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Anlo War Songs: The Linguistic Prowess of Warriors

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Abstract

Purpose: Language is the heart of every communication. The choice and use of language determine the appropriateness and clarity of the speaker's intentions. The purpose of this study was to investigate how the composers of Anlo war songs employ literary devices in their compositions to realize the intended purposes.

Methodology: Anlo war songs are always replete with themes and figurative messages. The research approach was purely qualitative as data for analysis was ethnographically gathered through observation and interview. The population was the natives of Anlo-Ewes. Primary data was collected from three Anlo communities. Fifteen respondents (eight women and seven men), whose ages were between seventy and ninety years were selected for the study through snowballing. Hogbetsotso and Godigbe festivals of the chiefs and people of Anlo and Aflao were visited for data saturation. Five songs were selected out of the twelve for the study through simple random sampling.

Findings: It was discovered that a lot of literary devices are used in the Anlo war song. Idioms, proverbs, repetitions, personifications, symbolism, rhymes, imagery, pun on a line, alliteration, assonance, parallelism, synecdoche and apostrophe were identified from the songs and analyzed. It was revealed from the analysis that repetition, symbolism, imagery and rhyme are common in all the songs. Composers do this to ensure that they are emphatic, explanatory and meaningful, and there is also musical harmony in their compositions.

Recommendations: The paper suggested that stakeholders of the Anlos should initiate programs to create awareness in the people about the language use in singing of Anlo war songs. Inter-cultural education should be intensified to wipe out the erroneous impression that Anlo war songs are demonic. Anlo war songs should be documented and taught in schools serving Ewe communities to preserve the cultural heritage of the people. The value in the language used in singing Anlo war songs should be shared with the outer world by translating and publishing them in the local and foreign languages.

Keywords: *Anlo war songs, literary devices, warriors, bravery and linguistic prowess*

1.0 Background

Anlo war songs (*avahawo*) are one of the most important weapons of war among the Ewes. War songs are normally sung by warriors before, during and after war to express sentiments under the leadership of a War Lord. It can also be sung individually by a War Lord to either dare the enemy to fight them, to expose the weaknesses of their enemy or to inspire the warriors to put their bravery to test. Although Anlo war songs are loaded with themes and messages, they are very difficult to comprehend by the ordinary people and non-native speakers because of the nature of variations that occur in the compositions. Variation is ubiquitous in languages: phonetic, morphological, syntactic, semantic and lexical variations are all common (Smith et al, 2017). It is obvious that the composers of Anlo war songs use ordinary language and literary devices in singing them to provoke the bravery and the fighting spirits of the Anlo warriors. Its comprehension is cumbersome until one is a warrior. This has convinced people especially non-speakers to think and believe that Anlo war songs are demonic. This paper seeks to unearth the myth around Anlo war songs by identifying literary devices in some selected war songs and showcase how they are used to realize the intended purposes.

Ewe is one of the Kwa languages known as Gbe that are spoken in Ghana, Togo, Benin and Nigeria (Amuzu, 2005; Kpodo, 2017). This study was carried out among the Anlos to establish how the Ewe language was used to convey the theme and message of bravery to the warriors that had brought honour to the Anlo Kingdom. Anlos are the section of the Ewe people who left Nortsie and settled at the coast of the Atlantic Ocean, at the South Eastern part of Ghana under the leadership of Togbe Wenya and his nephew Togbe Sri in 1474 Dotsey (2011). The Anlo state is bordered at the East by the Republic of Togo and the river Volta at the West.

In African Tradition, songs that enforce the spirit of bravery in warriors are orally performed by men of war to enable them exhibit their bravery that places them in a position of honour in their communities (Okpewho, 1994). This shows that the choice and use of words in singing war songs are significant, since it communicates and evokes the fighting spirit of the warriors. There are linguistic features that characterize the expression of intention as one communicates. To some people, figurative language is the language of the spirits. Therefore, there is the belief that the singers of war songs use both figurative language and the ordinary language so that they can be connected to both the spiritual and physical world for supports. However (Abadzivor, 2014) says that wailing and chanting of words of war are often accompanied with singing of songs by Anlo warriors to invite the spirit of fighting into the battlefield whenever the fighting is fiercely intense. It is believed that the grandchildren of warlords that had passed on many years are possessed by the fighting spirits of their ancestors whenever these bravery songs are being sung. War songs of Anlos invite fighting spirits into the warriors to show their bravery during wars. Atrikpi songs consist of fighting strategies of the Anlos and the grandchildren of warriors are possessed by spirits to fight like their ancestors anytime these songs are sung (Ladzekpo 1995). An indication that the spirits of the dead fight side by side with the living.

Anlo war songs can be sung in the presence of the enemy to test their potency as far as the situation on the ground is concerned. Responses of the enemy show their preparedness to end up in a peace deal or their readiness to confront the Anlo warriors. On the other hand, the silence of the enemy exposes their weaknesses that can be interpreted as lack of courage and power to fight or their silence serves as a signal of a hidden agenda against the enemy's camp. Even in their informal

discourse, warriors are said to have used literary devices intentionally to invoke powers to attain their desired goal. Studies have been carried out by Locke and Agbeli (1980) about the performance of Kpegisu the war drum of the Ewes, also was the conclusion by Ladzekpo (1995) that Anlo war songs connect the ancestral spirits to the warriors to behave like the grandfathers. This study is mainly about war songs of the various war dances of the Anlos. The objectives of the study were to:

- a) Identify literary devices used in selected Anlo war songs.
- b) Analyse how these literary devices are used in the songs to achieve the intended purposes.

2.0 Theoretical Framework: Speech Accommodation Theory

Proponents of the speech accommodation theory Giles, William and Coupland (1990) have argued that speech plays social and linguistic roles. These roles are informed by the choice and use of words by the speaker. Speakers may choose to use words that are similar to that of those he/she is talking with in order to enhance social relationship. Speakers' choice and use of words on the other hand is strategically done to lay stress upon any linguistic variations that exist between his/her language and the language of the one being addressed.

According to Giles and Coupland (1991), speech accommodation is a linguistic strategy adopted by speakers in which their speeches are moderated according to the status of the one they are speaking with. Linguistics strategy consists of convergence and divergence speeches. During speech convergence, the actor makes his expressions like that of the audience but in speech divergence, the actors' expressions vary from the addressee's. Addressers make their language similar to that of their audiences to enable them appreciate what they are saying while speakers converge their speeches to express the uniqueness of identity. Hence, convergence is the use of the audiences' tongue by a speaker and in divergence the speaker stresses or emphasizes any linguistic variation that exists in his/her language and that of the audience. The theory provides a wide-ranging framework to predict and to explain the adjustments speakers make to create, maintain or decrease social distance in interaction by exploring the different ways we accommodate our communication, our motivation for doing so and the consequences (Gills & Ogay, 2007).

Composers of Anlo war songs strategically choose and use words that are familiar with the people for that matter establishing similarity in relationship between them and the audiences. In another dimension, literary devices are used by composers to portray their identity by recounting and exaggerating the meaning and the understanding of events. However, Myers-Scotton (1993) opines that markedness model is how speakers use language choices to index Right and Obligation sets, for every state of communication, there is unmarked, expected RO set and marked. Although the markedness model is identified with code switching, Myers-Cotton proposes that the markedness model can be used in every language setting apart from code switching, hence its significance in the use of literary devices in the composition of Anlo war songs. The use of literary devices in oral composition and performance of Anlo war songs by composers is not regular hence it is marked in these songs.

3.0 Methodology

This research studies the culture of the Ewe people hence the type used was qualitative and the form was ethnography. Kottak (1999) opines that the basic duty of an ethnographer is to interact and obtain information based on the native's views, his understanding of life and to know how he

uses his vision to improve his environment. Observation and interview were the main instrument used to gather primary data. The population for the study was the people of Anlo. Fifteen people made up of seven males and eight females were selected by snowball technique from three Anlo communities. The selected people for the study were six lead singers of Anlo war song eight drummers and a traditional chief whose ages were between seventy and ninety.

Women were more than men in the sample size because women lead in the singing of these songs among Ewes since the roles of women in the battles fought by the Anlos cannot be overruled. Kovey (1998) identifies atrikpi and kpegisu songs as epic songs that recount the bravery of Anlo women. The informants sang war songs and through interview they explained how these songs were composed and the type of language that were used and why the need to choose and use those languages. Three communities in Anlo Traditional area were visited in three months. Hogbetsotso festival at Anloga and godigbe festival at Aflao. These festivals of the chief and people of Anlo and Aflao respectively were also toured to saturate and reinforce data by recording war songs from the variety of war dances of the Anlos. Five out of thirty-eight war songs were selected for this study by simple random sampling. The title of the songs were written on pieces of paper and five of the papers were randomly chosen. The title of the songs chosen constitute data for the study.

4.0 Literature Review

The role of language in time of wars cannot be overruled. Bleiker (2000) argues that languages are never neutral, they embody particular values and ideas. They are integral part of transversal power relations and of global politics in general. Languages impose sets of assumptions on us, frame our thoughts so subtle that we are being entrenched through this process. According to Bleiker, language then is no longer seen as mere medium of communication. This expresses the fact that language plays a crucial role beyond communication even in time of wars. Apart from inspiring warriors to bring out the power of bravery, the choice and use of words can result to war, affect the pace of war or bring about peace and stability. For instance, political wars may be as a result of political utterances which disagrees with the ideology of another. Language can be powerful, particularly if a speaker tries to exercise control over other speakers. From the moment they start asserting their ideologies to their constituents, politicians in particular are keenly aware that they must use powerful or persuasive language. More powerful linguistic devices such as the metaphor, euphemism, parallelism and the use of the pronoun are needed to increase the potency and persuasiveness of language (Thomas et al., 2004). This explains why and how politicians chose and used the type of language they use during political argitations. As said earlier, the type of language used has the potency of starting war, prolong or shortened the life of war and can eventually bring the war to an end.

