**A Stylistic Exploration of Selected Daddy Lumba’s Songs**

Faleke Victoria Ogunnike (PhD)1, Abunya Levina Nyameye (PhD)2 &Adusei Opoku Prince3

 vofaleke@knust.edu.gh

 Kwame Nkrumah University of Science & Technology, Kumasi

 College of Humanities and Social Sciences

 Faculty of Social Sciences

 Department of Language and Communication Sciences

**Abstract**

The study considers some of Daddy Lumba’s songs as data for the analysis. Daddy Lumba (stage name) is a long-standing philosophical songwriter and artiste in Ghanaians’ highlife music. He uses his environment and the situational happenings into didactic themes and enshrine them in the cultural ideologies of the Akans. Daddy Lumba strictly uses Asante Twi in all his songs; he does not code mix or switch in all his 34 albums tagged to him, which shows his cultural affiliation. The research uses literary stylistic concept to account for the style and the stylistic devices in the selected data. The research is a qualitative and a descriptive one. The selected data were randomly sampled, in order to ascertain the peculiarity and the frequency of the style and the stylistic devices employed in them. The data were lyrics selected from Google and YouTube. They were listened to repeatedly to note the lyrics, which helped the researchers to examine the data. The findings revealed such literary devices as simile, metaphor, personification, alliteration, euphemism, imagery, and symbolism. The study asserts that language is an important aspect of human endeavours used in expressing cultural ideas. It informs that songs are aspect of language that is universally, used in unveiling cultural models. The study concludes that songs have didactic information that can shape a society and recommends that scholars should give keen attention to its analysis as most times listeners may only depend on the melody rather than the lyrics, where the didactic meanings are deduced. Furthermore, linguists should give keen attention to songs that unveil cultural ideologies, as they are avenues to preserve culture.

**Keywords: Stylistics, Exploration, Daddy Lumba, Songs, Ghana**

1. **Introduction**

Linguistically, scholars have variously defined Stylistics differently. For example, Turner (1979) sees stylistics as part of linguistics, which concentrates on variation in the use of language with special attention to literature. Leech and Shorts view stylistics as the linguistic study with the goal of explaining the relation between language and artistic fiction. While Crystal and Davy (1980) say, “stylistics studies certain aspects of language variation and the aim is to analyse language habits with the main purpose of identifying, from the general mass of linguistic features….” Wales ((1997) confirms that it is sometimes called confusingly literary stylistics or linguistic stylistics. Wales explicates that it is referred to as literary because it tends to focus on literary text. Whereas linguistic stylistics models are drawn from linguistics, “it is that branch of linguistics, which takes the language of literary texts as its object of study”. According to Bossan and Aliyu (2014), stylistics is the study of style used in literary and verbal language and the effect a writer or a speaker wishes to communicate to the reader or hearer. The study concentrates on literary stylistics, since it seeks to address issues such as how texts project meaning, how readers construct meaning and why readers respond to texts in the way they do. It involves considering features such as vocabulary, grammar, syntax, metaphor, imagery, tone and voice. Stylistic analysis is commonly used in literary criticism for better understanding of literary texts, but it can also be applied to other forms of communication, such as advertising, digital, film and political discourses. It is an interdisciplinary field that draws on linguistics, literary theory, psychology and philosophy. Literary stylistics is concerned with using linguistic techniques to assist in the interpretation of texts, whereas linguistic stylistics is about doing stylistic analysis in order to test or refine a linguistic model (Wales 1997:438). A stylistic analysis of music involves examining the various elements that contribute to the overall style, such as the literary devices, the mood, the tone, and the effects of a song. This study uses Daddy Lumba’s music as a case study; the research focuses on analysing elements such as melody, harmony, rhythm, instrumentation, lyrics and vocal style. The study also aimed at finding recurring patterns, themes and techniques used by Daddy Lumba in his music and explored how it contributes to the overall aesthetic and emotional impact on the society. The study takes into account the cultural context in which the songwriter and singer, Daddy Lumba, uses the happenings of his immediate environment and weave them into didactic themes and enshrined them in his music.

Charles Kwadwo Fosu whose stage name is Daddy Lumba, is a popular Ghanaian highlife musician and song writer. He was born on September 29, 1964 in Nsuta, a suburb of Ghana’s Ashanti region. He started his music career in the early 1980s, performing with the Lumba Brothers Band. His first album, *Yɛɛyɛ aka akwantuo mu* *‘We are almost stuck in journey’* that was released in 1989 became the number one Ghana’s instant hit. The album was followed by several other successful albums such as *Sika* *Asem* ‘money matters’*, Biribi Gyegye wo* ‘Something is bordering you’ and *Ↄd*ɔ *Foforo* ‘new lover’, all of these, which have firmly entrenched his position as the most talented and popular musician in Ghana. Over the years, he has won an extensive list of awards including the Ghana Music Awards Artiste of the year in 1999, 2000 and 2008. He has garnered recognition for his unique style of blending traditional Ghanaian highlife music with modern musical instrument, which influences his powerful and soulful voice. Currently, he is regarded as a legend in the Ghanaian music industry, and his music continues to inspire and entertain fans across Africa and other parts of the world.

Studying the act of music in a society is essential for several reasons. Firstly, music is a ubiquitous element across cultures and it is used for different purposes including communication, entertainment, celebration and ritual. By exploring the act of music in society, one can gain insight into its social, cultural and historical contexts and understand how it reflects and shapes the values, beliefs and practices of a particular community. Furthermore, music has therapeutic benefits and can positively affect the physical, emotional and cognitive wellbeing of individuals and communities. Moreover, exploring the act of music in a society provides essential insights to the field of education and arts. This is because, by examining the impact of music on societal structures, educators can effectively design music programmes that meet the need and interest of students as well as to encourage students’ participation and engagement in the arts. Examining the act of music in a society fosters a deeper appreciation and understanding of music as a form of art, which in the end enhances cultural diversity and promote global understanding.

1. **Statement of the Problem**

There have been various research conducted in the field of stylistics, which take into account literary texts. For instance, Oyeleye (2014), focused on the theoretical and ideological propositions of female gender in contemporary Nigerian setting. Similar literature includes Morwain’s (2011) work in which he used stylistics concept to analyse how ‘Eghagha’ innovatively and creatively manipulated lexical items. In addition, Faleke (2010) examined the stylistic study of newspaper cartoons in Nigerian context.

