

The Untold Story of Warriors: Integrity, Bravery and Affection

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Abstract

Purpose: Oral art is the wheel that propels the turbine of human interactions. A person employs oral poetry texts to express emotions, sentiments, experiences, opinions and affections. The aim of this study was to explore the themes, the figures of speech and the point of views of Anlo poets in selected Anlo war song texts.

Methodology: Qualitative approach and thematic analysis were employed. Natives of Anlo constituted the population under study. Primary data was collected through interviews and observations in Ketu South Municipality of the Volta Region of Ghana. Ten respondents, whose age was between seventy and eighty were selected through snowballing.

Findings: The study found out that Anlo war song texts consist of themes such as love, command, vow, unity, praise, patriotism and inspirations. In order to hide their intensions and thoughts from their enemies, they intentionally sing in figures of speech since it is difficult to be understood by non-native speakers. Aside the themes and point of view, devices such as idioms, proverbs, repetitions, assonance, alliteration, parallelism and synecdoche were discovered by the study as literary devices used in singing these war song texts. It was also revealed that the poets use the first person and the third person's point of view to deliver their messages. 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.

Conclusion: 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.

Recommendations: The study suggested that Anlo war song texts should be published in local and foreign languages to preserve the culture of the people. Also, the study of these songs in Senior High Schools as part of oral literature is recommended as it would be of great value to appreciate and preserve the genre.

Keywords: *Anlo, Ewe, war song text, themes, literary devices, point of view.*

1.0 BACKGROUND

Oral poetry texts are one of the most powerful communication tools of the Anlos. They are composed and sung as songs in groups with their respective dances. They sometimes sing these texts without drumming and dancing. The people of Anlo use oral poetry texts anywhere they find themselves. The themes and language employed in these compositions reflect their day-to-day scenes and situations found in the market, in the farm, in informal education centres, in funerals, at places of worship, as well as the battlefield. It has become a powerful communication tool of expressing affections, integrity and bravery of the Anlo warriors. Ewe is one of the Kwa languages, known as Gbe, that are spoken in Ghana, Togo, Benin and part of Nigeria (Amuzu, 2005; Kpodo, 2017). Speakers of the Ewe language are known as Ewes. This study was carried out among the Anlo Ewes to establish how the Ewe language is used to convey the theme and message of warriors that had brought honour to the Anlo Kingdom. Anlo Ewes are the section of the Ewes who left Nortsie (Republic of Benin) and settled at the coast of the South Eastern part of Ghana under the leadership of Togbe Wenya and his nephew Togbe Sri in 1474 (Dotse, 2011). The Anlo state is bordered at the East by the Republic of Togo, at the South by the Atlantic Ocean, the Ewedome (Northern Ewes) at the North and the River Volta at the West.

Through oral arts, the rich culture and the creative prowess of the Ewes are portrayed. Unfortunately, this aspect of the oral tradition of the people has been neglected and denied the necessary attention. Oral poetry results from mental processes to serve immediate personal, social or cultural purposes which enforce its creativities. But oral creativity has been undermined and denied attentions. Indeed, the way to deal with and identify it remains unclear. Examining creativity in relation to context, purpose, and production gives new ideas and insights into oral poetry (Bidi, 2013). Song texts are composed and performed during many social events. These types of text are very important in human life, we sing when we hate, we sing when we fight, we sing when work, we sing when we love, we sing when a child is born and we sing when death occurs (Osadebay, 1949). Anlo warriors compose these oral texts and sing as part of their preparation for battle or when there is unforeseen circumstance such as attacks from wild animals or from human beings. Since these type of oral poetry texts are characterised by bravery and might, they are referred to as war song texts. War songs according to Finnegan (1977) are as old as human life, hence it is an expression of an enforcement of the millitant strength of a group, a direct incitement to the fight or part of the battle itself. The people of Anlo sang war song texts during their migration journeys and whenever they were under attack. War song texts had become one of the most powerful weapons of war of the Anlos. They sing war songs before war, during training, during the fight and after the battle. War song texts are employed to inform people about the outcome of an on-going battle under the leadership of a warrior.

Anlo war song texts are situational hence they do not call for rehearsal, they are sung at the place of composition. They portray the actual happening at hand because they are the source of first-hand information of an issue. Since disturbances and attacks were dominant during their migration journeys, the people of Anlo sang war songs to inspire warriors to defend during an attack. This happens amidst screaming and wailing of expression to express and communicate their sentiments and feelings for attention from the warriors. Anlo warriors fought many wars for the consolidation of the new Anlo state. The first confrotation in that direction was with Little Popo to the East of the new emerging Anlo state (Kumassah, 2016). The singing motivates warriors to avenge any act

of aggression from their enemies to maintain the peace and security. It was on record that during the Datsutagba war, the warriors sang the following text;

<i>‘Datsutagbae gbɔlã tsi dzo dzi le</i>	It was Datsutagba the goat meat was left on fire
<i>Kalēawo nava ɖu</i>	For warriors to eat
<i>Ava kalēawo nava ɖu</i>	For the brave warriors to come and eat
<i>Neganyo hã, negagblē hã</i>	Neither good nor bad
<i>Bedzeamedzie ee bedzeamedzie mīele’</i>	We are in the hands of fate

It is believed that this was the song they sang to celebrate the victory over the allied forces in 1866 where the Anlo army had polarized the British and its allies on neighbouring Avenor soil (Kumassah, 2016). According to history narrated by the elders, Attrikpi and Kpegisu dances were used by Anlo warriors to showcase the bravery that led them to victory. The vim and anxiety associated with the singing of Anlo war song texts are different from the singing of other song texts. Even nowadays, when war songs are being sung, everything going on in the community ceases at once and the people take counsel in the chief’s palace to hear what is happening. For instance, if someone is eating and hears a war song, he has to leave the food and proceed to the palace.

1.1 Purpose of the Study

The study seeks to analyze the theme, identify the literary devices used in composing these war song texts and to examine the point of views of the poets employed to arrest the attention and the interest of their audience.

1.2 Objectives of the Study

The objectives of the study is to:

- Analyze the themes of the selected Anlo war song texts.
- Identify the figures of speech of the song texts and to showcase their usage
- Examine the point of views of the poets in composing these texts.

1.3 Research Questions

- How do the composers of the selected Anlo war song texts express the themes of their compositions?
- How do the poets use devices in these war song texts to deliver their messages?
- What point of views did the poets use in telling their stories?