Expression of sentiment before, during and after war largely depend on the choice and use of words. Therefore war songs are as a result of the choice and use of language during wars, this is why songs sung in time war are known as war songs because the words are chosen to express sentiment associated with wars. Finnegan (1977) sees songs as lyrical expression of people's thoughts and feelings that are sung to demonstrate people's views and opinions on an issue or issues affecting them. Songs can be sung by an individual or in a group to communicate disappointments or in appreciation of an issue. In this vein, Okpewho (1992) posits that songs depicting the fighting spirit feature prominently in the oral tradition mainly because in Traditional African Society, war provided men with the opportunity to put their manhood to test and establish

a pride of place in the society. According to Okpewho, owing to this nature, war songs carry the current of incitement, venom as well as boisterousness. All these attributes, in one way or the other serve the purpose of war and victory over the enemy. In his view, the choice and use of words in singing war songs in Africa is oral. This suggests that the situation on the ground determines the type of language to choose and use to express their feelings. Themes and messages of war songs are derived from the situations leading to the war, the war itself and aftermath of the war are illustrated in a poet's choice and use of words.

According to Parry-Lord's formulaic theory of oral composition, the moment of composition is performance since there is no gap in time between composition and performance (Lord, 1960). This means that composition and performance are co-temporal (they happen at the same time). In their view, the performance is composition in which traditional materials are used as the building block of the compositions and since there is no fixed model text to guide the poets, every performance is unique and original. Anlo war songs are situational and the choice and use of language depends largely on the events and situations that prompt the poet to compose the songs. The literary devices used in these war songs are skillfully gathered from the Anlo community making the songs natural and unique.

Anlo war songs are sung with their respective dances such as Atrikpi, Agbadza, Kpegisu, Atsiagbekor, Adzogbo and Akpoka. Although they are war dances, the choice and use of words by poets in their oral composition differ from one another. They are sung to create suspense and arouse the interest of audience. Through the text, texture and choreography of Atrikpi, the military valor and skill (prowess) of ancestral heroes are invoked in exhorting their descendants to emulate the military culture, the dance-drumming repertoire, among other things, assumes the responsibility for the emotional and spiritual preparedness of the population for battle. For example, the repertoire of Atrikpi dance-drumming is replete with centuries of valued Anlo war-fighting tactics and military codes of honor (Ladzekpo, 1995). The Atrikpi songs are war songs that are normally sung to invite the fighting spirits of their forefathers to possess their offsprings to exhibit skills and war tactics of their great grandparent on a field of war.

The language used in composing these songs are carefully chosen to serve the purpose, hence the choice and use of language for Agbadza war songs which recount the heroic exploit of Anlo warriors in the first war the Ewes fought and won are not the same. The aesthetic nature of Agbadza dance in the case of Anlos with the heroic chants and songs that recount the historic first ever victory of the Anlos in the many wars they fought during their migration journey (Kuwor, 2013). Some of the Kpegisu songs which are also Anlo war songs are sung to honour the bravery of Anlo women at the battlefield. However Kovey (1998) opines that Atrikpi and Kpegisu songs are epic songs that recount the bravery of Anlo-Ewes especially women. These songs are purposely composed to depict the bravery and zeal of Anlo women to fight side by side with the men. Language used in composing these songs are carefully selected in choosing the themes of the songs and to deliver the messages of the poets. It is obvious that the style of the poets determines the direction of the audience; to join in singing the songs or to listen to the message of the song. The linguistic strategy of the songster plays a major role in attracting and maintaining the interest of the audience. That is if the language is convergence, the audience may understand but if the language is divergence, the audience may not understand because the poet's choice and use of language is not the same as the language of the audience (Giles & Coupland, 1991). The choice and use of language of the composers of Anlo war songs is both convergence and divergence. They

carry their audience along by choosing and using ordinary language which everybody understands to express their opinion which they want them to know. On the other hand, they use figurative language to hide certain issues from the people especially from the enemies.

5.0 Analysis and Findings

In this section of the study, five Anlo war songs were collected, transcribed in Ewe and translated into English. These songs are oral composition of indigenous Anlo poets which are normally sung with their respective war dances.

Ewe	English
5.1 Afɔkpadoṭo	He who is in footwear
Afɔkpadoṭo mesiaa dzo o	He who is in footwear doesn't fear fire
Adze woḍa lo.	They've lied.
Klibosu be;	Klibosu says;
Afɔkpadoṭo mesiaa dzo he	He who is in footwear doesn't fear fire
Adze woḍa loo.	They've lied.
Dzo ge ḍe afɔkpa me	Fire had entered footwear
Amega Sakiti.	Commander Sakiti.
Dzo ge ḍe afɔkpa me	Fire had entered footwear
Amega Sakpaku.	Commander Sakpaku.
Dzo ge ḍe afɔkpa me.	Fire had entered into footwear.

This is an inspiring war song of Atrikpi dance sung by a war Lord. It is sung before and during war to encourage the warriors during training to be committed. It is also sung to inspire them to deliver their best during war to become victorious. Nowadays, this song is sung when installing a chief or when an important person dies through accident.

5.2 Kpɔ̃gbalē	The Leopard skin
Kpɔ̃gbalē xoxo	Old leopard skin
Tsi tsigbe tsi fo	Drenched by rain
Ḍoṇḍea mavo o.	Spots still remain.
Kpɔ̃gbalē xoxo	Old leopard skin
Tsi tsigbe tsi fo	Drenched by rain
Ḍoṇḍea mavo o.	Spots still remain.

This is an Ewe praise war song. It is sung when warriors are analysing songs during Kpegisu dance. A section of the Kpegisu is designed for songsters to analyse songs. During this section of the dance, singers who are warriors are allowed to air their views on certain emerging issues to their leaders. It is done to either praise or condemn. Kpɔ̃gbalē (leopard skin) was sung to praise one of the communities for the honour brought to the Ewe people by the bravery of their ancestors.

'Hatsiatsia' (Song analyzation) is normally done in figurative language to cover the meaning of what is being said from the ordinary people especially non-native speakers.

5.3 Kakato

Kakato aḍe makpo So me
Ne ame aḍe fia 'dã, míakpo So me
Yevutua ḍe gbe, kpõli dze wo dziee
Kakato aḍe makpo So me
Kakato aḍe makpo So me
Ne ame aḍe fia 'dã, míakpo So me
Yevutua bi dzo, kpõli dze wo dziee
Kakato aḍe makpo So me
Kpõ magomago, nu ñue wogona ḍo
Kpõ magoo, nu ñue woago ḍo
Kpõ nye zi gidii, avatu le gbe dzi
Yewoyi ava ne yewoava.

One of the most important songs of Kpegisu, the war drum of the Ewes. It is a worship war song which is sung when the fortification rituals are being performed for the warriors to empower them spiritually by So, the war god of Ewes.

5.4 Loviawo

Fi ka loviawo dzo yi
Dzo dze afe
Glikpoawo tsi anyii?
Fi ka loviawo dzo yi
Dzo dze afe
Glikpoawo tsi anyii?
Lo gayi ṭsife
Lo gayi ṭsife
Lon-Adzakpa yi
Ṭsife le Gbaga me
Fi ka loviawo dzo yi
Dzo dze afe
Glikpoawo tsi anyii?

The Coward

Coward does not consult So
If anyone dares, we shall consult So
The gun booms, they were victims
Coward does not consult So
Coward does not consult So
If anyone dares, we shall consult So
The gun fires, they were victims
Coward does not consult So
Leopard runs not in vain but to gains
Leopard runs not for nothing but for something
Leopard gets angry, bullet rains
We shall go to war and come

Crocodile's hatchlings

Where had Crocodile's hatchlings gone
Fire ruins their house
Leaving the spoils?
Where had Crocodile's hatchlings gone
Fire ruins their house
Leaving the walls?
Crocodile had again gone to fishing
Crocodile had again gone to fishing
Mother Crocodile-Adzakpa had gone
To fishing in river Gbaga
Where had Crocodile's hatchlings gone
Fire ruins their house
Leaving the walls?

A lamentation war song, sing by Anlo warriors when they suffer an attack or defeat at the battlefield. It is sung with Akpoka dance which is played in the evening to mourn and count on their loses. According to Mamattah (1976), this song was sung during one of the wars fought by the Anlos in which Srogboe, Whuti, Woe, Atorkor, Tegbi, Alakple and Anyako (Anlo towns) were set ablaze by the enemies.

5.5 Klala

Klala me mado

Adzo tso gutsuviwo

Klala mee wòado

Klala mee mado loho

Adzo tso gutsuviwo

Klala mee wòadòò.

The calico

I shall be claded in calico

Men under attack

He shall claded in calico

I shall be claded in calico

Men under attack

He shall be claded in calico.

This is another Atrikpi song. As said earlier, Atrikpi is one of the war dances of the Anlos. The poet sings this song to declare his readiness to lay down his life for the Anlo state. In another instance, it is sung to depict how warriors are treated after losing their lives in a war, that is, by being buried in calico. Gbolonyo (2009) opines that when the Anlos are burrying warriors, their dead bodies are embalmed in calico (a piece of plain white cloth) and burried.