However, linguistically, there is scanty literature in stylistics when it comes to the area of Ghanaian music, particularly the music of Daddy Lumba. Although, Babalola and Onanuga (2012) and Faleke (2012) examined the songs of selected Nigerian Hip Hop lyrics and Allyson Obaniyi respectively, it is important to note that their study focused on Nigerian context. It is in light of this that this research seeks to focus on some selected songs of Daddy Lumba with a keen interest in literary stylistic approach.

1. **Methodology and Data Collection**

The research is a qualitative one that takes into an account a descriptive approach. A random sampling data of Daddy Lumba’s albums from inception were purposefully sampled on Google and YouTube. The lyrics were downloaded for easy accessibility to read and comprehension. Likewise, the songs were listened to in order to select the songs that have high level of literary devices. In addition, the selected data were purposefully sampled in order to ascertain the peculiarity and frequency of the style and stylistic devices employed in them. Since all his songs were written and sang in the native language, the songs were translated into the English language by using the direct translation method. The direct translation method allows researchers to translate a text in its raw form without any alteration. The source and the target languages were juxtaposed for easy comprehension. Ten of the songs were sampled for the study, only the first stanzas of the songs appeared in the body of the work for easy readership. The reason for including only the first stanzas in the work is space.

1. **Underpinning of some Relevant Literature**

**4.1.1 The Notion of Style and Stylistics**

The term style has garnered many senses from different people both scholars and laypersons. In the nonprofessional’s perspective, style refers to the distinctive way or procedure of doing things by a person. Thus, style can be seen as the effective use of language appropriately, especially in prose, whether to make statements or to arouse emotions. Leech (1969:14), in quoting Aristotle asserts that the most effective means of achieving both clarity and diction and a certain dignity is the use of altered form of words. Crystal and Davy (1981) harp that “style is saying the right thing in the most effective way”. Udeze et al (2017) corroborates the fact that style in its definition could be equivocal in nature. He further stressed that style is a facet of language that is concerned with the choice of wording, phrases as well as sentences that are congruous with the subject under discussion. Leech & Shorts (2007:9) stated that style is a way in which language is used to project an idea. Although style is mostly involved with the written form of literary text, it also deals with both written and spoken as well as literary and non-literary forms of text. This is because every writer or speaker has a peculiar way of projecting his or her ideas. From the point of view of the researchers, style may be the most vital and fundamental element that provides individuality to every writer and speaker and even amongst signers of sign language.

The term 'style' is used in linguistics to describe the choices which language makes available to a user, beyond the choices necessary for the simple expression of a meaning. Style can be said to the manner in which a speaker uses language to convey his intentions, ideas, and other purposes that language serves. In addition, in the words of Leech and Shorts (1981), style is "the selection and arrangement of linguistic units, such as words, phrases, and sentences, for communicative purposes."

According to Penelope (1990), style is "the linguistic realization of a social identity, enacted through the use of a set of practices and resources that are taken to index that identify within a community." Swales (1990) also explicates style “as a reflection of the writer's epistemological stance, as well as the social, cultural, and ideological context that surrounds the writer and the text." To Lawal (2012), Style can be approached in two broad perspectives, which can be viewed either from a ‘popular’ layman’s view or from a specialised perspective, and then the perspective can be either honorific or non-honorific. Where the non-honorific use of style would imply a general way of doing something, such as when we refer to a person’s style of eating or dressing, and it can be good or bad. Therefore, while it has its own focus, it is multidisciplinary in nature; stylistics looks at style in some dimension as:

1. **Style as Choice:** style is considered as the characteristics of choices that a writer/speaker makes in a text at the various levels of language description. This is why Haynes (1989) says, “the study of style is the study of distinction” that is looking at what was said against what might have been said.

1. **Style as Deviation:** deviation is anything that does not conform to the ‘standard’ that is stylistically significant. The deviation from norm can be at any level of language description. Such a different in style is difference in choice of context.
2. **Style as Situation:** the situation is the context in which a feat comes to life. This could be physical, pragmatic or sociocultural, etc. Style is also a matter of tendencies in a text, or in a type.
3. **Style as Temporal Phenomenon:** this deals with the time of relevance of style, That is, whether it is still in vogue or not, ancient or modern. For example, Old English versus Modern English.
4. **Style as the Individual:** this deals with the specific features that are associated with particular individuals i.e. writers or speakers’ idiolect. This is why Crystal and Davy (1980) say, “Style is mistakenly said to be a man, or be man or be his thoughts”. This has got to do with a man’s habits, the occasional idiosyncrasies which characterize individual’s uniqueness i.e. in speech and writing habits.
5. **Style as a Conformity:** Style as conformity can be seen as the first available option for a writer to express himself. This is so because virtually all possible fields that a written material can belong to have been established.

The word Stylistics is an eclectic term of style and linguistics. It is derived from the term style, which is the manner of expression in writing or speaking (Wales, 1997) just as there is a manner of doing things. Stylistics has attained different meanings from different linguistic scholars however; it can be defined as the study of style. In essence, it requires the consistent appearance of certain structures, items and elements in a speech, an utterance or given text. Lawal (2012) views stylistics as a branch of sociolinguistic interest in the treatment of variables in entire texts viewed as communicative events. Crystal and Davy (2008:40) opines that stylistics is a branch of linguistics, which studies the elements of situationally different uses of language and tries to establish principles capable of accounting for the particular choices made by individual and social groups in their use of language. Verdonk (2002) further elaborates it as the analysis of distinctive expression in language and the description of its purpose and effect. In Udeze et al (2018), it is defined as a concept that depends on linguistics since style cannot be clearly defined without reference to grammar. The ultimate aim of stylistics is not only about describing the formal features of a text but also in order to show their functional significance for the interpretation of the text. It enables language users to comprehend the intent of the author or speaker in the manner the information is being pass across by the author or writer and define objectively what has been done whether linguistics or non-linguistics in their work. Stylistics study could be either linguistics or literary.

**4.1.2.1 Literary Stylistics and Devices in Focus**

Literary stylistics explores the literary features of a text. Its primary concern is the use of language and its effect in a text. According to Wales (1997), literary stylistics tends to focus on literary text. Ayeomoni (2003) informs that, it differs from literary criticism in that literary criticism focuses primarily on the subjective interpretation of texts whilst linguistic stylistics concentrates on the linguistic frameworks operative in the text.

