

UNIVERSITY OF CAPE COAST

ELEMENTS OF FOLKLORE IN EFUA SUTHERLAND'S PLAYS: *THE MARRIAGE OF ANANSEWA AND EDUFA*



2022

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ELEMENTS OF FOLKLORE IN EFUA SUTHERLAND'S PLAYS: *THE*

MARRIAGE OF ANANSEWA AND EDUFA

BY

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Thesis submitted to the Department of Ghanaian Languages and Linguistics
of the Faculty of Arts, College of Humanities and Legal Studies, University of
Cape Coast, in partial fulfilment of the requirements for the award of Master
of Philosophy in Ghanaian Languages.

JUNE, 2022

DECLARATION

Candidate's Declaration

I hereby declare that this thesis is the result of my own original work and that no part of it has been presented for another degree in this university or elsewhere.

Candidate's Signature: Date:

Name: Comfort Bonsu

Supervisors' Declaration:

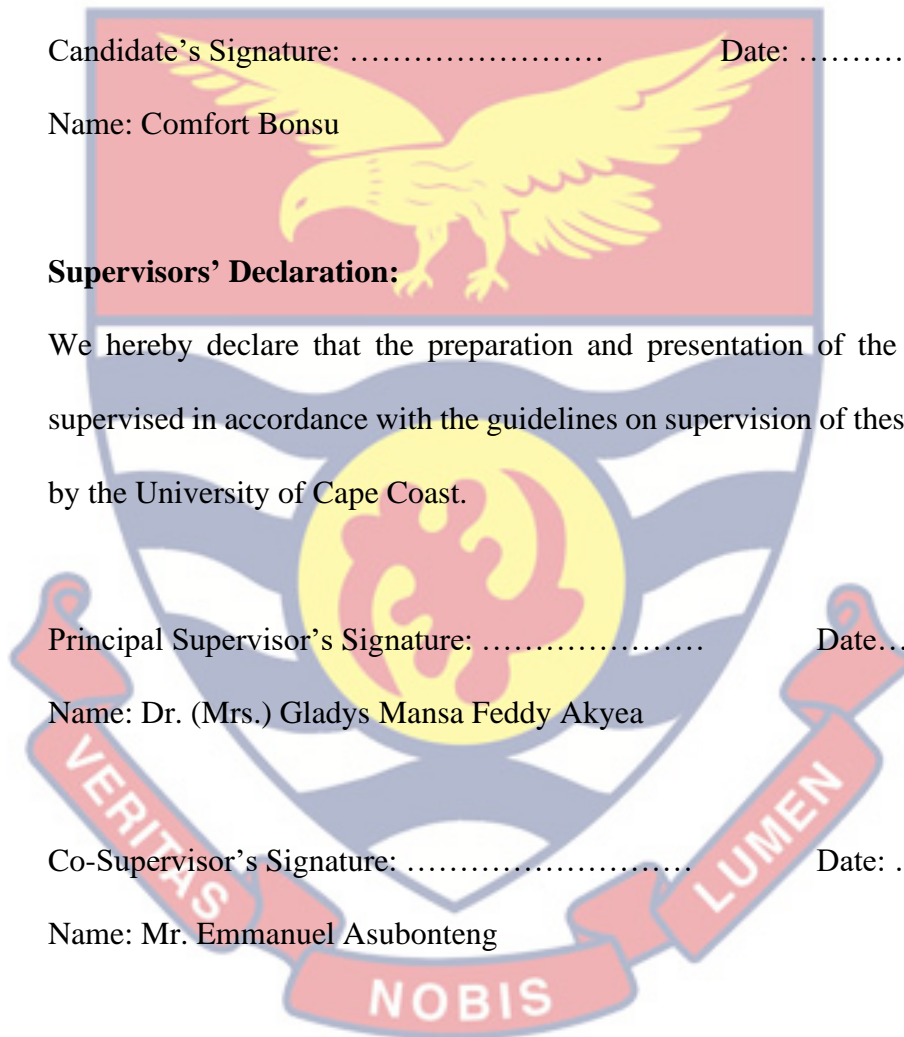
We hereby declare that the preparation and presentation of the thesis were supervised in accordance with the guidelines on supervision of thesis laid down by the University of Cape Coast.

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ABSTRACT

Oral literature in Africa began with the study of folklore (Finnegan, 1970). Folklore as a field of study covers many areas including Geography, Anthropology, History and Literature. Folklore as an important aspect of literature is not only spoken but also written and thus, reflects in literary works of African writers in general. It is perceived also as one of the best ways of passing a living culture or tradition onto future generations. In view of this, this thesis set out to examine the elements of folklore in Sutherland's two texts: *The Marriage of Anansewa* and *Edufa* through the New Historicism theory. The specific objectives of this study were to identify the folkloric elements in *The Marriage of Anansewa* and *Edufa* and explore the literary and didactic effects of these folkloric elements in the two texts. Data was collected from two sources: primary and secondary sources. After a thorough reading of the two drama texts, the major folkloric elements identified and discussed were marriage, songs and the use of supernatural. The analysis revealed that the folkloric elements employed in the texts are not just for aesthetic purposes but they also have didactic functions. Some other functions include the development of plot, creating comic relief and revealing other practices in the Akan culture, specifically Fante. The study provides insight into the folkloric elements in the Akan culture, specifically, the Fante culture, in relation to the two texts: *The Marriage of Anansewa* and *Edufa*.

KEYWORDS

Folklore

New historicism

Culture

Marriage

Song

supernatural



ACKNOWLEDGMENTS

It is with immense gratitude that I acknowledge the guidance, protection, love and support of the Almighty God who has sustained me through the years of my education at the university. Words cannot express my heartfelt gratitude to Dr. (Mrs.) Gladys Mansa Feddy Akyea, of the Department of Ghanaian Languages and Linguistics, U.C.C; my indefatigable supervisor, for her love, support, encouragement and for taking pains to proof-read this work. I say thank you and God richly bless you. I also wish to express my profound gratitude to Mr. Emmanuel Asubonteng, also of the Department of Ghanaian Languages and Linguistics, U.C.C, for the part he played as my co-supervisor. I cannot thank him enough for his great input, suggestions and corrections, and constant reminders that the work is long overdue.

My deepest appreciation goes to my family, especially my mother, Madam Sarah Amoako. God bless you for your support and encouragement. Your prayers and your wonderful sense of humor motivated me throughout the period of putting this thesis together.

I am grateful to all my lecturers for the knowledge they imparted to me in this reputable institution and to those who have contributed in diverse ways towards the success of this work, especially, Dr. Kofi Busia Abrefa, Prof. Edoh Torgah, Dr. Amo Ofori, Dr. Vicent Erskine Aziaku, Mr. Okofo Asenso, Miss Ernestina Abla Segbedzi, Mr. Peter Alexander Hope and Jude Edem Govinah, I say thank you for always checking on the progress of my work, and for the inspiration, encouragement and support. To all my Colleagues, friends, loved ones and all well-wishers who have been with me throughout the study, I appreciate your efforts. God will surely bless you in every aspect of your lives.

DEDICATION

To my family: Mr. Paul Bonsu, Madam Sarah Amoako and Paulina Bonsu

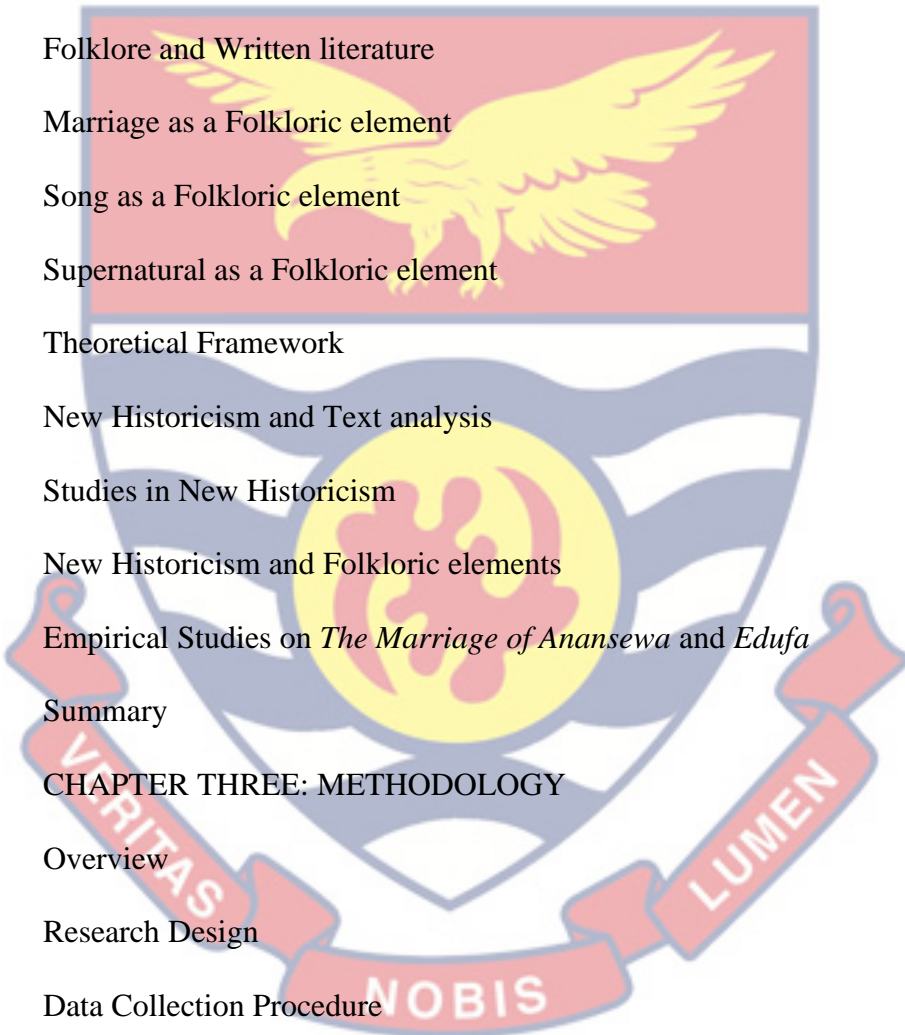


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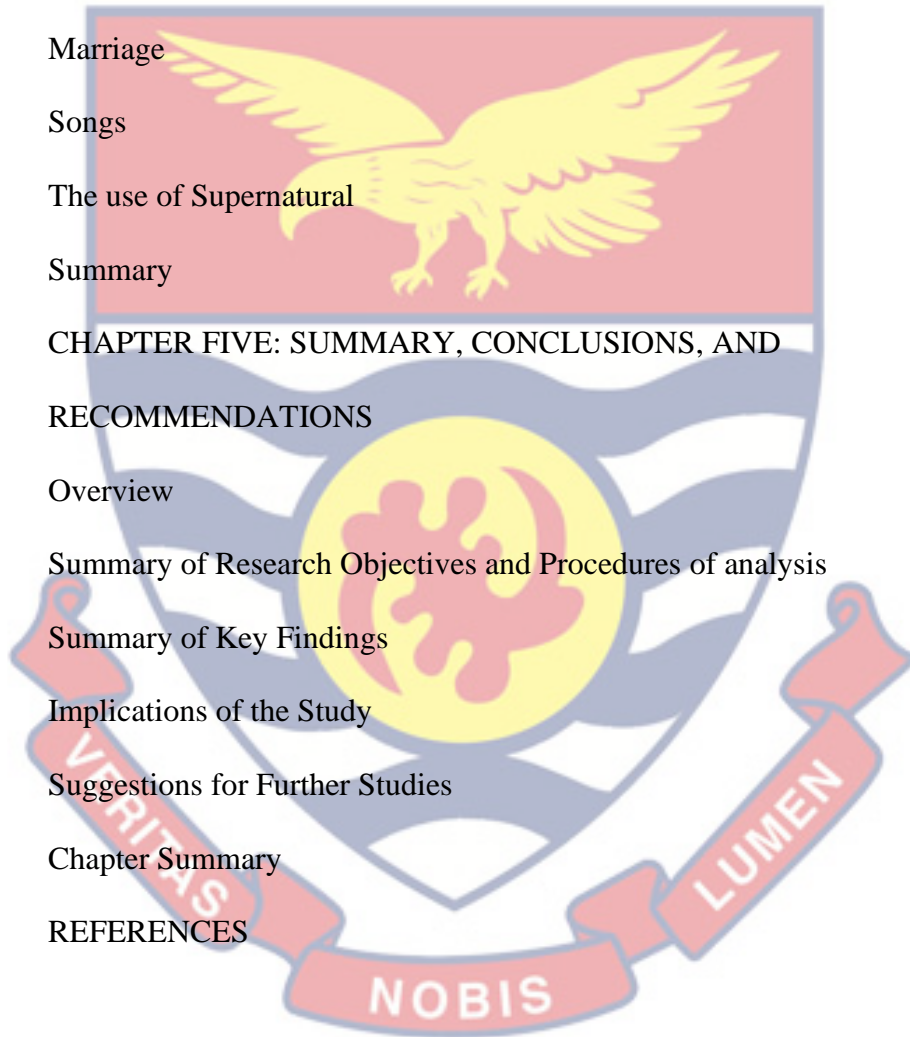
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CHAPTER ONE

INTRODUCTION

This chapter is the introductory part of the study. It presents the background to the study, statement of the problem, research questions, and research objectives. The chapter also highlights the significance of the study, scope of work, and then concludes with the summary of the chapter.

Background to the Study

According to Agyekum (2007, p.21) literature is “the artistic, imaginative or creative expression of individual and group experiences, nature and values of a group of people over a certain period by the medium of language either written or oral”. By this definition, Agyekum suggests that literature mirrors the experiences of the life of particular societies and that literature comes in two principal forms — written and oral. By definition, oral literature is reliant on the performer who, on a certain occasion, formulates the complete performance in words (Finnegan, 1970). According to Gunner (2000), most people raised in western cultures, such as those in contemporary Europe, are unfamiliar with the concept of oral literature. These societies therefore place a strong premium on literacy and written traditions. As Agyekum (2007) points out, most western countries equate literature with writing, however in the case of African literature, this association is accidental and misinterpreted. Oral literature is much less widely known and unlike written literature (Finnegan, 1970, p.6). This is due to the fact that civilizations without written languages were nonetheless able to carry down their stories through narration. It is worth noting that, just as literature is vital to society because it expresses cultural values and acts as a tool for teaching those values to others, oral literature is

also significant because it communicates ideas, feelings, beliefs, and a sense of awe for life. As a result, oral literature is a repository of artistic expression in a society, which is pertinent to this study since several forms of oral literature, such as folklore, are addressed to highlight their importance even in today's setting. This is to argue that oral literature, like written literature, has a significant value. Both kinds of literature are wholly distinct, yet, in some cases, they are complementary. That is, most literary works, particularly those by African writers, contain elements of oral literature, which serve as a valuable complement to written literature. An overview of African written literature will be done in the next section.

African Written Literature

Arriving at a conclusive definition of what African literature is has been a debate that has gone back and forth due to factors such as history, culture, and more importantly, the language employed in its writing. African literature has roots in Ancient Egypt and hieroglyphs that go back thousands of years ago. These Ancient Egyptian origins led to Arabic poetry, which spread in the seventh century during the Arab conquest of Egypt and in the ninth century through Western Africa. These African and Arabic cultures have continued to combine with European literature and culture to create a special literary form (African literature, 2020).

A few scholars assume that African literature can only be written in African languages. Others argue that African literature can be published in any language as long as it is authored by African writers (Wa Thiong'o, 1992). For example, Ngugi Wa Thiong'o embraced the assertion that African literature can be published in any language, turning the call for a return to African languages

into a critical crusade that has lasted for a long time. Abiola Irele, one of the Africanist literary scholars criticizing African literature's continued reliance on European languages believes that learning a foreign language is an integral element of the African experience and what characterizes African literature (Wa Thiong'o, *ibid*). He further explains that proponents of returning to African languages do not provide clear explanations why they believe African languages can better handle African experiences than European languages. I agree with Abiola's opinion about African literature to some level; nevertheless, African literature may be written in both African and European languages and maintain its meaning and Africanness as long as the message is clear and the themes used to communicate the thoughts in the message are comprehensible.

In Africa, oral literature, including folktales, myths, legends, songs, and proverbs, has its origins in oral literary practices, all of which seek to bring people into direct contact with their cultural heritage. These oral genres, aside from their aesthetic values, have didactic relevance. They teach lessons about social roles, acceptable and unacceptable behaviour, environmental appreciation, and the ideals of peaceful coexistence. These important functions of the oral genres of literature also seem to inform the works of most African writers who regard writing as a medium to fit into society. The relationship between literature and sociocultural issues is therefore a significant one that works to keep Africa's heritage alive (Yitah & Komasi, 2009).

Some of the first African writings to gain attention in the West were the poignant slave narratives, such as *The Interesting Narrative of the Life of Olaudah Equiano or Gustavus Vassa, the African* (1789). The work described vividly the horrors of slavery and the slave trade. Some African writers reacted

to colonial oppression in their early writings, while others looked to their past for themes to buttress their compositions. Thomas Mofolo, for example, wrote *Chaka* (tr. 1931), about the famous Zulu military leader in Susuto.

As Africans began to demand their independence after World War II, more African writers began to publish. Poems, short tales, novels, essays, and plays for example were written by scholars like Wole Soyinka, Chinua Achebe, Ousmane Sembene, and Kofi Awoonor. Although the majority of their works were written in European languages, they addressed issues of African oppression. Some of the constant themes in their works were the struggle between indigenous and colonial cultures, rejection of European tyranny, pride in Africa's past, and optimism for the continent's independence. The horrors of apartheid dominated South African literature until quite recently. Nadine Gordimer, Bessie Head, and Dennis Brutus all reflect on the experience of living in a racially separated society in their writing. Some of these themes, however, can still be seen in the works of contemporary African writers.

In contemporary African writings, disillusionment and dissent are prevalent themes. *Before the Birth of the Moon* (1989), for example, depicts a tragic love affair set in a civilization rife with duplicity and corruption. Chenjerai Hove, a Zimbabwean author and poet, wrote about the hardships he faced during the battle against British colonial control, as well as the hopes and disappointments of life under Robert Mugabe's rule in both English and his native Shona. Ngugi wa Thiong'o, was also imprisoned in Kenya immediately after directing the Kikuyu play *Ngaahika Ndeenda* (*I Will Marry When I Want*, 1982), which Kenyan authorities deemed controversial.

This was due to the play's frequent use of song to draw attention to traditional Kenyan culture, and to reflect on the struggles and endurance of Kenyans. Even though the use of songs to highlight the drama's themes was seen as the most offensive element, the technique of combining songs into the play exemplifies a major feature of African writing. Many writers include various African indigenous elements in their work and they frequently use oral traditions in their writing. p'Bitek's *Song of Lawino* (1966) was constructed like an Acholi poetry, while in *Things Fall Apart* (1958), Achebe's characters spiced their speeches with proverbs and Achebe himself noted in his novel that "proverbs are the palm-oil with which words are eaten" (Achebe, 1997: 04). Others, like Senegalese novelist Ousmane Sembène, used film to reach out to people who could not read. Ousmane Sembène utilized a pen and a camera to tell African stories to Africans. By overcoming racism, censorship, and linguistic barriers, he changed Senegal's and Africa's cultural output, earning him the title: "Father of African Cinema."

In summary, early African writers used oral elements in their writings to portray their frustrations, melancholy, and struggles that were as a result of the colonial rule. The use of these elements is significant because, despite the fact that they wrote in European languages, they did not allow that language to impair or overshadow their sense of identity; instead, they were able to incorporate elements of their culture into their writings, demonstrating a strong sense of cultural identity. Ghanaian writers were not left out in this endeavor; therefore, the following section will concentrate on Ghanaian literature.