6.0 Discussions

This part of the study discusses the findings based on the literary devices used by the poets in composing these Anlo war songs. These discussions are based on how these literary devices are used to establish the respective themes of the songs, the messages they carried to their audience and why they are used by the poets in their compositions. Anlo war songs are oral compositions in which the choice and use of words are greatly influenced by the situation under which they are composed. In most instances as discovered by the study, literary devices are sufficiently used in Anlo war songs. Figurative language is a writing or a speech not meant to be interpreted literally. Poets and writers use figurative language to create mental picture to make their writing emotionally intense and concentrated, and to state their idea in new and unusual ways that satisfy readers' imaginations (Duer et al, 1999). This suggests that literary devices are the type of language used by a speaker for the purposes of clarity and identity. Composers of Anlo war songs intentionally use literary devices to express emotions and deep feelings brought to the people by war.

6.1 Literary devices used in the selected Anlo war songs

The literary devices idetified are; idioms, proverbs, repetitions, personifications, symbolisms, rhymes, imagery, pun on line, alliterations, parallelism and synecdoche. These literary devices are analysed to how and why they are used to show the creativity of the composers of these Anlo war songs.

6.1.1 Idioms

Idioms are used in four of the selected Anlo war songs to express the feelings and sentiments of the poets. Idiom is a manner of speaking that is natural to native speakers Vorsah (2012). In her views, poets express their intention by the choice and use of idioms in their compositions to

communicate with the natives on issues that are considered as secret and confidential. Since certain war songs are words with the sense of security, singers of Anlo war songs carefully chose words that will not reveal the secrets of the warriors of the Anlos .

Ewe

Adze woḍa

Kakatɔ aḍe makpɔ So me

Ne ame aḍe fia 'adã

Dzo dze afe na wo

Adzo tso nɔtsuviwo

Klala me wòadɔ

English

They've lied

Coward doesn't consult So

If anyone dares

Fire ruins their house

Man under attack

He shall be claded in calico'

The above Ewe idioms were used to compose the Anlo war songs as discovered by the studies. The choice and use of idioms by the songsters is done to hide the substance in the message of the songs from the enemies. *Adze woḍa* (they've lied) as used in the song **Afɔkpadoṭɔ' (he who in footwear does not fear fire) (5.1)** is to encourage the warriors not to be afraid of the prowings of the enemies, since the **afɔkpa** (protection) is powerful enough to protect them against the strategies of the enemies. The use of *adze woḍa* in the song had declared the theme of the song as an inspirational war song since it inspires the warriors not be afraid of their enemies.

Kakatɔ aḍe makpɔ So me (coward does not consult **So**) and *ne ame aḍe fia 'adã* (if anyone dares) are the two idioms used in the song **kakatɔ' (the coward) (5.3)**. As said earlier, **So** is one of the war gods of the Anlos . *Somekpɔkpɔ* (consulting **So**) is a spiritual ritual which is normally performed for Anlo warriors before they go to war. Qualification for **So** consultation is by being a brave warrior and a native of Anlo. This means that a son or a daughter of Anlo who is a coward does not qualified to consult **So**. It is believed that those who successfully passed the rituals are spiritually empowered to overcome the might of the enemies in the battlefield. *Kakatɔ* in the sentence means a coward whose words are more than what he or she is capable of doing. The difficulty in understanding this word *Kakatɔ* had covered the meaning of the sentence from non-native speakers of the Ewe language. *Fia 'adã* is the second idiom used in *kakatɔ*. According to informants, if anyone or a group of people launched an attack or plan to attack another, it is said *fia adã* or the person dares to attack. Although this expression is made to scare the enemies, it is indirectly being directed at the warriors to be up and doing in the field of war. This was expressed in the song that **ne ame aḍe fia'adã miakpɔ so me** (if anyone dares we shall consult **So**). It is believed that anyone who passed through **So** consultation has an indisputable prowings of the war god to display at the battlefield. That is why an Ewe adage says 'a warrior does not display his might at home but wet by dew.' Meaning that the strength of a warrior is tested at the battlefield.

The singer of **loviawo (Crocodile's hatchlings) (5.4)** makes it clear that the crocodile and the children were taken by surprise when they were away to fishing. The poet in his composition used 'dzo dze afe na wo' (fire gust the house). He was careful not to mention the fact that they were attacked but chose to use the idiom. The use of this idiom expresses the state in which the house of Crocodile was when they were away, suggesting that all is not well during their absence. As an aquatic animal, Crocodile's house is in water where fire can never ruin yet the poet uses fire to deliver the message. This he does, to hide the meaning of the word from its original meaning

thereby creating suspense and leaving questions in the minds of the audience. Idiom is an expression whose meaning cannot be understood from the ordinary meanings of the word in it (Purves et al, 1997). **Klala me matsi (I shall sleep in calico) (5.5)** was sang to by the warriors to declare their preparedness to lay down their lives for the Anlo state. To them, the greatest honour is to die in battle for the sake of others such as women and children than to fall sick and die naturally and it is a waste for one to die a natural death. The poet uses the idiom, '*adzo tso ηutsuviwo*' (man under attack) meaning that man must always prepare to face enemies since men are born for eventuality. The poet did not mince words when he says '*klala mee mado*' (I shall sleep in calico) to inform the audience that since every eventuality can result to death or victory, he is prepared to die if it will take his life for the Anlo state to be victorious. "For the Anlo warrior, victory is won when the white colour is used-whether one is dead or alive." (Gbolonyo, 2009:366). His choice and use of words addresses the audience in a decent manner in order not to cause fear and panic since issues of death are always create a sense of fear among people.

From the discussions above, it is certain that idiom like any other literary device plays significant role in communicating issues of security and defence to the people through songs. Anlo war songs are mostly composed by the use of idiomatic expressions to carry the natives along since non-Ewes will not be able to understand what the poet is saying. This supports a popular Ewe adage which says "*edzro se Evegbe mesea adagana o*" (a stranger who hears Ewe does not understand idiom). The composers of Anlo war songs are very strategic in their choice and use of idioms. Apart from hiding the meaning from non-natives, *avahadzilawo* (singers of Anlo war songs) tried as much as possible to moderate or tone down their messages to their audience in order to realise their intentions by the use of idioms. According to Agyekum (2013), idiom is an expression in a language with a meaning that cannot be derived from the bare words involved, it is an expression that cannot be translated literary into a second language

6.1.2 Proverbs

It obvious that proverbs are used in composing and singing of Anlo war songs. The study identifies three proverbs from the selected war songs of the Anlos . They are used to express different opinions according to the theme and the message of the songs based on the experience of the poets. According to Agyekum (2013) proverb is a time tested brief and witty saying, usually symbolic, that expresses the truth or recognized observation about practical lives which is based on traditional experiences and have been transmitted from generations to generations and withstood the test of time. Proverbs used in these songs as identified by the study are;

Afɔkpadotɔ mesiaa dzo o

Kpɔ̃ magomago, nu ηue wogona dɔ

Kpɔ̃gbalɛ xoxo tsi tsi gbe tsi fo

He who is in footwear doesn't fear fire

Leopard runs not in vain, but to gain

Old leopard skin, drenched by rain

Anlo war songs are situational and are composed based on the events emanating from the relationships between the people and their surroundings. *Afɔkpadotɔ mesiaa dzo o* (he who is in footwear doesn't fear fire). These are the words of Aklibosu, the War Lord to his warriors through their commanders. It is clear that he is speaking based on his experience in warfare, in the song entitled **afɔkpadotɔ (he who is in footwear) (5.1)**. The song is an inspirational war song and the warriors are encouraged by their War Lord after hearing the proverb. Although a battlefield is full of tension and fear, the War Lord has decided to use this proverb to build confidence in the warriors

to be bold and fight. The meaning of the proverb reminds them of the preparations they've made before the war. **Afɔkpadotɔ** literary means someone who is fully protected by visible and invisible forces. The War Lord refers to the warriors as people who were fortified and protected (**afɔkpadotɔ**). He mentions the potency of the footwear when he says **...mesiaa dzo o** (...doesn't fear fire). This means that since they are in footwear they will not feel the power of fire whenever they step on it. The War Lord intentionally used the proverb to psychologically position the warriors to fight by referring to the protection as footwear and the war as fire.

Another proverb identified in one of the selected war songs was *Kpɔmagomago, nu ɲue wogona dɔ* (Leopard runs not in vain, but to gain). This proverb is used in the song **Kakato (The Coward)** (5.3) during **So** consultation rituals. As earlier said, **So** is the war god of the Anlos and the consultation ritual is performed in the shrine of **So** to spiritually empower the warriors to be victorious in battle. The proverb refers to the warriors as **Kpɔ** (Leopard) suggesting that a successful ritual empowers the warriors to behave like Leopard whenever they see the enemy. **Kpɔ magomago...**(Leopard runs not in vain...) was used to depict the aggressiveness of the Leopard when it sees its prey, that the power from the ritual will build the warriors to be aggressive like the Leopard anytime the enemy is around. The hunting skills of the Leopard was brought to picture when the poet says **...nu ɲue wogona dɔ** (...but to gain). This part of the proverb cautions the warriors that the ritual equips them to be brave like the Leopard. There would be not excuse should they miss target since the Leopard does not miss its target.

