɔpanyin n'ekyir dze a,

Wommpɛ de,

10 Obi befi ne fie ha akɔ

Na asem fofor besi n'ekyir

De, nyew, iyi bae a

Wɔrebekata dem Opanyin no,

Ankoma n'ekyir no,

15 Nna dem mbusu yi ɔafa no.

Aa! Nana Tegyirama,

Hɔn nyina, hɔn nye mpanyimfo

Wo boa da.

Ama se obiara ba eyi wɔ kromu ha;

20 Eyi ye, nsã gu o, biribiara no,

Oba a ɔdze asomdwee na ɔdze ba.

Aber biara no ye ka biribi mpo a hɔn na wodzi kan yi.

Eguase Amanfo wɔhyia mu a,

Worogu nsã no,

25 Wɔpaa hɔn,

Asiaman Kɔtɔkɔ,

Okusubentsir!

Nna wɔagye do:

'Yeaba woara w'enyim'.

30 Hɔn na ɔkyere de

Yereye aye biribi.

Nananom,

Y'akata n'ekyir ewie korakorakora.

35 Yewie no dem dze a,

Nna onno mba na adɔfo, ebusua,

Ebusuapanyin a ɔtse egua mu,

Nana na ne mpanyimfo hɔn nyinara.

Ɔman pa e!

40 W'aba no de, adɔfo a wɔba no nyinara wɔkɔ a wɔaka de,

Eyi a wɔbae no,

Mpanyimfo yi,

Woegu nsa ampa.

Nna onno nye amandze a ɔwɔ hɔ.

45 Yeakata n'ekyir koraa.

N'afrenhyia, ne nyina na yedze abɔ mu

Esie no korakorakora.

Performed by Jhenekyeame Kwame Amoh of Eguase.

A VI

PRE- BURIAL LIBATION OF ARABA ABBEW

Hɛn Ewuradze Twerampɔn Kwame,

Kyerekyerefo Tseneenyi

Nsã yi yedze kyere wo.

Dwumadzi biara a yedze bedzi wɔ asase yi do ha no

5 Owie pe ye dze ma hɛn.

Maapa Yesu, yedze kyere wo,

Ɔwo behyira do ama hɛn ama mpaa a

Yeɔɔɔ no a akɔ do dwodwoodwo.

Ah! Mpanyin a wɔwɔ ha

10 Hom mfa nsā pa yi bi nnom.

Aberwa Araba Abbew

Fa nsa pa yi bi nom.

Ɔye wo na n'ebusuafo

Adwenadze busua kwan war.

15 Ɔye ebusuapanyin Paa Kofi Barima George,

Ɔye Maame Araba Praba, me na Araba Dua,

Wɔnye ebusua tɔw nyinara,

Hen asem ara nye de Ɔye

Ɔye nde Memen yi,

20 Wɔregya wo kwan ma a akɔto wo nananom.

Aberwa Araba Abbew a

Ɔye wo na n'ebusua, waper wo papa;

Ɔnye wo nuanom na wo mba.

Edur biara a ɔse de wɔdze ye wo no

25 Wɔdze aye wo.

Adze a owu pe no nkwa nntum nngye.

Ɔye wo na n'ebusua

Wɔnnka de obi na wɔaye wo.

Ereko yi, wɔwo obi nde ara nna oewu.

30 Obi so dzi mfe beye du.

Ɔwɔ biara na ne hyeber a Otumfo dze ma no.

Wo na n'ebusua de,

Mma nnko nam mbeyi mbofra hu.

Gye nsā nom.

35 Kakra a yeaka yi

Wo nsā ase nye yi .

B VI

POST- BURIAL LIBATION OF ARABA ABBEW

Twerampɔn Kwame

Yedze nsā yi kyere wo

Dwuma biara a yɛbedzi no,

Yesere wo, fa wo nsa tseaba no to mu

5 Na hyira do ma hen;

Ama dwuma a yedze bedzi biara

Aye yie ama hen.

Mpanyimfo a wɔwɔ ha, mbefa nsa yi bi nom.

Aberwa Gyamposae,

10 Ɔwo dze, mmpe kasa o!

Wo nana reba.

Mpanyimfo na wɔka de,

Wɔwo obi nde na ɔako.

Obi nndzi mfe a edzi yi.

15 Nyame n'adom ara,

Enya mfe eduanan-anan.

Wo na n'ebusua Kwesieku a

Wɔmmper kwa, Adwenadze Kusubentsir,

Wɔma wo nsa de, gye nsā pa yi bi nom.

20 Mpanyimfo wɔka biribi de,

Ɔbaatan na onyim dza ne ba bedzi.

Ɔba seannte nso ne na na ɔhwe no.

Ɔwo na eroko ahwehwe kese no mu.

Wo na n'ebusua, nde woegya wo kwan.

25 Se mbofra yee aso]dzen wo w'enyim a,
(De mbre Dsofo bo mpaa no),

Fa wo nsa to hon akoma do.

Hon maame mmfre hon mpo nna wogye do de,
Ante efre me a?

30 Dye wo na n'ebusua, hon asem nye de,

Nde na wodze wokra reke ma Otumfo.

W'awo mba ma w'abor do.

Mpanyimfo na wokaе,

35 Yennka de obi na woye.

Wo na n'ebusua y'egya wo kwan,

Koto wo nananom.

Fa nsa pa yi bi nom.

Dye wo nuanom wabо kaw papa.

40 Kaw a wabо no, hon nan pem biribiara a

Na n'adze kor yi ara,

Ma wonto hon akatua mu, wombо hon abaa do.

Afarfo ma wawо mu no w'epia ara,

Nna w'asesaw fitaa egu heema mu.

45 Mbasiafo a waton nam no,

Hon a woye aban edwuma no aka de,

Araba Abbew woye n'eyi wie yi

Adze biara a mobosuo mu no

Nna w'aye sika.

50 Adwenadze ebusua,

Adze biara wobosuo mu no,

Nna oadan sika.

Abon a wobae no wonko

Apapa no, wonye hen mbetsena.

Performed by Jkyeame Kofi Apeefua of Abonku

AVII

PRE-BURIAL LIBATION OF KOW KWANSA

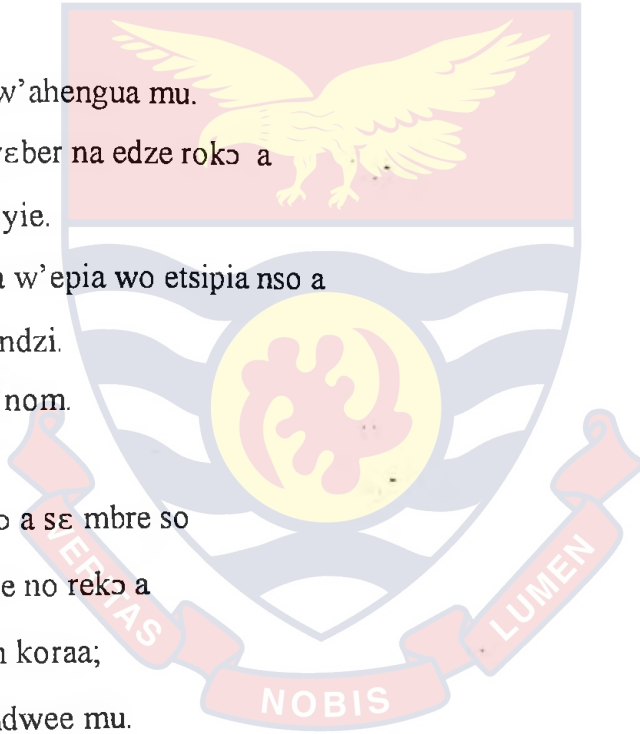
Ɔbaatan Kweenuwa,
Ɔbatan a onyim dza ne mba dzi.
Gye nsã yi bi nom.

5 Wo nana Kow Kwansa,
Egyaa n'atser mu.
Ewiaber yi yeregya no kwan
Ɔnkodu fie asomdwee mu.

10 Kow,
Ketsena w'ahengua mu.
Se wo hyeber na edze roko a
Nantsew yie.
Se obi na w'epia wo etsipia nso a
Enye no ndzi.
Befa nsã nom.

15 Obi woho a se mbre so
Na wodze no reko a
Ɔmmpen koraa;
Ko asomdwee mu.

20 Ko keda wo kete mpa mu.
Gye nsã nom.



BVII

POST-BURIAL LIBATION OF KOW KWANSA

Amandze a ɔwɔ hɔ nye dɛ,

Ɔye Kow Kwansa

Ndɛ ndaasa yi

Oguu apor wɔ ne na n'ebusua enyim

5 Yɛkaan nda no woaso

Ndɛ yɛdze no akɛma nananom.

Ɔrokɔ yi,

Wɔ bisa no amandze a

N'asɛm ara nye dɛ

10 Ndɛ mber aso

Na w'aba

Woma no egua ma ɔntsena do.

Befa nsã nom.

W'ebusua Twidan se dɛ,

15 Rekɔ no,

Ma ebusua no mu mba nyina ngyina yie,

Dza ɔbeyɛ twako twaba dze pagu

Wo nsã nye yi.

Kaw a ɔda ho no

20 Ma ye nye edwuma ntua kaw

Hyrahyira obiara Ahanamakye.

Befa nsã nom.

Y'akata w'ekyir yi

Apapa a wobae nye hɛn ntsena

25 Abɔn dze ye nye hɔn nnyi kyɛfa.

Paa

Hwi

Paa

30 Paa
Hwi

Performed by Jkyeame Kodwo Mensah of Ewuyaa

AVIII

PRE-BURIAL LIBATION OF OPANYIN KOW GYAN

Obarima Kow Tawia,

Kakra ɔwɔ hɔ nye dɛ,

Nsu anntɔ, ahow ammbɔ

Na yareba fua Opanyin Kow Gyan.

5 W'ebusua, wo mba, wo man

Y'ayɛ biara.

Adze a owu dze mu dze

Nkwa nntum nnye no ntwe.

Ewuradze apon wo nkwa.

10 Gye nsã nom.

Ndɛ Nananom aba.