Ghanaian Literature

Ghanaian literature like one of the other non-literate societies has traditionally been founded on oral literature such as poetry, folktales, and songs. Stories about the spider (Ananse) such as Ananse and the cooking pot, Ananse, the wise man on earth, and Ananse in the land of idiots were told in village meeting places to entertain and educate children (Aidoo, Awoonor, & Armah, 2010). The majority of these tales are still available, and contemporary Ghanaian authors have discovered methods to include both new and classic storytelling techniques into their works.

Oral forms of literature such as folktales, proverbs, and dirges were simply recounted and passed down from generation to generation in Africa. However, as time passed, some vital information, such as the original wording of proverbs, were lost, and with the advent of writing in most parts of Africa, some renowned African writers, such as Achebe, Aidoo, and Sutherland, began to use oral forms in their writings. While the frequent use of some oral forms such as proverbs, in one's speech, may be a sign of illiteracy in most parts of Europe (Finnegan, 1970), it is a sign of efficient communication, wisdom and maturity in Africa. It is no surprise that Achebe describes proverbs as "the palm-oil with which words are eaten (Achebe, 1997: p. 4)" and Dzobo (1992) refers to them as "the horse that can carry one swiftly to the discovery of ideas" (p. 89).

Written literature in Ghana has evolved in various genres such as folklore, folktales, and legends into a thriving area of creative development that has taken on a more contemporary character while preserving close relations with oral literature (Yitah & Komasi, 2010). Furthermore, whereas fiction did

not previously reflect the local living environment or changing socio-economic realities, this has recently transformed. That is, the development of new writings in Ghana reflected Ghana's socio-cultural values, which supplemented the foreign books that Ghanaians had been exposed to over the years (Angmor, 1996).

Writers like Awoonor (*This Earth, My Brother*, 1971), and Armah (*The Healers*, 1979) have been recognized for their contributions to Ghanaian fiction, which has given Ghanaian literature deserved credit. Opposition to colonial control, political corruption, and the struggle between tradition and modernization have all been recurring themes in Ghanaian fiction as observed in literary works of other Africans. Additionally, some prolific Ghanaian female writers includes Sutherland and Aidoo whose plays, novels, and other literary works mostly focus on the traditional roles assigned to African women. Their works also display an interplay of traditional and western ideas in Africa.

The new generation of writers in Ghana includes poets, prolific bloggers, young adult fiction writers, and influential contestants on 'recommended new author' tables in bookstores around the world. Examples of these authors are Taiye Selasi (*Ghana Must Go*, 2013), a story that revolves around a family of six whose mixed lives repel and retract. Accra is related more as a setting to the plot and there is a comparison between old and new characters/past and present/ children and adults. Ayikwei Parkes's *Tail of a Blue Bird* (2009) is a classic detective novel set in Ghana with a literary flavour and the use of the local dialect in a sharp and perceptive way. It concentrates on Kayo, a British-trained forensic scientist who worked for a British police force. He has returned to Ghana and is working for a firm doing mundane forensic

work and hoping for something better for a private company. It is a novel of the criminal procedural and does a job of combining modern-day police work and forensics with Ghana's older village traditions. There is a mixture of dialects and further a bit of feeling of the rhythm of storytelling.

From the discussion so far, it could be seen that Ghanaian worldview, hopes, fears, and aspirations are mostly revealed in Ghanaian written literature. That is, the majority of their writings cover issues presented in their culture or daily life, while others include a touch of the local dialect and folkloric elements to give their writing a Ghanaian flavor. The next section discusses the concept of folklore.

Folklore

According to Finnegan (1970: p.1), "Oral literature in Africa began with the study of folklore". 'Popular antiquities' and 'popular literature' were the first titles used to describe folklore. Folklore refers to the traditions, customs and practices passed down by word of mouth or through a written process (Ben-Amos & Goldstein, 1975). I agree to an extent with Ben-Amos and Goldstein's definition, which emphasizes the importance of oral and written transmission of folklore from generation to generation. This is because folklore, which was once thought to be solely and verbally transmitted, has taken on a new shape in the modern day, with numerous traditional components being used and written down in the compositions of literary writers. Folklore as a field of study covers many areas including Geography, Anthropology, History, and Literature. Examples of folklore include proverbs, folktales, dirges, folksongs, and rituals. The four categories of folklore according to Howard (2013) are myths, folktales, fables, and legends. Myths are created to answer the basic questions

about the world and human life and many offer explanations of natural events like the origin of death. Folktales are stories told orally rather than in writing. A fable is a short story that illustrates a clear, often openly stated moral principle, such as right or wrong action, and a legend is a folklore genre that consists of a story about human behaviour that both tellers and listeners believe happened in human history (Howard, *ibid*).

It is uncertain whether folklore is primarily based on oral traditions, and whether there are opportunities for them to be revived or changed in developing societies (Finnegan, 1970). However, in today's developing cultures, we can see that, though the essential origination of folklore may not alter, its form and interpretations may undergo visible or intangible modifications. African folklore, however, is a rich source of knowledge about African life, thought, and creativity. Finnegan remarked that, it is a vast field of literature, with a diverse repertoire that is frequently marked by outstanding literary quality. Folklore, therefore, has existed to preserve the past and to introduce young people to their beliefs, traditions, and society's history. It is not illogical to assume that oral art is most African writers' first interaction with literature. As a result, several Ghanaian writers lean on this literature for their creative meaning to express their indigenous culture (Angmor, 1996).

For instance, Kwesi Kay's *Maama* (1989) and Sutherland's *The Marriage of Anansewa* (1975) are dramatic renditions of folktales. Jones (1998) explains that:

Folklore refers to expressive styles, processes, and behaviors that we typically study, teach, use or demonstrate in face-to-face interactions and that we consider to be conventional because they are based on established precedents or models and since they serve as

proof of continuity and consistency of human understanding across time and space, through belief and feelings (p.1).

We can deduce from Jones' definition that, folklore has a vast scope that embraces everything humans do in life. Equally important, folklore has instructional roles that contribute to the pedagogical purpose of imparting society's values and cultural standards, such as excellent morals, virtues, and good behaviour. In the next section of the discussion, I will give a brief biographical information on Efua Sutherland, author of the two works that are the center of the thesis. This will underpin the essence of the research as well.

Background of Efua Sutherland

Efua Theodora Sutherland was an African woman writer who lived from June 27, 1924, until January 22, 1996. She was born in the Ghanaian city of Cape Coast. She was a Ghanaian playwright, poet, educator, and author of children's books. Sutherland finished her studies at St. Monica's Training College in the Ashanti Region before enrolling in the University of London's School of Oriental and African Studies. When she returned to Ghana, she co-founded 'Okyeame', a well-known literary magazine, as well as the Ghana Drama Studio, which produced many of her works. Sutherland has authored a number of plays and short stories for youngsters, including *The Marriage of Anansewa* (1975), *Edufa* (1967), and *Foriwa* (1962). Sutherland's biggest contribution to Ghanaian literature, according to Komasi (2007), was in the field of theater. She infused Ghanaian folklore into her works. Her other significant focus was in the field of writing appropriate literature for Ghanaian children through the generation. As a result, she became a pioneer in the development of children's reading materials.

Writers, undoubtedly, do not write in a vacuum, and it is therefore, necessary to understand the culture from which their literary compositions emerge. Sutherland rose to prominence as one of the few literary figures to understand the creative potential of her culture and African folktales. One may look throughout her writings, compare and contrast some of the similar themes, and draw connections between her life, her culture and her work. We can conclude from this assertion that it is critical to recall that an author's experience, as well as the world around them, has an impact on their works. This is why it is critical to comprehend a writer's culture. Sutherland writes and builds upon the folktales in Akan and she uses local language in her plays. She tries to combine traditional African theater with parts of European theatrical convention, resulting in an unusual unique form of a significant dramatic act.¹

Synopsis of the texts

Edufa

Edufa was published in 1967 and it is a drama text that has 157 pages with three acts and eight scenes. The play begins with the cast, the setting, and a prologue and it ends with the lyrical composition of the songs employed to make the play lively. *Edufa* is a drama that revolves around the eponymous character Edufa. He is a rich man who is loved, and respected by almost everyone in his neighborhood. In the drama, Edufa tries to escape death by manipulating his wife, Ampomah, to die the death that the oracles have

¹ The terms folklore, cultural elements, oral forms, and oral elements can all be used interchangeably, notwithstanding their overlap. That is, they all describe characteristics such as a culture's traditions and practices. As a result, because they have the same meaning, in this study, cultural elements will be used interchangeably with folkloric elements in the discussions.

predicted for him. A diviner tells him that if he can find someone to take his place, he will be alive. As a result, he begins looking for a substitute. He informs his family that those who love him enough to die for him should vow their love in this way. Edufa does not inform them of the true implications of this pledge or the grounds for the discussion. Ampomah, his wife, who is unaware of Edufa's plans, swears to die for him. The gods appear to her later, demanding that she fulfill her promise, that is, her death in exchange for Edufa's life.

The Marriage of Anansewa

The Marriage of Anansewa (1975), a storytelling drama, is Sutherland's most noteworthy contribution to Ghanaian drama and theatre. *The Marriage of Anansewa* is a 92-page play with four acts and no scenes. The play begins with a foreword from the author, cast, and ends with a concluding song on the power of love. The story tells of Ananse, a poor man who is on a mission to enrich himself. He devises ways and means to accomplish his mission by betrothing his only daughter, Anansewa, to four chiefs. Ananse then receives gifts from all the four chiefs who are unaware of their rivals. At the climax of the story, there seems to be a calamity befalling Ananse and his daughter when all the chiefs decide to place a seal on their marriage by bringing the head drink of Anansewa the same day. To get out of this web, Ananse forced his daughter to fake death and announces this sudden death to all the chiefs. For the funeral ritual of Anansewa, each of the four chiefs sends messengers with gifts. The speech of the messengers demonstrates to Ananse how much their love would have cared about Anansewa. Chief-Who-Is-Chief's message captivates Ananse because he believes himself wedded to Anansewa and bears full responsibility for the burial

of Anansewa. Due to Chief-Who-Is-Chief's affection for Anansewa, Ananse eventually invokes the spirits of the ancestors to restore Anansewa's life.

Statement of the Problem

The discussion in the earlier section shows that, in African literature, the literary effects of folklore elements are very important. However, there is limited interest in this area of research (Finnegan, 1970). Existing studies of African written literature however centers their research on Male dominance, the African woman, cultural clash, criticisms in the society and many more (Wetmore, 2002; Mends, 2008; Mireku-Gyimah, 2014). While others look at how the written texts centers on gender inequality, others also focuses on the aesthetic values and some other literary elements in the analysis of texts. The literary effects of folkloric elements do not only add an aesthetic value to the literature but also have didactic functions that contribute to the development of the text. Thus, writers like Aidoo, Ngugi wa Thiong'o, Sutherland, and Ola Rotimi employ folklore elements as narrative resources in their works for both didactic and aesthetic effects. Examples include Aidoo's *Anowa* (1970), which has marriage as the key folklore element. Ngugi wa Thiong'o's *I Will Marry When I Want* (1970) likewise employs marriage and songs to depict folklore. Marriage, song, appellation, and libation are all used in Sutherland's drama text, *The Marriage of Anansewa* (1975) as folkloric elements. Ola Rotimi utilizes folkloric elements including songs, marriage, and proverbs in his drama text, *Our Husband Has Gone Mad Again* (1977).

Although the use of folklore and its contributions to dramatic texts are very significant, it has not been given much scholarly attention as far as the writings of Sutherland are concerned. For example, research on the dramatic

text, *The Marriage of Anansewa* and *Edufa* is mostly about women's roles in society, theater and development, male dominance in African society, and expressing culture through drama. Relevant examples include Wetmore (2002) - *The role of women in society*. Wetmore's work looked at how women in African cultures are belittled and seen as weaker vessels, thus, hiding their potential that they could have used to support society. While Wetmore focused on the role of women in society, Mendis (2008) worked on *Male dominance in Africa society*. He addressed how men in every aspect of the African culture are considered to be superior. He went on to suggest that men are given better roles to play than women, even in African writings. He further stated that African female authors are highly criticized for their writings as they portray men to be aggressive and women as very accommodative. This present study, however, departs from these thematic areas and seeks to examine the evidence of folkloric elements in Efu Sutherland's plays, *The Marriage of Anansewa*, and *Edufa* for their didactic and literary effects.

Research Objectives

The main objectives of the study are:

1. To identify the folkloric elements in *The Marriage of Anansewa* and *Edufa*.
2. To explore the didactic and literary effect of these folkloric elements in the drama texts.

Research Questions

This study is guided by the following questions:

1. What are the folkloric elements employed in Efua Sutherland's plays: *The Marriage of Anansewa* and *Edufa*?
2. What are the didactic and literary effect of these folkloric elements in the drama texts?

Significance of the Study

The study is useful in the study of African literature, particularly in the analysis of folkloric components in African written texts and their literary impact. Moreover, the study is a stepping stone for other researchers in the analysis of Sutherland's works in addition to other thematic areas which have been widely explored. Moreover, it serves as a source of reference to students and other researchers who may want to conduct a similar study. Also, since the study explores the core elements of African culture, customs, and attitudes in the texts, it does not only add to existing knowledge but also projects the worldview of the author and her people. Pedagogically, the study will be beneficial to African literature teachers as the findings of this study will help draw their attention to some of these folkloric elements in African texts, and how they contribute to the development of plots in written texts.

Delimitation

The study focuses on Ghanaian written text specifically, Efua Sutherland's plays: *The Marriage of Anansewa* and *Edufa*. Although topics such as themes, characterization, style, and setting could be studied from these texts, the present study focuses mainly on the analysis of the folkloric elements

in these plays, highlighting their didactic and literary significance to the development of plot.

Justification of the selected drama texts

Sutherland is a renowned playwright in Ghana who is mostly considered to be the pioneer of Ghanaian Drama (Komasi, 2007) and she is known for employing folkloric elements in her writings. *Edufa* and *The Marriage of Anansewa* are her two very known texts embedded with folkloric elements that can be studied and analyzed to bring out their relevance. Moreover, her two drama texts are very popular and many researchers have used them for various perspectives except for folklore treatment. As compared to her other books such as *Foriwa* (1967) and *A Voice in the Forest* (1983), *Edufa* and *The Marriage of Anansewa* have been widely researched.

Organization of the Study

The study is organized into five chapters. This chapter is the introduction, and it includes the background to the study, a biography of the author, a synopsis of the texts, a statement of the problem, research objectives and questions, the significance of the study, delimitation, organization of the study, justification of the selected texts, organization of the study and a summary of the chapter. Chapter two is devoted to the review of related literature, the theoretical framework, and empirical review. Chapter three is concerned with the methodological issues including the research design, and the data collection procedure. The fourth chapter presents the analysis of the texts, while the final chapter is the concluding chapter which presents the summary and key findings of the study, and gives some recommendations for further studies.

Summary

This chapter is an exposition on the background of the study, the background of the author, statement of the problem, research objectives, and research questions. It also included the significance of the study, synopsis of the texts, the justification of the selected texts, delimitation and the organization of the study. In the chapter that follows, some related literature will be reviewed to underscore the relevance of the study.



CHAPTER TWO

REVIEW OF RELATED LITERATURE

Overview

This chapter reviews relevant works on the current topic to put the study in its proper context. The review will cover the following areas: folklore, the theoretical framework for the study, and related studies on *The Marriage of Anansewa and Edufa*.

Folklore in Literature

Folklore is an enormous and profoundly essential component of culture. Considering how broad and complex folklore is, its practitioners define and interpret it from diverse perspectives. The definition of folklore has also been continually contested, and as Dundes (1965, p. 226) points out, “In the past, and even in the present, there has been considerable disagreement among folklorists as to the nature of folklore”. Many definitions refer to ‘lore’ however some refer to ‘folk’ in terms of composition, type, dissemination, and function. ‘Lore’ which is the resources of folklore, has been given due attention instead of the individuals who use the resources. Nonetheless, there has been no clear consensus among folklorists on what folklore means.

Bascom (1965), a folklorist, identified four functions of folklore that are also present in the family folk group. Folklore, he claims, serves to entertain, authenticate culture, educate, and maintain conformity. When folklore is performed, according to Bascom, there is usually more going on than just amusement. He acknowledges that some traditions encourage fantasy and creativity by allowing people to envisage themselves in better circumstances or escape the constraints of life and death. These fantasies, on the other hand, are

frequently used to relieve tension and prepare group members to accept or adjust to their current circumstances. Bascom's enumerative explanation of folklore includes, along with many other elements, traditions, customs, rituals, superstitions, ballads, and proverbs, etc (Bascom, 1954). It is vital to emphasize that Bascom's argument is critical because folklore is largely used to educate and instruct people on how to act and live.

"Transmission is the most common criterion used to describe folklore," according to Dundes (1965, p.1). The majority of individuals who characterize folklore simply say it is an oral tradition. Dundes argues, based on three reasons, that even this criterion is not satisfactory. First, nearly everything in a nonliterate society is transmitted orally. Thus, the question is: is everything that is transmitted orally, such as language, hunting skills, and more, folklore? Second, certain types of folklore, such as autograph-book verse, epitaphs, and conventional letters, are almost always passed down through writing in a literate community, but they are still regarded as folklore. Finally, some types of folklore, such as folk dance, are transmitted through body motions, per the third interpretation.

Alan Dundes' brief essay, 'What Is Folklore?' is one of the most well-known explanations of folklore. Dundes rejects the idea that the term 'folk' should inherently connote peasant or rural communities, or people from the past. He claims that contemporary urban residents have folklore as well, and that, rather than dying out, folklore is continually being invented and recreated to fit new situations (Dundes, *ibid*). We can draw from Dundes' contribution on folklore that, first, folklore transmission has changed through time, as opposed to in the past when folklore was passed down orally from generation to

generation. Writers and composers nowadays mostly use elements of folklore in their compositions to strengthen their culture's identity, and their essence cannot be lessened in the culture despite being written down. Dundes perspective is fair in that folklore does not have to be limited to the past. This is because everything we do in life constitutes folklore, and just as culture is a way of life, folklore is a part of and reshapes our existence.

Ben-Amos, another folklorist, seems to agree with the above when he argues that folklore is “very much an organic phenomenon in the sense that it is an integral part of a culture” (Ben-Amos, 1975: p. 4). This is because we are a reflection of the identity, we create for ourselves and partly because as soon as folklore is adapted, it becomes part of our minds. Folklore is also defined by Balys et al (1996) as “the generic term for the customs, traditions, beliefs, tales, magical practices, proverbs, songs, etc.; in short, the accumulated knowledge of a homogeneous unsophisticated people” (p.255). It can be seen from Balys's definition that folklore is only associated with the unenlightened and their practices and this is seen to be a bit problematic because folklore still exists today and has been documented to be used. Moreover, even contemporary composers use folklore as resources for their narratives.

Similarly, Wilson (1988) argues that no other discipline is more concerned than folklore with reconnecting us to our cultural heritage from the past. Indeed, he contends that no other field is more concerned with determining what it means to be human than folklore, and that no other study is more interested with revealing the linkages between diverse cultural forms than folklore. Folklore is at the center of humanistic inquiry because it attempts to

discover the foundations of our common humanity and the imperatives of our human life, Wilson explains.

Like Wilson, Sibanda (2014) supports the idea that folklore is linked to one's culture. This is evident per his definition of folklore as "the body of expressive culture, including tales, music, dance, legends, oral history, proverbs, jokes, popular beliefs, and customs within a particular population comprising the traditions (including oral traditions) of that culture, subculture, or group" (p.1). He stresses how such expressive genres are shared through a series of practices. Thus, individual cultures have diverse traditions that distinguish them, and these behaviors are unique to each society.