Ewes honour its sons and daughters who had sacrificed their lives for the peace and stability of the Anlo state. They do this to encourage the young ones to emulate the example of their predecessors, since they are of the view that the nation that does not honour its heroes is not dying for. This gesture is extended to Ewe communities that had distinguished themselves in defending the Anlo land against any external aggression. War songs are sung to praise them for their roles in defending the Anlo state. They praise their bravery in the songs to express their feelings and sentiments by using literary devices such as proverbs. This had manifested in the song **Kpɔgbalɛ** (the Leopard skin) (5.2). The singer uses a proverb to sing the entire song to praise the Ewes. He says, *Kpɔgbalɛ xoxo tsi tsigbe tsi fo ɲɲɛa mavɔ o* (old Leopard skin drenched by rain spots still remain). As said earlier, it is sung with Kpegisu dance during *hatsiatsia* (song analyzation) section. It is this section of the dance in which a group of warriors under the leadership of a lead singer sing this song to praise the bravery of their forefathers. *Kpɔgbalɛ xoxo* (an old Leopard skin) talks about the state of the Leopard skin. It is the skin that differentiates the Leopard from other animals. The skin sends shivers through the spine of other animals anytime they see it because of its bravery. The poet is convinced that unlike other animal's skins, Leopard skin doesn't change with time and eventuality when he says *tsi tsigbe tsi fo, ɲɲɛa mavɔ o* (drenched by rain, spot still remain). The bravery of the Ewes which had brought respect and honour to its people is timeless. The fear and panic that engulf enemies anytime they hear about the Ewes cannot be removed by intimidation or by any form of threat. The proverb points to the fact that the quality of bravery by their ancestors still lingers on which the new generation shall emulate.

The proverbs used in these songs unfold the fact, that the poets are speaking based on their experiences. Aklibosu (the war Lord) communicated to his warriors about their power by using the proverb; *afɔkpadotɔ mesiaa dzo o* (he who is in footwear doesn't fear fire) to inspire them. At the shrine of **So**, the proverb; *Kpɔ magomago, nu ɲue wogona dɔ* (Leopard runs not in vain, but to gain) to express their commitment to successfully go through the fortification ritual. Also, the

bravery of the warriors was appreciated through a proverb; *Kpɔ̃gbalē xoxo tsi tsiḡbe tsi fo ɲɔɲɔea mavɔ o* (old Leopard skin drenched by rain spots still remain). It evident from the analysis that few words were used the Anlo war song composers to express knowledge and wisdom. This is not different from what Purves et al., (1997) said about proverb that it is a short wise saying often handed down from the past, that expresses a truth or shrewd observation about life.

6.1.3 Repetitions

The study discovered that a sentence or two of all the songs under study have been repeated. In certain cases, the entire song was repeated. An indication that various sections of these selected Anlo war songs have been repeated. Repetition according to Agyekum (2013) is the reiterating or recurrent use of sentences, words, phrases or sound patterns for emphasis and it is unavoidable in poetry. It is clear from Agyekum's views that the composers of Anlo war songs used repetition to emphasize their messages to the audience. This suggests that composers of Anlo war songs repeat themselves to drive home the meaning of the messages of their songs. The repeated sections of the songs;

Afɔkpadotɔ mesiaa dzo o

Adze woɖa

Dzo ge ɖe afɔkpa me

Kakatɔ mekpɔa So me

Ne ame aɖe fia'adā, míakpɔ So me

Kpɔ̃gbalē xoxo, tsi tsiḡbe tsi fo

Ɖɔɲɔea mavɔ o

Fi ka loviawo dzo yi

Dzo dze afe

Glikpoawo tsi anyii?

Lo gayi tɔsife

Klala me mado

Adzo tso ɲutsuviwo

He who is in footwear doesn't fear fire

They've lied

Fire had entered footwear

Coward doesn't consult So

If anyone dares, we shall consult So

Old leopard skin, drenched by rain

Spots still remain

Where had Crocodile children gone

Fire ruins the house

Leaving the spoilt?

Crocodile had again gone for fishing

I shall be clad in calico

Sons of men under attack

The composer repeated four sentences of the first song. He repeated *afɔkpadotɔ mesiaa dzo o* (he who is in footwear doesn't fear fire), *adze woɖa* (they've lied), *amega ...* (commander...) and *dzo ge ɖe afɔkpa me* (fire had entered footwear). He repeated *afɔkpadotɔ mesiaa dzo o* (he who is in footwear doesn't fear fire) after using it to introduce the song. Apart from these sentences, the poet mentioned *dzo* (fire) five times in the song to express his sentiment on what is happening. When a poet uses a word more than once it is often because it is vital in the building up of the poem's meaning (Gill, 1985). It is obvious that the composer of this song uses the repetition to be emphatic on the issues at stake and to establish the meaning of the song. The song is an inspirational war song and the message of the songs is embedded in the repeated sentences. For instance, **vigilance** which is one of the messages of the song can be found in *afɔkpadotɔ mesiaa dzo*, *adze woɖa* (he who is in footwear doesn't fear fire, they've lied) and *dzo ge ɖe afɔkpa me* (fire had entered footwear) which had been repeated throughout the sound. This is because the poet cautions the

warriors about an intended attack which he had ruled out when he says *adze woɖa* (they've lied), expressing the impossibility of any successful enemies' attack. Contrary to what he said, he had informed the warriors that they were under attack when he says *dzo ge ɖe aɖɔkpa me* (fire had entered footwear). This suggests that it takes vigilance to prove the enemy wrong. The poet repeats 'amega' (commander) in the song. Being a title among Ewes, *amega* is used with the name of certain men in responsible position in Ewe communities. In addressing people, one cannot use it for one person and leave the other especially if the people are of the same position. The composer was compelled to repeat the title **amega** to address the following people as **amega Sakiti** and **amega Sarpaku**. This supports what the proponents of Oral Formulaic theory believed that traditional materials are used as the building block in oral composition (Lord, 1960).

Kakatɔ aɖe makpɔ So me (coward doesn't consult So) was the opening sentence and repeated three times in the song. The repetition of those words would let the audience know that the song is about **So** and the poet is talking to *kakatɔ* (the coward). With these, the audience's interest is caught and they will be anxious to know what message the poet has for *Kakatɔ*. This will develop certain questions in their mind which they will be expecting the poet's message answer. Therefore a sense of suspense is created in the audience since they would be hoping to hear. Repetition is used for melodic effect, to provide emphasis, to unify parts of the poem and build suspense (Purves et al., 1997). Another sentence the poet repeated in the song was *ne ame aɖe fia 'adã, miakpɔ So me* (if anyone dares, we shall consult So). This is the beginning of the poet's message was repeated once in the song. This statement was made and repeated to clear the minds of the audience that the message belongs to a certain group of people. *Kakatɔ* as a common noun, could be used to refer to anybody. In other words, anyone who is a coward can be referred to as *Kakatɔ* since every community has cowards. It is obvious in the statement that the message is being directed at the enemies, and the repetition enables the message to reach the enemies.

Kpɔ̃gbalē xoxo tsi tsiɖbe tsi fo, ɲɔɲɔea mavɔ o (old Leopard skin drenched by rain, spots still remain) is a sentence which is repeated severally. (the sentence constitutes the song). It is a praise song and the poet, in a statement delivered his message. This song is sung during song analyzation section and the purpose of this section is to deliver a short but witty message. The poet uses repetition to send his message to the targeted audience. Repeating the statement shows how serious he takes the message. Since praise songs are sung not only to praise the heroes of the land but also to leave lessons for the youth, composers intentionally repeat the substance in the song to enable them remember the lessons in the song. Poets usually repeat a statement for a specific effect, especially emphasis of the poem to make it easily memorable (Vorsah, 2012).

A question was asked and repeated in the song *Loviawo* (Crocodile children). The composer repeated; *fi ka loviawo dzo yi, dzo dze afe, glikpoa tsi anyi?* (where had Crocodile children gone, fire ruins the house, leaving the spoils?). Although the poet had answered the question, he repeated the question to brainstorm within the audience before providing the answer. The suspense created by the question will formulate certain answers among the listeners. The poem is a song of lamentation and the poet adopted the style of repetition to emphasize that they are under attack. On the other hand, the repetition is to make sure that the message had reached the whole community. It is also to assure them that although there was an attack, *loviawo* (Crocodile children) were not casualties since they were not around when fire gusts the house. The question was repeated in the second and the last sentences of the song. To ensure that there is no fear and panic in the community, the poet repeated the answer to the question when he says *Lo gayi tɔsife*

(Crocodile had gone to fishing) three times in the song. The fighting spirit of Loviawo was so mighty that no one thought of defeat whenever there is an attack. The poet used repetition to authenticate the validity of the message that *loviawo* (Crocodile children) were attacked when they were out of the house. When a poet uses repetition, you should concentrate on it because it could reveal something of importance about the poem as a whole (Gill, 1985). The repetition of the question and answer in this poem is significant in the development of the song since it expresses the sentiment and emotional feelings of the poet.