Okese w'etsia ne mpaboa mu,

Onye n'ahemfo, nye akyeame.

Abaahemafo aba.

15 Amandzɛ a ɔwɔ hɔ nye dɛ,

Hwɛ kaw a w'abɔ!

Gye nsã nom.

Wo man ebogu.

Hwɛ dom a w'aba krom yi mu ha.

20 Worokɔ a inym kwan a wɔfaa do baa.

Ma wɔnko du asomdwee mu.

Ƴε twe ahoma a, ne yie mu a.
Osiakwan a ommpe hen yie,
25 N'adwen bɔn na nsusu bɔn
No nsusuando ngu n'etsifi.
Paa
Hwii
Paa
30 Hwii
Paa
Hwii



POST-BURIAL LIBATION TEXT OF OPANYIN KOW GYAN

Ah! Nananom.
Ƴεdze Opanyin Kow Gyan abehye hom nsa mu.
Wɔngye nsa nnom
N'ebusua dɔm,
5 Ɔman adehye,
Okese Essando na n'ahenfo nyinara.
W'ebusuapanyin, Kwesi Abraham
Nye adɔfoadɔfo a w'aba dze kor ye
Regu wo nsã.
10 Wo nsã nye yi.

Wo nã n'ebusua,
Wo mba,
Wo man,
W'ayε wo eyi mapa.

15 Kaw a w'abɔ nyinara,
Ma wɔntu daadze adze ehu
Hyirahyia hɔn ndwuma nyinara
Wo nsā nye yi.

Sɛ obi dze wo ka

20 Ma ɔmbra mbotua
Sɛ w'adze bi wɔ obi hɔ a,
Ma ɔmfa mbra.

Akwantufɔ a wɔwɔ hɛn mu

Ma wɔndu fie asomdwee.

25 Ɔkwando mbusu,
Pagu.

Yɛ ka no dɛm a,

Papa nye hɛn mbetsena

Bɔn a wɔ bae no ntwe hɔn ho.

Hɛn nsa mpa o.

Oyie.

Performed by Ɔmankyeame Kodwo Boateng of Yamoransa

PRE-BURIAL LIBATION OF MADAM ESI ANNAN

Twerɛampɔn Nyame.

Yɛ kyere wo nsa

Yɛmma wo nsa.

Abosom eduoson esoun.

5 Nananom ewuakɔ.

Hom nsā nye yi.

Adenye dɔm,

Hom nsã nye yi.

10 Kuntuman a w'ahwer adze,
Anona Ebusua a adze ato hom enyi,
Wɔngye nsã yi bi nom.

Ɖnnkyer biara na yareba fua Esi Annan.
Ne ebusua, ne mba, na ɔman nyinara.
Wɔper no ara yie.

15 Woana botum nye Owu afemfem?

Ɖe nde yeregya no kwan a,
Dza yeka nye de,
Eko a da asomdwee mu.
Obiara botwa dem kwan yi bi.

20 Yennka de obi na w'eku wo.

Keda wo kete mpa do.
Gye nsã nom.

Nantsew berew kodur.

Wo nananom rotweɛn wo

25 Gye nsã nom a, Abraw.

BIX

POST-BURIAL LIBATION TEXT OF MADAM ESI ANNAN

Anona Asamanfo,
Kuntu ewuako nyinara
Wɔngye nsã yi bi nom.

Ɖwimber yi, dza ye ka nye de,
5 Esi Annan a ɔno ntsi yehyia wɔ ha yi
W'abeye nedze wɔ wiadze yi mu.

Nde ɔdomankoma apon no edwuma.

Ne nã n'ebusua,

Ne kun n'ebusua

10 Ne mba,

Ne man,

Y'egya no kwan de

ɔnkeda ne kete mpa mu.

Hom ngye nsã nnom

15

Hen a y'ehyia nyinara

Hen nkwa do.

Adɔfo a wɔtu kwan bɔ kwan do

Wɔndu fie asomdwee mu.

Wɔngye nsã nnom

20

Woara inyim mbrɛ wo fie tse.

Ber a rekɔ ahwehwɛ kese yi mu yi

Nye ewuakɔ nyinara wɔ mboa hen.

Wo nsã nye yi.

Nyia ɔmppe hen yieye

25

N'ara so...

Gye nsã yi bi nom.

Nantsew yie,

Ye ma wo nsã ase

Ye ma wo nyimpa ase.

Performed by Ebusuakyeame Kweku Botwe of Kuntu

AX

PRE-BURIAL LIBATION OF KWESI ATTA

Ah! Hɛn Ewuradze
A ekyɛ ma ɔsɔ obiara do.
Yɛ dze nsã yi kyere wo
Hyira do ma hɛn.

5 Akatakyiwa abosom eduosun esoun.
Wɔngye nsã nnom.

Abiradze nsamanfo,
Wɔngye nsã yi bi nnom.

10 Wiaber yi
Yɛfrɛ hom ɔnnye bɔn.
Kwesi Atta,
Ndaansa yi a yareba fua no yi
Ne na n'ebusua per no ara
W'annyie ma w'aka nkyen egu.

15 Adze a owu dze mu no,
Nkwa nntum nngye.
Hom ngye nsã yi bi nnom.

Kwesi,
Yɛdze wo rekɔ ma akɛda wo ketɛ mpa mu.

20 Ekɔ a da yie.
Gye nsã yi bi nom.

Abiradze ewu akɔ,
Hom a w'edzikan
Wo ma no beebi ma ɔntsena.

25 Nsā nye yi.

Yɛdze wo rekɔ

Na ɔbo dɔnebien a

Y'ebogu wo nsā.

Nantsew yie a, Enyaado.

BX

POST- BURIAL LIBATION OF KWESI ATTA

Egya Kwesi Atta,
Bra begye nsā yi bi nom.

Ebaa wiadze ɔɔɔ bra.

ɔbra so a ebɔe no

5 Ammbɔ bra bɔn.

Ebae no,

Aba abɔwo.

Abeye biribiara.

ɔkɔbran so ɔwo ho yi

10 Mbɔe ɔtse biara

ɔbɔpon edwuma.

Nyankopɔn apon wo edwuma.

Gye nsa yi bi nom.

Seseiara wo mba

15 Wɔabɔ kaw o,

Wɔabɔ kaw.

Begye nsā yi bi nom.

- Waboano Aboredze
Wɔabɔ kaw papa.
20 Ma ɔtse biara dze
Seseiara Nyame apon wo edwuma ma ereko a,
Kaw a wɔabɔ biara,
Mber yi wonya bi mfa ntua.
Yɛ ka yi ,a yɛrennka no gyan.
25 Wo nsã nye yi.

- Wo mba no,
Wo mba no a wonnyi ahomka no,
Ma hɔn nyinara wɔntse apɔw.
Obiara nya sika.
30 Wo nananom no,
Hɔn nyina wonya sika
Mfa mbotua kaw no.
Yɛka iyi a, yɛrennka no gyan.
Mbrɛ ɔtse nye dɛ
35 Yɛroko y'ekesie wo,
Dze wo akama wo wura.
Wɔbɔ ndɔnebien a
Yɛbɛba abetsena ase
Yɛdze w'eyi atoa do
40 Egya wo kwan pa
Ma aketsena w'ahengua mu.
Kakra a y'aka yi,
Wo nsã ase nye yi o.

Performed by Jkyeame Kweku Abakah of Akatakyiwa

PRE-BURIAL LIBATION OF KWAME NSIA

Agoo!

Ɔman mfrɛ yie.

Nyame a inyim dza oyie na eye.

Y'ehyia wɔ wodzin mu.

5 Hyira nsã yi do mu hen.

Abosom dɔm,

Nsã nye yi.

Nananom a wɔdze Mfantseman bodwir Duadze,
Hom ngye nsã.

10 Hom adehye refre hom a,
Ne nyina nye de
Kwame Nsia akyea no ho ahwe ban.

Ɔrebeka hom ho.

Hom ngye no awaawa etu.

15 Nsã.

Oguu aprow no

Ne nã n'ebusua per no

W'annye yie.

Nde ye dze no ebese guamu a,

20 Hom nsã nye yi.

Hom ngye no dwodwoodwo

Nkɔdu fie asomdwee mu.

- Obiara bɔfow bi.
25 Dzi kan asomdwee mu.
Gye nsā nom.
- Reko yi, ɔye a hwe w'ekyir
Na bɔboa hɛn.
Ye ka no dem a,
30 Wo nsā ase nyi a,
Ahenwa.

BXI
POST-BURIAL LIBATION OF KWAME NSIA

- Ɔkyeame!
Mere kɔ kan
Kwan da mu.
Ah Twereampɔn Nyankopɔn,
5 Ye kyere wo nsā.
Duadze abosompem
Wɔngye nsā nnom.
Nananom nsamanfo,
Yefre hom a,
10 Hom nsā nye yi.
Kwame Nsia
Etu adehyedom kwan no bi.
Ye dze no ekiesie.
Ber yi yeregu no nsā
15 Hom mbefa nsā yi bi nnom.

Ne nã n'ebusua

W'abɔ kaw papaapa.

N'etsipenfo enngya no ekyir.

Ɔman yi yɛdan asaase.

20 Ma yɛntu daadze adze ehu.

Wɔngye nsã nnom.

Sɛ obi hyɛ wo ahyɛ kɔn a,

Nanamom, wɔnye onyia no ndzi.

Rekɔ yi mma basabasa biara nsi ebusua yi mu.

25 Adɔfo a w'aba nyinara

Wɔndu fie asomdwee mu.

Nna yerehwehwe asomdwee.

Gye nsã nom.

Hɛn nsa mpa o!

30 Oyie.

Performend by Jkyeame Kwame Akyer of Duadze

AXII

PRE-BURIAL LIBATION OF ADWOA ESSOUN
NOBIS

Oh Onyankopɔn Twereampɔn.

Yɛkyere wo nsã

Na ɔwo nnom

Anona Nsamanfo,

5 Ewuakɔ nyinara

Wɔ ngye nsã nnom.