Todorova (2016) also explains that folklore is the shared beliefs and values of a group of people in a particular setting and he further notes that the setting from which an individual emanates affects their life. That is, certain customs are adopted by a person from the setting in which they live, which becomes part of their life. Sims & Stephens (2011) agree with Todorova (ibid) that our world is connected to folklore. They state that:

Folklore exists in cities, suburbs, and rural villages, in families, work, groups, and dormitories. Folklore is present in many kinds of informal communication, whether verbal (oral and written texts), customary (behaviors, rituals), or material (physical objects). It involves values, traditions, thinking, and behaving (cited in Todorova, 2016).

From the above statement, it seems that folklore can be seen in several ways and has many aspects. One may also conclude that folklore is deeply ingrained in our way of life; it has a huge effect on the life of each individual as we follow certain folklore-related practices every day without taking note of them.

Regarding the meaning folklore can communicate, Klein (2001) asserts that folklore has four main meanings in terms of what it may express. Oral storytelling, rituals, crafts, and other forms of vernacular expression are among the first things that come to mind. Second, folklore, also known as folkloristics, is a field of study dedicated to such phenomena. Third, the term "folklore" is sometimes applied to artistic phenomena such as music, tourism, and fashion. Fourth, folklore, like mythology, can be deceptive. This is to imply that folklore incorporates universal cultural traditions and these cultural activities (such as dirges, purification rites, and divination) provide a group of people with an identity. We can sum up Klein's definition that folklore is vital since it transfers common beliefs, stories, and desires from generation to generation.

All of the above interpretations bring together the concepts of individual creativity and collective order in a dynamic way. That is, folklore, no matter how it is seen, has a connection with culture since it constitutes most of the components that are embedded in our culture. After considering the various definitions of folklore, it may be reasonable to conclude that folklore is the formation of humanity, or the formation of individuals who live in a specific geographical location, share the same language, culture, or lifestyle, as well as a common social standard, and their lifestyle and traditional history are united by a shared identity. It is transmitted from one generation to another and from one country to another verbally or through writing.

Knowledge in folklore, therefore, is the product of experience, experience as a whole by people, culture, or community. Through experience, a person learns knowledge and when experience and knowledge are mixed, the same sense of society is conveyed. This is to say that the existence of a person

becomes folklore when they are recognized by society. The elements of folklore such as myth, proverbs, dirges, and songs are established, preserved, and transmitted by people, and as such, they serve as the actual reflection of people and society.

Looking at the definitions of folklore, one thing stands out: tradition. That is, one of folklore's main purposes is to reinforce traditional values. Although the definitions are useful, some of them have limitations, such as some scholars associating folklore with only unsophisticated people and asserting that folklore is a relic of the past. All of these definitions are important, but for this study, my working definition is that folklore is an oral history passed down through generations and comprises unique cultural traditions and customs. Music, storytelling, history, mythology, and tales are all inherent elements of these traditions passed down through the generations.

Characteristics of African Folklore

The explanations of folklore in the preceding section suggest some common characteristics of folklore. Foremost, folklore is traditional, and second, it uses language that is extremely imaginative and artistic. Third, its expressions are oral or spoken. Fourth, it is connected to common experience. Again, it is gained and transferred from an older generation to the new one, and lastly, it is part of a culture and it keeps evolving.

Berner (1970) in her remarks on the characteristics of folklore explains that Africa is abundant in folklore. She adds that hundreds of thousands of stories have been collected that have a distinctive flavor of their own but have a lot in common with European and Asian folklore. She further explains that the characters Africans admire in a large part of folklore, such as the animal

trickster, child prodigy, slow thinking ogres, are also common. She also notes setting as another feature of folklore and argues that the world in which stories are told is just as important as the story itself. The story-teller, the audience, the temperature, the time of day, and the season are included in this setting. All of these to her, are an integral part of African folklore. Berner stressed that in most instances of storytelling, there is no approved path — it depends on the narrator's mood, the audience's involvement, and the occasion of the story. In story-telling sessions, there is often a dramatic quality, possibly because they are usually told at night. It can be inferred from Berner's discussion of folklore that the oral origin, structure, and dissemination through generations make up the essential characteristics of folklore.

From the discussion so far, we may deduce that the performer's appearance, the audience, and the performance are all crucial characteristics of African folklore. In the study of performance, that is, as an art form generated in the actual presence of an audience, we may see the key characteristics of oral literature as distinct from written literature (Chinyowa, 2011). Now we will look at the classifications of folklore, having reviewed the characteristics of folklore.

Classification of Folklore

Dorson classifies folklore into four categories: oral literature, material culture, social folk customs, and performing folk arts (Dorson, 1972). Each of these categories is further divided into subcategories. Folktale, folk song and folk poetry are the three types of oral literature. The folktales, for example, are made up of myths, legends, and fables, the majority of which are genres that have been verbally transmitted through generations and many for now have no established authorship.

Material culture, on the other hand, 'responds to techniques, skills, recipes, and formulas passed down through generations and subject to the same conservative tradition and individual variation as verbal art,' according to Dorson (ibid). As a type of folklore, material culture may encompass how cultures construct their environments, produce clothing, prepare food, farm, and fish, and engage in other daily activities. Simply expressed, it is concerned with society's craft arts.

The third category includes social folk, community, and family observances in villages, households, churches, holidays, and rites of passage such as those conducted on various events such as birth, initiation, marriage, and death. Finally, genres such as folk music, folk dance, and theatre are included in the fourth categorization of performing folk arts (Rurangwa, 2005).

From the above submissions, it is clear that folklore contains a wide variety of values, customs, and traditions. These include myths, legends, proverbs, superstitions, and more. Cooper (1998) rightly notes that, almost without exception, contemporary African authors integrate elements from the oral tradition, ranging from using the stories to explain moral points, to repeating the worldviews of the stories, to integrating narrative devices and techniques into their fictions, along with all the other practices and traditions that influenced them, and which they choose and transform. This assertion from Cooper leads us to discuss the functions of African folklore.

Functions of African folklore

Folklore embellishes the lessons of a difficult life to give the people guidance about how they should live. It is also one of the best ways of passing a living culture or tradition to future generations. According to Choudhury

(2005), folklore plays many roles in society. On the one hand, it constitutes a living, depiction of essential cultural information: history, beliefs, rules, and ritual practices. On the other hand, it is a dynamic form of entertainment rooted in speech, music, dance, tales, and other narratives through myths and legends of a particular community. Therefore, in folklore, the elements of social role and aesthetic pleasure merge into a highly representative body of cultural expression.

Dundes (1965) considers four major purposes of folklore. He describes the earliest role of folklore as a source of entertainment or pleasure. Its involvement in cultural validation is the second function. The role of folklore in education is the third purpose of folklore, and the fourth function is that it preserves a culture's stability. As Dundes points out, "despite their forms being distinct, different genres of folklore can serve similar functions" (p. 279).

Folklore as a validator of culture, according to Dundes (1965), is to "justify its rituals and institutions to those who perform and see them" (p.292). Dundes exemplifies this role by claiming that myths serve as a warrant, a charter, and sometimes even a practical guide to magic, ceremony, ritual, and social organization. This is true not only for myths but also folk genres. In terms of the third function, folklore is also beneficial since it teaches younger generations about proper etiquette, customs, practices, and beliefs. Dundes, for example, argues that ogre tales are used to discipline children, whereas lullabies are used to make them laugh. Fables and folktales, for example, are frequently used to teach attitudes and values while criticizing vices and misconduct. Proverbs are also regularly used to give moral advice to children and "to encourage the dissatisfied or over-ambitious man to be content with his lot, to

accept the world as it is, and so to conform to the established patterns” (Dundes, 1965, p.296).

Ultimately, folklore serves the objective of preserving a culture’s integrity. As a result of its educational role, it works within a community to ensure that established cultural norms are observed and that continuity between generations is maintained. Folklore genres achieve this goal by imposing power and exercising control on members of a society in order to preserve the culture and make people resentful of those who endeavor to depart from societal norms. Folklore reinforces this purpose by demonstrating how those who obey social rules are accepted in society. In traditional African society, folklore is extremely educative. It conveys knowledge of the history of the community, wise sayings, morals, and war values (Onwukwe, 1988). Obiechina asserts that “folklore embodies in it proverbs and fossilized words, a person’s ideas and attitudes, belief in myths and religion, knowledge of its historical existence, cultural perspective and values, legends, folktales, and other forms of oral literature” (Obiechina 1975, p.27). Folklore, by its very nature, educates people about their way of life, social structure, societal values, sanctions, taboos, and so on. Obiechina further states that the incorporation of Western literary culture elements has only had a minor impact on traditional oral culture but has not impaired tradition-derived awareness. Additionally, Cooper rightly notes that, most writers use their stories to explain moral points, and also show their worldviews of the stories, to integrating narrative devices and techniques into their fictions, along with all other practices and traditions that influenced them, and which they choose and transform (Cooper, 1998: p.40).

In the analysis of Sutherland's works, I will show that the roles of folklore discussed above are significant, such as imparting moral messages, providing amusement, and maintaining cultural values. This may also be found in the texts *The Marriage of Anansewa* and *Edufa*, as the folkloric components embedded in them have moral interpretations as well as providing entertainment. We shall consider folklore and written literature in the next section.

Folklore and Written literature

Folklore has a tremendous influence on written literature, particularly drama. African drama texts are replete with elements of folklore like proverbs, songs, drum language, dirges, and many more taken from oral or folk literature. The use of components of the oral tradition to enrich written fiction is not new in the African literary scene (Sanka, Eyison, & Darteh, 2014). However, due to a recent spike in enthusiasm among African writers to express themselves on matters that are important to their countries and continents rather than writing on general themes as certain critics and writers might want, this style has received a lot of attention (Sanka, et al, ibid). As a result, writers such as Achebe (in *Things Fall Apart*), Armah (in *The Healers*), Awoonor (in *Guardian of the Sacred Word*), Okot p'Bitek (in *Song of Lawino*), Aidoo (in *Anowa*), Ngugi (in *I Will Marry When I Want*), among many others have incorporated elements of the oral arts into their literary works.

For example, in most of his writings, Ngugi wa Thiong'o uses myths, legends, and songs. Not only is Ngugi a staunch supporter of the promotion of African culture and its ideals, but he also aims at educating the world on how to encourage those ideas and manifestations of culture. He integrates folkloric

elements in his writings to articulate his thematic concerns. One example is the use of songs in *I Will Marry When I Want*. The following demonstrates this.

Soloist: Greet our patriots for me... Where did the whites come from?

Chorus: Where did the whites come from?

Where did the whites come from?

They came through Murang'a,

And they spent a night at Waiyaki's home,

If you want to know that these foreigners were no good,

Ask yourself:

Where is Waiyaki's grave today?

We must protect our patriots

So, they don't meet Waiyaki's fate... (p. 25-26)

The incorporation of a song into the dramaturgy of *I Will Marry When I Want* is meant to elicit an inquiry into Kenya's past, in ways that highlight the oppressor and the oppressed. The dramatist therefore uses the song as a crucial dramatic technique to connect Kenya's present with its past.

Other African authors such as Ama Ata Aidoo also employ folklore in their work. As a Fante from Ghana, Aidoo mainly integrates Fante cultural elements in her works. Her characters, the setting of most of her works, and the language are all evidence of her folklore style. Aidoo deliberately puts language and orality at the center of her writings, demonstrating how they can function in modern African literature. In her plays *The Dilemma of a Ghost* and *Anowa*, she draws on African oral traditions stylistically and thematically, particularly in the latter, and reveals their relevance to contemporary literature.

Aidoo also draws on traditional proverbs and imagery which she integrates into her characters' dialogue and speeches. Her deliberate use of oral literary elements in her works shows her project as a contemporary writer dealing with African oral traditions and forms of art. Throughout her play, *Anowa*, Aidoo employs proverbs. The old woman in the play, for example, says

in the prologue, “*Badua should tell her daughter that the sapling breaks with the bending that will not grow straight*” (p.8); further, in Phase One, Osam says, “*Besides, the yam that will burn, shall burn, boiled or roasted*” (p.13). Most of these proverbs are used in the play to develop character and theme, provide context, and enrich dialogue.

Another prolific African writer who employs folklore elements in his works is Chinua Achebe. *Things Fall Apart* is his first novel, and it is about the collision of cultures and the devastating changes in life and morals brought about by the British colonization of Nigeria at the end of the nineteenth century (Bernstein, 2019). *Things Fall Apart* combines Igbo words and phrases, proverbs, fables, stories, and other elements of African oral traditions with western linguistic patterns and literary traditions to preserve African oral traditions while avoiding colonialists' language and culture (Bernstein, *ibid*). The use of the folklore elements in his literary text may connote the tension between individual values and the meaning of life.

The final author who has also contributed immensely to African literature is Kofi Awoonor. The prevailing theme of his poetry is mainly lyrical despair, portraying the wandering sense of loss and misery of separation from indigenous cultural values, cut off by overly realistic and twisted modernism (Owomoyela, 1993). Awoonor is indisputably a poet of hope, encouraging his African audience with the concept of perpetual revolution—the necessity to continue fighting oppressive forces in the present—and promising a glorious future based on the values and strengths of the past. He primarily uses folkloric elements such as myth in his poems to create a lovely piece with a sense of Africanness.

Folklore is sometimes used in the works of these authors and dramatists to convey historical knowledge about a group of people's origins. Incorporating folklore into their works also allows literature to function as a repository for generally accepted social symbols, preserving vital cultural values in its original theatrical or literary form.

Cohen (1965), in his article *American Literature and American Folklore*, states that "folklore occurs in American literature in two ways: passively or actively, that is, transcriptively or functionally" (p.240). The passive is the most fundamental form, and it appears when a writer introduces folk items in their original form. It is only a recording or imitation of folklore. This type of folklore becomes dead when it is separated from the people whose evolution it is and put into writing. He argues that "folklore is used functionally by writers who are concerned with creating works of art rather than offering transcriptions from life" (p.242). Folklore, he believes, is developed to progress the story, provide structure, clarify, and raise issues about nature. He claims that modern folklore writers use folklore because they have a rich store of native materials to draw from to clarify or criticize culture. Cohen's claim is significant because it relates to the current study. That is, it is visible in Sutherland's works, as she incorporates folklore into her plays; *The Marriage of Anansewa* and *Edufa* to aid comprehension, amusement, and cultural preservation for future generations. This also demonstrates that folklores employed in the creative works of African writers are not used accidentally, but rather for certain functions and significance in our society.

In terms of the relationship between folklore and literature, Freake and Carpenter (1999) argue that the interaction between the two is an ongoing component of cultural processes in literate societies. They further argue that writers taking motifs, ideas, and patterns from oral tradition is a legitimate kind of innovation, because the oral is an important part of a society's conceptual framework, even if it is not always recognized as such by high-culture creators (Freake & Carpenter, *ibid*). This is because the impact of mediated forms of culture on living oral traditions is considerable and extensive. They also say that folklore and literature have been antagonistic and intertwined throughout the last two centuries. Literature has always had more cultural prestige, but it has increasingly relied on folklore as a source of that prestige in recent decades.

As earlier stated, folklore has a considerable impact on written literature and may be a source of inspiration for many of Africa's most prolific writers. Folklore serves as a source of narrative in prose, drama, and poetry, all of which contribute to the development of African culture and identity.

Marriage as a Folkloric element

Marriage is a universal concept; however, it is culturally distinctive on the basis of its enactment. The Akan celebrate customary marriage as an important component of their culture that helps to develop a lasting bond between husband and wife (Owurasah, 2015). In the Akan setting, marriage concerns not only the man and woman who are marrying, but also their families. It has far-reaching implications on each partner's lineage; hence, the union must be sanctioned and approved by the family heads of both the man and woman, in order to make the marriage legal. Parents therefore play an active role in the marriage process. Indeed, they are expected to guide their children in selecting

a suitable life partner (Kyei, 1945). Agyekum (2012) supports this view by describing marriage among the Akan as a merger of the two families. Marriage in the Akan culture, he informs, is thus more than just a connection between a man and a woman; it entails a long-term relationship between these people's families. As a result, the Akan communal life is enhanced and emphasized. This attitude of family involvement in marriage can be seen in both *The Marriage of Anansewa* and *Edufa*, which is examined more closely in the chapter on analysis and discussion of data, and it also validates the Akan's communalism.

In the Akan customary marriage contract, the man's family is supposed to approach the woman's family and ask for her hand in marriage. This type of activity is referred to as a 'request' which is referred to as (*kokokoko / osre*) in Akan. As a result, the person making this 'request' must demonstrate communicative ability through the appropriate diction and other prerequisite means in accordance with societal norms (Owurasah, 2015). Since marriage is seen as a sacred union, excessive embellishment should be avoided in the choice of words. This emphasizes the importance of language and communication competency in the Akan marriage contract procedure, which is why, even during the contractual process, a linguist talks on behalf of both families. We shall now consider some empirical works on marriage.

In his paper, *The Theme of marriage in Second Class Citizen* by Buchi Emecheta, Nyadzi (2021) explored how marriage among the Igbo is more than just a union between two people. He stated that marriage is a holy pact between two families involved. This is why every effort is made to ensure that both the groom and the bride make the finest decision possible. The fact that Adah's (the protagonist) relatives fail to show up at her wedding is one of the reasons why

her wedding to Francis is viewed as comical. It is virtually an outrage for the bride's family to be refused the bridal price for the bride to still go ahead with the arrangement. With this attitude, the couple must learn to live with Adah's people's ambivalence. His work revealed that the role of the bride price takes the fore; Francis would have been considered a more responsible husband and parent if he had been forced to marry Adah properly, that is as custom requires. Unfortunately, theirs is a strange marriage; Francis was never required to pay the conventional bride price, and it looks like he is the one who has been wooed into marrying Adah. He was so naïve and ignorant at the time of the marriage that he kept asking his father ridiculous questions to get ideas on how to handle his household. Buchi Emecheta is thus exploiting the marriage between two extremely young and inexperienced adults to warn about the perils of marriage based solely on convenience, according to Nyadzi. The bride price is an important element in the marriage; a core ingredient of the marriage and without it, the marriage is doomed to collapse. The importance of bride price is emphasized in *The Marriage of Anansewa*, as well as other pertinent information about the bride price. However, Nyadzi's work concerns a text whose setting is different. It will thus be rewarding to look at marriage from other perspectives, such as a folkloric element and how it affects character and plot development. As a result, the current study becomes even more important.

In his work *Marriage and Family in I Will Marry When I Want*, Nureedin (2018) stressed that marriage and family take primacy in the drama, as the title suggests. Ngugi has a more traditional attitude toward marriage than other late-twentieth-century novelists. The focus is on the home and building a solid marriage based on connection and the ability to care for one another. He

criticizes the western concept of marriage, calling it "property marrying property." His depictions of the two marriages (Gcaamba and Njooki's and Koi's Christian marriage proposal for Wangeci and Kgnda) glorify the former while disparaging the latter. Gathoni also appears unsure about having an overly emotional, laissez-faire attitude toward the institution, as seen through his eyes. Traditional Kenyan views on family and marriage are prominent throughout the drama, which begins and concludes in the home. Nureedin continues to emphasize how traditional marriages, in which due diligence is conducted before the marriage, persist longer than modern marriages, in which two individuals may simply walk into a courtroom and get married, and the marriage collapses in a matter of seconds. This is especially important in the Akan setting because, while European type weddings are permitted, the Akan prefer to follow the traditional route of having a traditional marriage to teach the right practices and attitudes to their children before allowing them to have a white wedding. No wonder priests, before the rites of marriage, demand to know if the customary rites have been duly performed.