2.0 LITERATURE REVIEW

2.1 Theoretical Framework: Oral Formulaic Theory

The oral formulaic theory is a theory of oral composition propounded by Parry and Lord (1954). The proponents of the theory believed that there is a special technique of composition which makes rapid composition in performance possible. This special technique involves building on repeated formulae ‘ready-made phrases’ which the singer knows and can use without hesitation to fit the metrical requirements of his line. The number of repeated phrases the poet uses without any hesitation can be called ‘formulas’. The singer employs formula because they are useful and serve

the needs of the moment, and he/she is free to adjust them as and when he wishes. In making his lines, the singer is not bound by the formula. The formulaic technique was developed to serve him as a craftsman and not to enslave him. According to Parry et al. (1954) a poet therefore can base his composition on known pattern of phrases, lines and themes without necessarily restricting himself to them. Through this technique of composition, he is able to carry on the simultaneous performance and composition essential to his art. There is no text which he has to learn, so that memorization in the sense of word-to-word recall is not involved; instead he learns poetic vocabulary and structure appropriate for heroic poetry in the way a child learns a language. It is the basic resource and medium within which and with which he composes.

The proponents of the theory came out with the following proposals:

- The composition of oral poem is performance.
- Composition and performance are cotemporal.
- There is no fixed model text to guide the poet.
- Performance is original and unique.
- The poet uses phrases or traditional materials to create his work.

Based on the proposals of the proponents, Anlo war song texts are fit into the boundaries of this theory because words and phrases are carefully chosen from the setting (battlefield) for their compositions. That is poets can base their compositions on known pattern of phrases, lines and themes without necessarily restricting himself to them. The structure of the texts are normally in oral poetry form making composition and performance cotemporal. Without rehearsal, the art of composition takes place at the place of occurrence. Abadzivor (2014) opined that Anlo war songs are sung at battlefield when the battle is fiercely being fought. Both the composition and performance are said to be timeless and original since there is no fixed model text to guide the poet. It is also evidence in the song texts that indigenous knowledge and concepts emanating from idioms and proverbs are used in the compositions making them traditionally unique.

2.2 Empirical Review

One of the ways of sending and receiving information among the Ewes is by folklore. Anlos rely on the art of folklore such as folktales and oral poetry based on the history and tradition of the people. As the means of addressing societal issues, they are performed to speak to an event without any documentation, they are part and parcel of oral literature. For many people around the world, particularly in areas where history and traditions are still conveyed more through speech than in writing, the transmission of oral literature from one generation to the next lies at the heart of culture and memory. Very often, local languages act as vehicles for the transmission of unique forms of cultural knowledge (Finnegan, 2012). Oral poetry is the most reliable way of speaking to an issue among the Anlo people without fear or favour. Agyekum (2013) defines poetry as a writing that formulates a concentrated imaginative awareness of experience in a language chosen, and arranged to create a specific response through its meaning, sounds and rhythm. Abadzivor (2014) links oral poetry to songs and says that oral poetry are the creations that are purposely composed to deliver special messages through singing. The views expressed by Agyekum (2013) and Abadzivor (2014) are not different from what the composers of Anlo war song texts do. The poets intentionally showcase their experience by choosing and using words that formulate a concentrated imaginative awareness and sing as songs. It is obvious that Anlo war song texts are sung with different dances.

Kuwor (2013) identifies Agbadza dance and its songs texts as the most popular war song texts sing by the Ewes to narrate the issues underlying the first ever victory won at battle. When Agbadza songs are being sung, the wordings send the singers and audience into the mood of celebration suggesting that the theme of the songs is happiness. Agbadza dance and its songs are words of bravery that talk about fighting, social life, good leadership, bravery and patriotism (Locke and Alorworyie, 2013). However, Agbadza dance is not the only war dance among the Ewes. Researchers such as Gbolonyo (2009), Locke and Aloworyi (2013), Kuwor (2013), Abadzivor (2014), Mesiotso, (2016) and Kumassah (2016) mentioned Agbadza, Adzogbo, Kpegisu, Attrikpui, Aqabatram, Adevu, Asafovu, Zagada and Atsiagbekor as some of the war dances of the Ewes. Anlo warriors are identified with Agbadza, Adzogbo, Kpegisu, Attrikpui, Adevu and Atsiagbekor as the war dances which they play when singing their war song texts (Abadzivor, 2014). As earlier mentioned, the Anlo warriors compose and sing their war song text at the battlefield where the fighting is fiercely being fought (Abadzivor, 2014) indicating that the Anlos fought series of wars during their migration journey and to consolidate their new places of settlement.

Kumassah (2016) mentioned Nonobe war of 1750 between the Danes and the Anlos as the first war and the Trekume or Shime war in 1889 which was fought between the Anlos and the British as the last battle fought by the people of Anlos from 1750 to 1889 to protect the territorial sovereignty of the Anlo Kingdom. According to Kumassah (2016), the people of Anlo fought about fifteen wars between 1750 and 1889. War songs were sung during these wars to inspire the Anlo warriors to fight and become victorious. Among the Anlos, war song texts 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. This points to the fact that war song texts are special and are sung for the purposes of fighting. Sometimes singing of war songs invokes fighting spirits to the warriors to fight and become victorious.

It also inspires them to perform extra-ordinarily on a battlefield to outsmart their adversaries. Kumassah (2016) narrates how the singing of a war song had empowered Adzigbli, one of the warriors from Anyako who pretended to be a ferryman offered to ferry the enemies across to the other side of the river. Unknown to the retreating force of the enemies that Adzigbli had a hole in the canoe which he stuffed with rags. On reaching the midstream, he removed the rag causing water to flood the canoe and drown the inmates (enemies).” This emerged as an adage ‘*Naketsi deka no dzo me bi nu* (a single faggot is sufficient to cook the meal)’. In 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 Atrikpui dance-drumming is replete with centuries of valued Anlo Ewe war-fighting tactics and military codes of honor (Gbolonyo, 2009).

The role of women in the battles fought by Anlos cannot be underestimated. Kuwor (2013) opined that Atrikpi and Kpegisu song texts are the war song texts that recount the bravery of Anlo women at the battlefied. An indication that Anlo women played a lot of roles in the battles the men had fought. They did this by singing war songs while they followed men with food and water to the battlefield (Vinyo, 2021). Some of these Anlo women fought alongside their male counterparts. Mama Yakagbe, the Anlo woman warrior who fought alongside her male counterparts during the Datsutagba war, fought so gallantly that a stool of valour was created for her on her return

(Kumassah, 2016). She was reputed to have possess supernatural powers which she displayed on the battlefield. It is noted that the display of supernatural powers involves the chanting of words of war and singing of war songs to provoke fighting spirits.

3.0 METHODOLOGY

This is a qualitative research design and the type is ethnography. Natives of Anlo constitute the population of the study. Primary data was collected through interviews and observations in the Ketu South Municipality of the Volta Region of Ghana. With age between seventy and eighty, ten respondents; six women and four men, were selected through snowballing. Women respondents were more than men because history had it that women played formidable roles in the battles fought by the Anlos in their migration journey. The respondents sang war songs and explained the circumstances leading to the singing of the song texts. Eight popular Anlo war song texts were recorded and transcribed. Out of the eight, three were selected through simple random sampling for this study. The titles of the songs were written on pieces of paper, folded and poured into a bowl. Three pieces of paper bearing the song's titles were chosen from the bowl to constitute data for the study. The researchers were confronted with the wording of the song texts. In certain circumstances, the wording of same song was different. This challenge was overcome by confirming the accepted wording by listening to other respondents on the request of the researchers.