Amandzɛ a ɔwɔ ho nye dɛ,

Oguu aprow wɔ ne nã n'ebusua enyim.

10 Ne na n'ebusua a oguu aprow wɔ hɔn enyim no,
Wɔ per no nsã annka no.

Gye nsa nom.

Ma Ɔdomankoma wu abefa no kɔ dza

Ye nye no nndzi ekyir per.

15 Kɔ keka nsamandom ho.

Reko no,

Kaekae mpanyimfo nyinara de-

Kwan mu bɔkɔɔ, na wo nso aba.

Wo nsã nye yi.

20 Obi abɔ wo bosa

Hye no ma]mbotua

Se wo nso dze obi ka a

Ɔmbeka no nde.

Ɔnntse dem a dza

25 Ye nye no nnyi hwee ka.

Gye nsã nom.

Ber yi yedze wo roko akema wo nananom.

Nantsew dwodwoodwo ko du.

Gye nsã nom.

30 Hen nsa mpa o!

Oyie.

BXII

POST-BURIAL LIBATION OF ADWOA ESSOUN

Okyeame!

Merekɔ kan...

Kɔ!

Ah Twereampɔn Kwame,

5 Yɛkyere wo nsã.

Asaase Efua

Gye nsã.

Abosom eduosoun

Hom nsã nye yi.

10 Dodow a w'akyea hɔn ho ahwe ban nyina;
Aberewa Ama Impraim,
Wo nana Adwoa Essoun reba
Gye nsã nom.

15 Dkaa nkyen gu yi,
Dza ɔfata biara,
Ne nã n'ebusua,
Ne mba,
Ne man,
N'adofo adɔfo nyinara,

20 W'ayɛ dze egya no kwan.
Ber yi yerekata n'ekyir korakora.
Befa nsã nom.

Rekɔ yi,

Kaw biara w'aka ekyir no,

25 Ber a rekya abowee kese no enyim yi
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Hyrahyira w'ebusua, wo mba, wo man.

Hɔn a wɔtu kwan bae,

Wɔn kodu asomdwee mu.

Wo nsā nye yi.

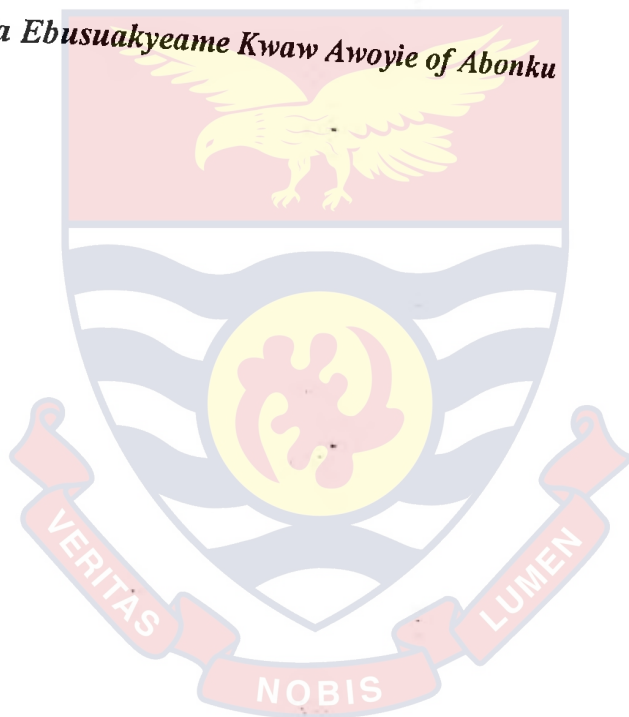
30 Afei,

Kɔ asomdwee mu.

Yema wo nsā ase.

Yemma wo nyimpa ase.

Performed by Anona Ebusuakyeame Kwaw Awoyie of Abonku



APPENDIX II

AI

PRE-BURIAL LIBATION OF KOFI AKON OF NSONA CLAN

Aa! Seventy gods of Biriwa.
Come and share in this drink.

What we have to say is that
Kofi Ewur is dead.

5 This death...
We are going to see him off befittingly
For him to go and sleep in his t bed.
Come for this drink.

If you go and sleep in your bed,
10 After that
When it is thirty minutes past two o'clock,
We shall come and perform the final rite
To see you off befittingly
For you to go and sleep in your bed.

15 Whoever has taken a loan from you,
Mention his name for him to come and pay.
If no one has taken a loan from you,
That too is up to you.

If you died naturally,
20 It is your destiny.
If someone forced you to die,
When you go, as for that person,
Let your ghost look for him.
If you don't forgive him,

Strike him when he is walking on the street.

At this time go to the huge mirror

To see if it is good.

If it is not good, you'll see.

Now, thirdly,

30 Your mother's clan

And your father's clan;

When they gave birth to you,

You have led your life

If you have played your part in life,

35 And we are seeing you off befittingly,

As you go,

Your children,

Your children o,

Your children.

40 Egya Kofi Datse is the one speaking.

Barima Kofi Datse of Etsifi.

Nsona Kofi Datse

Is the one speaking.

If you are dead and have left your children orphans,

45 He won't be unconcerned about them

He who succeeds you,

He who succeeds you,

Bless him life very well.

When you bless his life for him.

50 Your children too, their lives.

Pleadingly.

Your wife's clan,

Your wife's clan.

They have incurred a lot of debt;

To see you off befittingly for you to go.
Bless your children.

The females o, the males o!
The males, let them come and work in the sea.

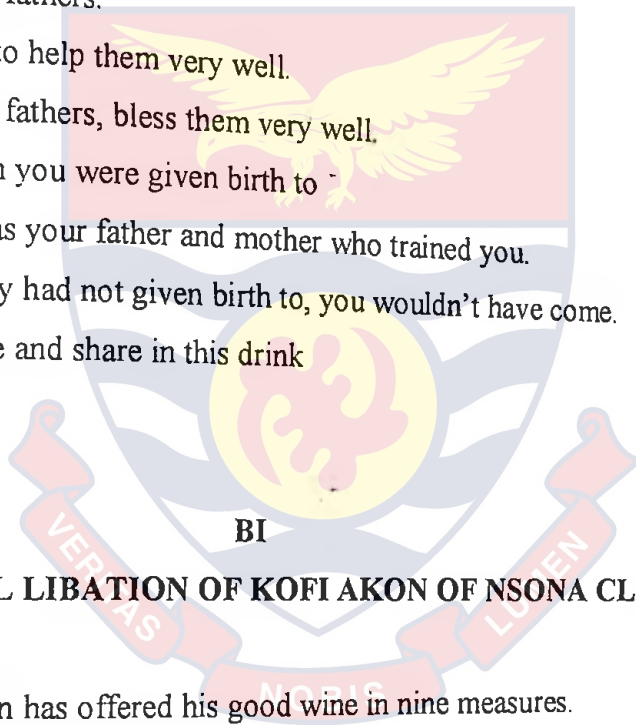
60 The sea god, Mensa.
Your daughters too, they smoke fish
They go to Mankessim; they too, bless them.

Your fathers,

Your fathers.

65 Try to help them very well.
Your fathers, bless them very well.
When you were given birth to
It was your father and mother who trained you.
If they had not given birth to, you wouldn't have come.

70 Come and share in this drink



POST- BURIAL LIBATION OF KOFI AKON OF NSONA CLAN

Ebusuapanyin has offered his good wine in nine measures.

Busuapanyin Kwaw Bosu,

He has offered his wine measures with one sweet outlet

To his royals.

5 The townspeople who have come;

All of them to pour into the complete chin

So that they will have something to say, when they go,

About what Ebusuapanyin Kwaw Bosu has done.

Bless him at dawn.

This is the very day that you have gone to sleep on your bed.
We shall perform the final rite today.

Now that it is two o'clock.

Kwaw Bosu, he will perform the final rite,

15 He will perform your final rite with nine measures of wine.
It gets to me Kofi Datse.

This is what he sends you off befittingly with.

When we finish,

We have covered your anus

20 They came from Kumasi, they came from Sekondi, some from
Tema, some from Akraman.

Some from Waakrom, Some from Yamoransa, some from Asafora.

When they were coming, they came with cars.

They come with cars o!

The cars they came with.

25 When they are returning too, they are going with cars.

Everyone should get home peacefully.

So that tomorrow if there is funeral in our family

They can have the opportunity to come.

When we finish, we've covered your anus completely.

30 Go and sleep in your bed.

Your mother's clan and your father's clan have seen you off
NOBIS befittingly.

They have put five thousand in your pocket.

When you go, excuse me to say, buy yourself coconut on your way.

We give you the remainder of the drink.

35 We don't give remainder of persons.

The good, come and share in this drink

The evil should give way.

This is it

It is good.

Performed by Ebusuakyeame Kofi Datse, Biriwa Etsifi

AII

PRE- BURIAL LIBATION OF EGYA KOBINA TWI OF BIRIWA

Agoo!

Response: Ameen!

I am going forward

Response: Go, go, go.

- 5 Seventy gods,
You all come and drink.
It is Egya Kobina Twi.
Three days ago, he poured down.
When he poured down,
10 His mother's clan tried saving him but it wasn't successful
So today we have reckoned days and it is up.
We are covering his anus for him to go.
When it is two o'clock, we'll come back and perform the final rite.
Come for drink.
15 Ebusuapanyin Kofi Tsetse;
His message here is, his wine of nine measures with one outlet,
He passes it through me Okyeame Kow Bosu,
For you to pour it into the complete chin.
After saying that
20 He has nothing to say...
We cover his anus for him to go.
We are sending him away.
Come for drink.
Kobina Twi !
25 Whoever you are indebted to,
Let him come and say that you are indebted to him.
If he doesn't say it till the next day,
For that you aren't indebted to him.

- 30 If I am the cause of your death
When you go sleep.
If it is someone else, when you go, look for him.
Your mother's clan have tried for you...
Today we are carrying you away.
- 35 Kwamena has donated twenty thousand.
He gives this to your family to defray part of the debt.
Kow Atta's donation is five thousand.
He gives this to your family to defray part of their debt.
Kofi Atta's forty thousand.
- 40 It passes through Okyeame to pay part of the debt.
Lift him and send him on.
This is it o.
It is good.