Literary devices are the techniques, structures, and tools authors use to create meaning in their writing. These devices can include things like imagery, symbolism, metaphor, simile, allusion, irony, foreshadowing, metaphor, simile, alliteration, and personification and more. By using literary devices, writers can add depth and complexity to their work, making it more engaging and impactful for readers. Daddy Lumba's music is full of literary devices. These literary devices help to enhance the meaning of his lyrics and make his songs more appealing to his audience. Some are:

**i. Metaphor as a Literary Stylistic Device**

 A metaphor is a type of stylistic device where when it appears in a text, it means a writer has linked a disparate idea that do not fit together literally but can be interpreted figuratively as a comparison. Wales (1997) asserts that metaphor is defined as ‘a simile compressed in a word’. An example of a metaphor would be the statement, ''this library is an ocean of knowledge.'' The library is obviously not an ocean, so a literal interpretation of the sentence would make little sense. However, interpreted figuratively, it is clear that the library is compared to an ocean in order to express that it feels vast and deep. The metaphor reveals an aspect of the library that may not come across as vividly if the writer simply said that the library was large. Another example of a metaphor would be if a writer stated, ''the reader devoured the book.'' The person in question is not literally eating a book, but the metaphor of eating is used to portray the speed with which the person reads and takes in information. Metaphor is an expression, often found in literature that describes a person or object by referring to something that is considered to have similar characteristics to that person or object.

**ii. Personification as a Stylistic Device**

Personification occurs when a writer describes something as if it had the characteristics or agency of a person, even though it does not (Iwuchukwu, 2003). An example of personification would be the sentence, ''the stream whispered along the ground.'' The word ''whispered'' implies that the stream can talk as if it were a person. The personification allows the writer to make the sound of the stream more vivid in the mind of the reader. Another example of personification would be the sentence, ''the door groaned as it was opened.'' Groaning is something that a person does to express irritation, but here the writer suggests that the door, which has not been opened in a long time, makes a sound like groaning as if it were irritated to be opened. In this way, the personification helps bring the scene to life.

**iii. The Term Simile**

Wales (1997: 421) affirms that simile is derived from Latin is *similis* to mean ‘like’. A simile is a rhetorical device in which the writer asserts a similarity between things that do not actually have much in common in order to emphasize one particular feature that they do share. A simile can generally be distinguished from a metaphor by the presence of words like *though, although, like, or as*. For instance, the tree stood as tall as a skyscraper. In this simile, the tree is compared to a skyscraper in height in order to emphasize the way it towers over the viewer.

**iv. The Use of Hyperbole**

Hyperbole is an exaggeration that is not meant to be taken seriously. A hyperbolic phrase grabs the reader's attention and provides an emphasis regarding a message the author intends. For example, take the sentence, 'I told you a million times not to call her.' We know this person did not literally tell their friend a million times, but it reminds the recipient of the statement they were told repeatedly. It feels like an 'I told you so' will follow this conversation.

**v. The Use of Pun**

Pun is a figure of speech that includes a play of words that have more than one meaning or those that sound alike. Among the figures of speech, pun can be said to be the most intriguing and amusing. All that one requires is a creative intellect and some wit to create humorous puns. The Oxford Learner’s Dictionary (10th edition) defines ‘pun’ as “the clever or humorous use of a word that has more than one meaning, or of words that have different meanings but sound the same”. Pun is an expression that achieves emphasis or humour by contriving an ambiguity, two distinct meanings being suggested either by the same word or by two similar sounding words.” It is also known as paronomasia, of which according to Wales (1997:340), it is a general rhetorical term for word-play especially pun

**vi. The Use of Alliteration**

Alliteration is the repetition of the same sound at the start of a series of words in succession whose purpose is to provide an audible pulse that gives a piece of writing a lulling, lyrical, and/or emotive effect. Charles (2005:78) defines it as a systemic arrangement of consonant sounds at the beginning of words in a repetitive manner. It is the repeated occurrence of consonant sound at the beginning of several words in the same phrase.

**vii. The Use of Onomatopoeia**

An onomatopoeia is a word that sounds like the noise it describes, conveying both a playfulness of language and a serious representation of everyday sounds; onomatopoeias draw a reader into the sensations of the story itself. Onomatopoeia words are mostly use in poetry and comic books, though they certainly show up in works of prose as well. Some onomatopoeias can be found in the dictionary, such as murmur, gargle, rumble, click, etc.

**viii. The Use of Allusion**

Allusion is just a fancy word for a literary reference; when a writer alludes to something, they are either directly or indirectly referring to another, commonly-known piece of art or literature.

1. **The Use of Irony**

Irony is when the writer describes something by using opposite language. As a real-life example, if someone is having a bad day, they might say they are doing “great”, clearly implying that they are actually doing quite un-greatly.

1. **The Use of Proverb**

 Proverbs are used to enrich language, create imagery, and evoke emotions in audience. By using proverbs, writers can show a deep understanding of their culture and traditions and connect with their readers on a personal level. Proverbs can be used in different literary genres such as poetry, drama, and fiction. They bring vividness and expressiveness to the text, making it more interesting and appealing to the reader. Furthermore, proverbs are often used to emphasize the main theme or message of a literary work in a concise, memorable, and powerful manner.

1. **The Call and Response Device**

Call and response techniques are mostly used to create a sense of community and encourages participation among audience. It is a technique used in plays, music and even story telling as well as other oral literature works. In music, it is where the lead singer words are responded by backing vocals or audience with alternate phrases or words making the song follow a meaningful rhythmic and harmonic pattern.

**4. 2 Brief Historical Review on Highlife Music in Africa**

Highlife music also known as palm wine music is a popular musical genre that originated from Ghana and Nigeria during the early 20th century. The genre typically features a fusion of African rhythms, jazz and western music influences, with specific elements such as the use of brass and percussion instruments. African musicians playing European instruments like the guitar, trumpet, and saxophone originally performed highlife music. The origin of its name comes from the fact that it was considered a type of music that was enjoyed by Ghanaian high social personalities. In the mid-20th century, highlife music became increasingly popular throughout Africa, and it spread to other parts of the world, influencing various styles of music, including jazz, funk, and rock. Some earlier highlife musicians in Ghana include Amakye Dede with his popular akoko bebon ‘a cock will crow’, Gyedu Blay popular Simigwa and Ebo Taylor’s Poverty no good. The lyrics of highlife music often center on themes of love, society, and cultural identity.