Finally, Agyekum (2011) considers marriage as an Akan oral form. He then emphasizes the importance of conducting a thorough background check before marrying someone, as well as the importance of family involvement in marriage, because marriage is not a single entity, but rather an institution in which couples, families, children, and society all play a role in making it a beautiful one. He emphasizes the importance of the bride price (*Ti nsa/Tri adee*) which is in the form of money, cloth, ornament, *schnapps*, and some other materials for the woman. Also, parents' cloth (*danta/ tamboba*) and money for the bride's brothers (*akontagye sekan*) are all compulsory items to provide to be

provided to make an Akan marriage acceptable, that is before a man can bring a woman into his home as his wife, all of these conditions and components must be met. In a nutshell, marriage is one of the folkloric elements which is considered as sacred, legal, and binding the union of two individuals (man and woman) who will journey through adult life as partners in a personal connection of companionship, fulfillment, and love. The two drama texts under study, these components are analyzed in-depth, highlighting their literary and didactic effects.

Song as a Folkloric element

Generally, human culture all over the world use songs for various reasons. Songs are artistic expressions that reflect a community's culture, they have a long history of being regarded as human instruments for communicating what people believe and feel (Okai, 1993.). Songs may express emotion, teach, entertain or admonish. Songs are thus used for both aesthetic and utilitarian reasons. Schoepp (2001) in view noted that songs are very important as effective means as forming the affective, cognitive and linguistic domain of a child. Aside the above, literary scholars have explored the relevance of songs as a folkloric element in literary works – oral and written.

Opare-Darko (2016) in his study *Defining our lives with music* revealed that women are highly regarded in the Krobo society and their musical performances are essential for the sustenance of society. The research also identified some of the themes in their songs. He explained that, like many other African communities, the Krobo women use their musical performances as a platform to discuss social issues. He also discovered that music is an appropriate means for the formation of gender identities among the Krobo people, as well

as a venue in which women play a significant role. From his premise, it may be deduced that music or song plays a vital function in character delineation and a therapeutic mean. The Akan society also emphasise songs in their daily activities. One of such is the singing of dirges during funerals. It is an important folklore activity that literary composers employ. We can find this in *Edufa* and *The Marriage of Anansewa* where the chorus, which is entirely comprised of women, sings dirges throughout the drama text.

In his work *Akan Kasadwin* (2011), Agyekum discusses *Nnwonkorɔ* as one of the Akan oral forms. He stated that *Nnwonkorɔ* means "one song," and that it is usually sung by one person for the response of others. This type of song is only sung by women, and it was usually sung in the past by women to console one another when their husbands went to war. It was also sung to teach children about their customs and traditions, to expose some cultural history, and to honour authorities such as chiefs and significant members of society. It was also sung to honour the supreme God and other deities. Even now, he stated, *Nnwonkorɔ* has adopted a new stance, and instead of singing and clapping alone, it also includes instruments such as drums and castanet make it more beautiful. It can now be sung and performed in a variety of settings, including the church, a funeral or party, a naming ceremony, and many more. It is clear that *Nnwonkorɔ* is both fun and vital in the Akan's lives because it offers aesthetic features such as lighting up a program, making some events more dynamic, and bringing smiles to people's faces. *Nwonkorɔ* as a genre type has not been discovered in *Edufa* and *The Marriage of Anansewa*. However, Agyekum's emphasis on the functional relevance of the Fante song type is relevant to the present type. This research looked at how some Akan sings,

specifically songs have played out in the structure, characterization and plot development of the drama texts.

Another important work on songs in Acquah's (2002) study of *Fante-Akan Asafo songs texts* in which he discovered various embedded messages that point to or at least allude to the history, religion, culture, as well as the harmonies and tensions within the society from which these songs are drawn. He went on to inform that songs are a genuine treasury of stories, folklore, religion, and history, and that they reflect a people's culture. The songs are also thought to reflect the harmonies and tensions of society. The songs also contain proverbs and other gnomic forms, which reflect the people's wisdom and worldview. He also identified tropes and analyzed their relevance in accentuating the tensions and harmonines. Acquah's work essentially is on an oral literary form that departs from the present work on songs as folklore elements in the written literary texts. The point of their convergence is however in the literary and functional values of songs.

It is clear from the review that, song is an important tool that people employ for both aesthetic and functional purposes. The Akan express themselves, share information and through songs express their worldview of the Akan and infact who they are as a people. Marriage, death, poverty, farming, hunting, sex, immorality, promiscuity, and high-level corruption are among the subject matters or themes that Akan folk songs address. No wonder (Quan-Baffour, 2007) regards songs as inseparable from the life of the Akan. Although the review focused on songs as an oral form, they can also be discussed in literary writings; for example, Wa Thiong'o, Aidoo, and Achebe employ songs in their literary works for beauty and expression of themes, character and plot

development. The review does not however explain song as a folkloric element that has both aesthetic and didactic effects, therefore this study must be seen as filling in a gap. *The Marriage of Anansewa* and *Edufa*, has been analysed in this present study to show the relationship between folklore elements in two Ghanaian drama texts.

Supernatural as a Folkloric element

In the African ontology of the world, physical and nonphysical beings are placed in a hierarchy of importance and power. Many kinds of literature on African people's indigenous beliefs, for example, exemplify this concept (Gyekye 1995; Wiredu 2010). The traditional Akan people of Ghana, according to Wiredu and Gyekye, believe in a hierarchy of creatures, with God at the top. Following God, in declining order, are many types of spirits (smaller gods and the spirits of ancestors). Some of these spirits are said to live in natural settings, such as trees, mountains, animals, and rivers. Following these spirits is the human species, which is followed by the fauna and flora, as well as other inanimate objects.

The traits assigned to God in the Akan belief system can be determined from His nature; the Supreme Being, who sits at the top of the hierarchy and is considered the source of all life and the ultimate creator of all that exists. He is, thus, given the ultimate veneration and worship (Gyekye, *ibid*). Ugwuanyi (2011) notes that the spirits of ancestors, as well as the spirits of other divinities, can dwell in various aspects of the natural environment, including hills, forests, rocks, trees, mountains and animals, and whatever people consider to be home of a spirit is usually set apart as a sacred place, where people make offerings to worship that particular spirit (pp.112-113).

In his work, *Divination, Spirits, and Taboos*, Adjei-Mensah (2015) discussed how belief in spirits and gods help to shape our society, and thus we can refrain from some bad practices that may be considered taboos, with consequences that affect not only the individual but the entire community. He went on to show that in the olden days, we lived in peace and harmony because we were afraid of the gods, diviners, and spirits surrounding us, and we did not want to risk the vengeance of the spirits because we believed they lived with us and watched everything we did. He laments that since the advent of Christianity however, some spiritual views have been labeled as barbaric, and that their neglect has resulted in our current predicament. This is fair to some extent because if we ignore our culture, which includes reverence to Spirit beings, we may end up doing things that our culture disapproves of, and we, or our offsprings, may face the repercussions one day.

Finally, in his work *Who are the Ancestors?* Yeboah (2010) provide answers to the question from the Akan perspective. He stated that those who live a decent life and die peacefully in the Akan community become ancestors because they guard and support their families on earth in a variety of ways. This is similar to the situation in *The Marriage of Anansewa*, where Ananse invokes the gods, ancestors, and spirits to bring Anansewa back to life, as well as in *Edufa*, where Kankam invokes the spirits to save his son, all of which occur because of their belief that the spirit can assist them

The supernatural can be employed to set a tone in writing or to heighten a story's dramatic effect. The supernatural can also be used as the driving force behind a novel and as the central theme, giving the reader a paranormal and mystical experience. The use of the supernatural is seen in the two texts under

study: *The Marriage of Anansewa* and *Edufa*, in the form of divination, calling on the ancestors and the pouring of libation. This will be investigated further in the text analysis.

In summary, the supernatural refers to an order of existence that exists beyond of the visible observable universe and is particularly associated with God or a god, demigod, spirit, or devil. The supernatural can be used to generate suspense and produce particular effects for the reader, whether they directly invoke it or rely on the reader's imagination to do so. In the discussion segment of the thesis, it has been well demonstrated that the supernatural has played similar roles

To sum up, folkloric elements are very important in African written texts and some prolific African writers such as Aidoo, Achebe, Wa Thiong'O and Sutherland incorporate these elements in their compositions. These elements are also at the core of the Akan culture. Generally, it has been revealed through a review of related literature that there is the need to look at the essence of some of the folklore types and their literary and didactic effects in written texts of Ghanaian dramatists, which is the focus of the thesis.

The issues that have been discussed so far have a bearing on the current study. Efuia Sutherland, for example, has incorporated themes from folktales and folk songs as a resource in the two texts that have been studied in this thesis. It is worth mentioning that folklore continues to thrive today, mostly in written texts.

Theoretical Framework

This section discusses the New Historicism theory as the theoretical basis of the study. According to Bertens (2008), the term 'New Historicism'

originated when “Stephen Greenblatt used it in 1982 to describe the Renaissance era by himself and others” (p.141). Cultural Poetics was first and rightly called New Historicism by one of its key proponents, Stephen Greenblatt. New Historicism shares some similarities with Cultural Materialism. In these theories, the key question raised is how literary texts contribute to their historical meaning. These theories mostly concentrate on the study of traditional texts such as Shakespeare but have expanded to the study of other times since the 1980s. “The notion of self, debate, and power” are key themes (Bertens, *ibid*, p.140). This suggests that both theories are concerned with how individuals view themselves, how people connect, and how people use power or are an object of authority.

Another feature of both theories is that, text cannot be understood just by its historical context. As a result, the author is directly reliant on his surroundings, including his historical context, living standards, social status, community, and worldview. In addition, it is important to note that texts not only reflect history but also “actively create history” (Bertens, *ibid*, p.140). A text, therefore, is often a “vehicle for influence” because it affects the individuals who read it (Bertens, *ibid*). Finally, neither New Historicism nor Cultural Materialism believes that literary and non-literary texts differ. Despite these similarities, Bertens argues there is a minor distinction between New Historicism and Cultural Materialism. Cultural Materialism places a greater emphasis on anthropological perspectives when analyzing human societies. It continues to draw on Marxism, cultural evolution, and cultural ecology. Whereas New Historicism centers on power and therefore bends onto Post structuralism.

Wesley Morris first used the term New Historicism in 1976 to designate a literary criticism mode originating from German historians such as Leopold von Ranke and Wilhelm Dilthey, as well as American historians such as Vern L. Parrington (Goring, Hawthorn & Mitchell, 2003). Likewise, Bressler (2003) claims that in the introduction to a collection of Renaissance essays in 1982.

Rahman (2016) discusses New Historicism as a literary criticism school that focuses on the author's historical, social, and cultural settings during the period in which his literary work is produced. New Historicism, he explains, promotes the idea that literature should be viewed as a product of the author's time, place, and historical circumstances. Hence, a literary work should be considered a reflection of the life of an author and his milieu. New Historicism, also known as Cultural Poetics, is a response to New Criticism's perspective on the meaning, nature, and content of literature, according to Ubatu (2015).

New Criticism, also known as Old Historicism, asserts that knowledge and cognition are both historically conditioned, and that 'a text is self-contained'. Thus, when interpreting, reviewers do not go beyond the text. The view held by the proponents of New Criticism that history serves as a backdrop to literature and that written history is an objective and accurate record of what happened in the past is challenged by New Historicism. This means that historians can write critically about any given historical period and can therefore state a definite truth about that era. In essence, historians can discover the mindset, worldview, or beliefs of any group of individuals through various historical studies. This justifies that the text in literary study is self-contained and of primary significance because it represents the history of its time, and historical context just sheds light on the text. New Historicists, however,

challenge this assertion on the ground that because of its prejudices against events, history should not project ultimate truth, and that history and literature are interrelated discourses and there should not be the issue of one being preferable to the other.

Although the word 'New Historicism' was first used by Stephen Greenblatt, Michel Foucault and Jonathan Dollimore were the two theorists who contributed to the meaning of the term (Berensmeyer, 2014). New Historicism theorists assume that because history is subjective, it lacks absolute reality, and precision; thus, does not provide an objective description of past events or the worldview of any specified period or a group of people. They examine closely how all discourses, such as sociology and politics as well as textual analysis influence a text's interpretation. On this basis, they argue that history offers a literary research practice to its followers that illustrates the interrelationship of all human actions, recognizes its own biases, and provides a full interpretation of a text, rather than the Old Historicism and other inter-textual approaches.

One of the Historicists, Tyson (2006), argues that "Like the dynamic interplay between individuals and society, literary texts shape and are shaped by their historical concepts. In effect, historical events and literary works are mutually constitutive; they create and complement each other" (p.289). To the New Historicists, a text is much more than a written phenomenon. It is produced by humans and as such, it is profusely informed by all the forces that condition and shape societies and their histories. This is to say that a literary work is essentially part of a culture, political, social, and economic dispensation of a people. Although New Historicism is one of the most influential and

contemporary literary criticisms, it has received significant criticism from a variety of sources.

One of such critics is David Wellbery who argues that when it comes to writing literary history, the role of the New Historicist toward post-structuralism remains unfulfilled. Hirsh, Bloom, Himmelfarb, Bennett, traditionalists of all stripes, criticized New Historicism, denouncing it as hostile to great art, masterpieces, and fundamental values (Berghahn, 1992; 142). Miller in his presidential address to Modern Language Association of America in 1986 decried this reorientation in the humanities in recent years as “literary studies have taken a sharp, virtually universal shift away from theory and toward history, culture, society, politics, institutions, class and gender conditions, the social environment, and the material base” (Berghahn, 1992, p.143). Despite the harsh criticisms, New Historicism has maintained its status as a literary text analysis technique.

The aforementioned criticisms of the New Historicism theory, hinged on how such ideas as tradition, textualism, contextualism, and others interact with New Historicism theory. It also looked at how New Historicism has influenced other theories. Finally, it looked at how the theory of New Historicism would help analyze literary texts more than other literary criticisms. Stephen Greenblatt has proposed some principles that would guide the analysis of literary texts using the New Historicism theory. The major and relevant ones to the current study are as follows:

1. New Historicism is based on the idea that literary works operate in a milieu, that is, they emphasize the historical and cultural place and time of a literary work.

2. New Historicism emphasizes that a piece of literature is influenced not just by its author's time and circumstances, but also by the critic's atmosphere, beliefs, and prejudices when responding to that work.
3. New Historicism argues that because a literary work is a product of the composer's time, place, and historical conditions, the work should be seen as a mirror of the author's life and experiences.

4. An aesthetic work is a social creation and the significance of a text lies in the cultural system that is made up of the author, the text, and the reader's interwoven discourses. Therefore, to ascertain textual significance, the critic should investigate these three key areas: the life of the author, the social rules found in the text, and the historical context as expressed in the text.

The voice of Sutherland and her history can be readily noted in her works and this could be seen from Sutherland's plays; *The Marriage of Anansewa* and *Edufa* which have a connection with the theory of New Historicism. For example, her works abound with the inclusion of supernatural beliefs, the use of proverbs, traditional marriage, folk songs and, as such, the study of her texts with the influence of her culture through the New Historicism theory is of immense importance.

New Historicism and Text analysis

Stephen Greenblatt proposes several questions that can be used in analyzing texts from a New Historicism perspective. A few that relate to my study are outlined below.

1. What language/characters/sequence of events in the work represent the events of the day of the author?

2. How are events perceived and presented?
3. How is the understanding and presentation of events a result of the author's culture?

Studies in New Historicism

Generally, New Historicism theory has been used in analyzing literary texts and some of these studies are reviewed to emphasize their importance to the current study on folkloric elements in *The Marriage of Anansewa* and *Edufa*.

Hickling (2018) in his article focused on the impact of emotion on events. He used the completion of the Trans-Continental Railroad as an example of a significant historical event as discussed in MacDonald's dramatic series, *The National Dream*. Individual accounts of migrant Chinese workers who died were not included in the narrative. His research focused on migratory workers and how they felt in the late 1800s. The idea that historical values change through time is emphasized, whereas historicists place a premium on the idea that historical facts are timeless and immutable (pp.55-56).

Furthermore, Ofori (2015) used the New Historicism theory to analyze Chimamanda Adichie's *Purple Hibiscus and Half of a Yellow Sun*. She pointed out that history frequently has a significant influence in the formation of creative works. She therefore, cited Adichie's *Half of a Yellow Sun* as an example of a literary work that blends history and creative prose. The novel was discussed using the New Historicist school of thought, which connects the lines between fiction and history. *Half of a Yellow Sun* is a historical novel in which Adichie depicts the civil war in Nigeria between July 1967 and January 1970 by combining historical information with imaginative prose. The setting of *Half of a Yellow Sun* is based on history and features both real and fictional characters.

The novel's setting is equally important because of the characters and events that took place there.

Furthermore, the use of 'The Book' within the narrative provides historical context for the Nigerian civil war. Ofori concluded in this discussion that, a close examination of Africa's political environment reveals that other African countries are concerned about the circumstances described in *Half of a Yellow Sun* and *Purple Hibiscus*. For example, colonialism has played a major role in certain armed conflicts in Africa. The Hutu-Tutsi rivalry that sparked Rwanda's 1994 war and the North-South rivalry that sparked Sudan's 1983 war are two classic instances (p.114).

Finally, Tezi (2007) argues that a New Historicist study of *The Heart of Darkness* should focus on how Conrad's novel embodies two conflicting cultural discourses: anti-colonialism and eurocentrism. The novel's anti-colonial theme, which may be identified as the text's principal focus, can be seen in its description of the ills of African subjection and exploitation by Europe. Marlow's shocking revelation into the European character, for example, is his conviction that Europeans are just as primitive as Africans. That is, they intend to subjugate under the guise of civilization, implying that African tribal culture is associated with savagery.

New Historicism and Folkloric elements

Few studies have been undertaken using New Historicism theory, on folkloric elements. Therefore, adopting New Historicism to analyze the dramatic texts *The Marriage of Anansewa* and *Edufa* is a significant advancement that will contribute to Sutherland's already extensive literature.

Below are some studies that looked at folkloric elements through the New Historicism theory to analyze them.

Gommes (2019) used the New Historicism theory to analyze the problem of marriage in Amu Djoletto's *Money Galore*. He pointed out that the author connects marriage to a time when Ghana was widely regarded as a corrupt and poor country by historians. During this time, the woman was seen as a housewife whose sole purpose was to keep the house and nurture the children of her husband. She was not supposed to complain about her husband's behavior, and if she did, she was viewed as a nagging wife. The husband, therefore, had the right to be unfaithful in the marriage. Successful husbands were expected to cheat on their wives without being caught. For example, in *Money Galore*, one of the female characters, Mercy, was startled that the minister's wife had not accepted the fact that the minister had other females with whom he was supposed to meet after work. Furthermore, Rev. Opia Dan Sese, a friend of the minister whom he appointed as the substantive head of the Ghana National College, attempted to counsel the minister, Kafu; but Kafu responded that his wife Grace was obstinate. After the school's Speech Day, Kafu asked the Rev. Minister to set a date with a lady (Gloria Opoku) so he could spend the night with her.

We can assume from Gommes' discussion that at the time *Money Galore* was published, women were expected to uphold marriage. The woman, especially in most African communities, is instructed to go out and make the marriage work because she is the one who manages the home. For this reason, when divorce occurs, most people blame the woman rather than the man, because some tribes, like the Akan, according to Nana Footwe (Abusuapanin of

Abora Ansafona clan) believe that men do not cheat and that they can have as many wives as they want. As a result, even if the woman observes her husband cheating or planning to marry another woman, she must remain silent. This primarily affects women in marriage, but because the man is considered the family head and so has the ultimate say, he is seen as the lord and superior to his wife.