BII

POST- BURIAL LIBATION OF EGYA KOBINA TWI

- Come and share in this drink
Whoever has any rite to perform
Let him come and perform it.
Adwowa Atta, Egya Kwamena
- 5 Says this is twenty thousand.
Use it to pay part of the debt incurred in buying nails.
Kofi, Kwamena says,
His money is thirty thousand
Pay the debt incurred in buying nails with it.
- 10 Kofi Datse,
Says his money is thirty thousand
He passes it through me, Okyeame,
To Adwowa Atta to offset part of the debt incurred
during the funeral.

Now we cover your anus for you to go.

15 Egya Kobina Twi,

Now your mother's clan tried to save you.

We've found a safe place for you.

We've held your funeral rites.

Your mother's clan is dissolving the gathering.

20 Whoever is indebted to you

Should come and settle the debt.

We are going to share your debt.

And for the females,

What should they do?

25 To pay part of the debt,

Let them come and pay off their debt

To offset the debt so that it does not accumulate.

After saying this,

Okyeame,

30 Ebusuapanyin is rising.

Ebom!

This is it.

It is good.

Performed by Okyeame Kow Bosu, Yamoransa

AIII

PRE- BURIAL LIBATION OF OPANIN KWESI ATTA OF BIRIWA

What is today?

Today is Saturday.

Opanyin Kwesi Atta,

Since the day a sickness afflicted you,

5 Your clan has tried to save you.

It wasn't successful.

Today, Saturday,

Your loved ones have come.

We are seeing you off for you to go.

10 Share in this drink.

Kwesi, fare you well!

Look, your loved ones have come.

Look, your township has gathered.

Your friends have come from all places.

15 Today, Saturday.

Today, we are seeing you off befittingly.

Go and sit in your throne.

But what we intend telling you is that

As you go,

20 We don't say that if someone killed you,

You come and kill him too.

Even if it is someone who caused your death,

If he roams the world,

He too will do what?

25 He too will come there.

The multitude that have attended your funeral,

Everyone's life.

I, Omampanyin, who stands here speaking,

Me too, my life.

30 Your Ebusuapanyin's life;

Your family linguist's life.

Especially, look on your children.

Look at the coffin that they have brought.

It is simply beautiful.

35 This debt that the children

Have done what?

Have incurred.

It is needful that they work.

40

Ahenwa.

As they work bless to them to defray the debt left behind.
We plead with you.

The children,

45

Whatever will be to and fro in their lives,
Prevent it.

Let the children grow

So that they too will lead

The life that you led.

When your time is up,

50

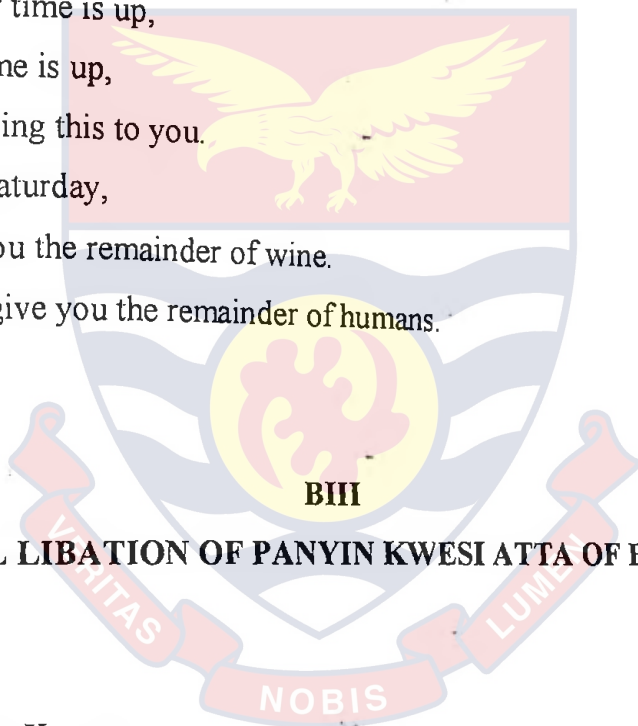
As your time is up,

We are saying this to you.

This day Saturday,

We give you the remainder of wine.

We don't give you the remainder of humans.



POST- BURIAL LIBATION OF PANYIN KWESI ATTA OF BIRIWA

Ah!

Dependable Kwame.

Asaase Efua

Otumfo Nyankopon

5

Lord who shares for the ant to get its fair share.

You Lord,

When we are embarking on a venture and we

fail to show it to you,

Whatever we do does not succeed.

My father, this wine that we are going to use in this act

10 or your name, bless it for us. Amen!
Seventy-seven by seven gods of Biriwa,
State linguist, Nkumnsa,
Share in this drink.

Nana Kye Kobina

15 Drink this wine.
Thousands of gods in this town,
I don't leave out a child.
Everyone should come and share in this drink
And listen to what we are about to say:
20 There is nothing really at stake.
Now, if nothing is at stake too, we wouldn't be standing here.
Our brother, Kwesi Atta,
Nyankopon has called him.
We've seen loved ones who have come to the funeral.
25 Kwesi Atta, when Nyankopon called you,
Today is Sunday,
We're seeing you off befittingly.
Thousands of gods, thousands of ancestors,
You all share in this drink.
As he goes, he should go in peace.
30 Even if he had sinned
Ewuradze Nyankopon should pardon him
And put his soul in a good place.
However, if it is someone who has killed him
That person, we don't suggest that you should
come and kill him too
35 If he roams the entire world, he too will come there.
It is then that
You can contend with him.

40 Then you will be contending with him over there.
Share in this drink.
All loved ones who have come to your funeral
All the help they offered;
Whoever came with a vehicle
Should reach home peacefully.

45 We don't want that due to (Kwesi,) your death
They will be met by evil in the middle of their journey home.
We don't want that
Everyone should get home peacefully.
Ah! Kwesi's funeral has been well attended.

50 This is what we want.
Share in this drink.
Your children that you've left behind
Their lives.
Your clan that you've left behind,
55 Their lives.
Your Biriwa township that you've left behind,
Their lives.
I, Omampanyin Kobina Abbam who is performing this rite
Me too, Omanpanyin, my life.

60 Anything that will be evil and temptation
Prevent it for us.
The good of everything is what we are looking for.
If it were destruction we are looking for,
Would we be standing here?

65 We are looking forward to the success in life.
We bow pleading.
You mother's clan, the debt they have incurred,
Twenty million 'pounds'
To bid you a befitting farewell for you to go.

70 The clan, whatever they will do
Let it be successful.
Let them make money to defray the debt
So that it wouldn't be that
When Kwesi Atta died
75 His debt is still unpaid.
When it happens as such, it is a disgrace to you in the
ancestral world.
The clan, whatever they will do let it be successful.

After saying this,
We offer a remainder of drink.
We don't offer remainder of human beings.

Performed by Omanpanyin Kobina Abbam of Biriwa

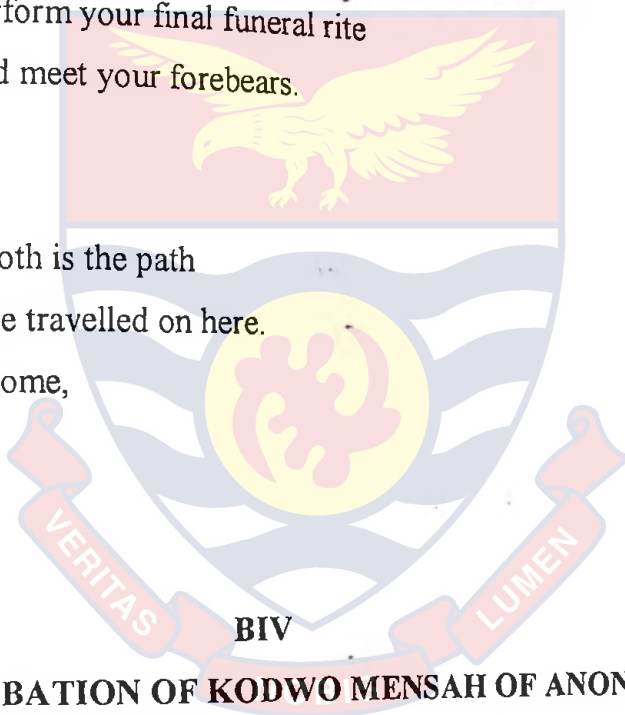
AIV

PRE- BURIAL LIBATION OF KODWO MENSAH OF ANONA CLAN

Oh! Nyankopon Twereampa
We show you this wine
But you don't drink.
What we have to say is that
5 Your royal, called Kodwo Mensah,
Three days ago, a disease swelled him.
This disease that swelled him,
We tried saving him but we didn't get him.
So if we didn't get him
10 And Odomankoma Death has taken him away,
We don't have aftermath struggle with Death.
All that we have to say is that
As he goes,

15 It is something that his elders brought and are gone with it.
So if today, he is gone to meet them...,
Come for drink, Enyaado.

If come for drink, Enyaado,
Your mother's clan, when they conferred
20 It was agreed that
This Tuesday
They will keep your wake.
On Wednesday, they will perform the final funeral rite
When we perform your final funeral rite
25 You'll go and meet your forebears.
As you go,
Say that
You too smooth is the path
That you have travelled on here.
30 If you have come,
So be it...
It is good.



POST-BURIAL LIBATION OF KODWO MENSAH OF ANONA CLAN

Ah!
Group of nine call for good.
Response: Good should come.
Nine gives an end to it; unite and call for good.
5 Response: Good should come.
Unit by unit nine that forms nine gods,
Unite and call for good!
Response: Good should come.
People who are so kind hearted
10 That birds lay eggs on your pate.

For birds too to have a place of abode. <https://ir.ucc.edu.gh/xmlui>
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Unite and call for good.

Response: Good should come.

People, who due to their kindness,

15 Dig well with your heels

For a traveller to get water to drink.

Unite as one and call for good.

Response: Good should come.

Grandchildren of peace,

20 Unite as one and call for good.

Response: Good should come

Linguist,

I'm going forward.