Highlife music has evolved over the decades, taking on various forms and styles, including Palm wine music, Sakara music, and Joromi music. Today, highlife music remains a prominent genre in West Africa, with artists such as Amakye Dede, Chief Ebenezer Obey, King Sunny Ade, and E.T. Mensah, who continue to perform and produce new music. The genre has also been revived by younger generations, who have put their own contemporary spin on the sound while still paying homage to its traditional roots. However, Daddy Lumba's music is a fusion of highlife, hip-life, and philosophy.

**4.2.1 A Brief History of Daddy Lumba**

Daddy Lumba is a renowned Ghanaian musician and songwriter. The name Daddy Lumba is a stage name that has come to be accepted by all in Ghana and beyond. The given name is Charles Kwadwo Fosu. He was born on the 29th of September, 1964. He is one of the pioneers of Highlife music in Ghana and is considered to be one of the most successful and influential Ghanaian musicians of all time. Daddy Lumba began his music career in the 1980s and has over 30 albums to his credit. His music is characterised by a fusion of Highlife, Hip life, and Afro pop genres. He is known for his smooth vocals and prolific songwriting skills. Many of Daddy Lumba's songs address social, political, and cultural genres, such as love, poverty, corruption, and national unity.

The didactic nature of his songs has won him much recognition both home and abroad. He has won numerous awards in his music career. His influence on Ghanaian music cannot be overemphasized due to the wittiness and the didactic form that has philosophically enthused most Ghanaians both home and abroad. He is still in active service, having spent over 30 years of experience in the music industry, and he has released over 30 albums. His music is characterised by its ability to connect with his audience through his lyrics, melody, and rhythm. As a result, he has gained immense popularity and affection from Ghanaians, especially the older generation.

**5. 0 Data Presentation, Background of the Songs and Findings**

The exploration of Daddy Lumba's selected songs through the lens of literary stylistics unveils a tapestry of intricate literary devices that contribute to the depth and resonance of his songs. The following analysis delves into the ten selected songs. The songs are: *Aben Wɔ Ha ‘*already prepared*, Yɛ Nea Wo ho Bɛtɔ Wo ‘*Do what is okay for you’ *, Sika Asem ‘*money matters’*, Anidaso Wɔ hɔ Ma Obiara ‘*there is hope for everyone,  *Biribi Gyegye* *Wo*  ‘something is bordering you’, *Theresa, Akwanoma, Sika ‘*money’*, Makara mo ‘*I have said goodbye’ *and Bla bla bla”.* The studyhighlights their unique stylistic attributes and exploring how literary devices shape their thematic essence. In the data presentation, only the first stanzas of the lyrics were presented in the work because of space. However, the entirety of the whole lyrics were included in the analysis.

**Datum i Aben Wo Ha" (Already prepared)**

Manya m'adedɛɛdɛ (Ama) I have had my sweet thing (Ama)

Me ba resu a, mente o (Ama) 8x I don't hear my child's cry (Ama)8×

Ɔdɔ abɔ n'ani akyerɛ me. Love has winked at me

Mate biribiara ase. I have understood everything

Wasere kakra akyerɛ me You smiled a little at me

Dada; woama manane Dada; you have made me melt

Adeɛ asa yi a At this night

Awɔ aba, adeɛ no de ne ho aba ooo agyii, When the thing has brought itself ouch,

Medɔ Ama Ama, my love

Obiara mmɔ pono mu anadwo yi This night no one should knock at my door

In "Aben Wo Ha," Daddy Lumba employs rich symbolism and imagery to express the depth of his love and longing for his beloved ones. The use of words like *akoma* (heart) and *ɔdɔ* (love) personifies these emotions, making them central to the song's theme. Imagery of love as a journey, *Medo wo deɛɛkɔ me oo,* adds depth and emotional resonance to the song, making it classic. *Aben* *Wo H*a is used repeatedly for emphasis and to symbolize the use of metaphor as it portrays that feelings can be cooked (*Aben*). So, Aben “is used here to express how deep ones love could be.

**Datum ii. Yɛ Nea Wo ho Bɛtɔ Wo (Do what is okay for you)**

Meyeree me ho kum me ho maa onipa o,

Kum me ho maa onipa o, kum me ho maa onipa.

Wiase nnipa na anhunu nea mayɛ oo.

Meyeree me ho kum me ho maa onipa o,

Mekum me ho maa onipa ooo.

Wiase nipa na anhu’ nea mayɛ nti a.

**Datum ii Do What Is Okay for You**

I relentlessly killed myself for humans, killed myself for humans o,

Killed myself for humans

Humans did not see what I have done

I relentlessly killed myself for humans o a, killed myself for humans

Humans did not see what I have done

In *Yɛ Nea Woho Bɛtɔ Wo*, Daddy Lumba skillfully crafts a narrative from a first-person point of view, recounting a tale of love and loyalty. The repeated lines, *Ye nea woho* *bɛtɔ wo* reinforce the central theme of the song, which explores the idea of dedication to oneself. The use of repetition in the narration adds a rhythmic tone to the song making it captivating and easy to comprehend. In general, repetition is a stylistic device used to achieve emphasis. In the song *Meyeree me ho kum me ho maa onipa o, kum me ho maa onipa kum me ho maa onipa* alone were repeated in the lines throughout the song. This was also followed by the phrase *kum me ho maa onipa* is repeated for emphasis in order to create attention to hearers which also creates a rhythmic flow in the lyrics. The repetition of the phrase helps to drive the song's message on the importance of listening to advice of others. He also employed Biblical allusion in this line because obviously he cannot die for any human and it is biblical allusion in the sense that Jesus is the only one who died for mankind.