4.0 ANALYSIS AND FINDING

This section of the study sees the recorded Anlo war song texts transcribed into Ewe. Three of the texts were selected and glossed into English for the purposes of this study. The song texts were identified with their dances to reveal the situations and the conditions under which they were composed. Themes, figures of speech and point of view of the texts were also identified and analysed to communicate the intensions behind the poets' compositions.

4.1 *Dzogbe mí la dɔ*

Dzogbe mí la dɔ

Be dzogbe mí la dɔ

Afɔ maɖemaɖe

Be dzogbe mí la dɔ

Tu le asi dada glo

Meyina

Hɛ le asi dada glo

Meyina

Dutsu fe ku mele didi aɖe fe o

Nyɔnu fe kue le legbe aɖe fe

Afɔ maɖemaɖe

Be dzogbe mí la dɔ.

The battlefield we shall sleep

The battlefield we shall sleep

I said the battlefield we shall sleep

No retreat, no surrender

I said the battlefield we shall sleep

Too tired to pull the trigger

I won't surrender

Too weak to throw the dagger

I won't surrender

Man not to be defended

Woman is to be defended

No retreat, no surrender

I said the battlefield we shall sleep.

This war text is sung with atrikpi, one of the war dances of the Anlos. It is sung when the warriors are preparing to go to war or when the battle is at its climax to inspire them to fight on until victory is won. It is a covenant/vow war text that has put the commitment and the bravery of the Anlo warriors to test (Abadzivor et al., 2009).

4.2 Hogbe-Kalēawo

Hogbe-Kalēawo, mitso míayi

Míakpɔ wo ɖa

Nɔvi lɔlɔawo, mitso míayi

Míakpɔ wo ɖa

Afɔ de nɔvi gbɔe wɔa nɔvi

Míakpɔ wo ɖa

Hogbe warriors

Hogbe warriors, stand let's go

Let's go and see them

Beloved, stand let's go

Let's go and see them

The foot that visit expresses brotherliness

Let's go and see them

This war text expresses love. It is sung together with Agbadza dance. Agbadza is the first war dance Anlos played to celebrate their first ever victory in battle (Kuwor, 2013). It is sung to express sentiment when an elderly person lost his life during war or when neighbours (brothers) are under attack.

4.3 Akli

Akli ɖo goka me

Tua ɖi Anago

Dahume Klasuwoe ɖo goka me

Míeyina Dahume Xɔluawo kpɔ ge

Akli ɖo goka me

Fɔgbonuawo nezɔ do mínya

Ahɔ dzɔ alelee

Míeyina Dahume Xɔluawo kpɔ ge.

Akli

Akli is combat ready

There is gunshot at Anago

Dahume warriors are combat ready

We are going to see Dahume Lords

Akli is combat ready *Akli is in combart*

Fon gate keepers must take the lead

There is war

We are going to see Dahume Lords.

A popular Atrikpi war song of the Anlos. It praises the exploits of Akli, one of the war Lords of the Anlos. It is sung amidst appellations and chanting of words of war (Gbolonyo, 2009).

5.0 DISCUSSIONS

The themes, literary devices and the points of view of the poets were discussed in this section of the study. The three selected war song texts were analysed thematically to ascertain the main reasons behind their compositions. Why did the composers chose a particular theme and how does he/she communicate the main ideas to the audience. Poetry is all about language, and the language of poetry is somehow difficult to understand because it has many different themes, readers have to be precise and accurate when they read a poem to comprehend the themes (Tahsin, 2021). The study analysed the theme and its effects on the life of both the warriors and the people. It was revealed in the songs that the songsters had chosen and used both literary devices and the ordinary languages to deliver their messages, making the texts divergent and convergent. The discussions

analysed the language used by the poets and showcase how their bravery and fighting spirits had been influenced. Another issues discussed in this section was the points of view of the composers of these selected war songs text, how they expressed their views in relations to the situations at the time of their compositions. convergence and divergence phenomena are not only strategies to encourage rapport, but also act as organizational indicators providing key information on the degree of understanding, on emotional synchrony, and on the perceived status of a mutually fulfilling topic flow (Yang, 2013).

5.1 Theme

Every composition including Anlo war song texts are made up of themes. That is what the composition talks about. The theme is the central idea of the subject matter. It is usually an idea, an abstraction, or a topic whose virtue and vices the writer wants to talk about (Vorsah, 2012). It is the subject of a work that might be the relationship between a father and son but the theme of such a work might be that a son's understanding of a father's past is necessary to the relationship. This shows that themes are creations of the writer which are *not* known to people until one reads the text. The Theme is defined by Halliday (2014) as the point of departure for the message, the element the speaker selects for 'grounding'. It is the peg on which the message is hung and can be recognized by the fact that it is put in the first position. The Theme orients the listener/reader to the message that is about to be perceived and provides a framework for the interpretation of the message. These explanations attest to the fact that the composers of Anlo war song texts have themes for their compositions which the audience discover, and the meaning of the songs are derived from the central idea of the songs. The theme is normally implicit and therefore gives room for many interpretations, readers often disagree with a theme of a text and can therefore give different interpretations (Agyekum, 2013). The followings are the discussions of the themes of the selected texts under study.

5.1.1 *Dzogbe míla dɔ* (The battlefield we shall sleep)

This is a vow war song text sung by the Anlo warriors to build hope and confidence in the indigenes. It is a vow of commitment by the warriors to the people of Anlo to defend and protect the territory of the Anlo state. Often, commitment is seen as a force that binds individual to a course of action that is relevant to one or more targets. Those targets can be directed to people, for example family or friends as well as to various institutions, like sports, community groups or work organization (Anttila, 2014). The poet expresses the theme of this text in three segments; the introduction, the content and the conclusion. The text talks about how the Anlo warriors promised and assured the indigenes of their preparedness to sacrifice their lives for their survival. The poet makes a vow in the text by saying the followings in the introduction; *Dzogbe míla dɔ* (The battlefield we shall sleep) *Be dzogbe míla dɔ* (I said the battlefield we shall sleep), *Afo mademadɛ* (No retreat no surrender) *Be dzogbe míla dɔ* (I said the battlefield we shall sleep). This shows that the poet plays important roles in issues of warfare in relation to the defence and the security of the Anlo state.