The message is that

25 Kodwo Mensah,

Three days ago,

He poured in front of his mother's clan.

We counted days and it is up.

It is today.

30 Today Wednesday,

We are specifically telling him that

He should go and wait for his predecessors.

And when he goes there

And he is asked anything...

35 Today, he has come.

Ask him of his mission

And give him a seat to sit on.

Come for drink, Enyaado

After saying that

40 Kodwo Mensah,

As you go,

You know your mother's clan.

You know the debt that you have left behind.

45 As you go,
Let us pick from the ground.
All those who do white colour job
Should make money to defray the debt.

For us, we rely on the sea god.
50 When we fight, let us kill
To come and defray part of the debt.
Come for drink, Enyaado.
After saying that
It is the remainder of your drink we give you.
55 We don't give you the remainder of humans.
This is up to us o...
It is good.

Performed by Ebusuakyeame Kweku Awotwe, Biriwa

AV

PRE -BURIAL LIBATION OF ANKOMAH NSIAKOH

Ah
Dependable Kwame.
We don't give you drink
We show it to you.
5 You have said
Where two or three have met you are there.
We show it to you so that whatever
We use it for you will bless it for us
In your beloved son Jesus Christ's name. Amen.

10 Mother Earth, Efua
This is your drink.
Ah Afrangua,
Nana Okrobo,

Odum Krobo,

15 Receive drink.

If we called on you this afternoon, there is no evil.

Ankoma,

Obrefi, you have said

If it doesn't cease to please you

20 It will be meted out to you everywhere.

You have turned your face to the wall.

This is your drink.

If we have called you all,

You come last

25 To join the elderly.

Odum Krobo,

Nana Awer,

Share in this drink.

All who have turned to the wall,

30 Receive drink.

Because this very hour

As you lie on bed while we talk to you,

We have brought you to the public;

We are going to see you off befittingly;

35 We are going to find a safe keeping for you

And all is that

You all receive drink.

You know yourself.

As you go,

40 Whatever is left, you know

So as you go

Whatever is left

Pay attention and attend to it for us

So that we will know that

45 When you were alive, you knew what was happening.
As we send you,
Go in peace.

There are some who struggle not to go
'Gidzigidzigidzi.'

50 We don't want that in your case.
As we send you away, go in peace
And after we have seen you off,
We will come and observe the final funeral rite.
So this is drink.

55 So this is drink.
So this is drink.

POST-BURIAL LIBATION OF ANKOMAH NISAHKOH

Truly, today is the day we are sitting down
For us to cover the past of Ankoma,
Or Opanyin Nsiako.

So all is that
5 Children and family, friends that have gathered here,
This is what Nana Okrobo V and his family and elders say:

Today is the day we are covering the past of the elder.

If we are covering his past,

We don't want that

10 Some will leave here to go
For something to happen to him.

Ah, yes, it is when he came to

This elder,

Ankoma's funeral,

- 15 That is when something bad has overtaken him.
Ah! Nana Tegyirama,
You all and the elders.
(They lie).
- 20 So that if someone attends a funeral in this town;
Funeral rite, libation or whatever
When he comes, he comes with peace.
Anytime we say something, they pick it first.
People of Eguase who have gathered here!
We are performing libation.
- 25 You are invoked:
Asiaman Kotoko!
Okusubantsir!
And you respond.
'We have come before you'.
- 30 This is what shows that
We are doing something.
Nananom,
We have completely covered the past of the elder
We have completely covered his past.
- 35 When we finished saying this
Then your children, friends, clan,
Ebusuapanyin who sits on the seat,
Nana and his elders here.
Good citizens!
- 40 So that friends will have something to say that
The funeral they attended,
These elders,
Have performed a final funeral rite.
That is the message.
- 45 We have completely covered his past,
Completely covered him.

Performed by Ohenekyeame Kwame Amoh of Eguase

A VI

PRE- BURIAL LIBATION OF ARABA ABBEW

Our Lord, Dependable Kwame;
Righteous Teacher.
This drink, we show it to you.
Whatever we will use it for here on Earth
5 Will end well for us.
Father Jesus, we show it to you,
So that you bless it for us
To use it for the purpose it is intended for.
Ah, elders gathered here,
10 Share in this drink.
Old One Araba Abbew,
Share in this good drink.
Your mother's clan,
Adwenadze clan.
15 Ebusuapanyin Paa Kofi, Barima George.
Maame Araba Praba, Mother Efua Dua,
And the entire clan,
Our message is that
Today Saturday, we are seeing you off.
20 For you to meet your grandparents.

Old One, Araba Abbew,
Your mother's clan tried earnestly
With your siblings and children to save you.
Whatever medicine that was needful
25 Was used on you.
What death holds onto, life could not snatch it.
Your mother's clan
Do not say that someone has caused your death.

30

Some do not live up to even ten years.

Everyone has an appointed time that the all Powerful has given.

Your mother's clan says,

Don't go and return to haunt children.

Receive drink.

35

For the little we have said,

This is the remainder of your drink.

B VI

POST- BURIAL LIBATION OF ARABA ABBEW

Dependable Kwame!

We show you this drink.

Whatever we will use it for

We plead with you to dip your finger in it.

5

Bless it for us

To succeed

In whatever we use it for.

Elders who have gathered here,

Come and share in this drink.

10

Old One, Gyamposae,

(For you, you don't like talking).

Your grandchild is coming to you.

The elders have said,

Someone is given birth to today and he is gone.

15

Some do not get to your age.

By God's grace,

You are forty-four years old.

Your mother's clan, Kwesieku, Adwenadze,

- 20 They offer you drink that receive and drink this wine.
Elders have said that
It is the good mother who knows what her children will eat.
And it is the mother who cares for the stubborn child.
You are going to the huge mirror.
- 25 You mother's clan says they are seeing you off today.
If children were stubborn before you,
(As the Revered said in his prayers)
Put your hand on their hearts.
When their mothers haven't even called the
- 30 Let them be in wait on their mothers.
As for your mother's clan, their message is,
It is today that they are going to give you to the All Powerful.
You have given birth and they are grown.
It is the elders who said it.
- 35 We don't attribute your death to someone.
Your mother's clan, we bid you farewell.
Go and meet your grandparents.
Share in this drink.
Your siblings have incurred heavy debt.
- 40 The debt incurred, if they stumble on anything,
Then it should be this one thing.
They should increased their pay and be promoted.
The fisherman, as soon as they set off,
Fill their canoes with white fish.
- 45 The ladies who sell fish,
Those who do white collar job...
Araba Abbew, after her funeral,
Whatever I touched turned into money.
Adwenadze clan,

50 Whatever we touch turns into money.
The evil should depart from us.
The good should come and stay with us.

Performed by Okyeame Kofi Apeefua of Abonku

AVII

PRE-BURIAL LIBATION OF KOW KWANSA

Good mother Kweenuwa,
A mother who knows what her children eat.
Receive and share in this drink.
Your grandchild Kow Kwansa
5 Has dropped his spoon.
This afternoon, we are seeing him off.
He should reach home peacefully.
Kow,
Go and sit in your throne.
10 If it is your destiny,
Safe journey.
If it is someone who has pushed you on,
Contend with him.
Share in this drink.
15 There are some who refuse to journey on
When it is time
And he is being sent away.
Go in peace.
Go and lie in your bed.
20 Share in this drink.

POST-BURIAL LIBATION OF KOW KWANSA

What we have to say is that
It is Kow Kwansa.
Three days ago,
He poured before his mother's clan.
5 As we counted days, it is up
Today we have handed him over to his grandparents.
As he goes,
When he is asked anything,
His message is that
10 His time is up
And he has come.
Give him a seat to sit on.
Share in this drink.
Your clan Twidan says
15 As you go
Let the members of the clan prosper
Whatever will be to and fro,
Avert it.
This is your drink
20 The debt incurred,
Let us work to settle it.
Bless everyone at dawn.
Share in this drink.
As we have covered your past,
25 The good that came should stay with us.
As for the evil, we have no portion with them.
Paa
Hwii
Paa
30 Hwi
Paa
Hwi.

Performed by Okyeame Kodwo Mensah of Ewuyaa
208

AVIII
PRE-BURIAL LIBATION OF OPANYIN KOW GYAN

Obarima Kow Tawia,
Whatis there to say is that
It wasn't raining nor the wind blowing
When a disease swelled Opanyin Kow Gyan.
5 Your clan, your children, your township
Have tried everything possible.
Whatever death holds onto
Life cannot wrestle it from him.
God has ended your life.
10 Share in this drink.

Today, the royalty has come.
Okese has stepped in his sandals.
With his chiefs, linguists,
Queen mothers have also come.
15 The message we have is this;
Look at the debt that has been incurred.
Share in this drink.
Your township has gathered.
Look at the multitude that has come to this town.
20 When they are returning, you know how they came.
Let them reach home peacefully.
Receive drink.
When we pull a rope, it is for good.
25 Any saboteur who doesn't want our progress.
His evil intension or evil plot;
His evil machination should fall on his head.

Paa
Hwii.
30 Paa
Hwii.
Paa
Hwii.

POST-BURIAL LIBATION TEXT OF OPANYIN KOW GYAN

Ah Nananom

We have presented Panyin Kow Gyan to you.

Receive and share this drink.

His entire family,

5 The royal townsmen,

Okese Essando and all his chiefs,

Your family head, Kwesi Abraham

And all friends who have come with one accord

To perform your final funeral rite.

10 This is your drink.

Your mother's clan,

Your children,

Your township

Have given you a befitting funeral.

15 All the debt they have incurred,

Let them chance upon fortune.

Bless all their works.

This is your drink.

If someone is indebted to you,

20 Let the one come and settle it.

If you have something with someone

Let the one bring it.

All the travellers among us,

Let them get home peacefully.

25 Evils on the road.

Prevent it.

After saying this,

The good should come and live with us.

The evil that came should give way.

30 This is it o

It is good.