**Datum iii. *Sika Asem* (Money matters)**

Uh, uh-uh-uh-uh-uh

Daddy ei Adeɛ a sika yɛ, ohia ntumi nyɛ bi o

Sika na ɛma opanin yɛ abɔfra wɔ n'abrabɔ mu

Ah Daddy ei (sika asɛm) Ah, ah, Daddy ei (ɛyɛ sika asɛm)

Ah, ah, Daddy Lumba, mensu o (sika asɛm)

Sika na ɔpanin ah, panin ayɛ abɔfra o (ɛyɛ sika asɛm)

Nti ara ne bebereebe yi

Adehyeman mma aka akwantuo mu yi (sika asɛm)

Datum iii. Money Matters

Uh, uh-uh-uh-uh-uh

Daddy eh

What money does, poverty cannot do

Money turns a grownup into a child in life

Ah Daddy eh (money matters)

Ah, ah, Daddy eh (money matters)

Ah, ah, Daddy Lumba, I will not cry oh (money matters)

Money turns a grownup, a grownup into a child (it's money matters)

It is the reason for all these issues

That royals are stacked in foreign lands (money matters)

In *Sika Asem*, the singer employs irony as a social commentary to criticise the pursuit of wealth at the expense of genuine human connections. The phrase “*Adeɛ a sika yɛ, ohia ntumi nyɛ bi o* was repeated in all the lines of the song*.* Also, the expression *Sika na ɛma opanin yɛ abɔfra wɔ n'abrabɔ mu* sarcastically praise money as the ultimate solution to life's problems, which subtly mocks materialistic attitudes that the absence of money in one’s life belittles one’s image. As the absence of it makes an adult becomes a child and the presence of it in one’s life automatically elevates one, so much so that a child becomes an adult. The song as an ironical sense, which has a depth of meaning and commentary to the song, making it thought provoking and socially relevant.

**Datum iv. Anidasoɔ Wɔhɔ Ma Obiara" (There is hope for everyone)**

Anidasoɔ wɔ hɔ ma obiara There is hope for everyone

Anidasoɔ wɔ hɔ ma obiara There is hope for everyone

Yeah yeah Yeah yeah

Ɛhia wo a ɛnwu, me nua baa Do not die when impoverished, my sister

Ɛhia wo a ɛnwu, katakyie. Do not die when impoverished, great man.

Obiara mfa me deɛ ntu ne ho fo sɛ Let everyone be inspired by me, that

Adeda-abɔntene mpo tumi bɛyɛ nipa oo Even a homeless person can become a human oh

Obiara nso bɛyɛ yie Everyone shall succeed.

The song titled *Anidasoɔ Wɔhɔ Ma Obiara* portrays the theme of identity and hope. The singer employs rhythmic patterns that reflect the sense of unity and harmony among individuals. The expression, *Anidasoɔ wɔhɔ ma obiara*, was severally mentioned in all the lines to achieve emphasis and mnemonics. The song expressed shared experiences and emotions that bind people together, which give a common identity of human kind. It also celebrates the idea of a collective identity, where individuals find solace and support through the spirit of dependency in one’s community.

**Datum v.** **Biribi Gyegye Wo (Something is bordering you)**

Gyama ɛyɛ wo sɛ wogyae me a mɛsɛe abanaba eii

Ɔdɔ ei ɛyɛ wo sɛ gyama wogyae me a mɛyɛ mmɔbɔ sɛɛ

Konongo kaya eii ɔdɔ sɛ wo nsoa a twe wo ho ɛ

Mmaa nyɛ na, na wo nso wagye me abɔ so oo

Something is bordering you

Do you think I’ll be destroyed if you leave me beloved eh

Love eh you think I’ll be destroyed if you leave me

Head Porter of Konogo, love, if you’ll not carry it, leave it

Women abound and you’ve kept me to yourself oh

The chorus of the song was repeated. It repeats the phrase "Biribi gyegye wo" several times for emphasis that enabled the singer to convey the message of the song. Daddy Lumba employed simile as a stylistic device in the song through the expression *w'anfa ne nsuo* by comparing love with water. He also uses metaphor in the phrase *nyame nne me konn*. He also acknowledge God in the song as he called on God to guide his steps. His ideology in *Sika fitaa* *mahwe me* is a clear example of hyperbole, which he deployed to exaggerate the power that money has. The expression *Ne sika ye mma me* ironically states ills associated with money.

**Datum vi. Theresa**

Sɛ manyi wo ayɛ a, ɛnneɛ na menni ayɛ oo

Na sɛ mmmɔ wo din a, na meyɛ boniayɛfoɔ oo

Boniayɛfoɔ ne me, NANA eii sɛ mammɔ wo din a

Theresa ei, Theresa ei, Theresa Abɛbrɛsɛ

Theresa ei, Theresa ei, obiara nni hɔ a ɔte sɛ wo oo

Theresa

If I don’t appreciate you, then I am ungrateful

If I don't mention your name, I am ungrateful

I will be ungrateful, NANA, if I do not mention your name.

Theresa eh Theresa eh; pitiful Theresa

Theresa eh Theresa eh there is no one like you

The title of the song is a female onomastics. Lumba uses it associatively to compare the name with goodly things. There is the use of metaphor, which compares Theresa to things that are not normally associated with people. For example, the locution *sika nkwan ma wo Theresa, wo di wo hene* (money flows to you, Theresa, you are a queen) and *dɔnko na Theresa yi, eyɛ nkwa a yɜn ho* (Theresa is like a river that we cross). Daddy Lumba also uses simile to compare Theresa with other things to create vivid imagery in the mind of listeners. For example, *Theresa yɛ nkutoofi a efi biara a yɛnya ma yɜn* (Theresa is a star that shines for us no matter the time), and *yɛ sikafoɔ mu, Theresa bɛ sika ho asem* (we may be rich, but Theresa will always be the topic of money). The song repeats the phrase *wo ho nko a na Theresa* (if it's not you, then it's Theresa) throughout the song, to create a memorable and rhythmic effects that emphasize positive human attributes as well as the value the singer places on Theresa

**Datum vii.** **Akwanoma (Traveler)**

Ankwanoma mede mekra abo afodee oo,

Meeye nee metumi biaa me mmre so aa na meko oo

Ankwanoma ei na anoma ei nanoma ei

Ankwaanoma ei me mmrɛ so a na meko oo

The word ‘Ankwanoma’ is a type of bird that is known to be a sojourner among its counterparts. It is believe that it could travel everywhere in search of its needs. However, Daddy Lumba uses it as personification. The song personifies the *Ankwanoma*, giving it humanlike qualities such as having the ability to inspire, motivate and help people achieve their dreams. Repetition is employed in the song. The title of the song is repeated in the chorus create attention in the minds of listeners, which is didactic and mnemonics. There are some lexical items used in the song that give vivid descriptions of the world that we live and unveil mental pictures on the way the song composer sees the world. For example, in the expression *Amanfoɔ besuu bɔ ne din ooh*, describe the "Ankwanoma" as shining like a diamond in the sky that in its absence people still refer to it.