Ewes refer to the battlefield or any isolated place where weird events take place as *Dzogbe*. The warriors have made a choice of sacrifice at *dzogbe* to show the affections and love they have for their land since *dzogbe* is a place of life and death (Abadzivor, 2014). The songster courageously said that '*Dzogbe míla dɔ*' (The battlefield we shall sleep) to let the people know that they have laid down their lives at the battlefield for peace and security to reign in their communities. Many circumstances made people to believe that *dzogbe* is a place of no return. This is where the warriors

had vowed to go and stay day and night until victory is won. That is either they come home alive or dead. To them, there is no other way apart from victory since it is useless to come home alive without the crown. Ewes recognize the death on a battlefield as a bravery death (Gbolonyo, 2009). Respect and honour are given to anyone who loses his/her life in a battlefield (a bravery death). The honour inspires the warriors to sacrifice and fight with their might. When there is war, the love and care of warriors for their loved ones, friends, families, the dignity and the joy of life are cut off, and basic needs such as sleeping, eating, entertainment and other social activities are forfeited. This is seen in the poet's voice when he writes:

Dzogbe míla dɔ Battlefield we shall sleep
Be dzogbe míla dɔ I said the battlefield we shall sleep
Afɔ maɖemaɖe No retreat, no surrender
Be dzogbe míla dɔ I said the battlefield we shall sleep.

The composer intentionally chose and used these words in the introduction to announce to the people that *dzogbe* (battlefield) is now their new place of abode. This is to express their disappointment at the war which had created a space between them and their loved ones since normal life had come to a halt and it is their responsibility to bring it back to normalcy. Warriors sing this song text as a form of verbal covenant between them and the people to assure them of their readiness and commitment to defend and maintain peace. Ewes consider vow as a very important aspect of their life since it establishes relationship between them and the gods so anytime there is a vow, they hold onto it religiously without any attempt to break it. Vow among the Ewes is a special way of seeking support from their gods before an ordained Chief Priest, and two parties are involved. This has established the fact that the vow is made between the warriors and the gods on behalf of the people (Abadzivor et al., 2009). This shows that the warriors are not cowards and they will not surrender until victory is celebrated. This they do by staying at the battlefield as long as the battle lasts. The researchers were informed that some of the wars fought by the Anlos took a long time to come to an end and warriors don't come home until the war is over. This affirms what Kumassah (2016) said that the Dukotso war which had driven the Agudzes from Keta to Klikor lasted for more than three years. During wars, the dignity of the warriors is lost because they don't enjoy life as normal human beings. Right to live, freedom of movement and economics are not respected in cause of the war. They are exposed to a new life which they have to endure without regard to status or race. No matter how fierce the situations are, there is no option other than bringing victory home. This is what the poet tells the audience as part of the vow that *Afɔ maɖemaɖe* (No retreat, no surrender) *Be dzogbe míla dɔ* (I said the battlefield we shall sleep) to assure them that they will not let them down, and no matter how fierce the battle is, they will give account of themselves.

The composer made it clear to the people that threats from the enemy's camp, hunger and tiredness cannot deny them victory. Tiredness is one of the issues that confronts warriors in the battlefield. The poet identified this in the text to integrity of Anlo warriors anytime there is war by saying:

Tu le asi dada glo (Too tired to pull the trigger)
Meyina (I won't surrender)
He le asi dada glo (Too weak to throw the dagger)

Meyina (I won't surrender).

Tiredness is one of the potential threats that can rob warriors of victory if the relevant fighting strategy is not put in place. Anlo warriors take note of this and always prepare for it through self sacrifice and determination not to become victims of tiredness. The poet vowed against tiredness had assured the audience that tiredness can neither prevent them from pulling the trigger nor throwing the dagger. That no matter how tired they are, they will not surrender until victory is won. The warriors vow *and resolve* through the text to assure the people when he says *meyina* (I won't surrender). In conclusion, the poet touched the heart of the people who are considered as weak and vulnerable, that is women, children, the aged, the sick and the disables of their protection and safety. Meaning that the vow does not discriminate against anybody when the poet says that;

Dutsu fe ku mele didi aḍe fe o

Man ought to be offended

Nyɔnu fe kue le legbe aḍe fe

Woman ought to be defended

Aḍ maḍemaḍe

No retreat, no surrender

Be dzogbe míla dɔ.

I said the battlefield we shall sleep.

Bravery is the most important quality of a warrior among the Ewe people. Hence if any woman displays bravery among the Anlos, she is referred to as a warrior with a title of a man. Mama Yakagbe was a woman warrior who fought alongside her male counterparts during the Datsutagba war. She fought so gallantly that on her return a stool of valour was created for her (Kumassah, 2016). Although she is a woman, her bravery qualifies her to be identified and known as a man. She is addressed and treated as such especially in times of war. In the text, men are to suffer attack and sacrifice themselves for others. This is what the poet mentioned in the text that *ɲutsu fe ku mele didi aḍe fe o* (man not to be defended). *Dutsu* (man) in the song was used in the place of warriors to demonstrate the significant space warriors occupy among the people of Anlo during wars. They offer their lives for the sake of the Anlo state since the battlefield is full of uncertainties (death and untold hardships). The warriors assured the rest of the people (non-warriors) of safety by saying; *Nyɔnu fe ku le legbe aḍe fe* (Woman is to be defended). Literarily the poet did not hide his/her feelings and sentiments by the vow in the text that “man must sacrifice his life for woman to live, women are to be defended and protected.”

5.1.2 Hogbe Warriors

It is obvious from the data that commands are given through song texts. This manifested in the text when the composer says; *Hogbe kalēawo, mitso míayi* (Hogbe warriors, stand let us go). This suggests that the poet is a War Lord or someone who plays a crucial role in the structure of command in the Anlo army. The study identifies the theme of the text as love. The poet creatively puts the following sentences together to communicate the theme of the text to the audience:

Hogbe-Kalēawo, mitso míayi

Hogbe warriors, stand let's go

Nɔvi lɔlḍawo, mitso míayi

Beloved, stand let's go

Aḍ de nɔvi gbɔe wɔa nɔvi

Visit expresses brotherliness

The composer referred to the warriors as '*Nɔvi lɔlḍawo*' (Beloved) to express his sentiment and to portray the patriotic nature of the Anlo army. The composer believes that it takes love to stay in

camp, to prepare and go to war. That out of love, an Anlo warriors take command from a War Lord without a question, therefore willing to sacrifice their lives for others. The poet intentionally composed the text to boost moral in camp and also to showcase the humility of the Anlo warriors and their submissiveness to their war Lords. This oral text expresses the cordial relationship between the warriors and the audience and it has placed them in a better position to understand and accept warriors as people whose attitudes are full of love and affection. It is an undeniable fact that the sacrifices one makes for a nation is born out of love and dedication. Without love, there will be a total break down of law and order in camp, defeating the purpose and objectives of the warriors.