The transformation of Jaka Tarub into Akhudiat's Play Jaka Tarub was studied by Rahayu, Priyatna, and Budhyono (2018). The article's purpose was to examine how the story is portrayed and recreated in current Indonesian literature, and they used a New Historicist approach to examine how the story has evolved. Because New Historicism maintains that texts and history are frequently, if not always, interwoven, the approach concludes that a nation's history can be interpreted through its literature. They concluded that Akhudiat's reconstruction and reinterpretation of the folktale resembled Indonesia in the 1970s.

In addition, Rahman (2016) examined Arthur Miller's *Death of a Salesman* using a New Historicist framework. The research focuses on the play's characters, themes, and events, as well as the play's biographical, historical, political, social, and cultural aspects. The play is a sociological critique of some of the ideals, attitudes, and morals that pervaded American culture in the 1930s. Despite Miller's artistic originality, the study discovered that as resources for the play, he was inspired by social, political, and economic factors. He was affected by the Great Depression (1929-1939), World War II, the Cold War, the advent of capitalism, and the late 1940s economic boom.

Finally, Segbedzi (2012) analyzed the themes and culture in Ewe drama texts against their historical backdrop in her thesis. Her research emphasized the idea that historical and cultural events have an impact on literary artists. Her work further reveals that Ewe culture affected the majority of the themes expressed in the texts. Under the theme of crime and punishment, for example, it became clear that crime and punishment is deeply embedded in the culture. She offered the example of Tɔgbui Kpeglo, the main character in *Tɔgbui Kpeglo II*, who was accused by his subjects of various crimes. Tɔgbui Kpeglo's actions, they claimed, were against the Kokroko kingdom's conventions.

In a number of ways, the New Historicism theory has aided the current research. To start with, it has disclosed the historical context of the two texts under consideration. That is, *The Marriage of Anansewa* was discovered to be an adaptation of Akan folktales, while *Edufa* was revealed to be an adaptation of Euripides' *Alcestris*. Some historical knowledge is seen again, such as the legend Kwabonyi and his contribution to Fante history. Furthermore, Ghanaians' interactions with Europeans and their impact were observed. Second, the theory shows the author's cultural background, and we observe various Akan, notably Fante-oriented performances, practices, and rituals in the author's texts. Finally, the research backs up the theory's proposal about the author's environment. It was shown that the author lived in a post-colonial era, and hence the colonizers' influence could be seen in the text. Finally, the theory aided in revealing the author's beliefs and worldview, which are reflected in her text as a dual representation.

The aforementioned inputs and conclusions from diverse researchers underscore the essence of the New Historicism approach in analyzing literary works. It also demonstrates that a literary piece and its composer are not totally independent entities in terms of culture. Thus, the time, space, and circumstances of a period have an impact on the literary works produced during a period. However, the available literature shows that New Historicism and its application in analyzing folklore elements in literary text is scanty. Hence, the motivation and the need for this study which uses the New Historicism theory to discuss the two drama texts of Sutherland, *The Marriage of Anansewa* and *Edufa*.

Empirical Studies on *The Marriage of Anansewa* and *Edufa*

Most research on Sutherland's most popular plays has been conducted from diverse angles. This section summarizes some of the studies on Sutherland's plays, *The Marriage of Anansewa* and *Edufa*, by researchers.

Wetmore (2002) examined the gender role in *Edufa* and put forth that the text's portrayal of women is unfavorable. According to him, women have been considered as the weaker vessels in society since the beginning of time. He further noted that the portrayal of women as weaker vessels extends beyond the text and into society, to the point where some women's attempts to advance in their careers and work for their communities are crippled by fear because society is dominated by men who are perceived to be stronger than women. According to Wetmore, because of the stigma of insecurity associated with women, many African literary artists have given women positions in their works that are perceived as intimidating. He claims that because Ampoma (one of the play's central characters) was seen as a weaker vessel, she was the one who

suffered the most when the play's tragedy struck. He elaborates that Sutherland maintained the status quo because, in the traditions of the Akan, the male is always the head of the family. Therefore, despite the dire circumstances in which Edufa finds himself, he still wants to be the man of the house; rejecting the support that others had offered him during his wife's illness. His wife is killed as a result of his obstinacy and he is left alone to cleanse his mess. The play's chorus, for example, is entirely made up of women, and every time they sang, they offered us a foreboding view of what would happen next in the drama. This helps us to better understand the play.

Gyima (2004) reflecting on the motive for survival in *The Marriage of Anansewa* put forth that the dramatist brings attention to some of the (Ghanaian) society's unfavorable features, such as poverty, gullibility, and materialism. The poor economic situation of Ananse's family exemplifies poverty; a situation that drives Ananse, the family head, to devise a cunning, and dishonest plot to mislead others into surviving. The majority of the characters in the drama are readily duped by Ananse's fabricated stories, demonstrating their gullibility. I completely agree with Gyima's assertion that Ananse's deception of others throughout the play was stirred by poverty. The reason for this is that from the start of the play, Ananse desired to be wealthy to live a grandiose lifestyle that would draw everyone's attention to him (p. 1). This can be seen even in the conversation he had with his daughter on how he wants to live his life and the kind of respect he wants people to give to him in the society.

Abakah & Marfo (2009) in their article "Expressing Culture through Drama: A reading of *Anowa* and *The Marriage of Anansewa*", discussed how literature may be used to educate good cultural habits as well as to denounce

unpleasant aspects of a culture, particularly with those that concern women. They explain that women playwrights use theater to create images and symbols for women in order to raise society's or humanity's consciousness about certain behaviors that damage women.

Addo (2013) in his thesis, *Ananse as a folkloric character in new Ghanaian drama*, considers Ananse as a trickster character who coexists with people in a community. He explains that trickster characteristics like deception, cunning, manipulation and lying can be seen in the actual world. There are real people or individuals who, when confronted with a difficult situation, resort to dubious means as an escape route. This is true because Ananse was driven to devise a scheme to make him wealthy because of his poverty situation. Ananse takes the stage in the opening act and exclaims, "When life whips you, rain pours down to whip you more" (p.1). Ananse tries everything he can to get out of his current circumstances. He then spins a web that only he can unravel, allowing him to achieve his goal.

Sutherland, she claimed, plays an important part in the discipline of African theater by helping young people understand their past via her plays. She highlights that younger generations can learn about their culture and environment because culture has become the key sources of content for creative works. She also invites potential researchers to go deeper into Sutherland's plays' cultural content, as this is one approach to documenting and understanding Akan traditions. Sutherland's plays are profoundly steeped in African folklore, and she acknowledges that one of the primary characteristics of folklore is the passing of information from one generation to the next. Sutherland's plays are significant to the theater, as well as to younger

generations because they serve as a good example for life. Say's discussion is very important and relevant to the current study in the sense that, most people, especially the younger generation in some ways lack knowledge in their culture and some do not even know their root. It is therefore important that researchers continue to explore, uncover and appreciate the hidden cultural elements that are embedded in the African written texts in order for people to know it is worth it. Although Say's work looked at the incorporation of cultural elements that helped theatre development, the current study moves a step further to look at the literary effects and significance of the cultural elements (folkloric elements) embedded in Sutherland's two plays and contribution to the development of the plot, which is very essential as it includes very important elements such as the setting (the Akan culture), and the characters as well.

Prempeh (2014) highlighted how deceit undermines social cohesion and also leads people into an entangled web, as it did with Ananse and Edufa in *The Marriage of Ananewa and Edufa*, respectively, in his work on the "Theme of Deception" in *The Marriage of Ananewa and Edufa*. Prempeh could be right to some level because the main character in *Edufa*, Edufa, fooled not only his community but also his family. He duped Ampoma, his naive and love-blinded wife, into dying for him, and she obediently complied. Ananse tricked four chiefs into marrying his daughter in *The Marriage of Ananewa*, but he was eventually caught in his own web.

Finally, Nyamekye, Ankrah, & Frimpong (2015) did some analysis on the relationship between culture and literature in Aidoo's *Anowa* and Sutherland's *Edufa*. They pointed out some cultural aspects in the Akan society which should be upheld. They explain that respect for the elderly is one of the

values of the Akan culture which has lost its significance in our contemporary times. For instance, in the past, elders were highly respected and it was so unusual to see young people insult elders because it was frowned on by society and culture, but it has become common for a young person to disrespect any elderly person these days; especially, in the decision of marriage and at workplaces. Again, it was rare for one to steal or engage in immoral acts due to the fear of the gods, but these days everything seems normal and there is less or no regard for the gods.

It is clear from the preceding discussion that the researchers examined the two plays from various perspectives, as shown above, but the focus on the inclusion of folklore components and their literary and didactic impacts in the texts was not taken into account. Sutherland did not ignore Fante customs and practices in her works, as evidenced by the preceding submissions. As a cultural activist, she values her African heritage and strives to preserve it through her writing. It is important to note that folkloric elements embedded in these two texts can be used to achieve the thematic concepts discussed above. *The Marriage of Anansewa*, for example, could be studied to determine why women were portrayed as weaker vessels in the texts. Again, the use of divination and libation in the texts as folklore elements could have been studied to demonstrate how Akan, specifically Fantes value and honor their culture. This study expands on what these researchers have already discovered by delving into the folkloric elements in Sutherland's plays. However, it focuses on the folkloric elements used in the two drama texts, as well as their literary and didactic effects in the texts.

Summary

This chapter examined the various perspectives of scholars' and critics' on folklore and the New Historicism theory. It also shed light on Sutherland's dramatic texts *The Marriage of Anansewa* and *Edufa*. The conceptual framework revealed four significant folklore issues. Firstly, folklore is a collection of a people's traditions. Secondly, folklore exists to keep the past alive as young generations who through folktales, for example, are provided with historical information concerning the origin of their people. Thirdly, folklore ensures the continuity of communalism and individual participation. Finally, folklore depicts how people live their lives.

The New Historicism theory was also discussed as the study's theoretical framework, with emphasis on its origins, and proponents. It was discovered that New Historicism, as a form of criticism, emphasizes the historical essence of literary texts and the textual existence of narratives. Another aspect of the section that was discussed was New Historicism's core concepts, and it raised some questions that the theory suggested. In addition, the section discusses some studies that have used New Historicism as an analytical tool, as well as some of the theory's criticisms.

In terms of the empirical review, it was discovered that Sutherland's two dramatic texts were examined from various perspectives. This study, however, differs from the empirical studies described above in that it examines the plays external contexts, such as biographical, social, and cultural contexts. It also makes specific reference to the plays plot, themes, and characterization by linking them to the theory of New Historicism. The next chapter (which is the third chapter) discusses the methodology of the study.

CHAPTER THREE

METHODOLOGY

Overview

This chapter presents the methods used for the collection and analysis of the data. It, therefore, include the research design used for the study and the research approach. The chapter further looks at the source of data and data collection procedures and the method of data analysis and ends with a chapter summary.

Research Design

This study is done under the broader framework of qualitative research. This implies that the data used in this study is analyzed in non-numerical terms. Applying a qualitative research approach also allows me to add my personal judgment to the discussion of the data. The qualitative research approach helps researchers to build complex holistic pictures, analyze words, report detailed views of informants, and conduct the study in a natural setting (Creswell, 1998), it is deemed appropriate for this study as it allows for a description or interpretation of the data from a personal, cultural, and historical background of both the novel and the author.

Context analysis is the specific research design employed in this study and it looks at examining a text in relation to its cultural, social, or political context. A contextual analysis combines formal analysis with "cultural archaeology," or the systematic study of the social, political, economic, philosophical, religious, and aesthetic conditions that existed (or may have existed) at the time and place when the literary work was composed (or may have existed). That is, it situates the text in its historical context and evaluates

the roles of the writers, readers, and critics in the text's reception. When using context analysis to examine a literary text, special attention must be paid to social, cultural, political, and even economic factors that may have influenced the author.

Moreover, the literary elements utilized by people in a certain setting are determined by the context. Therefore, the employment of a context research design is not only important because of the folkloric elements, but also because literary elements emerge from people's environment, the context will provide resources for the organization of the text. These elements such as proverbs, folktales, and other maxims that emerge from people's culture inspire most literary works.

Bauman, (1983) a folklorist, endorses context analytical frame in the study of folklore and cautions that "If we are to understand what folklore is, we must go beyond a conception of it as a disembodied super-organic stuff and view it contextually in terms of the individual, social, and cultural factors that give it shape, meaning and existence" (p. 362). For example, in the performance of a libation text to ask for divine presence and intervention, poetic excellence, imagery wit and artistic use of language in general and above all knowledge of culture are all important in determining the success of the activity. Therefore, it is important that context is used for the analysis and interpreting of the literary elements in a composition.

Context analysis is appropriate for this study because it gives meaning and clarity to the text's intended message. Furthermore, it establishes a connection between the writer and the reader, allowing for a better grasp of the writer's aim and direction. Moreover, most writers are impacted by their culture

and environment, which are mostly reflected in their works, as evidenced in Sutherland's two plays; *The Marriage of Anansewa* and *Edufa*. In summary, employing the context analysis design for this study is to better interpret the folkloric elements employed in the *The Marriage of Anansewa* and *Edufa* and also to discuss the literary effects in the texts.

Data Collection Procedure

The data for the study came from two main sources: primary and secondary. The texts under study, *The Marriage of Anansewa* and *Edufa* are the primary data source for the study. The texts were carefully read to identify the folklore elements employed in the texts. The secondary data includes information gathered from journals, research articles, published and unpublished dissertations, commentaries, and critical reviews on the drama texts and other related literature. In addition, YouTube videos of skilled performers performing the drama texts were viewed to gain a pictorial sense of the drama text. These sources helped in substantiating the propositions put forth and discussions made in the analysis of the drama texts. Since this study is mainly a library-based research, most of the secondary sources were taken from the main library in the University of Cape Coast, the Amissah-Arthur Language Center, the Department of Ghanaian Languages and Linguistics, the African Studies Department at Legon and from the internet as well.

Despite the fact that the current study is library-based, some experts were consulted on purpose to provide explanations on certain folklore elements that have been identified in the drama texts for the study. These experts provided information that have aided analysis and conclusions that have been drawn. These experts are men whose age range between 58 and 80 years. Mr. W. Nkunu

Akyea, a tourist consultant with over 20 years of experience in the tourism industry and the founding president of the Tour Guides Association of Ghana, was among the experts. He provided information on the legend 'Kwabonyi' as a historical figure in *The Marriage of Anansewa* and the Fante culture as well. Nana Footwe, an Akan and the traditional ruler of the Abora Ansafona clan, was also interviewed. He is also a lecturer and a researcher in Fante language and culture. His interview provided an in-depth information on culture; especially, marriage in general and Fante specifically. Usifoh, a Nigerian with a wide knowledge on language and culture who is a senior lecturer in the University of Cape Coast was interviewed for his perspective and interpretation of some Nigerian lexical items in the texts.

Data Analysis Procedure

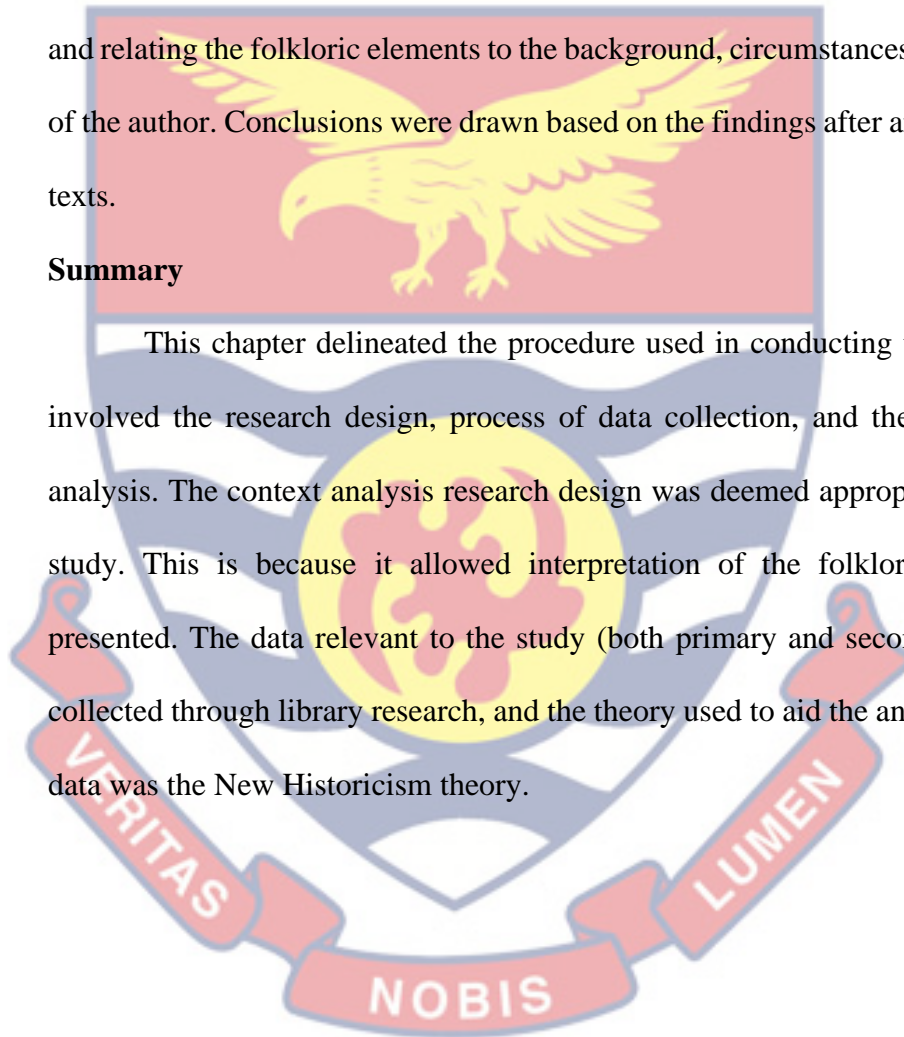
This research is purely library-based. In other words, finding and locating relevant information, evaluating what has been found, and then developing and expressing the ideas found are part of the research process itself. To obtain good results, there are several steps in library-based research that need to be taken. First, the selected topic is described and a thesis or problem statement is written. Afterward, an outline is created that will help organize one's thoughts and keep the emphasis on the research and the topic. A search strategy is developed, assessment is carried out on the chosen sources, notes are carefully taken and sources are documented to provide credit for others' intellectual work.

The research began, first, based on the discussion above, by choosing a topic and making a clear statement of the problem. Secondly, the biography of the author was considered to link her milieu, circumstances, and cultural

background with her writings. After thoroughly reading the drama texts and identifying the requisite folklore elements, I coded them (i.e., gathered these elements) under some established headings such as marriage, songs, and the use of supernatural. The New Historicism theory was used in conjunction with the context analysis design to analyze the texts, bringing out their literary and didactic effects and interpretations to the development of the plot in the texts, and relating the folkloric elements to the background, circumstances, and milieu of the author. Conclusions were drawn based on the findings after analyzing the texts.

Summary

This chapter delineated the procedure used in conducting the study. It involved the research design, process of data collection, and the method of analysis. The context analysis research design was deemed appropriate for the study. This is because it allowed interpretation of the folkloric elements presented. The data relevant to the study (both primary and secondary) were collected through library research, and the theory used to aid the analysis of the data was the New Historicism theory.



CHAPTER FOUR

ANALYSIS AND DISCUSSIONS

Overview

This chapter focuses on answering the research questions that guide the thesis. The analytical tool that is employed to discuss the major folkloric elements in the two works of Sutherland, *The Marriage of Anansewa* and *Edufa* is the New Historicism theory. The chapter has sections on the discussion of the identification of the major folkloric elements employed in the texts (research question 1) and the literary and didactic effects of the folkloric elements (research question 2). The discussion of the folkloric elements is based on the core principles of the New Historicism theory and the context research design. At the end of this chapter, a summary of the issues discussed is provided.