The decision of warriors affects not only the outcome of the war but also the preparation they've made prior to the war. If a warrior had decided to lay his life for the Anlo state, he does everything within his powers to fight all out until victory is won. The training can be well carried out but if the warriors are not committed, they will not deliver as expected. Because of this, the Anlo state demands that the warriors vow as they go to battle. Songs of vow are sung by the warriors to declare their dedication and commitment at the battlefield to the Anlo state. These are normally statements that are repeated over and over by the warriors to express their readiness to die for their fatherland. One of the vow war songs by the Anlo warriors is *Klala me mado, adzo tso ntsuviwo...* (I shall sleep in calico, children of men under attack...). The structure of the song makes it possible for the poet to make use of repetition. It is in the form of cantor and chorus, in which the War Lord (cantor) raises the song and the warriors respond (chorus) as follows:

War Lord(Cantor): Klala me mado	I shall sleep in calico
Warriors(Chorus): Adzo tso ntsuviwo	Men under attack
Klala mee wòado	He shall sleep in calico
War Lord(Cantor): Klala me mado lo ho	I shall sleep in calico
Warriors(Chorus): Adzo tso ntsuviwo	Men under attack
Klala mee wòado	He shall sleep in calico

The Warriors responded to the intention of the War Lord and repeat it anytime he repeated himself. This type of repetition makes the song very unique since the repetition brings the leader and the led together to sing and pledge their commitment to the Anlo Kingdom. The message of the song is delivered by both parties (War Lord and warriors) and it is not seen as an imposition. It also reveals the level of discipline in camp and the preparedness of the subordinate to work as a team, since the failure of the warriors to repeat after the War Lord's repetition shows lack of commitment, hence problem in camp. Repetition in this context is used to ascertain the mood in camp and also as a moral booster before the war.

6.1.4 Personification

The following had been identified as those items that were assigned the roles of humans in the songs being studied.

<i>Dzo ge de afokpa me</i>	<i>Fire had entered footwear</i>
Kpõ nye zi gidii, avatu le gbe dzi	Leopard gets angry, bullet rains

Characters of Anlo war songs are normally trees, animals and spirits that are assigned the roles of human beings. Personification is a figure of speech in which a non-human subject is given human

characteristics (Duer et al, 1999). The study identifies two non-human subjects that had been personified in the selected Anlo war songs. The poet personifies **dzo** in the sentence *Dzo ge de afokpa me* (Fire had entered footwear) in the song *Afokpadotɔ* (5.1). Footwear is wore by humans so when the poet says that ‘Fire had entered footwear,’ it means that fire had behaved as human by wearing a footwear. Since it is a war song, the poet personified **Dzo** to let the audience know that if **Dzo** had entered their communities (footwear), it will devastate them as humans. On the other hand, the burning sensation of fire is personified, since its presence in the footwear is capable of destroying the footwear like the attack of the enemies. There is the feeling in the poet’s mind that the world is alive and this sense of life in otherwise lifeless things that he tries to bring out in his composition (Gill, 1985). This explains why the composer personifies **Dzo** which is lifeless to act as human.

Kpɔ̃ (Leopard) is personified in the song *Kakatɔ*(5.3). The poet causes fear and panic at the camp of the enemies when he says *Kpɔ̃nye zi gidi, avatu le gbe dzi* (Leopard gets angry, bullets rain). When **Kpɔ̃** is angry due to attack or hunger, it pounces on any creature that it comes across either in revenge or as a meal. Meaning that **Kpɔ̃** displays a lot of skills when it comes to hunting. The hunting skills of **Kpɔ̃** was what the poet refers to in the singing this war song of the Ewes by personifying **Kpɔ̃** to let the enemies know what will happen if they provoke the Anlo warriors. The relationship between Leopard and bullets establishes the fact that the composer is talking about the Anlo warriors, who are capable of pulling the trigger. This is because whenever the warriors are under attack (angry), the revenge is swift and quick like how Leopard reacts when angry. Artists cleverly make the non-human behave and act like human being by the use of certain verbs, actions, adjectives, nouns and sometimes pronouns (Agyekum, 2013). The choice and use of words which is the responsibility of the poet is effectively done to express his intent by personifying ideas.

6.1.5 Symbolism

Table 1: Symbolism

Song	Dzesi	Gɔmedede	Symbols	Meaning
5.1/5.4	Dzo	Ava	Fire	War
5.1	Afokpa	Akpoxɔɲu	Footwear	Protection
5.2	Kpɔ̃gbalɛ	Kalɛawo fe ɲusɛ	Leopard skin	Bravery
5.3	So (Avatrɔ̃)	Gbɔgbɔmɛɲusɛ	So (thunder god)	Spiritual empowerment
5.3	Yevutu	Avagbedzi/avawɔwɔ	Gun	Battlefield/fighting
5.3	Kpɔ̃	Aɲlɔ kalɛawo	Leopard	Anlo warriors
5.4	Glikpoawo	Avasiame	walls	Defeat
5.4	Loviawo	Avalɔgo	Crocodile’s hatchling	A unit of command
5.4	Lo	Avalɔgokplɔla	Crocodile	Wing commander
5.5	Aklala	Dziɖuɖu	Calico	Victory

The composer of the second song under study uses the symbol, **kpɔ̃gbalē** (leopard skin) to express his sentiments. There is a difference between the leopard and the leopard skin. In other words, the leopard skin is not the leopard but the uniqueness of the leopard skin is as a result of the bravery of the leopard. The poet sings this song to praise the Anlo warriors for their exploit on the battlefield which had brought a lot of honour and respect to Ewes. In the song, the poet says *kpɔ̃gbalē xoxo...* (an old leopard skin...). This description of the leopard skin is an indication that the poet is dealing with an issue which had happened long ago. He goes on to say what happened to the leopard skin that *...tsi tsiḡbe tsi fo* (...drenched by rain). This he does to let the audience know that no special attention was given to **kpɔ̃gbalē**, yet it does not lose its relevance when he mentions the fact that *...ḡḡḡḡ mavo o* (...spots still remain). Meaning that the bravery of the

leopard which had been extended to its skin still lingers despite the prevailing conditions. Since this song is sung during song analyzation section of the Kpegisu dance, the singer let those in the realm of affairs know that the bravery of their ancestors which is their inheritance cannot disappear. On the other hands, the poet praises the good fight by the bravery of their ancestors which had brought honour to the people can never be forgotten. It is obvious that the theme of the song is embedded in the symbol **kpɔ̃gbalɛ** which the poet successfully used to deliver his message. A repeated symbol, or one used at an important moment, can give expression to a central theme of the work (Gill, 1985).

The following symbols were used in song 5.3; **So**, **yevutu** and **kpɔ̃** The use of **So** (thunder god) in the song portrays the worship system and the cultural practices of the Ewe people. The Anlo-Ewes of Ghana like almost all African ethnic groups, traditionally believe in a supreme being, an omnipotent creator (Kumassah, 2016). This has emphasized the fact that the Ewes believe in spiritual supports from their gods in trial moments such as wars. This has built up the confidence of the warriors that whenever they consult **So**, their war god, it will answer with victory and they will be victorious. The poet maintains this in the song that *ne ame aɖe fia 'dã, miakpɔ̃ So me* (if anyone dares, we shall consult So) to let them know that **So** symbolises the spiritual powers of the Anlo warriors.

As a weapon of war, **yevutu** literary means 'the whiteman's gun' was used in the song as a symbol representing battlefield where the fighting is prominent. The 'thundering' sound associated with gunshot which normally indicate the emergence of war, was what the poet refers to when he says; *yevutua ɖe gbe, kpɔ̃li dze wo dzie* (the gun thunders, they are victims). As earlier said, Anlo-Ewes worship the thunder god (war god) and the wrath of the god manifests in thunderous sound, indicating the defeat of the enemies. The sound made by the god is almost similar to the sound of **yevutu** (the gun) which characterises the events at the battlefield. To non-native, the sound is from a gunshot but to the Ewes, it is the voice of their god since they are capable of distinguishing between the sound of a gun and the voice of their war god. On the other hand, the poet's use of **yevutu** in the song symbolises the situations in the battlefield especially in the other sentence; *yevutua bi dzo, kpɔ̃li dze wo dzie* (the gun fires, they are victims). This expresses the fact that whatever happens in the battlefield, including the firing of guns by the enemies' camp will not affect them but they (the enemies) would rather be victims. Meaning that **yevutu** or conditions at the battlefield from the enemies do not have power over them.

Kpɔ̃ (the leopard) was another symbol used in the song. The skills, bravery and the courage of the Anlo warriors are considered to be that of the leopard, therefore they are referred to as the leopard. The leopard in most cases does not miss its target and its appearance and the roaring cause fear and panic in the rest of the animals in the forest. The poet demonstrates it in the song that; *kpɔ̃ magomago, nu nɔue wogona ɖo* (Leopard runs not in vain, but to gain) to let the audience know that the warriors of the Anlos do not take chances on the battlefield. That the potency and battle-readiness of the warriors of Anlos can be seen in their actions on the battlefield, especially when the battle is fiercely tense (Abadzivor, 2014). There are certain conditions that elicit aggressive responses from the leopard. Whenever it is attacked, it seeks for revenge. Apart from hunger, it does not attack unless it is attacked or angered. That is what the poet referred to in the song that; *Kpɔ̃ nye zi gidii, avatu le gbe dzi* (leopard gets angry, bullets rain). This expresses the fact that Anlo warriors do not launch unnecessary attack, they attack to revenge. A popular Ewe adage says, **Eveawo menye ame kpui gbɔ̃ naɖu nu le eta o** (Ewes are not shot persons for goat to feed on

their head). This emphasizes why if Ewes are under any form of attack, they swiftly respond in equal measure as done by the leopard.

The symbol of defeat as portrayed in song 5.4 is *glikpoawo* (the walls). the poet demands to know how could the enemies take the whole community at ransom with the devastating effects of lives and properties that; ...*dzo dze afe, glikpoawo tsi anyi?* (...fire ruins the house, leaving the walls?). His question has to do with the might of the occupants of the house before the enemies attacked, that had left nothing valuable. His demeanour at that point in time shows that he is mourning how a house which was beautiful can be raised down in such a manner. The singer was lamenting the level of defeat they had suffered in the hands of the attackers. *Glikpo* in Ewe means a wall which had been left at the mercy of the weather as a result of storm or fire. The description of the defeat in the song reflected in how the poet uses *glikpoawo* as a symbol to attract the attention of audience, since they know that *glikpo* symbolises destruction due to defeat.