According to the poet, the warriors were under obligation to go and visit certain people they love. Although the relationship between them and their host was not revealed in the text, the wording suggests that the people they are visiting are dear to their heart. This was dramatized in the text when the singer says; *Afo de novi gbɔe wɔa novi* (Visit expresses brotherliness). The poet does this to portray the kindness of the Anlo warriors, and to ensure that people do away with the erroneous impression that the warriors are wicked. For it is obvious that whenever warriors are mentioned, fear grips people because warriors are noted for war and its related issues. Hence, when the poet says; *Novi lɔlɔawo, mitso miayi* (Beloved, stand let us go), *Afo de novi gbɔe wɔa novi* (Visit expresses brotherliness), the whole community was taken aback because this contradicts the nature and concept of warriors. The words of the text had triggered the audience to pay attention to the voice and the message of the poet. It is one thing for a messenger to drive home his message and another for the consumption of the message by the audience. The poet says ...*mitso miayi* (...stand let us go) to express the readiness of the Anlo warriors to respond to duty anytime they are called upon. It takes the group; love, care, obedience and responsibility to discharge their mandate when defending the Anlo Kingdom.

The composer draws the audience's attention to the fact that Anlo warriors extend the love they have for the Anlo states to their neighbours when he says *Miakpo wo ɔa* (Let us go and see them). The visit is very crucial because whenever warriors appeared at a place, the grass suffers, blood flows and vultures feed. Although the song portrays the visit as peaceful, it is not an ordinary visit but a visit full of mission. According to Abadzivor et al. (2009) Ewes referred and called their trusted neighbours or friends whom they share secret or private matters with as '*Dzoɔɔxɔlɔwo*' (confidants). The relationship between them and their neighbours leaves a space for support whenever their neighbours are under attack or in a difficult situation. During the *Glovava* (Glover war) of 1873, Anlo supported Asante against the British and Allies. The Commander of the British and Allies was Mc-Glover, hence the name of the war. The Governor of the Gold Coast (Ghana) at the time was Sir Garnet Wolsely, so the Asantes call the war 'Sagrenti war' (Kumassah, 2016). A clear manifestation of the care and love of the Anlo for their neighbours. This was demonstrated in the song when the poet mentions the word ...*nɔviwɔwɔ* (...brotherliness) to show that the warriors of Anlo consider their neighbours as brothers of the same womb and share their problems together. The word '*nɔvi*' is an Ewe concept that expresses a strong relationship born out of same umbilical cord which enables one to see the other person's predicament as his, and offer supports to solving it.

5.1.3 Akli

This is a praise war text by the warriors to honour the bravery and exploits of ‘Akli’, one of the celebrated War Lords of the Anlo Kingdom (Gbolonyo, 2009). The chief and people of Anlo strongly believed that a nation must honour its heroes, and any nation that does not honour its heroes is not worth dying for. This is often expressed through the composition and singing of praise texts. These texts are composed to motivate the youth to wear the garment of patriotism whenever it is their turn to defend the Kingdom. Praise poetry seeks to individualize, that is, to set the individual apart from all others, to build and maintain his or her character and position. Whatever the case, audiences enjoy it immensely, so that the functions of entertainment and education (in the sense of inculcating the conventions of the genre) must not be underestimated. (Groenewald, 2010). *Akli dɔ goka me* (Akli is combat ready) was the first line of the song in which the poet mentions the name of the hero ‘Akli’. The name draws the attention of the audience to listen to what the poet will say about their War Lord. ...*dɔ goka me* (...is combat ready) creates a state of suspense and anxiety among the people who could not wait to hear when and where the warriors are heading. This is because anytime the name Akli is mentioned, warriors become combat conscious since ‘Akli is the warriors and the warriors are Akli.’ The introduction of the song serves as a call to the warriors to prepare for war since their leader is in battle dress. Although the intention of the poet was to praise, the first line was sung to describe the outfit of Akli. An indication that anytime Akli appears in this type of dress, victory is an answer. The question about when and where the warriors will be going was answered when the poet says *Tua dɔ Anago* (there is gunshot at Anago). This means that there is instability in which people are being killed in Anago and their presence is needed. The research team ascertained the fact that Anago is a location in Nigeria and the people are called Anagoawo (the Anago people). This is where the gunshot was reported to have been heard.

Akli was noted for his bravery and intelligence. His exploit which is second to none had made the whole community proud because the praise is shared by everybody in that community. Having touched on these simple praises, it is worth mentioning that clan praises are shared by everyone among the amaXhosa, as is the case in many African cultures. The clan praises are, however, at a much higher level in terms of status than the simple praises used by young men (Jadezweni, 2015). His appearance at a scene of war sends shiver through the spine of his enemies and anytime he is present, the Anlo Kingdom lives in peace. His bravery was a mystery (Gbolonyo, 2009). Whenever there was an attack and the name Akli was mentioned, the people sigh relief. It is a common knowledge among the people of Anlo that the presence of Akli at a difficult scene of fighting or any forms of disturbance is the solution to whatever challenge they are going through.

The myth surrounding the name of Akli makes it possible for the Anlo warriors to withstand and neutralize the fierceness of any mighty opposing force from the camp of their enemies. It is certain from the data that this song was composed from one of the actions of Akli to praise his bravery and commitment. The song establishes a relationship between Akli and *goka* (rope in a short) when the poet says *Akli dɔ goka me* (Akli is combat ready). According to the informants, *goka* is an Ewe noun derived from two Ewe words; *godui* (short that men wear) and *ka* (rope). The poet mentioned the abridge form of *godui* as ‘go’ and added ‘ka’ (rope) go+ka to become *goka* (rope in a short). This suggests that the poet made use of compounding (word formation process) in composing the text. A compound word is a word which contains more than one root morphemes (Alhassan et al, 2016). The wearer of the short ties the *goka*, (the rope in the short) at his waist firmly to protect

the short from dropping. The singer mentioned *goka* to mean a military belt that contains bullets, gunpowder and spiritual fortifications that empower him at the battlefield or a battle dress expressing his readiness to fight. Hence, Akli is said to be combat ready.