Performed by Omankyeame Kodwo Boateng of Yamoransa

AIX

PRE-BURIAL LIBATION OF MADAM ESI ANNAN

- Twerampon Nyame.
We show you wine,
We don't give you wine.
Seventy-seven gods,
- 5 Grandparents who are dead and gone.
This is your drink.
The royal crowd,
This is your drink.
People of Kuntu who have lost this asset,
- 10 Anona clan that a speck has fallen into your eyes,
Receive and share in this drink.
Not long ago, a disease swelled Esi Annan.
Her mother's clan, her children, her township
They struggled to save her.
- 15 Who can wrestle with death?
If today we are seeing you of,
All that we can say is,
When you go, sleep in peace.
Everybody will tread this path.
- 20 We don't imply that someone killed you.
Go and sleep in your bed.
Receive and share this drink.
Walk slowly to reach.
Your parents are waiting for you.
Receive and share in this drink.
Araw.

POST-BURIAL LIBATION TEXT OF MADAM ESI ANNAN

The ancestors of Anona,
All the dead souls of Kuntu,
Receive and share in this drink.
This evening, what we say is that

5 This Esi Anan for whom we have met here
Has done her part in this world.
Today Odomankoma has retired her.
Her mother's clan,
Her husband's clan,
10 Her children,
Her township,
We are seeing her off that
She should go and lie in her bed.
Share in this drink

15 All we who have gathered
Our life.
Friends who have travelled here
Let them get home peacefully.
Share in this drink.

20 You know how your house is.
As you go into the huge mirror
Team up with the dead to help us.
This is your drink.
He who doesn't wish us well,
25 He too...
Receive and share in this drink.
Safe journey.
We give you remainder of the wine
We don't give you the remainder of persons.

Performed by Ebusuakyeame Kweku Botwe of Kuntu

PRE-BURIAL LIBATION OF KWESI ATTA

Ah Our Lord,
Who shares for everyone to have a share.
We show you this wine,
Bless it for us.

5 Seventy-seven gods of Akatakyiwa.
Receive and drink this wine.

Ancestors of Abiradze,
Receive and share in this wine.

This afternoon
10 If we summoned you, it is not evil.
Kwesi Atta,
These past three days that a disease swelled him,
His mother's clan struggled to save him.
But it was not successful, he has poured down the salt.

15 Whatever death holds onto
Life cannot wrestle for it.
Receive and share in this wine.

Kwesi,
We are sending you away for you to lie in your bed.

20 When you go, sleep peacefully.
Receive and share in this drink.

Ancestors of Abiradze
You who have taken the lead
Give him place to sit.

25 This is drink.
We are sending you away.
At two o'clock
We shall perform the final funeral rite:
Safe journey, Enyaado.

BX

POST-BURIAL LIBATION OF EGYA KWESI ATTA

Egya Kwesi Atta.

Come and share in this drink.

You came into the world, to play your part

The part you played,

5 You did not go about it wrongly.

When you came

You have played your part.

You have done everything.

As it is for a man,

10 No matter what it is,

He retires from work.

God has retired you.

Share in this wine.

Now your children;

15 They have incurred debt o!

They have incurred debt o.

Share in drink this wine.

Your Aboradze household,

Have incurred heavy debt.

20 No matter what it is,

Now if God has retired you and you are going,

Whatever debt we have incurred,

This time, let them get something to defray the debt.

When we say this, we don't say it in vain.

25 This is your drink.

Your children,

Your children who are not well.

Let them recover.

Let them get money.

30 Your grandchildren,
Let everyone make money
To defray the debt.
When we say this, we don't say it in vain.
The situation is that
35 We are going to keep you,
Give you back to your owner.
When it is two o'clock,
We will come and sit down
And continue with the final funeral rite.
40 We're bidding you a befitting farewell.
For you to sit in your throne.
The little we have said,
This is the remainder of your drink.

Performed by Omankyeame Kweku Abakah of Akatakyiwa

AXI

PRE-BURIAL LIBATION OF KWAME NSIA

Agoo!
Township, invite good.
God who knows what is good do.
We have met in your name
5 Bless this wine for us.
Multitudes of gods,
This is drink.
Ancestors who brought the Mfantse community to Duadze.
Receive drink.
10 If your royals are calling you,
All is that
Kwame Nsia has turned his face to the wall.
He is coming to join you.
Receive him warmly.

15 Drink. **University of Cape Coast** <https://ir.ucc.edu.gh/xmlui>

When he poured down,
His mother's clan wrestled him out
But did not succeed.

20 Today we have brought him to the open.
This is your drink.

Guide him safely

Home in peace.

The ladder of death,

Everyone will climb.

25 Take the lead peacefully.

Receive drink.

As you go, occasionally, look back

And help us.

After saying that

This is the remainder of your drink.

30 Ahenwa.



BXI

POST-BURIAL LIBATION OF KWAME NSIA

Okyeame !

I am going forward

Response: You have the way.

Ah Twerampon Nyankopon.

5 We show you wine.

Thousands of gods in Duadze,

Receive and share in this drink

Grand ancestors,

If we summon you,

10 This is your drink.

Kwame Nsia

Has embarked on the journey of all.

Now, we are performing the final funeral rite

15 You all come and share in this drink.

His mother's clan

Has incurred heavy debt.

His close pals did not leave him behind.

This town, we depend on the earth.

20 Let us be fortunate with the earth.

Receive drink.

If someone caused your untimely death,

Nananom, contend with the one.

As you go, don't let anything bad happen in this clan.

25 All friends who have come,

Let them get home peacefully.

For we are looking for peace.

Receive this drink.

This is it o!

30 It is good.

Performed by Jkyeame Kwame Akyer of Duadze

AXII

PRE-BURIAL LIBATION OF ADWOA ESSOUN

Oh Dependable God,

We show you wine,

But you don't drink.

The ancestors of Anona.

5 All those who are dead and gone.

Receive and share in this drink.

What we have to say is that

It is your royal, Adwoa Essoun.

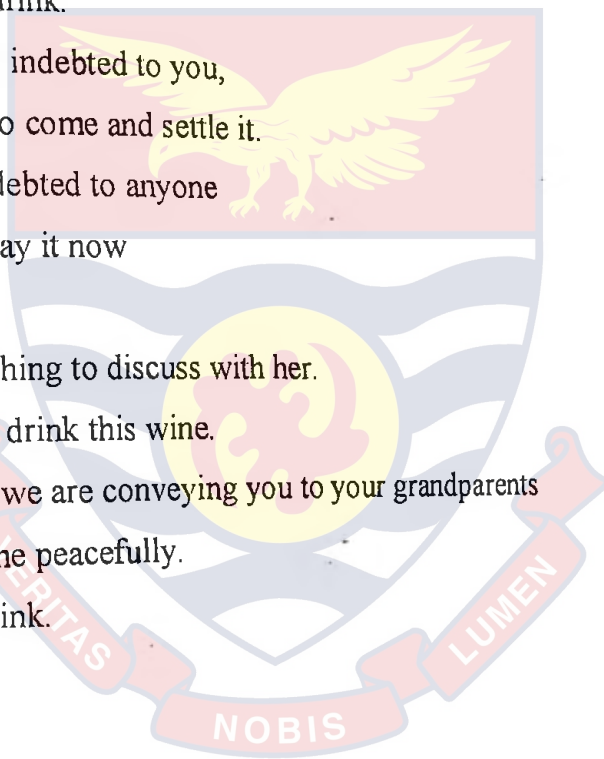
She poured before her mother's clan

10 Her mother's clan that she poured before.
They struggled but couldn't save her.
Receive drink.

And Odomankoma death has taken her away,
We have no struggles with Death.

15 Go and join the teeming ancestors.
As you go,
Remind all the elders that
The path is smooth and you have come.
This is your drink.

20 If someone is indebted to you,
Compel her to come and settle it.
If you are indebted to anyone
Let the one say it now
Else
25 We have nothing to discuss with her.
Receive and drink this wine.
At this time we are conveying you to your grandparents
Journey home peacefully.
Share the drink.
30 This is it o!
It is good.



BXII

POST-BURIAL LIBATION OF ADWOA ESSOUN

Okyeame !
I am going forward.
Response: Go
Ah Dependable Kwame,
5 We show you wine.
Mother earth,
Receive drink.

Seventy gods

This is your drink.

10 All those who have turned their faces to the wall.
Old woman Ama Impraim,
Your grandchild, Adwoa Essoun is coming.
Receive drink.

15 When she poured down the salt,
Whatever was needful,
Her mother's clan,
Her children,
Her township,
Her friends,
20 Have been done to see her off.
At this time, we are completely covering her past.
Come and share in this drink.
As you go,
Whatever debt is left unpaid
25 As you go before the huge mirror,
Bless your clan, your children, your township.
Those who journeyed here,
Let them reach home peacefully.
This is your drink.

30 Now,
Journey on peacefully.
We offer you the remainder of drink.
We don't offer you remainder of human beings.

Performed by Anona Ebusuakyeame Kwaw Awoyie of Abonku

APPENDIX III

DEPARTMENT OF ENGLISH
UNIVERSITY OF CAPE COAST
INTERVIEW GUIDE FOR AN M.PHIL THESIS
TITLED
SCHEMES AND TROPES IN BORBOR MFANTSE FUNERAL LIBATION
TEXTS

A. Personal Information

- I. Name of the interviewee
- II. Age and Occupation
- III. Status in the Traditional Set Up
 - Paramount Chief
 - Divisional Chief
 - Sub-Chief
 - Member of Council of Elders
 - Ebusuapanyin
 - Okyeame
- IV. For how long have you been acting in this capacity?

B. History of the Area

- I. What is the name of this Traditional Area?
- II. What is the meaning of the name?
- III. When long did this Traditional Area come into being?
- IV. What is the history of the Traditional Area?

C. Culture/Traditions of the Area

- I. What are the unique traditions of the Area?
- II. On which occasions are these practised?
- III. What are the significance of
 - The festivals?
 - The Funerals?