Lo (Crocodile) and *loviawo* (Crocodile children) were some of the symbols used in song 5.4 to enable audience appreciate the order in which the Anlos structure their warriors according to their fighting prowess. The poet mentions *Lo* to mean the ‘wing commander’ of the *loviawo* (unit of command). We were reliably informed by the data that *loviawo* were one of the strongest unit of command of the Anlo warriors. The singer laments about the absence of the arbitrary and overbearing control *loviawo* have over their enemies by asking *Afi ka loviawo dzo yi, dzo dze afe, glikpoa tsi anyi?* (where had Crocodile children gone, fire ruins the house, leaving the walls? Knowing very well that the myth around the fighting spirit of that unit of command had been unravelled, the poet answered his own question; *Lo gayi tssife* (Crocodile had again gone to fishing). The reason behind the use of these symbols (*Lo* and *loviawo*) in the song is to communicate to the audience, how powerful the unit of command and their commander handled issues relating to war. It is certain that Crocodile lives in water and fire can never destroy in water, yet the poet says fire had destroyed the Crocodile’s house pointing to the that possibilities can overcome impossibilities in time of war.

Success in war brings honour, freedom, peace and glory to the people. Anlos celebrate victory whenever they won a battle. In song 5.5, the singer mentions *klala* (calico: a plain white fabric), as a comfortable place for a brave warrior by saying; *klala me mado* (I shall sleep in calico). The uniqueness of the *klala* (the calico) as a symbol is the ‘white colour,’ meaning ‘victory.’ In Ewe culture, white colour symbolizes victory, success, freedom, purity, joy, happiness and peace (Gbolonyo, 2009). The decision of the poet to sleep in a calico is normal according to the culture of the Ewe people, because among Ewes calico is used to bury warriors who lost their lives during war. This is done to honour the victim with a heroic burial for his/her role in defending the Anlo land, since the death is considered as victory for the soul of the dead. That is why the poet says *adzo tso gutsuviwo, klala mee wòado*, (men under attack, he shall sleep in calico), to show the readiness of the warriors to lay down their lives for the victory of the Anlo state. They prefer to die and buried in calico than to live and die natural death. According to Gbolonyo, for the Anlo warrior, victory is won when the white colour is used whether one dead or alive. This expresses the reason behind the calico that when an Anlo warrior dies in a battle, he is buried in calico but if he survives the at the battlefield, he celebrates with the calico.

6.1.6 Rhyme

The study discovers that poets use sounds in the songs to give them musical quality. Some of the sounds in these selected Anlo war songs are similar at the end of each line to form rhyme. According to Purves et al (1997) rhyme is the exact repetition of sounds in at least the final accented syllable of two or more words, if the rhyme occurs at the ends of lines it is called end rhyme. This analyses focuses on how the poets use sounds to build and develop the songs in expressing their feelings and sentiments. Carefull study of the songs reveal that the composers use end rhymes to compose these Anlo war songs. Poets arrange end sounds in certain order that forms a scheme to create musical harmony according to their discretion. There is a simple way of classifying rhyme schemes. The word at the end of the first line, and any later one in that position that rhymes with it is called 'A': the word at the end of the next line that does not rhyme with the previous one is called 'B'; the one after that is called 'C' and so on. Even if words do not rhyme, they should still be given a letter (Gill, 1985). The following analysis idetifies the end rhymes and rhyme schemes of the songs.

Afɔkpadotɔ

Afɔkpadotɔ mesiaa dzo o **A**

Adze woɖa **lo A**

Klibosu **be: B**

Afɔkpadotɔ mesiaa dzo o **he B**

Adze woɖa **loo A**

Dzo ge ɖe afɔkpa **me B**

Amega Sakiti **C**

Dzo ge ɖe afɔkpa **me B**

Amega Sakpaku **D**

Dzo ge ɖe afɔkpa **me B**

The above song sees the repetition of two sounds (/o/ and /e/) forming end rhymes. The rhyming words from the /o/ are 'o', 'lo' and 'loo' while 'be', 'he' and 'me' repeated from /e/. The rhyming scheme for this song is AABBABCBDB.

Kpɔ̃gbalē

Kpɔ̃gbalē **xoxo A**

Tsi tsigbe tsi **fo A**

Ɖɔ̃ɖea mavɔ **o A**

Kpɔ̃gbalē **xoxo A**

Tsi tsigbe tsi **fo A**

Ɖɔ̃ɖea mavɔ **o A**

The end particle which is /o/ in this song appears in the following words; 'xoxo', 'fo' and 'o'.
The rhyming scheme is AAAAAA.

Kakato

Kakato aḍe makpo So **me A**
Ne ame aḍe fia 'da míakpo So **me A**
Yevutua ḍe gbe, kpḍlia dze wo **dziee B**
Kakato aḍe makpo So **me A**
Kakato aḍe makpo So **me A**
Ne ame aḍe fia 'da, míakpo So **me A**
Yevutua bi dzo, kpḍlia dze wo **dziee B**
Kakato aḍe makpo So **me A**
Kpḍ magomago, nu ḡue wogona **ḍo C**
Kpḍ magoo, nu ḡue woago **ḍo C**
Kpḍ nye zi gidii, avatu le gbe dzi **D**
Yewoyi ava ne yewoava. **E**

The first eight end rhymes of this song is from the /e/ and the rhyming words are; 'me' and 'dziee' which were repeated. Another end particle in the sound is /o/ in the word 'ḍo'. The rhyming scheme is AABAAABACCDE

Loviawo

Afi ka loviawo dzo **yi A**
Dzo dze **afe B**
Glikpoawo tsi **anyi? A**
Afi ka loviawo dzo **yi A**
Dzo dze **afe B**
Glikpoawo tsi **anyi? A**
Lo gayi **ṭsife B**
Lo gayi **ṭsife B**
Lonṭ-Adzakpa **yi A**
Ṭsife le Agbaga **me B**
Afi ka loviawo dzo **yi A**
Dzo dze **afe B**
Glikpoawo tsi **anyii? A**

The alternation of the /e/ and /i/ sound as end rhymes in the song gives it a musical effects that can arrest the attention of audience to receive the message of the songster. These sounds are found in the following words; 'yi', 'anyi', 'afe', 'tɔsife' and 'me.' ABAABABBABABA is the rhyming scheme of the song.

Klala

Klala me **mado** A

Adzo tso **ɲutsuviwo** B

Klala mee **wòado** A

Klala mee wòado **loho** B

Adzo tso **ɲutsuviwo** B

Klala mee **wòado** A

In the above song, 'mado' and 'wòado' rhyme due to the end particle /ɔ/. The /o/ sound also ends the words; 'ɲutsuviwo' and 'loho' to rhyme. The following had been identified as the rhyme scheme of the song. These are; ABABBA.

The analysis above reveals that the composers of Anlo war songs mostly use end rhymes in their compositions. This enables the echoing effects of the sounds in the ear of the reader or the listener pay more attention to the poem (Agyekum, 2013). The poets make use of both masculine and feminine rhymes to sing these selected war songs. Masculine rhyme occurs when words are monosyllabic and feminine when they are polysyllabic (Gill, 1985). The study identifies that the poets used fewer polysyllabic (feminine) end rhymes than monosyllabic (masculine) rhymes. The feminine end rhymes used in the songs are; **xoxo** (5.2), **tɔsife** (5.4), **mado**, **wòado**, **loho** and **ɲutsuviwo** (5.5). The rest of the end rhyme of the songs are masculine rhymes since they are monosyllabic. The composers of songs 5.2 and 5.4 used the masculine and feminine rhymes interchangeably while the singer of song 5.4 used feminine rhymes throughout the song. On the other hand, the use of masculine end rhymes in songs 5.1 and 5.3 to settle emerging issues by giving emphasis to theme of the poems. Nevertheless, it is worth noting that masculine rhyme often sounds settled and determined, whereas feminine rhyme is fluid and musical (Gill, 1985).

Based on this assertion, the use of masculine and the feminine end rhymes by the composers of Anlo war songs are for the expression of determination and readiness from both sexes for war, and it is equally for musical harmony of these songs. Besides, the use of these masculine and feminine end rhymes is to rejuvenate the bravery in Anlo warriors against their enemies in the battlefield. The study observed three main patterns of rhyme schemes of the songs being studied. In the first place, all the end rhymes are the same in the scheme as AAAAAA in song 5.2, suggesting that the poet repeated same sound throughout. In another situation, the end rhyme of the first poetic line ends the last poetic line of the song. That is the end rhyme of first and the last poetic lines are the same. For instance in song 5.1 the rhyme is AABBABCBDB. Also, there is a pattern of sound in which the same end rhyme occurs in more than half of the poetic lines of the song. This was identified in song 5.3 as follows; AABAAABACCDE. The rhyme scheme patterns suggest the uniqueness of repeated 'A' sound, used as end rhymes in singing of the songs. This expresses the seriousness the poets of Anlo war songs attached to the first poetic line of their songs. They repeat

the first end rhyme of the songs in many ways not only to express their determination, readiness, bravery and to create musical harmony but also to be emphatic on the message of the songs.