The poet says *Tua di Anago* (there is gunshot in Anago) to inform the audience that the fighting prowess of Akli is beyond the borders of Anlo. According to an informant, the poet was referring to Nigeria as the place where the gun was being fired, when he mentioned ‘Anago’ because the people of Anlo call Nigeria as ‘Anago’ and the people of Nigeria as ‘Anagoawo.’ A clear indication that the warriors are on their way to Nigeria which is far from Anlo where the text was composed. It is also obvious that the Anlo warriors led by Akli had joined forces with Dahume klasuwo (Dahume warriors/ warriors from the Republic of Benin) who are the ‘next-door-neighbours’ of Anago where the battle was being fought. This was revealed in the song by the composer as follows;

Dahume Klasuwoe do goka me (Dahume warriors are combat ready)

Míeyina Dahume Xoluawo kpɔ ge (We are going to see Dahume Lords)

The poet carried his audience along by telling them that the *Dahume Klasuwo* (Dahume warriors) are prepared for the arrival of Akli. The singer did not leave out the Souls of the Dahume Kingdom who are very important in the exploits of Akli. This he does by mentioning *Dahume Xoluawo* (Dahume Lords). They are the pillars of the Dahume Kingdom with the responsibilities of using their spiritual prowess to look into the future of any war they fought. This part of the song text was to inform the audience about what would happen when Akli and the warriors arrived at Dahume (Benin). That Akli was going to lead *Dahume Klasuawo* (Dahume warriors) and meet *Dahume Xoluawo* (Dahume Lords) for the prospect and fortune of the army at the battlefield in Anago. Having identified the challenges associated with war, the poet draws the attention of the audience to the fact that Akli was going to another Kingdom (Dahume) and he needs to seek permission from the owners and leaders of that Kingdom (Dahume Kingdom). In the text, the poet urged *Fɔgbonuawo* (Fon Gate Keepers) to welcome and lead the Anlo army by saying;

Fɔgbonuawo nezɔ do mínya Fon gate keepers must take the lead

Ahɔ dzɔ alelee There is war

Míeyina Dahume Xoluawo kpɔ ge. We are going to see Dahume Lords.

The singer said this to let listeners know how Akli uses diplomatic as a strategy to skillfully overcome difficult situations. He mentions *Fɔ* (Fon) in the song to establish the long time relationships between the Ewes and the people of Dahume. History has it that the Ewes settled in Dahume Kingdom during their migration journey (Dotse, 2011; Kumassah, 2016). Although Akli was a powerful warrior, the poet acknowledges the audience by mentioning *Fɔgbonuawo* (Fon gate keepers) in his composition to let his audience know that Akli’s humility enables him to announce his presence in the Dahume Kingdom and demand from them to take the lead; *Fɔgbonuawo nezɔ do mínya* (Fon gate keepers must take the lead). The poet in his wisdom knows that the power of every Kingdom resides in the hands of the Gate Keepers. He used the opportunity to inform the audience that things are not normal, there is instability and there is an attack. Therefore the saying; *Ahɔ dzɔ alelee* (There is war). The followings are the lines the poet uses to express the theme of his thought;

<i>Akli dɔ goka me</i>	Akli is combat ready
<i>Tua dɛ Anago</i>	There is gunshot at Anago
<i>Dahume Kласuwoe dɔ goka me</i>	Dahume warriors are combat ready
<i>Míeyina Dahume Xɔluawo kpɔ ge.</i>	We are going to see Dahume Lords.

5.2 Figures of Speech/Language Used

Language is one of the most important elements of culture. It is the medium through which groups preserve their innate cultures and keep their traditions alive. For this reason, it is important that people maintain their culture (Mercuri, 2012). The choice and use of language in composition of song texts is influenced by the way of life of the people. The choice of language in a composition may foster the value and aspirations of the people. On the other hand, language can also bring about disturbance and instability if it does not serve the purpose for which it has been used. Every poet composes his/her texts according to the culture of the language users. Anlo war song texts are composed by the use of both the ordinary language and the literary devices. This section of the study considers the use of literary devices in these texts by the poets in these selected texts of the Anlo warriors to deal with the issues at hand. Agyekum (2013) says that figures of speech are basically a sort of comparison based on association, and their meanings, must be inferred or derived from larger cognitive, cultural or environmental context. It occurs whenever a speaker or a writer for the sake of the freshness or emphasis of some points of interest departs from the denotations normal use of the words. Composers of Anlo war song texts intentionally use figures of speech and sounds to express and share the emotions and deep feelings brought to the people by war by hiding the meanings and their intensions from non-native speakers (Vinyo, 2021). Synecdoche, idiom, repetition, proverb, parallelism, assonance and alliteration are some of the figures of speech used in these selected Anlo war songs texts to dramatise the dynamic nature of the Ewe language and to drive home their messages well to the audience.

5.2.1 Synecdoche

- Goka (thread in warriors' shot)
- Tu (gun), hɛ (dagger)

It is obvious that poets use synecdoche to express their intentions in their compositions. Synecdoche is a kind of metonymy, where the name of a part of a thing is used to stand for the whole thing (Agyekum, 2013). In doing this, composers select the most commonest part of the thing and use it to represent the totality of the thing to communicate with the audience and create suspense in the them. The study identifies *goka* (thread in warriors' shot) used in the song text 5.3 *Akli*, while *tu* and *hɛ* (weapons of war) are used in the text 5.1 *Dzogbe mí la dɔ*. The poet employed these words (*goka*, *tu* and *hɛ*) in their texts and avoided their descriptions. For instance *goka* in the song represent military uniform and its complement indicating battle-readiness of the Akli for that matter the army. On the other hand, *tu* and *hɛ* in the text speak about all the weapons use by warriors in battlefields such as bow and arrow, machetes, axes, clubs and hammers. This confirmed Dalke and McCormack (2007) claim that the creative aspects of intellectual activity involve similar acts of synecdoche: constituted either by a gesture that names a whole in terms of one of its parts, or by one that identifies a part in terms of its whole. What is key in this understanding, and key to our understanding of the usefulness of transdisciplinary work, is the underdetermined and non-

congruent nature of this relationship: the part, or representation, will never reflect or encompass the whole of an event.

5.2.2 Idiom

- | | |
|---------------------------|--------------------------------|
| 1. <i>Akli dɔ goka me</i> | Akli is combat ready |
| 2. <i>Ahɔ dzɔ alelee</i> | There is war |
| 3. <i>Dzogbe mí la dɔ</i> | The battlefield we shall sleep |

Ewes use idioms in day to day transactions to either hide the substance of the conversations from the third party or to showcase their proficiency in the language. The most common means of figurative language used in their everyday conversations is idioms. Idioms have been defined as conventional multi-word units that are semantically opaque and structurally fixed and whose semantic interpretation cannot be derived from the meaning of its individual parts (Kovacs, 2016). This assertion views idiom as an expression that has a meaning beyond its natural meaning. In song text 5.3, the poet says *Akli dɔ goka me* (Akli is combat ready) to express his intention that Akli is on the path of victory therefore he is combat ready. This is what the composer used to communicate to the audience on Anlo War Lords and their bravery. The poet quickly draws the attention of the audience that there is the need to mention the name of their War Lord because there is war when he says *Ahɔ dzɔ alelee* (There is war).