**Datum viii. Sika (Money)**

Ei Baba o Eh Baba oh

Mɛmfa wo bra o, ɛnyɛ akwadworɔ o Don’t be lazy with your life oh

Hei Mama, hei Paapa Hey Mama, hey Papa

Pɛ, na sika ne nipa nkwa. Find, for money is human life.

Ei, ei Mama o, Mama Eh, eh Mama oh, Mama

Mɛnhwɛ mma wo ba o, nneda adagya o Don’t watch your child go naked

(Hei Mama, hei Paapa) Mama ei (Hey Mama, hey Papa) Mama eh

(Pɛ, na sika) ah (ne nipa nkwa) (Find, for money) ah (is human life)

It should be noted that this song is different from the one in datum three (3). This one has the title as *sika* while the other is *sika asem*. The lyrics has the dominant feature of alliteration in several lines, such as "sika sima, sika nantwi" which creates a rhythmic flow to the song. Repetition is also used in this song, the phrase "Sika" is repeated multiple times throughout the song to emphasize its importance as a symbol of love and commitment. The lyrics uses personification, that is, it personifies money, describing it as having the power to create a sweet sensation that brings love to one’s heart. He went further to give a vivid imagery to describe the value of love over money. Lumba describes love as a precious gift and money as a temporary possession. All of these stylistic devices place emphasis on the theme of love and relationship over materialism and wealth. The term *sika* is personified in the song to highlight the emotional and symbolic significance of money in relationship while the use of alliteration adds rhythm and melody to the lyrics.

**Datum ix Makra Mo (I’ve said goodbye)**

Moahunu me nnɛ yi, momma yɛnyɛ nea yɛbɛyɛ biara

Matumi aba wo nkyɛn na ɛsɛ, ma yɛmfa mmrɔnsa nyɛ nsuo o, oo, ei

Moate me nka nnɛ yi, momfa me nnwom nni mo mu ahurusie saa ara, ah

Na makra mo, ebia na moanhu’ me bio da

(I have said goodbye/ I have bided you farewell)

As you’ve seen me today, let us do all that we can

As I’ve been able to come to you today, let’s turn wine into water oh, eh

As you’ve heard of me today, make merry with my song ah

I’ve said goodbye; you may not see me again

The repetition of the phrase *Moahunu me nnɛ yi* throughout the song emphasizes the importance of the message being conveyed. Metaphor is used to employ the challenges of life to a river that never stop flowing. In the locution *ma yɛmfa mmronsa nyɛ nsuo o* helps reinforce the message of the song. The use of onomatopoeic sound *ah-ah* and *oh-i* add emotional sense to the song. There is an ironical sense in *Na makra mo, ebia na moanhu me* *biom da* highlights the fact that life is ephemeral, no one has a permanent place in life as such the singer has created the habit of saying goodbye to acquaintances. It is ironically portraying a sense of creating a good relationship and mutual relation that bridges communal harmony in our world.

**Datum x. Bla bla bla**

Wei deɛ obi akoma, mmm This is someone's heart mmm

Wei deɛ obi akoma (obi akoma) This is someone's heart (someone's heart)

Ma menkyim no mma no ɛ, oh Let me reel it for her eh, oh

Ma menkyim no, mma no ɛ Let me reel it, for her eh

Oh, ma menwane no mma no ɛ, ɔdɔ o Oh, let me spin it for her eh, love oh

Ma menwane mma no ɛ Let me spin it for her eh

The title of the song is onomatopoeia. One wonders why the singer chooses such a title for such a didactic song, perhaps to raise curiosity in the listeners. The phrase *ma menkyim no mma ɛ* is repeated multiple times throughout the song. Daddy Lumba uses alliteration in his song *Bla bla bla* that is the repetition of consonants in words or phrases, such as *magyae wo 'bla', 'bla', 'bla', 'bla', 'bla', 'bla'*. Also, the expression *wei deɛ obi akoma* can be interpreted as a metaphor for a relationship where one person's heart is empty and the other person is trying to fill it with love.

**5.2 Discussion of Findings**

Daddy Lumba employs a variety of stylistic techniques in the selected songs. The findings revealed the frequent use of literary devices such as repetition of words and phrases, symbolism, imagery, simile, metaphor, personification and proverbs. They were deployed to serve as key themes, which create a memorable melody for listeners to remember. In addition, it creates an imaginative and poetic effect that enhances the emotional impact of the song. Another trend in Daddy Lumba's songs is the use of call-and-response techniques, where the lead singer and backing vocals or audience alternate phrases or words. This creates a high sense of communal unity that encourages communal involvement and participation among the audience.

The legend Ghanaian singer never stopped to unveil the happenings of his immediate community as well as the way of life of the social setting of the people in his songs. One unique thing about him is the use of the native language (Twi), which he never diluted with any other language such as English language being the second and official language of Ghana, or any of the Ghanaian languages. Lumba, philosophically uses this linguistic style to affiliate with his people, immediate environment and to be able to communicate his ideas well in such a way that would soothe well with his audience. Daddy Lumba has chosen his audience from the inception of his music career, which are the Akan people since he never code mixed or switched his language use. This style has also helped him to communicate well in all the songs used for the study. This linguistic ideology has also made him to win the heart of his people and the entire Ghanaian community especially; those who are not from the same linguistic background with him but are bilingual in Akan.