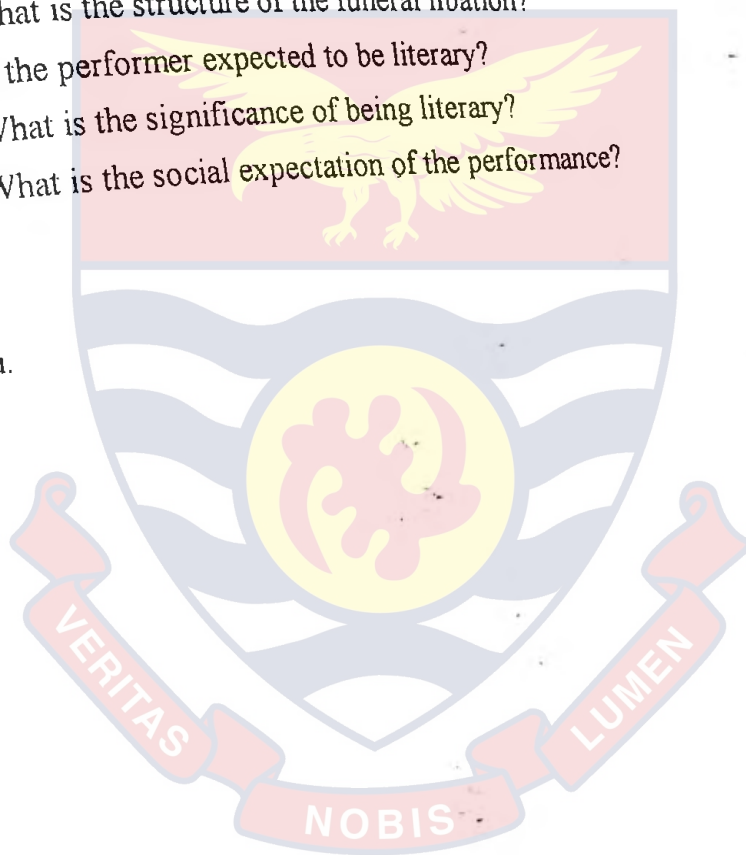
D. The Funeral Libation

- I. What is libation among your people?
- II. Who performs it?
- III. How do the performers get to perform?
- IV. What is the content of the funeral libation?
- V. What does it reveal about the people?

E. Literary Qualities of the Funeral Libation Performance

- I. What is the structure of the funeral libation?
- II. Is the performer expected to be literary?
- III. What is the significance of being literary?
- IV. What is the social expectation of the performance?

Thank you.



APPENDIX IV
TRANSCRIPTS OF INTERVIEWS (TRANSLATED)

INTERVIEW 1

Date: November 29, 2005

Name of Respondents: Obaatan Kweku Approw
Opanyin Kwame Essoun

Age: 78 years and 61 years respectively.

Occupations: Retired Fishermen

Status: Obaatan of Royal Adwenadze Ebusua,

A Member of the Chief's Council respectively.

No. of years in this Capacity: 35 years and 16 years respectively.

Venue of the Interview: Biriwa: The Chief's Palace

Language: Mfantse

Q: Good afternoon Sir. My name is Samuel Kwesi Nkansah, a native of this town. I am a student of the University of Cape Coast. I am studying Bɔ̀bɔ̀r Mfantse Nkusukum funeral libation text as Oral Literature. I will be grateful if you help me with answers to certain issues that border me. Thank you.

What is the name of this traditional area?

O.K.A: Nkusukum.

Q: What is the meaning of Nkusukum?

K.E: Nkusukum means thick dark cloud which was caused by a large number of weaver birds "Nkyem" which flew out of a basin to obscure the vision of our enemy during wars. This caused stir among people who started calling us Nkusukum.

Q: How did it come into being?

O.K.A: We came from Tekyiman on foot through towns and villages to Mankessim and dispersed to our present settlements. Oburmankoma, Oson and Dapagyan were the leaders of the Bɔ̀ɔ̀ɔ̀ Mfantse.

Q: Are all the Bɔ̀ɔ̀ɔ̀ Mfantse today's Nkusukum?

K.E: No. Some moved on to form Ekunafi and Abora.

Q: What was the role of Nkusukum during the migration?

K.E: Nkusukum was the military wing of the group which fought the battles encountered during the journey.

Q: What distinguishes you as a people?

O.K.A: Our cultural practices make us unique. We celebrate Ahobaa and Odambea. We give the dead traditional funeral ceremony, even for Christians, we pour libation.

Q: What necessitated Ahobaa?

O.K.A: When we came to Mankessim, an epidemic attacked the people. It was divined that a human should be sacrificed. As no one was ready to offer himself, Egya Ahor who was a priest sacrificed himself and the people were saved so we celebrate Ahobaa to honour him.

Q: What is the hallmark of your funeral ceremonies?

O.K.A: We pour libation and it is this which defines us as a people. If the deceased does not attend a church, a libation is said before he is carried to the cemetery. At the end of the ceremony, a final libation "nsagu" is performed which gives the dead a place in the ancestral world without which the deceased will not rest.

Q: What is the importance of the two instances of funeral libation?

K.E: The libation before burial basically announces the death of the deceased, events leading to his death and hand him over to the ancestors as we do to receive newly born babies. The second libation is that which seals the funeral ceremony. It is a ritual which separates the deceased from the living. Requests, petitions can be made to the spiritual entities for help.

Q: How does one get the selection to perform libation?

O.K.A: The family identifies a member with the potential and trains him to be the Okyeame. One may have control over the language but being an Okyeame is more than that and this is why people are trained for the role.

Q: What determines the beauty of a libation performance?
O.K.A: Look, 'it is the wise that is sent not the long legged.' Okyeame speaks on behalf of the chief and his people. He is therefore to be careful in his choice words so as to adequately express the views of the people he is representing. He is trained to demonstrate beauty and appropriateness in his expressions.
Q: I have taken your precious time this afternoon. I am indeed grateful for the interaction and the knowledge you have imparted to me.

INTERVIEW 2

Date: April 8, 2006

Name of Respondents: Omankyeame Kwame Amoh

Age: 46 years

Occupation: Farmer

Status: Linguist (Omankyeame)

No. of years in this Capacity: 10 Years

Venue of the Interview: Eguase: Ebusuapanyin's House

Language: Mfantse.

Q: Good afternoon Sir. My name is Samuel Kwesi Nkansah. I am a student of the University of Cape Coast. I am studying Borbor Mfantse Nkusukum funeral libation text as Oral Literature. I will be grateful if you share a few thoughts on libation with me. Thank you.
I listened to your performance and it was interesting. How did you become a linguist?

Amoh: Being a linguist requires a lot of training. I was trained by Nana Tegyirama.

Q: Why is it so important for someone to be trained as an Okyeame when everyone who can speak Mfantse can be asked to what you just did?
Amoh: The disgrace of a linguist is a disgrace of the community. In order not for him to disgrace himself and the people, the elders of the town prepare him to do it.

Q: Is the Okyeame allowed to say anything during the performance?
Amoh: No. The Okyeame performs on behalf of his people so he can't say anything but the event of the occasion dictates what to be said. There is a

format to follow and the language must be of a quality that befits the status of both the speaker and the community he is representing.

Q: You opened your performance with a Christian prayer. Is it allowed?

Amoh: Libation is offered on behalf a society which consists of people of various religious sects. The influence of Christianity on us as a people has also influenced the content of the libation.

Q: What do you mean by good language?

Amoh: What has to be said should not be said anyhow but in a pleasing language. You see the libation prayer is to both physical and spiritual elements of the society. It is at this time that petitions are put before the spiritual powers. So the prayer must be said well.

Q: What is the essence of funeral libation performance?

Amoh: An indigenous Nkusukum will never be buried without "nsagu" which officially concludes the funeral celebration. Though some Mfantse don't observe it due to Christianity and Islam, the Bɔ̀ɔ̀ɔ̀ Mfantse Nkusukum sees it as an indispensable ritual without which a funeral is deemed incomplete. If it is not done, the spirit will hover around to persuade the living to observe it.

Q: Why did you perform two libations?

Amoh: The first was to inform the ancestors that one of their descendants was coming so they must be ready to receive him. The event leading to his death is said and his achievement also mentioned. It is also used to settle scores between the living and the dead, and even among the living. This one is more solemn as it marks a separation. The second closes the ceremony completely. It is also an opportunity to ask for favours from the spirits.

Q: I thank you very much for your time and the information you have fed me with.

INTERVIEW 3

Date: April 18, 2006

Name of Respondents: Nana Appredontwi IX

Omankeyame Kweku Abakah

Ebusuapanyin Kweku Essoun

Age: 64 years, 57 years and 55 years respectively.

Status: Retired Educationist (Nana), Farmers

respectively. Akwamuhen of the Traditional Area, Omankyeame and Ebusuapanyin

No. of years in this Capacity: 22 years, 20 years and 15 years respectively.

Venue of the Interview: Akatakyiwa: Nana Appredontwi's House.

Language: Mfantse.

Q: Good Afternoon Nana and Elders. My name is Samuel Kwesi Nkansah, a native of this Traditional Area. I am a student of the University of Cape Coast. I am studying Bɔ̀ɔ̀ɔ̀ Mfantse Nkusukum funeral libation text as Oral Literature. I will be grateful if you help me with answers to certain issues that border me.

Thank you.

Q: Nana, our traditional area is called Nkusukum. Can you tell me how Nkusukum came into being?

Nana: The Bɔ̀ɔ̀ɔ̀ Mfantse migrated from Tekyman to Duadze from where they dispersed to their present areas of settlement. Bɔ̀ɔ̀ɔ̀ Mfantse under the command of Oburmankoma, ɔ̀son and Dapagyan came in one main group but settled as three prominent factions: the Abora, Nkusukum and Ekumfi. The Abora moved on the right flank, the Ekumfi on the left with Nkusukum in the middle providing defence for the Bɔ̀ɔ̀ɔ̀ Mfantse. During the migration, Bɔ̀ɔ̀ɔ̀ Mfantse faced a lot of military oppositions as they passed through lands that had already been occupied thereby necessitating military combats or signing of truces. The Nkusukum wing would lead on to fight and when the way was cleared the other factions would be called to move on.