Research Question 1: What are the major folkloric elements in Efua Sutherland's plays: *The Marriage of Anansewa* and *Edufa*?

The purpose of this research question is to identify the folkloric elements in the two drama texts. There are many folkloric elements that have been identified in the texts including, marriage, songs, divination, libation, death, proverbs, and puberty rite; however, the three major folkloric elements identified and discussed are marriage, songs, and the use of the supernatural. Marriage, song, and the supernatural were chosen as the primary folklore themes since they were the most prevalent and recurring aspects in the text. Furthermore, because the theory was linked to the author's cultural background, beliefs, and environment, the features chosen matched the author's cultural background, beliefs, and milieu, and they are also part of the core elements of the Akan culture.

Marriage in the two dramatic texts, *The Marriage of Anansewa* and *Edufa*, plays a major role and recurs in the texts. Marriage is mainly an institution in which interpersonal relationships, most often sexual and intimacy, are acknowledged. It is defined differently in different cultures. (Ritvo & Glick, 2002). Marriage, according to Haviland (2000), is a relationship between a man and a woman that is accepted by society as having a continuing claim to each other's right. Nukunya (1992) described marriage as "any union in which the couple has gone through all procedures recognized in society for sexual intercourse, family raising, or companionship" (p. 42). Marriage must follow society's defined customary stages to be legal. In other words, while marriage is described as a union between two lovers who have agreed to live in harmony, Africans in general, and Ghanaians in particular, believe that marriage includes both partners' families as well as the entire community. In an interaction on the subject of marriage with Nana Footwe, Abusuapanin of Abora Ansafona, he characterized marriage in the Fante culture as *bayin na basia a wɔafa nhyehyɛɛ ahorow mu wɔ amambra kwan do na wɔagye hɔn ato mu de kun na yer* (*Marriage is when a man and a woman have gone through some laid done procedures in the culture and have been accepted as husband and wife*). He emphasized that every man and woman must follow the established rules in order to be legally accepted in the culture as couples; otherwise, they will not be acknowledged as a couple in society.

In the Akan society, in the past, specifically the Fante culture, parents select their children's partners when they are of age, and the children have no right to object to the decision of their parents. Any objection from the child is considered an act of rudeness and it is dealt with swiftly. As the New

Historicism theory advocates, this also stresses the author's milieu, when parents were solely involved in their children's issues. However, today, though children can select their spouses, parents' involvement in the marriage of their children is highly recognized in the two texts and therefore its literary and didactic effects will be discussed in the subsequent section.

Sutherland also uses bride-price to depict the Akan traditional marriage. A dowry (bride-price) is said to be an amount of money and/or goods provided by the groom to the bride's family (Ashraf, Bau, Nunn, & Voena, 2020). In an interaction on the subject of bride-price with Nana Footwe, he explained that the bride-price takes several forms, including the 'head-drink' (*Tiri nsa*), jewelry, ornaments, and so on, which varies from one tribe to the other. He explained further that the bride-price is an essential element in marriage in the Fante culture, and it is viewed as a seal of the marriage before a woman is handed over to a man as his wife. However, in certain changes have occurred throughout time, and the bride price can now be charged by the woman's family, which includes a list of items to be delivered. The bride-price can sometimes be negotiated between the man and the woman's family, while other times, it is fixed and the man must it without any negotiation. The bride-price may also differ depending on the man's educational background and the type of employment he undertakes. Even in certain cases, the sort of household the lady hails from and the type of work the man has might have an impact on how much the bride price is paid.

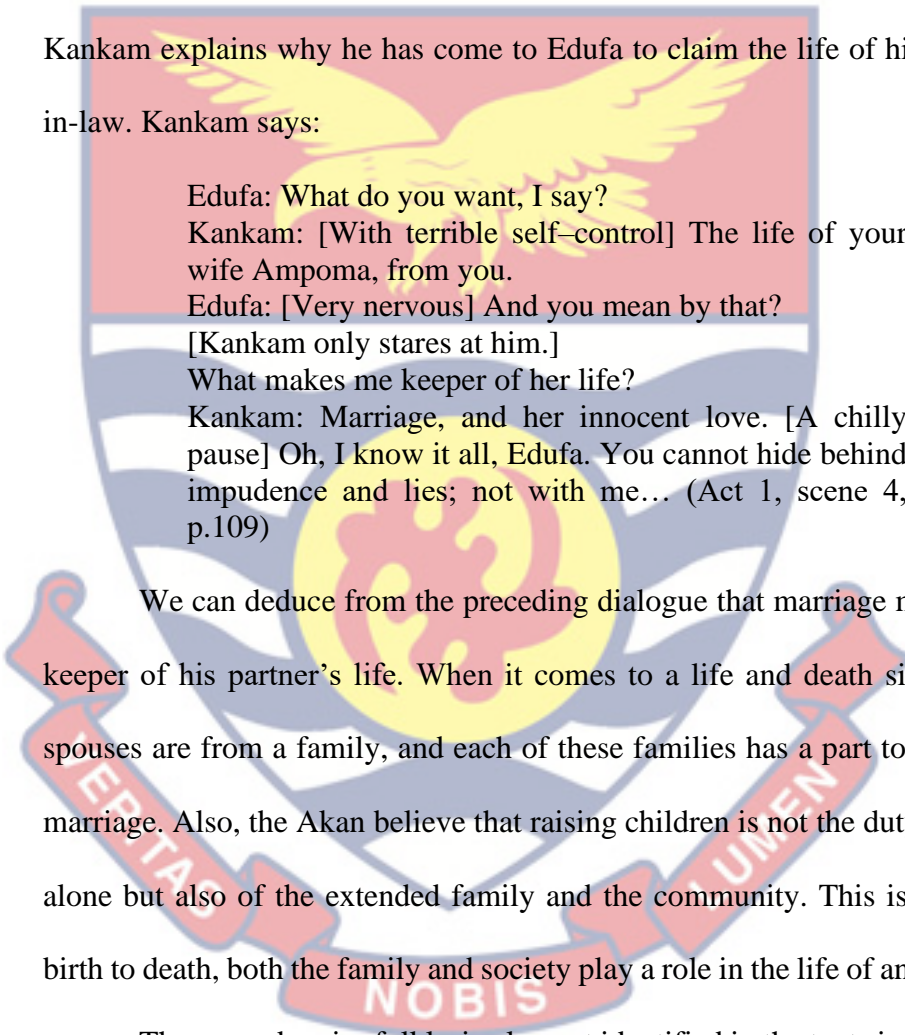
From the text, Togbe Klu declares his intentions to marry Anansewa to Ananse by presenting the head-drink (*Tiri nsa*) of Anansewa. Chief-Who-Is-Chief also exhibits the Akan culture by presenting a ring, a bag of money,

Dumas, white kente, and velvet to Anansewa (Act 4, pgs. 86 - 87). Accepting the bride-price indicates that the man has been accepted by the woman's family after performing the necessary rites; he can then take the woman away. Over the years, certain modifications have occurred, such as the requirement for a wedding after the bride-price before a man can take the woman away.

Furthermore, Sutherland stresses the importance of a polygamous marriage in Akan cultures, like other African cultures. It is customary for chiefs to have wives regardless of their marital status. Sutherland also depicts the negative side of polygamy - the rivalry among the co-wives. According to the two messengers from the Sapaase palace, the chief decided to marry Anansewa so that her appearance in the palace brings shame to "a certain bitchy ugly" person in the Sapaase palace, which is the chief's wife (Act 4, p. 80). This may also explain the reason why some people marry; to fulfill their egoistic interests rather than express love. Togbe Klu's messengers also announce their master's plan to marry Anansewa. The chief hopes to have at least one real helper to assist him in building a substantial business (Act 4, p. 82). Therefore, each chief has their reasons for marrying Anansewa. The Akan society admits multiple marriage for various reasons. Indeed, one of the key explanations for polygamous marriage in the Akan culture is for assistance. That is, in the past, some men married more than one woman to assist them in their farm work. However, for chiefs and kings, tradition give them the permission to marry as many as they can. This is why although it may seem that the chiefs were already married, they still wanted to marry Anansewa for their own individual reasons. So far, the discussion of marriage in *The Marriage of Anansewa*, has revealed

the role of parents in marriage, the rites of marriage, and the nature of polygamous marriage in the Akan, specifically the Fante culture.

In *Edufa*, Edufa's father appears to be demanding Ampoma's life from Edufa. We understand that Ampoma is Kankam's in-law, but as a result of their marriage, it was Kankam's duty to cater for Ampoma as if she was his daughter. Hence, Kankam must take responsibility for his son's affairs in the marriage. Kankam explains why he has come to Edufa to claim the life of his daughter-in-law. Kankam says:

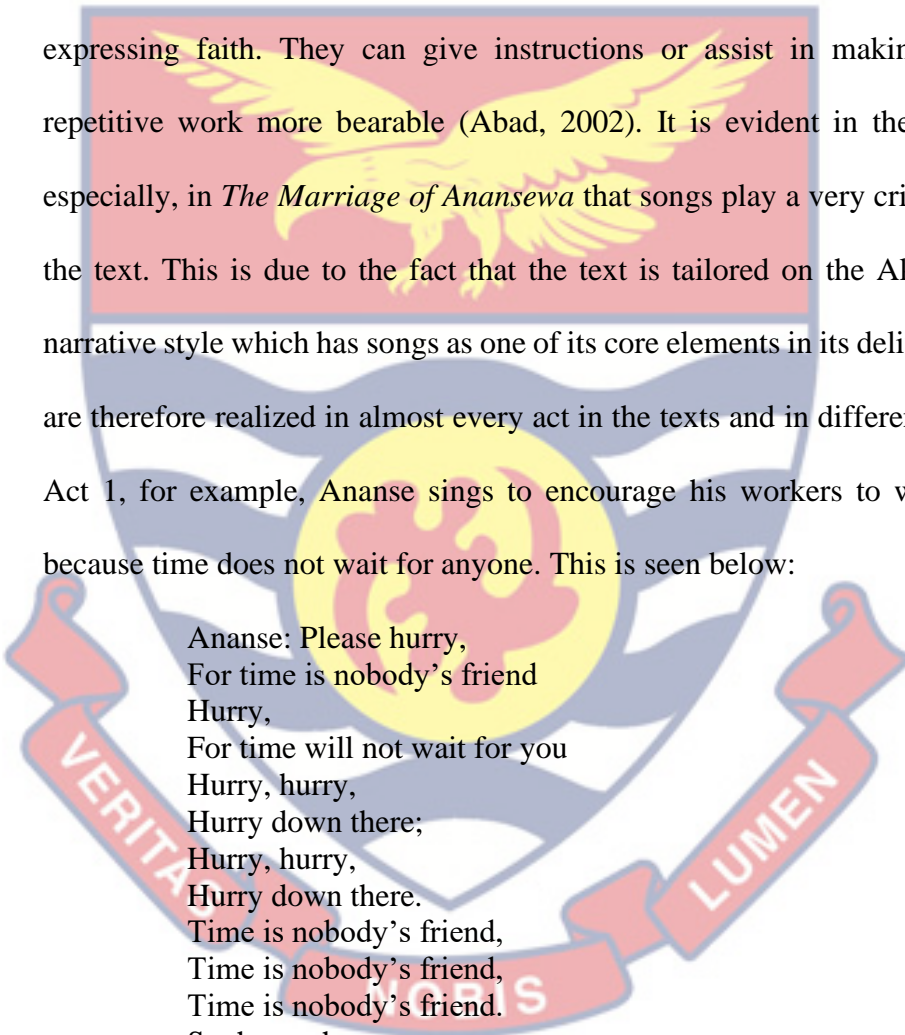


Edufa: What do you want, I say?
Kankam: [With terrible self-control] The life of your wife Ampoma, from you.
Edufa: [Very nervous] And you mean by that?
[Kankam only stares at him.]
What makes me keeper of her life?
Kankam: Marriage, and her innocent love. [A chilly pause] Oh, I know it all, Edufa. You cannot hide behind impudence and lies; not with me... (Act 1, scene 4, p.109)

We can deduce from the preceding dialogue that marriage makes one a keeper of his partner's life. When it comes to a life and death situation, the spouses are from a family, and each of these families has a part to play in the marriage. Also, the Akan believe that raising children is not the duty of parents alone but also of the extended family and the community. This is why, from birth to death, both the family and society play a role in the life of an individual.

The second major folkloric element identified in the texts is song. Song, according to Bessey (2016), is a piece of music with words that can be sung to express emotions, feelings, and perspectives on life. He further suggests that 'songs such as lullabies, dirges, praise songs, war songs, love songs, work songs, play songs, and victory songs are examples of creative literature since

the words are carefully chosen, arranged, and weaved to convey a specific meaning' (p. 2). Songs are an important part of life in Africa, and it is said that it was the first to greet humanity at its birth and the last to say goodbye when we die (Gbolonyo, 2009). As a result, each type of song, such as lullabies for babies and dirges for mourning the dead, serves a particular function. Songs are used for a variety of purposes including telling stories, expressing feelings, and expressing faith. They can give instructions or assist in making difficult, repetitive work more bearable (Abad, 2002). It is evident in the two texts, especially, in *The Marriage of Anansewa* that songs play a very critical role in the text. This is due to the fact that the text is tailored on the Akan folktale narrative style which has songs as one of its core elements in its delivery. Songs are therefore realized in almost every act in the texts and in different forms. In Act 1, for example, Ananse sings to encourage his workers to work harder because time does not wait for anyone. This is seen below:

The logo of the University of Cape Coast is a watermark in the background. It features a shield with a yellow eagle with spread wings at the top, a central yellow circle with a red and white design, and a red banner at the bottom with the Latin motto 'VERITAS LIBERABIT VOS A MORIBUS VESTRIS'.

Ananse: Please hurry,
For time is nobody's friend
Hurry,
For time will not wait for you
Hurry, hurry,
Hurry down there;
Hurry, hurry,
Hurry down there.
Time is nobody's friend,
Time is nobody's friend,
Time is nobody's friend.
So, hurry, hurry,
Hurry down there,
Hurry, hurry,
Hurry, down there (p.17).

In *Edufa*, one style of song, in the form of a dirge, is frequently stated throughout the story. The song appears in almost every scene, and they are called *Anansesem mu nnwom* (actual folktale songs) because they encapsulate

themes in the story and reveal the identities of some of the characters. An example is seen when the chorus entered Edufa's house for the purification right. This is seen below:

Chorus: Our mother's dead
Ei-Ei-Ei
We the Orphans cry,
Our mother's dead,
O! O-O!
We the orphans cry. (Act 2, scene 1)

The use of the supernatural is the third main folkloric element identified in the texts. The supernatural, according to Mends (2018), is the order of existence that exists outside of the visible observable universe, especially of relating to God, a god, a demigod, a spirit, or a devil. The supernatural is a crucial distinguishing feature in most literary works, and writers use it to create suspense and special effects for the reader, whether they directly invoke it or rely on the reader's imagination. In writing, the supernatural can be used to build a tone, create a mood, or heighten the dramatic effect of a story. Additionally, the supernatural can be exploited as the core element and driving force of a story, providing the reader with a bizarre and mystical experience. The supernatural can be used in a variety of ways, including libation, soothsayers, human and animal sacrifice, and witchcraft. The Akan and, in particular, the Fante believe that the living is surrounded by a slew of spirit creatures - some benevolent, some malevolent - who can influence human behavior for good or ill and that all of these spirit beings are present with people but invisible to them. This is evident in Oduro, Hennie, Nussbaum & Brain's (2008), assertion that "as there is an African way of understanding God, in the same way, there is an African way of understanding the world. The belief of the author is a vital factor

when it comes to making an analysis of a text, as proponents of New Historicism propose, and this is plainly apparent in Sutherland's text, since her belief in the supernatural is depicted in the text.

The supernatural can appear through diviners, who are revered as prominent individuals because they serve as gods' messengers. They possess extraordinary talents, such as the ability to see into the future, murder and destroy, and save lives. "The diviner or medicine-man gives people amounts of mythical power in the form of charms, amulets, powder, rags, feathers, figures, unique incantations, or cutting on the body," (Sarpong 1994, p: 193). A visit to a diviner is frowned upon in today's culture due to the belief that divination is related to witchcraft and sorcery, and hence is seen as wicked. As a result, some people see diviners in private to avoid being criticized by others. Nonetheless, some African writers include divination in their works to underline the act's mystery. In *The Gods Are Not to Blame*, for example, Ola Rotimi consults the soothsayer Baba Fakunle to predict the future of King Adetusa's kid, Odewale. In her two texts, Sutherland also employs the supernatural and depicts the act of divination and its essence.

The discussion so far has been on the identification of folkloric elements in the two works of Sutherland, *The Marriage of Anansewa* and *Edufa*. It has been stated there are many folkloric elements embedded in Sutherland's two texts but the major types identified include, marriage, songs and the use of supernatural. The next section discusses the literary and didactic effects of the folkloric elements that have been identified.

Research Question 2: What are the literary and didactic effects of these folkloric elements?

The second research question stated in the first chapter seeks to analyse the literary and didactic effects of the folkloric elements that are in the drama texts. Marriage, songs and the use of the supernatural have been identified as the major folklore elements and are discussed here. We begin with marriage and end with the use of the supernatural. The folkloric elements in the texts in the main, serve both aesthetic and didactic purposes. These elements help to establish character, structure, conflict, theme, and plot. Other aesthetic effects include creating comic relief, and increasing plot suspense, and giving the characters a sense of identity. These elements will be discussed in relation to the New Historicism theory and the context research design.

Marriage

The concept of marriage is the central theme in *The Marriage of Anansewa*. The entire story revolves around the subject matter of marriage. The type of marriage presented in *The Marriage of Anansewa* is a Ghanaian traditional marriage, specifically, the Fante marriage. One important aspect of the Fante marriage, like the other Ghanaian cultures, is for both families to make enquiries into the background of the two families before the marriage is contracted. The investigation takes diverse forms; for instance, they have to find out if there is no mental ill-health in the family or other chronic and contagious illnesses. Moreover, in the Akan culture, a prospective husband should be potent, hardworking, well respected in the community, and of good character. The Fantes as well believe that if a man possesses these qualities, he is considered as a real man deemed fit to marry from their culture. As a result, the

adage *Aso awar a, na atoto wo mplete* (If you are ready for marriage then provide your own possessions) is used to describe such a man. From the text, it is the responsibility of Ananse, the father, to get his daughter married to a good and responsible man who can take very good care of his daughter and the family as a whole. This is seen in the discourse between Ananse and his daughter, Anansewa (Act 1, p. 19-20), where Ananse informs his daughter that he has taken great pains to go through villages, towns, and cities to select a husband for her. He said:

Certainly, I covered miles. I travelled the country by bus, by train, by ferry boat. I lobbied for introduction into the palace after the palace. I listened with my ears alert. I observed with keen eyes. I assessed everything before I selected the four chiefs to whom I could show your photographs with advantage. (p.19)

The use of hyperbole as a literary device in Ananse's statement can be seen in the above statement. Hyperbole is a rhetorical and literary technique in which an author or speaker purposefully overstates and exaggerates for emphasis and effect. Ananse use exaggeration and overstatement to emphasize his situation, as well as the anguish and stress he has endured in selecting the four chiefs for Anansewa. He says he has travelled the country via bus, train, ferry boat, and so on, to highlight the extent and expanse of his search. The persistent use of the first person pronoun 'I' in the example is also relevant. It adds credence to Ananse's report to the daughter as well as a sense of pride. This deed by Ananse demonstrates how smart, eloquent, and intelligent he is, as depicted in the Akan folktales. Ananse does all of this to outwit and persuade Anansewa of how important this mission is to him, but in reality, he is being

dramatic, and this literary device is purposefully employed to make the audience accept and appreciate Ananse's role as a caring father.