The main themes of the selected songs ranged from love, money, good relationship, sacrifice, hope, era, vicissitude of life, poverty and farewell. The singer portrayed love as the most beautiful thing in life. In expressing this, he calls on his world to exhibit and embrace this good quality called love. This was extended to the datum six *Theresa*, where he asserts how he has found a new and perfect love in ‘Theresa’. The special love and care he received encapsulates him to eulogize his benefactor- Theresa. Lumba, mentioned his real name and beckoned on all Ghanaians to go to her residence in Kumasi to also appreciate her on the kind of love she lavished on him. Aside Theresa, Charles Ofosu went further to mention the names of other personae, who have been of great help to him in the past and acknowledged the fact that they were able to do that because they understand the attribute of love. Such names mentioned are *Mary Agyekum, Owura Akwasi Awuah, Kyebi, Nana Konadu,* etc., is noteworthy as the singer wants his listeners to also know that showing love to others in life is possible as the names mentioned are real. He gave their residential identity, and further stressed that if he refused to appreciate them, then he is an ingrate (*Sɛ m'anyi wo ayɛ a ɛneɛ na me nyi ayɛ ooh Na sɛ m'anbɔ wo din a na meyɛ boniayɛfo ooh i.e. he would be the most ungrateful being If, he refused to acknowledge the good deeds of Theresa*). Daddy Lumba showed that life is asymmetrical, when one shows love, then the recipient should also reciprocate by showing gratitude. This didactic attribute of his song is culturally bound in the Akan society and he is advocating for its enforcement.

In almost all the ten songs, the singer and the songwriter, Charles Ofosu, asserts that life is full of ups and downs and gave special emphasis on the downs. He acknowledged that the vicissitude of life is part of humankind, which does not last forever if one does not throw in the towel. The singer informs his audience that he was once a victim of poverty, lack, loneliness, a sojourner who faced rejection severally but because he did not give up, the world should emulate him and keep hope alive as there is hope for the living. The style of mentioning his real name in the songs shows the reality of the situation talked about. In the song titled ‘*Anidaso wo ho ma Obiara’* signifies hope for all. Daddy Lumba specifically dedicated this song to ‘friends’ who according to him hawk by the roadside in Accra. The use of ‘friends’ is metaphorical as he is saying that he was once in that situation. The expression shows the high level of poverty, suffering, hustling among his counterparts in his generation and he chooses to affiliate with them, hence, the use of the word ‘friends’. Lumba is an advocate of hope to all and sundry either male, female, young, old, rich or poor. He tells his audience to be hopeful and requests that they should see him as a consolation as he has overcome many of the world challenges, which ranged from impoverishment, loneliness, lack, rejection, among others.

The dominant stylistic devices enshrined in the data are repetition, metaphor, hyperbole, symbolism, simile, irony, imagery, proverbs, onomatopoeia and alliteration. They were used aesthetically to achieve his aim and they added unique beauty to the songs. It was observed that he used repetition to create attention to his audience for emphatic reason. For example, in the datum six, the word *Theresa* was mentioned ten (10) times to create attention to the listeners that she excels the most among all his benefactors even though others were mention but hers was an outstanding one. Daddy Lumba uses metaphors to describe love and relationships in his songs. For example, in his song *Aben Wo Aha*, he refers to his lover as *obaa pa* (a good lady), comparing her to a precious diamond. Personification is another stylistic device dominantly used. In his song *Sika*, Lumba personifies money as a powerful tool behind any life achievements. He describes it as a powerful force that controls people's lives. He made emphasis on it as it is entrenched in the Holy Bible that *Sika* (money) answers all things. Daddy Lumba makes use of simile to create vivid descriptions.

 **5. 3 Diction Used in Daddy Lumba’s Song.**

The language used in Daddy Lumba’s songs is an important stylistic feature that deserves attention. Daddy Lumba's songs are predominantly in the Asante Twi language, a dialect of the Akan language spoken in Ghana. The words of his songs contain proverbs, metaphors, similes, as well as religious and colloquial references. He employs a combination of traditional and modern language to appeal to a wider audience and convey cultural values and societal issues. The diction in Daddy Lumba's songs reflects the Ghanaian culture, rooted in traditional music and deeply embedded in spiritual values. He also uses slang and colloquial expressions to make his music relatable to the younger generation. In general, Daddy Lumba's diction is rich in meaning and depth, evocative of the Ghanaian music scene, and appeals to a broad audience both in Ghana and beyond. So, the diction of Daddy Lumba's songs is a blend of cultural traditions and modern expressions, making his music a unique mix of old and new. Most of his songs are in Asante Twi, which is the native language of Akans in Ghana. The use of Asante Twi in his songs creates a sense of familiarity with the local audience, making it easier for them to connect with the music.

The study shows that Daddy Lumba's songs have variety of stylistic elements that enhance communication. Stylistic analysis is a useful tool for understanding the artistic and literary techniques used in literary works, music, and other forms of creative expression. In the case of

Daddy Lumba’s songs, a stylistic analysis can reveal the various techniques used by the artist to convey his message, evoke emotions in his audience, and create a unique style and identity in his music. This language choice not only helps to reach a wider audience within Ghana, but also creates a sense of familiarity and cultural identity for his listeners. In addition, Daddy Lumba’s vocal delivery and musical arrangements are carefully crafted to create the desired emotional effect, whether it be joy, sadness, or inspiration. Overall, a stylistic analysis of Daddy Lumba’s songs reveals a complex and multifaceted artist, who uses a variety of literary and musical techniques to convey his message and create a unique voice within Ghanaian music.

Literary style in music refers to the unique way in which a musician uses language (lyrics) to create particular effect on the listener. This includes factors such as the choice of words, use of metaphor, rhyme scheme, and cadence. In music, literary style can be used to convey a particular message, emotion, or story. For example, a musician may use simple and direct language to create a catchy pop song, or they may use complex and metaphorical language to create a more introspective and thought- provoking piece. An example can be seen in the line’ *Mɛmfa wo bra o, ɛnyɛ akwadworɔ* o’ (datum 8), which is communicatively translated as; don’t be lazy. He employs a direct but somehow personified speech to create a more introspective piece. Literary style in music can also be used to convey cultural values and identity. For example, a rapper may use regional dialect and slang to reflect their cultural background and identity. This includes factors such as tone, rhythm, and intonation. For example, a singer may use a breathy and delicate tone to convey vulnerability, or they may use a powerful and soaring tone to convey strength and passion, *obia nni hɔ te sɛ wo* *ooh* (datum 6) which means there is no one like you. He used a breathy and delicate tone just to make listeners feel the emotions behind the message he is passing. He made one feel the importance of *Theresa* to him and how vulnerable he will be if she (*Theresa*) is out of his life.