Speaking in idiom alerts the warriors that the message being delivered is very crucial and must be treated seriously, by preparing to go to battle and fight. It also boosts moral in camp because the warriors know that the bravery of Akli, their War Lord will take them to victory successfully. Another idiom discovered by the study was *Dzogbe mí la dɔ* (Battlefield we shall sleep) in song text 5.3. In this text, the composer delivered the mission and readiness of the warriors to honour the vow by bringing victory home. It was said to let the indigenes know the affections and the love the warriors have for their motherland (Anlo Kingdom). The poets used these idiomatic expressions to hide what they are saying from people who are not matured enough in the language to understand idioms non-speakers. This confirms an adage in Ewe which says that “*Edzro se Evegbe mesea adagana o* (a non-native speaker of Ewe does not understand idioms).” Idioms predominantly occur within colloquial speech. In a literary text the colloquial speech can traditionally be found in dialogues among its characters. Since the dialogues are considered to be an imitation of conversation in the “real word”, there is significant evidence that most of the idioms will occur exactly there (Padalik, 2008).

5.2.3 Repetition

- | | |
|---|----------------------------------|
| 1. <i>Dzogbe mí la dɔ</i> | The battlefield we shall sleep |
| 2. <i>...mitso míayi</i> | ...let's stand and go |
| 3. <i>Míakpɔ wo dɔ</i> | let's go and see them |
| 4. <i>Akli dɔ goka me</i> | Akli is combat ready |
| 5. <i>Míeyina Dahume Xɔluawo kpɔ ge</i> | We are going to see Dahume Lords |

Repetition is a figure of speech that shows the logical emphasis that is necessary to attract a reader's attention on the key-word or a key-phrase of the text. It implies repeating sounds, words, expressions and clauses in a certain succession or even with no particular placement of the words, in order to provide emphasis. There is no restriction in using repetition but too much repetition can be dull and even spoil its stylistic effect (Kemertelidze & Manjavidze, 2013).

The study realized that there are elements of repetition in the three texts being studied. In text 5.1, *Dzogbe mí la dɔ* (The battlefield we shall sleep) was repeated three times in the text; it was used to open the text, repeated twice within the text and also as a concluding statement. ...*mitso míayi* (...stand let's go) and *Míakpɔ wo ɖa* (Let's go and see them) were the repetitions found in text 5.2. ...*mitso míayi* (...stand let's go) was repeated once while *Míakpɔ wo ɖa* (Let's go and see them) was twice mentioned in the text, suggesting that the text is in call and response order. Call and response is a compositional technique that works similarly in a conversation.

A 'phrase' of music serves as the 'call,' and is 'answered' by a different phrase of music which has its roots in traditional African music, which largely employed a vocal version (MasterClass, 2021). The Warriors respond 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. As an opening statement, *Akli ɖo goka me* (Akli is combat ready) was repeated in text 5.3. Another repetition was seen in the concluding part from the text when the poet says; *Míeyina Dahume Xɔluawo kpɔ ge* (We are going to see Dahume warriors). By so doing, the poet brought the audience close and was emphatic on what he said. Repetitions make the poet's ideas and feelings very important to arrest the audience's attention and create suspense in them to concentrate on the text. Lexical repetition is a type of cohesive device in the cohesion system of Systemic Functional Linguistics. The relationship between a repetition item and its antecedent is textual rather than structural (He, 2014).

5.2.4 Parallelism

- | | |
|--|-------------------------------|
| 1. <i>Tu la si dada glo</i> | Too tired to pull the trigger |
| <i>Hɛ la si dada glo</i> | too weak to throw the dagger |
| 2. <i>Ɖutsu fe ku mele didi aɖe fe o</i> | Man is not to be defended |
| <i>Nyɔnu fe kue le legbe aɖe fe</i> | Woman is to defended |

The poet used this figure of speech in two different structures in **text 5.1**. Parallelism may be defined as two sentences (phrases or clause) having the same structure; therefore, a strong relationship between them, and its occurrence is based on the sameness or oppositeness (Agyekum, 2013). It demonstrates that parallelism exists where two close or adjacent sections of a text are similar. The similarity is usually structural where one or both of structures are similar, or lexical similarities, where the words are similar or opposite in meaning. The similarity is partial exact repetition and partial difference (Al-Ameedi and Mukhef, 2017). It is used by the composers of the war song texts of the Anlo people to make the theme of the songs easier to follow and more memorable to their audience. To express the readiness of the warriors to fight until victory is won, the poet strategically used the device, when he says;

<i>'Tu la si dada glo</i>	Too tired to pull the trigger
<i>Hɛ la si dada glo.'</i>	Too weak to throw the dagger

In the structures above, the poet mentions weapons of war; *Tu...* and *Hɛ...* at the beginning of each of sentences respectively. Although these weapons of war are different, they perform similar functions (they are used to fight). The poet creatively completes the two sentences with '*...la si dada glo*' to confirm that the weapons are different yet they are used for the same purpose. An indication that there is difference in the two concepts (*Tu* and *Hɛ*) but there is no difference in the

roles they play or the difference in the two concepts does not affect the roles they play. Parallelism is a literal style in which co-ordinate ideas are arranged in phrases, sentences and paragraphs that balance one element with equal importance and similar wording (Agyekum, 2013). In order to convince the audience and establish the meaning in what was said earlier, the poet used the device again in another structure to assure the community of their commitment to sacrifice by saying;

<i>Ɖutsu fe ku mele didi aɖe fe o</i>	Man is not to be defended
<i>Nyɔnu fe kue le legbe aɖe fe.</i>	Woman is to be defended

The poet's intention here is not only to show his gender sensitivity but also to let the audience know that the two sexes live for each other. *Ɖutsu...* and *Nyɔnu...* (gender) are used at the beginning of the structures in the text. The two concepts and the roles they play in war related matters are not the same. This was shown in the first structure when the poet says; *Ɖutsu fe ku mele didi aɖe fe o* (Man is not to be defended). The poet employs a negation '*...mele...o*' in the structure to emphasize the fact that male should not leave their female counterparts to their fate. In this type of parallelism, the composer technically mentioned *Ɖutsu* (Man) first to agree with the culture of the Ewes, that regards man as the head, and that man is to perform his mandated responsibilities to the comfort of the woman. This was expressed in the second structure; *Nyɔnu fe kue le legbe aɖe fe* (Woman is to be defended). Among the Ewes, men are put in charge of family properties, head of clan and are responsible for the affairs of the whole community (Abadzivor et al, 2009).

The poet used this literary device to play on the emotional keyboards of audience to join him sing the text by assuring them of their defence. This enables the audience to feel safe and courageous since the poet's choice and use of words in the composition arouses their interest. It is certain in the constructions that there is sameness in the structures as a result of the balanced relationships that exist between the ideas. Parallelism plays a significant role in strengthening, emphasizing, drawing attention to a parallel structure and achieving greater impact on recipient(s). It is when different parts of a sentence or thoughts are formatted similarly to emphasize either commonalities or their difference. Parallelism gives a sentence a good rhythm and (usually) makes it easier to read. It means to give two or more parts of the sentences a similar form so as to give the whole a define pattern. It is an expression used to refer to repetition of syntactic structure or form in two or more configurations with new or different content. A parallel constituent is usually connected via junctive expressions (Shamaileh, 2011).