The statement also indicates that it is the responsibility of the father to ensure that his child marries a responsible person. However, usually, among the Fantes and even with the other Akan culture, it is the father of the male child who finds a suitor for his son, but in the text, we realize that it is rather Anansewa's father who goes in search of a husband for his daughter. Another twist to the story is that Ananse makes four chiefs compete for her daughter unknowingly. One therefore may be justified in saying that Ananse is greedy as portrayed by Anansewa; nevertheless, one would applaud Ananse for subjecting his daughter's suitors to test to find out which one of them has the financial strength. Now the emphasis here is that among the Akan (specifically in the Fante context), marriage does not depend on the decision of the children but the parents; thus, the parents need to do the searching and all that is required to get their children a good husband or wife, and this is what Ananse struggles to do.

Another important aspect of marriage raised in the text is the puberty rite (the induction of adolescents into adulthood, especially girls). Before marriage, puberty rite is one of the important rites to be performed for a girl to usher her into womanhood. More importantly, in the Akan tradition and specifically, the Fante culture (as portrayed by Sutherland), a girl who has not been properly outdoored through puberty rites cannot marry nobility (a king). This is portrayed in the conversation between Aya (Ananse's mother) and Ekuwa (Ananse's sister):

AYA: I can't understand my son Ananse at all. Why does he want an outdooring ceremony for Anansewa all of a sudden? You school people say you have thrown these

things aside. Very well, throw them aside. But to wait until five years later after the girl has become a woman, and then say ‘outdoor her’! That’s not good custom-keeping in anybody’s world (Act 3, p. 44).

In the preceding statement, transliteration is used in a conversation between Aya and Ekuwa. Transliteration as a rhetorical device is a type of parody in which a sarcastic paraphrase is used to mock characters and increase irony. The phrases ‘you school people’ and ‘the girl has become a woman’ are transliterated for easy comprehension, and this is identified by a character who is an elderly woman and not well literate enough to express her thoughts in English language. The phrase ‘you school people’ is derived from the Fante language and might be translated as *mo asukuufo*, which could refer to the educated and enlightened people, while the phrase ‘the girl has become a woman’ (*Ɔayɛ basia*) could also relate to the fact that she is now a lady or an adult. The use of transliteration is not accidental because the drama text was written in the post-colonial era, when Ghanaians were now educated in English and exposed to western cultures. As a result, the incorporation of the English language is a key feature associated with the Fantes of blending English with their local language, and they have been teased by other cultures for doing so.

Also, the statement demonstrates how Aya, a typical Fante woman, values her culture and the benefits derived from the outdoorings rites. We learn about the clash of culture and the changes that have occurred over time, especially among the youth, through Aya. Ananse should have outdoored Anansewa long before her marriage, according to Aya, but he has thrown everything away because he sees no point in it. In the same conversation, Aya tries to convince Ekuwa that the time was a little late because Anansewa is

already an adult (become a woman). Ekuwa defends Ananse and persuades Aya to outdoor her grand-daughter. Aya is concerned because she sees no reason to outdoor a grown woman who might have already ‘seen a man’. In the Fante culture and also among the Akan, puberty rite is performed for a girl after she has experienced her first menstruation. After the performance, she is seen as a grown woman ready to marry.

In traditional Fante culture, as discussed earlier once the bride-price is paid, both parties are considered married. The scene of Akwasi and Akosua illustrates and emphasizes the presentation of the bride-price as a seal of marriage through some literary elements in the story:

Akosua: [stridently] Let me go! Let me go!

Akwasi: I will not let you go.

I will not let you go
You cannot spend my dough
And treat me so.

Akosua: You funny man,
Don't you know
I'm not your wife?
Am I your wife?

Akwasi: Don't you know you are?

Akosua: What law says that?

Quote me that law
That makes me your wife....

Akwasi: I've bought you gifts,
I've bought you clothes
And shining jingling things
For your neck and for your wrists.

(Act 1, p.26-27)

The use of repetition at the beginning of the discussion has a literary effect in the above. Repetition is the most common method of constructing a pattern through rhythm, and it is used to emphasize a specific statement. The repeated phrase ‘let me go!’ emphasizes the need of attention to the situation in which Akosua finds herself, and the exclamation mark at the conclusion

emphasizes the magnitude and urgency with which Akosua wishes to be free of Akwasi. Again, the term ‘dough’ is a jargon that refers to money. This type of jargon is commonly used among youth and peers; thus, it is no surprise that it is also use among Akwasi and Akosua who are youths.

Moreover, we learned from Akwasi and Akosua’s conversation that Akwasi forcefully wants to take Akosua as his wife because of the gifts he has been buying for her, but Akosua considers these presents as gifts because according to the custom/culture of the Fante, Akwasi has not come to see her parents to perform the required rites to take her as a wife. The ‘law’ here refers to the bride-price, which must be paid by Akwasi in order for him to be granted permission to marry Akosua. Thus, Akosua makes it clear to Akwasi that before she becomes his wife, he must carry the customary head-drink to her parents.

This is seen in the excerpt:

Akosua: Ha haa-a! Oil is dripping into fire. Akwasi, listen, come home with me then, and tell my parents I’m your wife, and see if they don’t give you a slap that will spark fire in your eyes.

Akwasi: Do you suppose they’re as senseless as you are?

Akosua: Oh, no, I don’t think that at all. Quite the contrary, they are far wiser. They know I’m not your wife until after you have come to their home and placed the customary head-drink on their table. [Teasingly] You see what I mean?

Akwasi: [Disarmed] so that’s what you are saying.

Akosua: And about time oo don’t you think? [He lets her go] Ah, now you’re letting me go. That’s better. I’ve gained my freedom. Bye! Any time you are ready, bring my head-drink home to my parents. And after that, I will stop when you call. I’ll take care of your house. I’ll sweep, I’ll scrub, I’ll wash your clothes, and I’ll quarrel sweetly with you to your extreme delight. (Act 1, pp. 26-28)

The statement ‘ha haa-a! Oil is dripping into fire’ connotes derision. That is, it is taunting. In line one of the excerpt above ‘oil is dripping into fire’ can be stated to be transliterated from the Fante language as *Asem kese reba a frankaa nsi do*. Akosua made this statement to demonstrate to Akwasi the gravity of the issue and how he is aggravating it by refusing to let her leave since he has not paid her bride-price. Holding her back or seeing them together in an amorous way will be insulting and aggravating, that is when oil will drop in a fire. Again, ‘a slap that will spark fire in your eyes’ said by Akosua is exaggerated in the conversation. ‘You see what I mean?’ and ‘time oo’ are all informal and conversational. The use of the 1st person pronoun and the contracted form sounds playful, it provides rhythm and expresses excitement. These are youthful expressions. According to the conversation, women used to sweep, cook, wash, and do other chores for men only after they were married and had the proper rites performed, this may not be the same in present day. In the conversation Akwasi is ‘disarmed’ by the revelation that without the bride-price Akosua cannot be his wife. This scene by Akosua and Akwasi also demonstrates Sutherland's cultural orientation, as well as confirming the New Historicism theory on the author's beliefs. That is because the Akan do not encourage immoral behaviour like young people having affairs before marriage. Sutherland took advantage of the Akan's good manners and turned the Akosua and Akwasi scenario into a promotion of marriage over illicit encounters among the youth. Let us now take a look at how marriage is depicted in *Edufa*.

In *Edufa*, the idea of Akan marriage involving the entire family is stressed and reflected. It is evident in the text that, Abena (Edufa's sister) visits Edufa and his family to assist him in caring for his sick wife. Abena's visit to

Edufa's house exemplifies the involvement of the entire family in the marriage affairs of the Fantes. Thus, if a couple marry, they must welcome every member of the man or woman's family into their home. As a result, in the Fante culture, during the marriage process, certain members of the community bear witness to the union so that they can intervene if anything goes wrong. Abena's comment in the prologue paints a vivid image of the communal importance of marriage as she laments how his brother has refused visitors to come into their home to see Ampoma. She laments:

[Gesturing towards Edufa's room] my brother Edufa, your orders are done, though I obey without understanding... [Walking about] Here in this house, where there was always someone laughing, suddenly no one feels like smiling. I've never known such silence in my brother's house. Mm? It is unnatural. From rising until sleep claimed us again at night, people came through our gate... (Prologue, pp.98-99)

We can see some metaphorical language used by Sutherland in the above excerpt to describe the situation. That is, through using metaphor, a writer is better able to portray feelings and impressions by comprehending and experiencing one thing in terms of another. In lines 6 and 7, the expressions 'rising' and 'sleep' are used metaphorically to indicate morning and evening, respectively, and so they paint a picture of the frequency of visits to Edufa's house. The use of 'Here in this house' expresses and emphasizes specificity. 'Laughing' is also used in contrast with 'smiling' to show how hilarious and pleasant their house used to be. Presently, these are diminishing and gradually fading away. The enormity of the situation is accentuated by the use of 'Mm'. The house that used to be bubbling with life, a house that was open to all now cannot boast of any. It is 'unnatural'. Abena believes that allowing people to

share their gifts and express compassion, or make suggestions to Edufa can aid in finding a solution to Ampoma's illness. Abena bemoans the fact that no one is allowed to come to the building, and the burden this attitude has put on Edufa and Abena herself. There is an Akan adage which says *Awerkyekyer fi nyimpa ho* meaning *Comfort is sourced from people* (Agyekum, 2018, p:240). This emphasizes that humans are those who bring happiness, joy, and hope into people's lives and that no matter what happens in life, everyone will need someone to survive. As a result, Edufa should have allowed people to visit Ampoma to revive her. Abena believes that Edufa is not married to Ampoma alone but the society as a whole. Therefore, it is important to allow people into the home to show some care and love.

In *Edufa*, married women are advised to take the time to consider the full meaning of marriage. That is to say, sex and romance are only a small part of marriage; especially, when children are involved. In the text, one would not be far from right to say that if Ampoma had considered her children, she would not have promised to die for her husband. She may have prevented herself from a senseless death if she had expanded her imagination further to include her love for her children in the scheme of things.

The master-servant relationship between Ampoma and Edufa is evident in their marriage. Ampoma asserts vehemently that: "I am a slave to your flesh and happy so to be" (Act 3, scene 2, p.146). Ampoma's words deserve criticism in that they showcase her flight into the patriarchal world. That is, the Akan society is a man's society, in which men dominate and govern everything. As a result, a woman is expected to submit herself completely to the husband in all aspects of her life. The woman does not make suggestions; the man does, and

since he is the head of the household, whatever he says is final. In fact, there seem to be the emphasis that marriage is not just about two people getting together; the extended family and community also play a part. It is also recognized that, the Akan society is patriarchal and therefore women must exercise caution when making marriage decisions and must have a thorough understanding of marriage before getting involved.

In summary, the issue of marriage as depicted in the two texts, is not a mere use of folklore but it also adds aesthetic value to the texts. In *The Marriage of Anansewa*, the plot revolves around marriage; and we get to know about marriage and its processes in the Akan culture specifically in relation to the Fante culture. It is revealed that marriage is important in the Akan culture and this has been done through the literary elements in the text. Marriage has cultural importance in the texts because it represents the Akan viewpoint on marriage. That is, we understand how Fante marriages just like marriage in other Akan cultures are contracted, as well as the traditional rituals that must be performed before a marriage is contracted.

The family's involvement in the institution of marriage is strongly emphasized. It has also been revealed that some of the practices in Fante culture have been modified a bit, so far as marriage is concerned. These days, parents barely look for suitors for their children; the children look for suitors themselves and only introduce them to the parents. Some parents do not even bother to investigate the background of their prospective in-laws and all these attitudes sometimes land the children into trouble. That is, some children may even end up marrying their siblings who are away from home or from the same family on which the Akan frown. The next folkloric element to consider is songs.

Songs

Songs in literary works are very significant. Songs, may foreshadow or give flashback to help in plot and character development in the texts. Most African literary works, especially employ songs in their performances for beauty or functional reasons. Dirges, folk songs, drum music, and lullabies are some examples. Songs are an important part of folktales and they can be put into two categories; these are *mmoguo* and *Anansesem no ankasa mu nnwom* (*The real folktale songs*) (Agyekum, 2011: pp. 42-43). The word ‘mmoguo’ is derived from the two words ‘bo’ + ‘gu’, which together means driving something away. Therefore, if ‘mmoguo’ is used in a folktale, it means that the folktale which is being narrated is likely unacceptable. Although, according to Agyekum, ‘mmoguo’ may indicate a rejection of the story being told, it does have some value in terms of assisting the storyteller in reorganizing himself and, more significantly, including the audience in the story.

In essence ‘mmoguo’ is commonly utilized in folktales to modify the stories being narrated, allowing the storyteller to rest while keeping the audience engaged. Traditionally, when a story is considered poor or a total lie, ‘mmoguo’ is sung. That is, ‘mmoguo’ is often sung when the narrator could not tell the story well and decided to embellish it with his or her fabrications to the point that the story’s essence is completely lost. In the Fante narrative style, the structure of a song in a folktale determines whether it is appropriate for ‘mmoguo’ or not. When anyone starts ‘mmoguo’, the storyteller is halted for the audience to sing the ‘mmoguo’, and the performer resumes when the audience finishes singing. However, the context and implications of ‘mmoguo’ have changed over time (Addo, 2013). According to Sutherland (1975),

‘mmoguo’ are incorporated into the stories and performed in context, with the storyteller leading the way. Everyone else in the session, including the audience, contributes to the ‘mmoguo’. Contributed ‘mmoguo’ can be representative of a mood, or it can be used to guide the pace of the performance or to inspire the audience. Sutherland explains in the foreword of *The Marriage of Anansewa* that, during the singing of ‘mmoguo’, ‘the audience danced along with the drumming and singing, and the songs are often related to the current action’s theme (p.4).

Elaborating on the relationship between folktales and songs, Yeboa-Dankwa (1992), discusses the significance of ‘mmoguo’, and he states that the main role of ‘mmoguo’ is to raise the audience’s morale. He however explains further that, ‘mmoguo’ are actively engaged in the storytelling, which is particularly beneficial because it enhances the relationship between the storyteller and the audience. “The ‘mmoguo’ are also convenient pauses in the plot, marking the small units, the scenes of the performance, and providing transitions between situations” (Dzisenu, 2000, pp. 38 - 39).

Sutherland posits that ‘mmoguo’ are songs craftily composed and sung in the course of the storytelling as the play unfolds. It is a convention for ‘mmoguo’ to be contributed by other people present. Sutherland in the foreword of *The Marriage of Anansewa* states that ‘mmoguo’ in its traditional concept has been inherited wholesale by ‘Anansegoro’ (4)’. However, in addition, it can be used to develop action and characterization or to acquaint the audience with shifts of time or place. The play (*The Marriage of Anansewa*) recreates the communal storytelling atmosphere with audience involvement, songs, dance, and a storyteller who interacts with both players and audience.

According to Donkor (2007), a Ghanaian theatre researcher, traditional ‘anasesem’ has an embodied interactivity that is distinct about performance. He claims that the ‘mmoguo’ is a contribution made by the audience to both the storyteller and the story, formalizes this interactivity. He elaborates further that, the significance of ‘mmoguo’ in ‘anasesem’ is to unsettle the storyteller’s authorial and authoritative information. The intervention can alter the performance’s narrative course, putting the storyteller’s abilities to the test. The audience, for example, can pause the narration and contribute a song, mime an action, or comic playlet through ‘mmoguo’.

In the structure of ‘mmoguo’, there are two things involved: the call, and the response. Whenever a storyteller is telling a story and a member of the audience wants to raise ‘mmoguo’, s/he has to call the attention of the storyteller before s/he can tune up the ‘mmoguo’. S/he can call the attention of the storyteller by saying: *Agya sɔ wo bodua mu* (*Father, hold your mystical tail*). The storyteller will then pause and respond: *Mekuta mu*, literally meaning *I am holding it*. This response permits the person to tune in the ‘mmoguo’. (Agyekum, 2011: 41). The one who raises the ‘mmoguo’ sings first for the others to join in. A typical example of ‘mmoguo’ during a folktale performance is:

Ofrɛ (call): Sonn sɛ aborɔbɛ (ripped like a pineapple)

Nnyesoɔ (response): Sonn sɛ aborɔbɛ (ripped like a pineapple)

*Ofrɛ (call): mommɔ no mmoguo (lets play him mmoguo)
Agya Akora mmoguo (old man’s mmoguo)*

Nnyesoɔ (response): Yaa mmoguo (Yes mmoguo)

Ofrɛ (call): Dɛ mmaa pɛ ne apotɔnsu (what women want is grinded pepper with tomatoes and onion)

Kooko abene, nkamfo abene
(*water-yam is cooked, yam is cooked*)

Nnyesoɔ (response): Deɛ mmaa pɛ ne apotɔnsu (*what women want is grinded pepper with tomatoes and onion*)

Ofɛɛ (call): Mmarima ee! (*Men!*)

Nnyesoɔ (call): Mo ano sɛ pusa (*Your mouth is like cooked yam*) (p.4)

‘Mmoguo’ adheres to a set of rules. That is, it is always the audience’s responsibility to raise the ‘mmoguo’, and never the storyteller’s. Any member of the audience can raise an ‘mmoguo’, and the storyteller can sing or dance with them, or he can sit back, relax and watch them. Again, it is important to note that ‘mmoguo’ can take any form of song, and most of the time, this song has nothing to do with the story being told. It does not affect plot or character development; neither does it affect the theme.

The second type of song used during folktale performance is *Anansesɛm no ankasa mu nnwom* (*The real folktale songs*). *Anansesɛm no ankasa mu nnwom* are used in Akan folktales so that the themes in the folktales will not be forgotten. Moreover, the themes in the folktales are usually used to create the songs to emphasize the important elements in the folktale. The themes in the songs are sometimes arranged in a poetic form giving it a rhythmic nature. The audience, especially children, enjoy the songs; and this also ignites their creative capabilities as far as folktale performance is concerned.

Anansesɛm no ankasa mu nnwom captures the theme of the story being told. That is, this type of song is part of the story; hence, the themes, characters, and other important elements of the story are captured in the *Anansesɛm no ankasa mu nnwom*. Moreover, while *Anansesɛm no ankasa mu nnwom* can be short or long, ‘mmoguo’ is usually short and it is repeated more than once in the

folktale. Again, *Anansesem no ankasa mu nnwom* is mostly for memorization so that the listeners would not forget the stories been told but ‘mmoguo’ is usually sung just for pleasure. Lastly, *Anansesem no ankasa mu nnwom* is not stagnant. Thus, each folktale has its songs and one folktale song cannot be used for another.

The texts of Sutherland are based on *Anansesem*, an Akan narrative art form that includes musical interludes and audience participation. The term *Anansesem*, which means 'Ananse stories,' refers to both the collection of stories told and the performance of story-telling. Despite the fact that storytelling is typically a household pastime, certain specialised organizations have given it a complete dramatic expression with established norms. Sutherland has defined and categorised this system of traditional theatre as Anansegoro (Sutherland, 1975). *Anansegoro* was created by Sutherland as an aesthetic framework and dramatic device that comprises of a blend of traditional melodies, rhythms, and dances that propel the action. A narrator is also included, who connects the performance to traditional village storytelling by addressing directly to the audience and encourages them to participate (Sutherland, *ibid*).