6.1.7 Imagery

Most poets' choice and use of words are creatively done to manipulate the mental capacity of audience, either to draw them into the poet's world of creativity by arresting their interest or to create a sense of suspense in them. One way of doing this is to use words that will create image in the mind of the targetted audience. An image is a mental picture (Agyekum, 2013). The successful use of word to create the mental picture in the people is known as imagery. According to Gordon & Kuehner (1999) imagery is the sensory details that appeal to the five senses as well as to the internal feelings. In analysing the images of these songs, the sensory verbs and organs were identified to give the physical realization and imgenation of what really happens (Agyekum, 2013). The study identified images and analysed them as used in these selected Anlo war songs as follows;

<u>Susumenukpɔkpɔ</u>	<u>Imagery</u>	<u>Sensory organ</u>
Dzo ge ɖe afɔkpa	Fire had entered footwear	body/feel
<i>Kpɔ̃gbalē xoxo</i>	<i>Old Leopard skin</i>	<i>eye/ see</i>
Kpɔ̃ nye zi gidii, avatu le gbe dzi	Leopard is angry, bullet rains	eye/see
<i>Dzo dze afe, glikpoawo tsi anyii?</i>	<i>Fire ruins the house, leaving the walls?</i>	<i>eye/see</i>
Klala me mado	I shall sleep in calico	eye/see

In order to share his situation or what he is going through with the audience, the poet decided to chose and use certain words to create the same feelings in the people by saying; **Dzo ge ɖe afɔkpa me** (fire had entered footwear). The audience will be thinking about the feelings of the person in the footwear, since the burning sensation of the fire is capable of causing pain leading to the discomfort of the wearer of the shoe. This eventually creates the atmosphere of mourning in the people to sympathize with the speaker. On the other hand, the speaker is not referring to himself but wants to create suspense in the audience to pay attention to what he is about to say. This will enable the audience to formulate certain questions such as; 'where does the fire come from?', 'who set the fire?' and 'where to get water to quench the fire?' Meaning that the people will be considering how to help the one in the shoe to remove the shoe and come out of the predicament.

Time is very significant in the life of the Ewe people. They express time in many ways, they use time to measure whatever they do and it has become part of their everyday life. The audience will be considering the age and the state of the leopard skin when the poet mentions *Kpɔ̃gbalē xoxo* (old leopard skin). They know that the existence of the leopard skin over the period of time in question renders it valueless especially if it lacks the necessary care. The interest of audience may be triggered to know what the poet has to do with a useless old leopard skin. In other words, having heard the poet mentioning *Kpɔ̃gbalē xoxo*, the audience will be curious to see the old leopard skin and how it looks like. This is because they are aware that like any other material, the leopard skin is time bound and will not be in a good condition at the time the poet was addressing them. Seeing the state of the old leopard skin in their minds, the audience will be expecting the poet to address certain issues, hence their attention focused on the message he has for them.

An angered person is the one that had gone through a treatment he considers threatening and undesirable. It is obvious that people defend themselves anytime they are under any form of threatening situations. *Kpɔ̃ nye zi gidii, avatu le gbe dzi* (Leopard gets angry, bullet rains) was what the poet said to show what really happens when the enemy attacks. The poet creates a picture of a wounded leopard on a path of vengeance. Leopard does not attack unless it has been attacked. Although it uses its bravery to hunt for prey, it does not do it in anger but with skills. According to the poet, the leopard re-acts because it was angry suggesting that the attack is not for prey but to avenge. The leopard's action as seen in the song portrays how Anlo warriors respond to threatening situations. Technically, the poet's use of *kpɔ̃* (leopard) in the song was deliberate since only those audience who know leopard and have idea and knowledge about the behaviour of leopard will see and understand the poet's message.

Mourning and lamentation is always shared after attacks from the enemies (assailants) or from wild animals. Ewes were victims of these form of attacks during their migration journey and after settling at their current places of abode. The effects of war had left irreparable damages in the memories of the Ewe people. The composer in one of these circumstances made it known to the people how wars have destroyed their settlements when he says *Dzo dze afe, glikpoawo tsi anyi* (fire ruins the house, leaving the walls). The expression *glikpoawo tsi anyi* describes the desolation of a place of habitation as a result of natural disaster or war, a place which was once occupied by human beings is now the home of creeping plants and rodents. The audience having heard this do not need to go and see with their naked eyes but had conceived what had happened and together count the losses. This is the mental picture created by the poet to aid and promote the understanding of the song by his audience.

The hope and aspirations of an Anlo warrior is to defend his community and make sure that the people are not subjected to the whims and caprices of their enemies. The bravery of a warrior is seen from the sacrifices he makes to free his people of slavery by laying down his life for the ultimate (peace and freedom). As a warrior, the singer signs a social contract with his people when he says; *Klala me mado* (I shall be clad in calico). '*Klalamedodo*' (being clad in calico) portrays how warriors who lost their lives on a battlefield are treated and buried. According to a reliable information from the data, whenever a warrior of Anlo dies in a battlefield, the corpse is brought home and given a befitting funeral (state burial). The enviable 'state burial' of warriors motivates the able youths of Anlo to willingly go to war and fight to defend the Anlo state. Having heard these words of assurance, *Klala me mado* from the warriors, the people (Anlos) are confidently convinced that the bravery of the warriors is seen in action. The poet tries to help the audience see the commitment of the warriors in their mind, by sacrificing the precious life on the altar of victory. Hence the image, *Klala me mado* (I shall be clad in calico).

According to the analysis, the poets appealed to the senses of the audience by images in all the songs being studied, to make ideas concrete and to create an atmosphere that can be explored to enhance the meaning of the songs. It is obvious from the meaning of the songs that the images used are also used as another figurative descriptive language. For instance, *Dzo ge de afɔkpa me* (fire had entered footwear) and *Kpɔ̃ nye zi gidii, avatu le gbe dzi* (leopard is angry, bullet rains) are personifications, *Kpɔ̃gbalē xoxo* (old leopard skin) and *glikpoawo tsi anyi* (leaving the walls) are also used as symbols and *Klala me mado* (I shall be clad in calico) as an idiomatic expression in the songs. This supports what Gill (1985) says that images could also be metaphors, simile, symbols, idioms and personification, as well as examples of non-figurative description.

6.1.8 Alliteration

Poets employ sounds that relate to their sound patterns in their compositions to touch the emotions of their audience. One of the sound patterns adopted by the singers of Anlo war songs is alliteration. This happens when the composer decides to choose a particular sound either than vowel and arrange it in a certain pattern that the sound begins selected words on a poetic line of a song. Alliteration is the repetition of consonant at the beginning of words or syllable (Agyekum, 2013). It is certain according to the analysis that four consonants were identified as alliterations in the songs being studied. The sounds; /m/, /dz/, /y/ and /ts/ were repeated at the beginning of words in some of these songs. The consonants begin the words according to the discretion of the poet to establish the preferred sound pattern for his composition. Some of the sounds appeared at the beginning of words in more than one songs expressing various concepts.

For instance, /m/ alliterates in ...*makpɔ So me* (...doesn't consult So) and ...*míakpɔ So me* (...we shall consult So) in the same song on two different poetic lines of *Kakatɔ* (5.3). In this construction, it is observed that the poet used /m/ at the beginning of these words in two different environments to express contrary views. The same /m/ begins words in *Klala* (5.5) as ...*me mado* (...I shall be clad) to emphasize his/her intention. /dz/ also begins certain words on the poetic lines of some of the songs. In the song *Kakatɔ* (5.3), the poet says *Yevutua bi dzo kpɔlia dze wo dzie* (the gun fires, they are victims). In the construction, ...*dzo...dze...dzie* are the words the *dz* sound precedes thereby forming alliteration. The same sound on the other hand, alliterates in the song *loviawo* (5.4) that *Dzo dze afe*. (fire ruins the house). Although the sound alliterates in the two songs in producing same words, its functions in the songs are semantically different. *Tsi tsigbe tsi fo* (drenched by rain) is another sentence in which /ts/ alliterates in the song *Kpɔgbalē* (5.2). It is obvious from the construction that 'tsi tsi...tsi...' are preceded by /ts/. Also, the analysis discovered /y/ as the beginning sound of two words in a poetic structure of *Kakatɔ* (5.3). The poet says *yewoyi ava ne yewoava* (we shall go to war and come). In this composition, /y/ appears in the sentence as follows; 'yewoyi...yewoava.'

6.1.9 Assonance

Assonance is the repetition of vowel sounds in stressed syllables containing dissimilar consonant sounds (Duer et al, 1999). The significance of vowels sounds in the choice and use of the Ewe language in the composition and singing of Anlo war songs was realised, when the study discovered how the composers of these war songs had chosen and repeated vowels sounds in the compositions to express their sentiments. The vowels were repeated in selected words and are also repeated on the poetic lines of the songs. The study has found out that, majority of the songs being studied have been characterised by the repetition of same vowels sounds on their poetic lines. The composers of these war songs repeated vowels sounds in the songs to appeal to the interests of the listeners. In the songs, vowels sounds are repeated on poetic lines as follows;

/a/= 'klala me mado' (5.5), 'ne ame ade fia adã míakpɔ So me' (5.3), 'glikpoawo tsi anyi' (5.4) 'afɔkpadoɔ mesia dzo o' (5.1), 'kakato ade makpɔ So me' (5.3), 'kpɔ nye zi gidii, avatu le gbe dzi' (5.3)

/o/= 'kpɔ magomago, nu ɲue wogona do' (5.3),

/u/= 'adzo tso ɲutsuviwo' (5.5)

The analysis above shows that /a/ is the most repeated vowel sound in the poetic lines of the songs suggesting that [a] is the most used vowel in the Ewe language. This has confirmed what Kpodo (2014) says that [a] is the only low vowel in Ewe. Since it is the only low vowel in the language, it is frequently used in the construction of words as compared to other vowels in the language. This was revealed in the composition of Anlo war songs as analysed above.