5.2.5 Proverb

1. *Aɖ de nɔvi gbɔe wɔa nɔvi*

One of the means of free counseling among the Ewes is proverb. It 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 (Agyekum, 2013). Although proverbs are passed on to generations according to the culture of the Anlos, children are not permitted to use proverb since they do not possess the required experience to counsel. The study found out that a proverb was used in text 5.2 is an indication that war song texts are not composed by children. The poet plays a role of a counsellor when he used the proverb; *Aɖ de nɔvi gbɔe wɔa nɔvi* to counsel the warriors on the need to visit their brothers under attack. It seems what is considered less with definition or explanation of the proverbs is the quality of message transmitting from sender to receiver or

addressee, in the proverbs message should be transmitted to receiver without ambiguity (Rezaei, 2012). The message of this proverb would in a long way create awareness in the warriors to see the need to visit and see what is happening to their neighbours.

5.2.6 Assonance

Assonance is the recurrence of same vowel sounds, not the vowel letter in close succession. It creates some sort of music to the poem and conveys the mood or love (Vorsah, 2012). There followings are the repeated vowel sounds discovered in the texts.

1. /a/ = asi...dada glo, Hogbekalēawo, ...míayi, ahǎ dzɔ alelee.
2. /ɔ/ = Nɔvi lɔlǎawo...

The composers used repeated vowel sound in the texts to create sound harmony in their compositions. Assonance, which involves the repetition of particular vowel sounds are employed to create internal rhyming (George, 2010). The /a/ was used in text 5.1 as '*Tu le asi dada glo.*' The sound was used and repeated in a word of text 5.2 '*Hogbekalēawo...*' In text 5.3, the sound was repeated as follows; '*...míayi, ahǎ dzɔ alelee.*' Another repeated vowel sound is found in text 5.2, and it is the /ɔ/. This vowel sound was used and repeated in the text as; '*Nɔvi lɔlǎawo...*' It was noted that the /a/ was repeated in all the three texts. This is not different from what Kpodo (2014) says [a] that it is the only low vowel in Ewe. Since it is the only low vowel in the language, there is pressure on its usage as far as vowels usage in the Ewe language is concerned.

5.2.7 Alliteration

Anlo war song text composers sometimes repeat initial consonant of certain words that are closed to each other to create tongue twisters for fun, and to carry their audience along. The study discovers the followings from the texts.

1. /l/- ... *le legbe...*
2. /m/- ... *mitso míayi*

In poetry and rhyme, it is the repetition of certain sounds thereby emphasizing them and help them to unify the poem Agyekum (2013). Few consonant sounds alliterated in the text being studied. The /l/ was repeated in the structure of text 5.1 as '*... le legbe...*' In text 5.2, the poet used /m/ and repeated it as follows; '*...mitso míayi.*' The study discovered that the poets employed this device to enhance the quality of tone of the text when being sung and to enable the audience to recall the words of the text with ease. The alliterative pattern stayed strong in all cases of recall, either passive or productive, in that immediate free recall of alliterative phrases were recalled more than non-salient phrases (Horness, 2014).

6.0 POINT OF VIEW

Every composer has the ways and means of packaging compositions to the audience based on his perceptions and the mode of delivery. Point of views is the vantage point from which a story is told. It is the perspective from which the reader experiences the action of a story. Perspective means perception, thought, and emotion. Point of view determines whose perceptions (sight, hearing, and the rest of the senses), whose thoughts, whose emotions you get as you read a passage and it is the vehicle your reader uses to travel through the story. At most junctures, the vehicle is "driven" by one of the characters (Rasley, 2008). Anlo war song text composers use point of view as a person or people with values, thoughts, emotions, attitudes, and a unique way of perceiving

the world and telling a story from a scene. According to Meyer (2012) the point of view of any piece of writing is defined as the perspective from which it is written. Point of view can be classified in three different ways: A. First Person (I or we) B. Second Person (you) C. Third Person (He, she, it, one, they, or any noun).

The composers of texts 5.1 and 5.2 spoke through the first person point of views to present their issues. As indicated above, first person pronouns such as *mí* (we) and *me* (I) were employed by the poet. These appeared in the statements from text 5.1 as follows;

Dzogbe mí la dɔ

The battlefield we shall sleep

Mebe dzogbe mí la dɔ

I said the battlefield we shall sleep

Text 5.2 is also based on the first person point of views. In this text, the composer used *mía* (us) in the following statements from the text.

Hogbe-Kalēawo, mitso ne míayi

Hogbe warriors, stand let us go

Míakpɔ wo ɖa

Let us go and see them

The poet plays the role of a narrator since he was not part of the actions in text 5.3. He is omniscience from the beginning of the text by mentioning and revealing the character and thoughts of Akli but was limited because he was confined to a single character's (Akli) perceptions. He mentions his name and talk to the audience about him by saying *Akli ɖo goka me* (Akli is combat ready). Though he did not employ a pronoun in the structure, he used third person point of views in the text to talk about Akli. In another dimension, the poet shifted from the third person to first person point of views *Míe* (us) when he says *Míeyina Dahume Xɔluawo kpɔ ge* (We are going to see Dahume Lords). The study realized that composers of Anlo war song texts tell their stories from their own personal vantage point since they are characters in the stories they tell. This is done according to the target group to whom their messages belong. When considering which point of view to use in your composition, one must take into account the intended target audience. The target audience is defined as the individual (or group of individuals) to whom you are sending the message (Meyer, 2012). Since the texts are war songs and the poets employed the first and the third person's point of views, it is obvious that the composers are warriors talking to the fighters.

7.0 CONCLUSION

The study found out that Anlo war song texts consist of themes such as love, command, vow, unity, praise, patriotism and inspirations and identified vow, love and praise as themes in the selected song texts studied. 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. Aside the themes and point of view, other devices such as idioms, proverbs, repetitions, assonance, alliteration, parallelism and synecdoche are discovered by the study as literary devices used in singing these war song texts. It was also revealed that the poets use the first person and the third person's point of view to deliver their messages. 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 for further research. Themes, literary devices and the point of views were the main focus of this study. Messages, performance and the structure of the songs texts are another area for future studies. Anlo war song texts should be published in local and foreign languages to preserve the culture of the people. Also, the study of these songs in Senior High Schools as part of oral literature is recommended as it would be of great value to appreciate and preserve the genre. Anlo war songs should be documented and taught in schools to preserve the cultural heritage of the people. The value in the language used in singing Anlo war songs should be shared world-wide by translating and publishing them in the local and foreign languages.

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