In all their journeys, Bɔ̀ɔ̀ɔ̀ Mfantse were spiritually led by an Eagle, which flew ahead of them to assess situations. Leading them also was a basin that contained the spiritual powers of Bɔ̀ɔ̀ɔ̀ Mfantse. It was from this basin that "Nkyem" weaver birds emerged in large numbers to obscure their opponents' vision resulting in the name "Nkusukum". When the Bɔ̀ɔ̀ɔ̀ Mfantse reached Duadze, the eagle settled on a monumental stone which meant the place was conducive for settlement. The Nkusukum wing therefore settled at Duadze while the other factions journeyed on to Mankessim. Duadze is the spiritual

home of Bɔ̀rbɔ̀r Mfantse. It was from Duadze that General Appredontwe commanded the army of Bɔ̀rbɔ̀r Mfantse until they found the area and its environs safe for peaceful settlement.

Q: Nana, what is the meaning of Nkusukum?

Nana: Nkusukum means a dark cloud. The dark clouds were in fact caused by a large number of weaver birds "Nkyem" which flew out of a basin and like clouds to obscure the vision of the enemy while the Nkusukum had clear view of their enemies in times of war.

Q: Is there any particular festival the people celebrate and how did it come into being?

Nana: Nkusukum, we celebrate two festivals; Ahobaa and Odambea. Ahobaa is a funeral celebration in honour of Egya Ahor. When the migrants settled at Mankessim and its environs, an epidemic set in, this killed a lot of them. Divination revealed the cause and prescribed a human sacrifice to stop the epidemic. As nobody was prepared to offer himself Egya Ahor offered himself to be sacrificed for the salvation of Bɔ̀rbɔ̀r Mfantse. Nkusukum celebrates the Ahobaa Kakraba to commemorate Egya Ahor's death and also to remember the ancestors and heroes of Nkusukum. The seriousness with which Nkusukum celebrates Ahobaa Kakraba and its solemnity is still seen in the libations performed on such occasions. This attitude mirrors itself in the pre-burial libation performances. Ahobaa Kɛse is celebrated on the last Friday of August which coincides with the harvest season. This occasion is characterised by merry making. I don't attach as much importance to Ahobaa Kɛse as Ahobaa Kakraba.

Q: What is Bɔ̀rbɔ̀r Mfanste Nkusukum's attitude towards traditional beliefs and practices in the face of strong Christian influence and modernity?

K. A: It is true that Christianity has negatively affected most of our traditional beliefs and practices, we, as a people have tried to hold some aspects of our culture intact. Our festivals and funerals are consciously protected.

Nana: Our festivals remind us of our migration and emergence as a people while the funerals are celebrated in honour of the deceased and ancestors.

Q: What is the importance of funeral libation among your people? <https://ir.ucc.edu.gh/xmlui>

K.E: Rituals about transition is not played with. The indigenous Nkuskum cannot be buried without the funeral libation. It is used to announce the death and ask the ancestors to welcome him. The needs of the living are laid before the spirits through funeral libation.

K.A: If the deceased does not attend a church, a libation is said before he is sent to the cemetery and another one said to end the funeral celebration. The final libation which closes the ceremony is "nsagu" without which the deceased will be seen loitering around.

Q: What are the entities that are addressed in the libation?

K.A.: Twerampɔn Kwame is shown the drink for his blessings as He doesn't drink. Asaase Efua, the mother of all creation is addressed. Abosom, who are seen as the immediate representatives of Nyankopɔn on earth and mediate between Him and men are invoked. Bosompo is also invoked. The dead who are very direct in the affairs of men as they are seen as the immediate relatives of the living are also invoked. Will the ancestors be able to respond favourably to our request if they are not alive?

Q: How does one get to perform?

Nana: One needs to be trained before he becomes a spokesman for the community. He is expected to know a lot about the culture of his people, their beliefs, philosophies and aspirations.

K.E: Kweku Abakah had to follow the late Omankyeame Osonako for sometime before he started performing at family gatherings and then at the town level.

Q: Is it the knowledge in one's culture that makes the libation worth its sort?

K.A: No. There is more to it. The Okyeame is expected to show control over the language and manipulate it to the admiration of the people and at the same time duly communicate the people's feelings. There must be taste in the use of the language.

Nana: How will you respect me if my Okyeame fails to impress with the language? Just as you 'Literature Scholars' will expect 'beauty and artistry' in the language, we expect our Okyeame to meet this standard.

Q: Nana, you have schooled me in my culture and I can say I am proud to belong to Nkusukum. I thank you, Nana, Ebusuapanyin and Omankyeame for your time and the information you have shared with me.

INTERVIEW 4

Date: May 13, 2006

Name of Respondents: Ebusuapanyin Kwesi Abraham,
Omankyeame Kodwo Boateng.

Age: 68 years and 67 years respectively.

Occupations: Retired Educationists.

Status: Head of a clan and State linguist respectively.

No. of years in this Capacity: 19 years and 23 years respectively.

Venue of the Interview: Yamoransa: Jatt Guest House.

Language: Mfantse

Q: Good afternoon Sirs. I thank you for allowing me to record the libation performance. My name is Samuel Kwesi Nkansah. I am a student of the University of Cape Coast. I am studying Bɔ̀rɔ̀r Mfantse Nkusukum funeral libation text as Oral Literature. I will be grateful if you share a few thoughts on funeral libation with me. Thank you.

Q: What is the importance of libation performance in a funeral celebration?

K. B. To us Bɔ̀rɔ̀r Mfantse Nkusukum it is the libation "nsagu" that seals the funeral celebration. Without it a funeral cannot be said to have been completely observed.

A.B: Though some Mfantse communities gloss over this in the name of modernity and Christianity, the Bɔ̀rɔ̀r Mfantse Nkusukum sees it as an indispensable ritual without which a funeral is deemed incomplete.

Q: Why is it considered indispensable?

K.B: It is through the libation that the deceased is officially presented to the ancestors who provide him a home. It is a ritual by which the relation between the deceased and the living community is physically severed.

A.B: The funeral libation is also used to request favours from the dead.

Q: Can anybody at all opt to offer the libation prayer?

A. B: Aren't teachers trained to teach? So it is with the libation performance. I remember Okyeame Boateng here was trained by...

K. B: ...Okyeame Kofi Onyina who was my mother's brother and Omankyeame to Okese. Look, the Okyeame is expected to speak on behalf of the community and a lot is expected of him.

Q: A lot in terms of what?

K. B: If you listened to the libation very well, you will agree that the texture of the language is of a certain quality. A linguist must be someone who is able to use the language appropriately and effectively. I started as Ebusuakyeame for some time before becoming Omankyeame. I am still being guided.

Q: What constitutes a good funeral libation text?

K. B: There is an inviolable pattern expected in every libation performance. Nyankopon is shown the wine for His blessing. Asaase Efu, Abosom and the Ancestors are invoked. The death is announced with request and petitions made. The choice of words should be carefully selected to communicate the beliefs and sentiments of the people. When this is effectively done without offending the sensibility of anyone, then it is concluded as a good performance.

Q: I thank you the time and knowledge you have shared with me.

INTERVIEW 5

Date: August 14, 2008

Name of Respondents: Mr. A. A. Amoah

Age: 52 years.

Occupation: Educationist.

Status: Public Speaker on Mfantse Custom.

No. of years in this Capacity: 8 Years.

Venue of the Interview: Cape Coast: Mfantsipim School.

Language: Mfantse.

Q: Good afternoon Sir. My name is Samuel Kwesi Nkansah. I am a student from the University of Cape Coast studying how language is used in funeral libation texts for artistic effect. I have recorded some texts and there

are some words I find very difficult to understand. I would be grateful if you explain these words to me. Thank you.

In the libation text, the expressions "mpentu akron a n'ano huam" and "mpentu anan a n'ano kor" are used. Can you please explain them?

A. A: Traditionally, "mpentu" is a container used in measuring and keeping wine. At traditional gatherings, the entire gathering is served with one "tomer" - glass- and for one purpose of sharing. This explains "n'ano kor". The fact that the entire gathering agrees to share and drink from one glass is a show of unity, which is considered beautiful and sweet. The expression therefore means a sense of unity and purpose.

Q: In the libation texts, the gods are described in multiples of seven such as "eduosoun", "eduosoun-essoun" "eduosoun-essoun essoun" and "eduosoun-essoun eduosoun" that is seventy, seventy-seven, seventy-seven by seven and seventy by seventy. What is the rationale behind this?

A. A: The figure seven, since creation has been a mysterious number and wherever it is used it shows mystery. The gods are mysterious beings and no community can state the number of gods they have. Since the gods are mysterious beings, the seven and its multiples well suit their numerical description and mysterious nature. These have been the Mfantse description of the gods since the emergence of the Mfantse community.

Q. What is "rokɔ ahwehwɛ kɛsɛ mu" meant?

A. A. "Ahwehwɛ" (the mirror) is a medium used by diviners to reveal and hidden truths. The diviners are believed to receive assistance from the ancestors in their revelations. Since the dead is going to the world of the ancestors, he becomes a spirit not only to help the diviners but also to help the living directly. So here, the deceased has now become a spiritual being to help the living in all areas.

Q. Mr. Amoah, my last question is, why do libation performers stress "Memenda"? Do Mfantses have days on which funeral celebrations are held?

A. A. Mfantse have two sets of days in the week that is “Da nyin”- Monday, Wednesday, Friday and Sunday - and “Da ber”- Tuesday, Thursday and Saturday. Any activity held on “Da ber” is deemed blissful. When one is buried on such a day, it means that the one died naturally and honourably and that his death would attract favours to the community. You can read on this in J. A. Annobil’s *Mfantse Amambu Mu Bi*.

Q. Thank you very much for your time and information.



DATAD FIELD TEMPLATE

- 07 Author: NKANSAH, Samuel Kwesi
- 08 Gender: M
- 09 Title: Schemes and tropes in Barber M'cantre funeral libation texts
- 15 Degree: M. PHIL.
- 16 Supervisor (s): Kwadwo Opare-Agyemang (sup)
- 17 Town and Country: Cape Coast, Ghana
- 19 University and Department: UCC, English dept.
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