It is obvious from the analysis that Anlos repeat same vowel sounds in constructing certain words to draw the attention of audience when singing war songs. Same vowel sounds are used and repeated in poetic lines of the songs to create tone of lamentation and disappointment as they sing the songs. The repetition of a vowel such as /i/ creates a tone of lamentation and regret (Gill, 1985). It was also discovered that the composers employed more than one vowel sound and repeated them in the poetic lines of their composition. The multiple vowels sounds were intentionally used and repeated on the poetic lines for voice and sound variations of the songs. This eventually creates musical harmony by making the songs pleasant to the ear and connects the audience to emotionally move to the rhythm of the songs. repeated vowels sounds create some sort of music to the poem and conveys or suggests mood or love (Vorsah, 2012).

6.1.10 Parallelism

Parallelism has been identified by the study as one of the literary devices used by the composers of the war songs of the Anlo people to make the theme of the songs easier to follow and more memorable. This is done by the poets by constructing similar structures to express the same idea. It is the use of phrases and sentences that are similar in structure (Purves et al, 1997). The parallelisms used in the songs are as follows;

‘yevutua ɖe gbe, kpɔ̃lia dze wo dzie’ (the gun thunders, they are victims)

‘yevutua bi dzo, kpɔ̃lia dze wo dzie’ (the gun fires, they are victims)

It is obvious that the poet used two different sentences to express the same details to his audience, ...*ɖe gbe*,... (thunders) and ...*bi dzo*,... (fires) are the different words used in the two structures. These words point to the fact that the explosion of ‘the gun’ can be expressed in many ways to provoke the thought of the audience for effective communication. The relationship has been established between the gun and its users, that whether the gun thunders or fires the truth is that the enemies are victims. Although the two words are not the same, they are similar in meaning and the understanding of one enhances the meaning of the other. The composer used them to enable the audience understand the details of the message as carried by the song.

Another parallelism in one of the songs is;

‘kpɔ̃ magomago nu ɲue wogona ɖo’ (leopard doesn’t run in vain, it runs for gain)

‘kpɔ̃ magoo, nu ɲue woago ɖo’ (leopard doesn’t run for nothing, it runs for something)

The two sentences talk about the behaviour of the leopard when it decides to run. It is clear from the structures that what the poet says about the leopard is true. In the second sentence, ...*magomago*..., *wogona*... are the abridged form of ...*magoo*..., *woago*... in the first sentence and second sentences respectively. The poet decided to use the abridged form of the words to carry the audience along, since it stimulates their understanding of the songs. The use of parallelism in the songs does not only show the linguistic prowess of the composers but also portrays the believe of dualism by the Anlos. The Ewes call the omnipotent creator; *Mawu-Lisa* and *Sogbo-Lisa*

believed to be male and female, a principle of duality in unity (Kumassah, 2016). This reveals that parallelism, if carefully employed in oral performance, it relates to the culture of the people. Agyekum (2013) opines that Parallelism expresses cultural thinking, in some cases the pervasive use of parallelism in oral performance reflects a pervasive dualism underlying the principles of conceptual organization of the society.

6.1.11 Pun on line (paranomasia)

In an attempt to carry the audience along, the singers of Anlo war songs sing with a sense of humour, which are shown in their choice and use of words. According to Purves et al (1997) pun on line is a play on words; humorous use of a word where it can have two different meanings or two or more words with the same or nearly the same sound but with different meanings. This was revealed in the song *Kpɔ̃gbalē* (leopard skin) (5.2) when the poet says *tsi tsiḡbe tsi fo* (drenched by rain). The poet played on the word *tsi* to create humour and the same time represent two concepts as *tsi...tsiḡbe tsi...*. In the first *tsi*, the poet describes how the leopard skin was left without care but under the rain *tsiḡbe*. Having left under the rain, the leopard skin deteriorated due the action of the rain. This was expressed by the poet in the last *tsi* (rain). Pun on line reminds us of another word (or words) of similar or identical sound but of different denotation (Agyekum, 2013).

6.1.12 Apostrophe

Two of the war songs being studied are messages by the composers to a targetted group of people who were not present at the place of performance. These songs are *afɔ̃kpadotɔ* (he who is in footwear) (5.1) and *Kakatɔ* (the coward) (5.3). The style of the poets informed the researchers that the songs were intentionally sung to address certain people in their absence. A figure of speech in which an absent person, an inanimate object, or an abstract concept is being addressed is called apostrophe (Purves et al, 1997). It is obvious from the poet's choice and use of words in *afɔ̃kpadotɔ* that the message in the composition is for distinguished personalities who were being addressed in absence. Their address in absentia is not because they were accused of an offence and for that matter declared *perosna non-grata*, but it is to remember the unique roles they played for the Anlo land. This was revealed when the poet mentions *Amega Sakiti* (commander Sakiti) and *amega Sakpaku* (commander Sakpaku) in the songs. Information from the data confirms that the two commanders were war lords in the Anlo land who had passed on many years yet their presence is felt anytime there is war. In an apostrophe, a poet may address an inanimate object, some dead or absent person, an abstract thing or a spirit (Agyekum, 2013). Their exploit and bravery in the battlefield and in other war related matters were remembered in one of the attacks suffered from the camp of the enemies. The poet sang the song to invite their spirits to join them in the battlefield. *Dzo ge de afɔ̃kpa me* (fire had entered footwear) was the message delivered seeking their spiritual intervention. This is not different from what Ladzekpo (1985) says that some kpegisu songs are sung to address the spirits of the ancestors to possess their grandchildren to fight like their forefathers.

Ewes fought their enemies in many wars during their migration journey, and to secure their present places of abode. One of the ways of addressing their enemies was through songs. They sing war songs in the presence of their enemies to dare them, to initiate any form of attack. They also sing to address them in their absence on issues of war. *Kakatɔ* (the coward) which is one of the songs being studied was sung to address the enemies in their absence. The poet expressed the might of

the Anlo warriors when he address their enemy as; *Kakatɔ makpɔ So me* (coward does not consult So). He made this statement to address them in their absence to encourage the warriors that their enemies are cowards and weak. The poet made it clear to them in the song that if the enemies attempt to attack, they will consult So when he says; *ne ame aɖe fia adã, miakpɔ So me* (if anyone dares, we shall consult So). A message well packaged and delivered by the poet to address the enemies in their absence through songs.

6.1.13 Synecdoche

Where the name of part of a thing is used to stand for the whole thing of it or vice versa is called synecdoche (Agyekum, 2013). The creativity and artistic values of Anlo war song singers were portrayed when the poets used part of an object to represent the totality of the object in their compositions. The use of **tsi** (rain) in the song *Kpɔ̃gbalē* (leopard skin) is an example of synecdoche. This is because the song talks about a leopard skin which has been abandoned and was drenched by rain. The condition of the leopard skin at the time was determined by the elements of weather such as rain, sunshine, wind, fog, dew and storm. Meaning that the leopard skin was left at the mercy of the weather. The poet in singing the song mentions **tsi** (rain) to represent the weather, instead of identifying all the elements of weather. The poet considers rain as the most important element of the weather, hence mentions rain in the place of weather in the song to be loud and clear in delivering his message. This has confirmed the argument of Agyekum (2013) that for synecdoche to be clear and more understandable, the part chosen must be an important and indispensable part of the object and not the minor part.

7.0 Conclusion

Composers of Anlo war songs convergently and divergently communicate with the ordinary people and the warriors respectively by the use of both ordinary language and literary devices. The study discovered that literary devices such as idioms, proverbs, repetition, personification, symbolism, rhyme, imagery, alliteration, assonance, parallelism, pun on line, apostrophe and synecdoche were employed by the singers of Anlo war songs in their compositions. In order to hide their intentions and thoughts from their enemies, they intentionally sing in figures of speech such as idioms, since it is difficult to be understood by non-native speakers. It was also revealed that repetition, symbolism, rhyme and imagery are used in all the songs, an indication that Anlo war songs are emphatic, explanatory, meaningful with musical harmony. The study noticed that the end rhyme of the first poetic line is repeated severally in the songs. The poets' choice and use of words in the songs enables some of the statements to appear in more than one literary devices. For instance, imagery are also used as personification and idiomatic expression in some of the songs studied. Literary devices are employed in Anlo war songs as a mean of establishing and reinforcing the relationships between the warriors and their ancestors who were warriors. The persistent and regular use of literary devices in Anlo war songs suggest that literary device is the language of the warriors of the Anlos when singing war songs.

8.0 Recommendations

This study was carried out in some communities of the Southern part of the Eweland (Anlo) leaving the Northern (Ewedome) part of the land. Therefore there is a gap for further research as far as Ewedome war songs are concerned. Literary devices used in singing these songs are the main focus of this study. The themes, messages, performance and the structure of the songs are another area

for future studies. Stakeholders of the Anlo communities should initiate programs to create awareness in the people that Anlo war songs are not demonic. The inability to understand them is due to the literary devices used in singing them. The songs should be documented and taught in schools serving Ewe communities to preserve the cultural heritage of the people since language portrays and reveals the identity of its people. Anlo war songs should be translated and published in local and foreign languages to enable non-native speakers to have insight into the language use in composing and singing them.

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