Literary stylistics is a practice of analysing the language of literature using linguistic concepts and categories, with the goal of explaining how specific language choices and patterning, the linguistic foregrounding, in the text create literary meanings. Literary style in music refers to the unique way in which a musician or songwriter writes and uses language in their songs. Like in literature, literary style uses various literary devices such as metaphor, simile, personification, imagery, and symbolism to convey meaning and create an emotional impact on the listener. Musicians with a strong literary style often use elaborate storytelling or poetic lyrics in their songs, which engage the listener's imagination and evoke a range of emotions.

Moreover, literary style in music can also be expressed with tone, voice, and musical structure. For instance, the use of repetition, rhyme, and literary form such as sonnets or ballads can provide a specific rhythm and cadence and help reinforce the meaning of the lyrics. A good example is the repetition of the name *Ama* which was repeated eight times in datum1 (*Aben wo ha*) and almost at the end of every line created a specific rhythm and infused on the meaning that he refuses to listen to the cry of his child (*me ba su a mente*). Literary style in music can also reflect social, cultural, and political issues and has often been used as a form of protest or activism. For example, artists like Nina Simone, John Lennon, and Marvin Gaye used their literary style to address social issues such as racism, war, and poverty and inspire political change through their music. Overall, literary style in music is a fundamental element of artistic expression that allows musicians to use language and literary devices to convey deep and complex emotions, ideas, and themes to their listeners.

**5.4 Conclusion**

This paper explored the literary stylistics devices employed in ten selected songs of the popular Ghanaian highlife singer Charles Ofosu alias ‘Daddy Lumba. The songs were purposefully sampled via YouTube and Google for the analysis. In terms of themes, the selected songs addressed issues related to love, money, good relationship, sacrifice, hope, time, vicissitude of life, poverty and farewell. The study unveils the frequently use literary styles such as repetition, metaphor, symbolism, simile, irony, imagery, proverbs, onomatopoeia and alliteration. It was also evident that Daddy Lumba, uses the happenings of his immediate environment and weave them into didactic themes and enshrined them in his music. This reflects how songs can reflect cultural ideologies that are capable of shaping a society.

**References**

Ayodabo, J. S. (2014). Narrative Strategies and Chronotope of Violence in Chimamanda Adichie’s Half of a Yellow Sun. *Issues in Language and Linguistics; Perspectives from Nigeria*. Vol. 2 (Eds.) Olatunde Ayoodabo & Nahum Butari. Pp.141-153. Language Study Group: Nigeria.

Ayeomoni, M. O. (2003). The Role of Stylistics in Literary Studies. In Oyeleye, L. and Olteju, M. (Eds.) *Readings in Language and Literature*. Ile-Ife: Obafemi Awolowo University PressTtd. Pp. 177-189.

Babalola E. T. and Onanuga P. A. (2012). Religious Allusions in Selected Nigerian Hip-Hop

 Lyrics. *In Critical Perpectives on Language, Literature and Communication Studies.* Festschrift in Honour of Siyan Oyeweso (Eds.) Babalola, E.T. and AzeezTunji. Pp.101-108.

Bossan, R. and Aliyu, H. A. (2014). A Stylistic Analysis of E. E. Sule’s *Sterile Sky.* Issues in Language and Linguistics; Perspectives from Nigeria. Vol. 2 (Eds.) Olatunde Ayoodabo & Nahum Butari. Pp.1120-131. Language Study Group: Nigeria.

Charles, O. (2005). *Concept of Semantics*. Lagos: Sam Iroanusi Publications.

Crystal, D. and Davy, D. (1980). *Investigating English Style*. London: Longman.

Faleke V. O. (2010). Selected Cartoons in Some Nigerian Newspapers as a Reflection of Nigeria

 @ 50: A Discourse Stylistic Study. In Nigerian Literature, Structural Adjustment Police

 and Globalisation. *Proceedings of International Conference on Nigerian Literature* (Eds.)

 Tadi N.Y & Izuu N. E. Held at Gombe State University, Gombe. 1-5 November 2010. Pp.

 326- 337.

Faleke V. O. (2012). Scene of Womanism in the Contemporary Music: A Case Study of Shola

 Allyson-Obaniyi’s Song: ‘Obinrin’. *Gombe Papers on Nigerian Literature* (GOPANLI).

 Gombe State. Pp.146-159.

Haynes, J. (1989). *Introducing Stylistics. California:* Unwin Hyman.

Iwuchukwu, C. (2003). *The Mastery of Literature for WAEC & NECO: Harmonised Syllabus-2011-2015.* Lagos: Famed Publishers.

Lawal, R. A. (2012). Aspect of A Stylistic Theory and the Implications for Practical Criticism. In *Stylistics in Theoery and Practice*. (Ed.).Pp. 2525-47.

Leech, G. N. (1969). *A Linguistic Guide to English Poetry*. London: Paperback, English Language Series, Print.

Leech, G. N. and Shorts, M. (1981). *Style in Fiction: A Linguistic Introduction to English Fictional Prose.* New York Longman.

Mowarin, M. (2011). Lexical and Morphological Innovations in Hope Eghaha’s Rhythms of the

 Last Testament-A Stylistic Inquiry. In *Papers in English and Linguistics* (PEL). Vol.12.

 The Journal of the Linguistics Association, Obafemi Awolowo University, Ile-Ife,

 Nigeria.

Oyeleye, A. O. (2014). Women, Marriage and Post-Tradition: A Stylistic Analysis of Lola Shoneyin’s The Secret Lives of Baba Segi’s Wives*.* *Issues in Language and Linguistics; Perspectives from Nigeria.* Vol. 2. (Eds.) Olatunde Ayoodabo & Nahum Butari. Pp.110-119. Language Study Group: Nigeria.

Penelope, E. (2018). *Meaning and Linguistic Variation: The Third Wave in Sociolinguistics*. Cambridge: Cambridge University Press.

Swales, J. (1990). *The Concept of Discourse Community: Genre Analysis and Research Settings*. Boston: Cambridge University Press

Turner, G. W. (1979). *Stylistics*. London: Penguin.

Udeze, N. Udeze, C. and Orji, D. (2018). A Linguistic Stylistic Study of Wole Soyinka’s Night and Death in the Dawn. *UJAH Unizik Journal of Arts and Humanities.* Vol. 18 (3). PP.112 131.

Verdonk, P. (2001). *Stylistics*. Oxford: Oxford University Press.

Wales, K. (1997). *A Dictionary of Stylistics*. London: Longman