Sutherland employs ‘mmoguo’ in *The Marriage of Anansewa* to get the maximum attention and participation of the audience; the ‘mmoguo’ also ignites the interest of the audience and usher in subsequent scenes as well as enlighten the audience about the plight of the protagonist. Sutherland's depiction of ‘mmoguo’ in *The Marriage of Anansewa*, however, does not follow the structure of the prototype Akan ‘mmoguo’. That is, most of the songs in her text labeled as ‘mmoguo’ are more of *Anansesem no ankasa mu nnwom* than

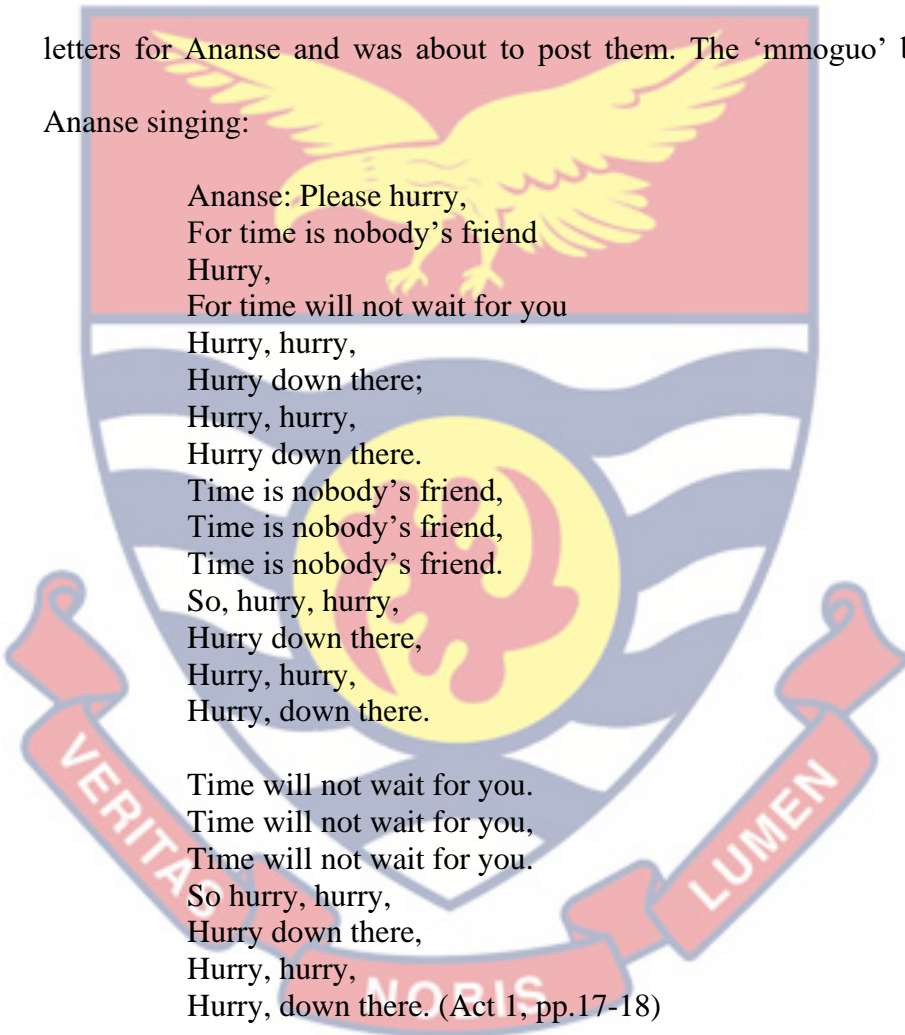
‘mmoguo’. This is because most songs labeled as ‘mmoguo’ express themes and concepts that are germane in the text.

The essential differentiator is that, while the prototype ‘mmoguo’ is out of context with the story being told, the ‘mmoguo’ used in *The Marriage of Anansewa* provides flashbacks to previous scenes, foreshadows future scenes and situations, and primarily portrays a current situation in the play. Furthermore, in the prototype ‘mmoguo’, a member of the audience initiates it, while in the text, the storyteller normally initiates the ‘mmoguo’ for others to respond. Occasionally, characters (such as Ananse and Anansewa) initiate the ‘mmoguo’ and invite the players and audience to join in. In *The Marriage of Anansewa*, Sutherland employs ‘mmoguo’ in the form of songs, playlet, poems, and conversation.

It is important to remember that, while Sutherland refers to most of her songs in her texts as ‘mmoguo’, there is a distinction between the two according to Agyekum (2011) and some oral sources from the Akan culture. At certain point, what Sutherland refers to as ‘mmoguo’ is actually ‘Anansesem mu nnwom ankasa’, and sometimes what we see as ‘anansesem mu nnwom ankasa’ is actually ‘mmoguo’. It is worth noting that ‘mmoguo’ differs from ‘anansesem mu nnwom ankasa’ in that ‘Anansesem mu nnwom ankasa’ is tied to the story’s theme, whilst ‘mmoguo’ is not; nonetheless, in this study, where ‘mmoguo’ is used as ‘Anansesem mu nnwom ankasa’, it will be noted and clarified. As a result, I am using ‘mmoguo’ from Sutherland’s point of view as has been labeled in *The Marriage of Anansewa*. Each of these songs has a literary effect, such as character development, plot development, and creating comic relieve and tension; all these will be discussed below.

Analysis of songs in *The Marriage of Anansewa*

We will now discuss the songs in the texts, bringing out the uses of the two categories of songs: ‘mmoguo’ and *Anansesem no ankasa mu nnwom*. The first ‘mmoguo’ portrayed in *The Marriage of Anansewa* depicts how man’s time passes easily. As a result, everything must be completed on time. This ‘mmoguo’ can be seen in Act one when Anansewa had finished typing the letters for Ananse and was about to post them. The ‘mmoguo’ begins with Ananse singing:



Ananse: Please hurry,
For time is nobody’s friend
Hurry,
For time will not wait for you
Hurry, hurry,
Hurry down there;
Hurry, hurry,
Hurry down there.
Time is nobody’s friend,
Time is nobody’s friend,
Time is nobody’s friend.
So, hurry, hurry,
Hurry down there,
Hurry, hurry,
Hurry, down there.
Time will not wait for you.
Time will not wait for you,
Time will not wait for you.
So hurry, hurry,
Hurry down there,
Hurry, hurry,
Hurry, down there. (Act 1, pp.17-18)

We can deduce from the above that Ananse does not have much time on his hands, so he should not waste it. The recurrence of lines and ideas in the above, such as ‘Hurry’, ‘Time is nobody’s friend’, and ‘Time will not wait for you’, adds a rhythmic beat, making it sound like a song. That is, even though we are not physically present, we can feel the music and sing along. The

repetition also emphasizes how valuable time is to man and the importance of making the best use of it because time wasted is never gained. This ‘mmoguo’ also foreshadows Ananse’s imminent plight; that is, all four chiefs who are interested in marrying Anansewa coming on the same day to seal their marriage with Anansewa. We discover later in the story that Ananse had to think of something fast to get out of the web he had made for himself. Thus, he engages the services of his mother, aunty, and mistress; all in a hurry and uses them in his scheme to free himself and his daughter. In effect, this ‘mmoguo’ foreshadows what will happen next, increases tension and raises the tempo of the plot. We thus begin to wonder what will happen next after the letters have been sent; and what will happen to Ananse. This ‘mmoguo’, therefore heightens the dramatic tension and suspense in the story. We can feel the trouble Ananse has brought onto himself and ‘hurry’ with him to find the right solution.

Sutherland, also presents some of the ‘mmoguo’ as poems. This is evident in the ‘mmoguo’ that opens Act two, revealing the protagonist’s unwillingness to accept his circumstances and enlightening the audience about the progressive development in Ananse’s life. Sutherland alludes to the plight of Odum’s daughter, a rich and powerful man in this ‘mmoguo’, which foregrounds the theme of distress, as portrayed below.

Am I not Odum’s child?
Am I not Odum’s child?
Oh, I hate the sun!
Abena e,
I’d rather be dead.
Oh, delicate one
Abena e,
Abena e,
I’d rather be dead.
I never did toil
Abena e,

Abena e,
 I'd rather be dead.
 Unseasoned one,
 Abena e,
 Abena e,
 I'd rather be dead.
 Oh, the pitiful one,
 Abena e
 Abena e
 I'd rather be dead. (Act 2, p. 30)

This is an adaptation of a popular folktale of the Akan, an example of a folkloric element which writers incorporate in their compositions. The story is told of Abena, the daughter of a chief named Odum, who struggles in her marriage and rejects her condition. While the 'mmoguo' above highlights the play's central theme of suffering, it has little bearing on the plot's development. That is, the first two lines repeated have an elocutionary force of foregrounding her message in the minds of the audience in order to highlight the plight of the protagonist, Ananse'. Sutherland thereby alludes to the wailing of Abena, Odum's daughter. In Ghanaian tradition (Akan), the sound (e/ei) is repeated to indicate the intensity of the call and the need for attention. Thus, it is meant to emphasize Abena's entrenched position, in which she bemoans her fate and the path her life has taken.

In contrast to Abena in the above 'mmoguo', we do not see Anansewa marrying. Instead, the author narrated that Anansewa was brought back to life by the force of love from the Chief – Who-Is-Chief. However, we might conclude that this 'mmoguo' is related to Ananse, who despite being trapped in a miserable and suffering situation does not give up and instead uses his cunning ways to get out of it and lives a prosperous life. One would think that Ananse would be apprehended and punished by the chiefs, but this did not happen.

Ananse was able to work his way through the chiefs and prospered, while Abena in the ‘mmoguo’ was blind to the dangers that awaited her in her marriage, and became the pitiful and sorrowful one.

The next ‘mmoguo’ in the text was used to show how important it is for human to work to make a living. The workers employed by Ananse to renovate his house sang this ‘mmoguo’. These workers include the carpenter, mason, and painter. The storyteller reveals that the hammering sound by the carpenter announces that the carpenter was doing his work. He then crosses the stage energetically like a man with no time to spare. The mason and the painter also work on the stage, and the mason keeps calling out for concrete while the painter calls out for water. They are all supplied with what they need, but the carpenter disrupts the work for a while by showing his wristwatch to his friends who take his hint to quit and break off. They all together danced stylishly towards the players who have sat among them, singing their work songs with them.

First song

Who doesn't like work?
Oh, I love work!
Work, work-
Who doesn't like work?
Oh, I love work
Work, work-

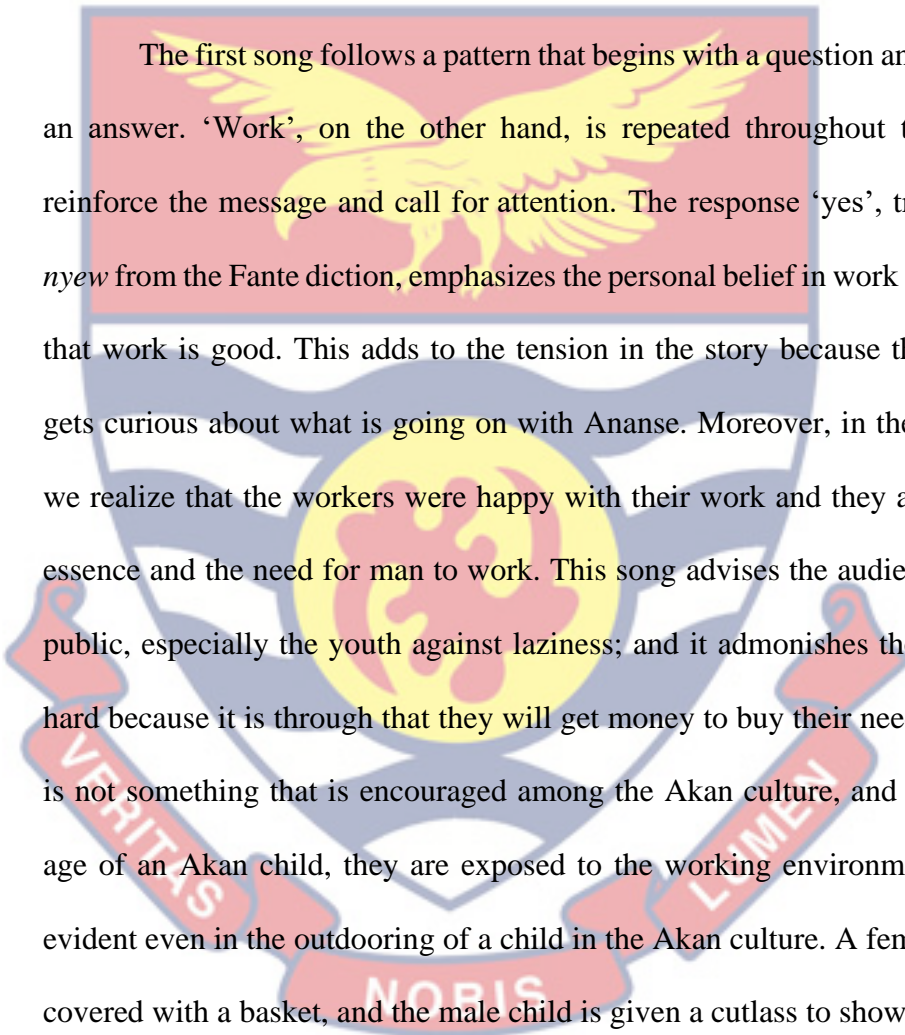
This work that I do-
Yes, yes-
Supplies my clothing.

Yes, yes.
This work that I do-
Yes, yes-
Supplies my food.

Yes, yes.
This work that I do-
Yes, yes-
Supplies my cash.
Yes, yes.

Who doesn't like work?
Oh, I love work!
Work, work.

Second song
I say, Kwabonyi,
I'll never envy your wealth.
Kwabonyi, when you toil
Do lift your head for he
Who will spend it
Sits idle somewhere. (Act 2, pp. 36-37)



The first song follows a pattern that begins with a question and ends with an answer. 'Work', on the other hand, is repeated throughout the song to reinforce the message and call for attention. The response 'yes', translated as *nyew* from the Fante diction, emphasizes the personal belief in work and stresses that work is good. This adds to the tension in the story because the audience gets curious about what is going on with Ananse. Moreover, in the first song, we realize that the workers were happy with their work and they all show the essence and the need for man to work. This song advises the audience and the public, especially the youth against laziness; and it admonishes them to work hard because it is through that they will get money to buy their needs. Idleness is not something that is encouraged among the Akan culture, and at the early age of an Akan child, they are exposed to the working environment. This is evident even in the outdooring of a child in the Akan culture. A female child is covered with a basket, and the male child is given a cutlass to show the need to work hard.

Sutherland integrates legend, which is a folklore element, into the second song. The legend, is an interjection of a historical fact, validating the use of the New Historicism theory in this study, which is based on the premise that literature should be analyzed and interpreted within the context and history of

the author. Mr. W. Nkunu Akyea, the founding President of the Tour Guides Association of Ghana, revealed in an oral interview that the legendary ‘Kwabonyi’, as used in the song, was a wealthy and influential man in Fante’s history. Kwabonyi, also known as Jacob Kwaw Wilson Sey, was an artisan, farmer, palm wine tapper, philanthropist, nationalist, and the first indigenous multi-millionaire in the Gold Coast during the colonial era (present-day Ghana).

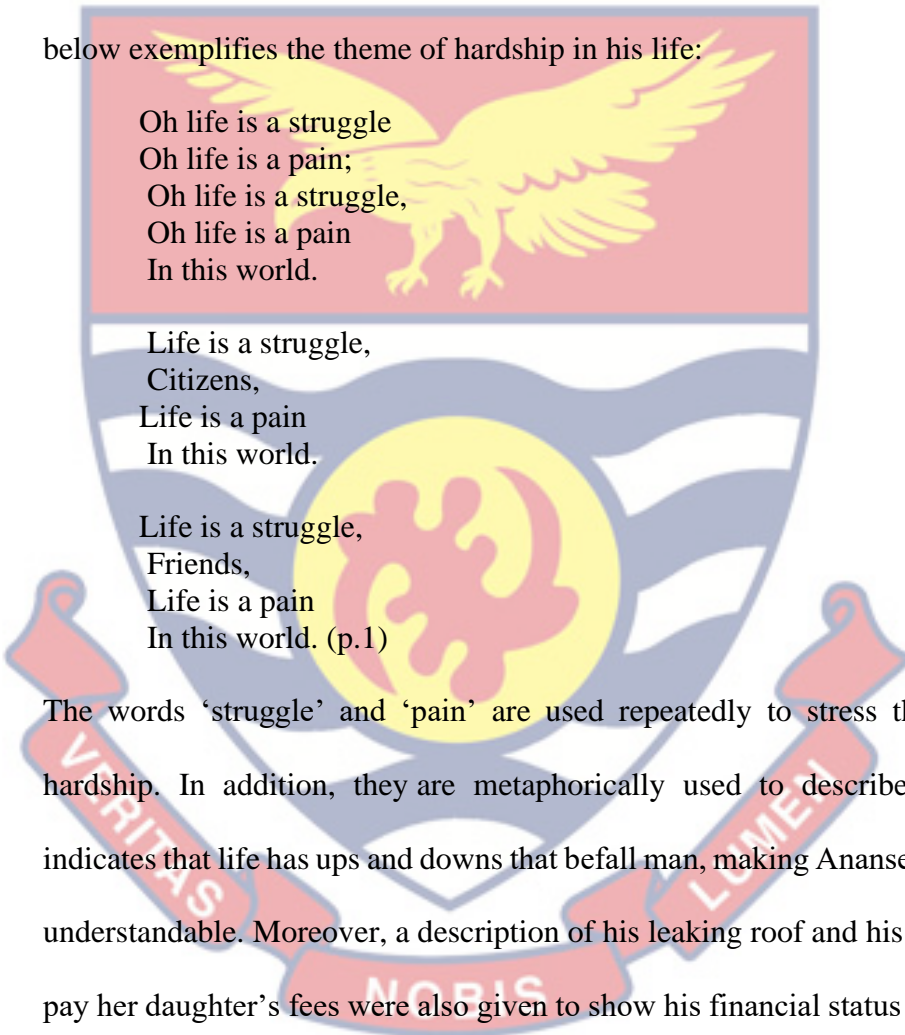
Mr. Nkunu Akyea added that his skill and humor won him a good reputation among the people, and he became known as Kwabonyi, the humorous coffin maker, who became extremely popular. He supported a number of groups, including the Aborigenes Rights Protection Society by funding their trip to the United Kingdom to petition the government about the Land Bill of 1897, which threatened the traditional land system. Apart from assisting Ghana in regaining control of its lands from the British, Jacob Wilson Sey is also acknowledge for advocating for the building of parks in various sections of the country. He purchased a number of structures and renovated them to accommodate a number of elites. He also donated money to support the Methodist Church for the building of schools and establish educational institutions in the central region. Jacob Wilson Sey left some estates behind, and his family are reaping the benefits today.

Although the second song stresses on hardwork and the power of wealth, it nevertheless stresses the need to take a rest after working hard. The song is an allusion to the legendary, Kwabonyi and it advices that if one toils hard without resting and s/he loses his or her life. This is because it is someone who did not suffer who will come and enjoy what has been laboured for. This song may be

regarded as an indirection that is advising Ananse who does not want to work but through cunning ways wants to make it and enjoy riches in life.

Another ‘mmoguo’ that talks about the changes that have occurred in the life of Ananse is seen in Act two. This particular ‘mmoguo’ gives us a flashback of the life of Ananse at the beginning of the story. In Act One, Ananse laments in a song his poor life and how life is ‘beating’ him. The ‘mmoguo’

below exemplifies the theme of hardship in his life:



Oh life is a struggle
Oh life is a pain;
Oh life is a struggle,
Oh life is a pain
In this world.

Life is a struggle,
Citizens,
Life is a pain
In this world.

Life is a struggle,
Friends,
Life is a pain
In this world. (p.1)

The words ‘struggle’ and ‘pain’ are used repeatedly to stress the issue of hardship. In addition, they are metaphorically used to describe life. This indicates that life has ups and downs that befall man, making Ananse’s situation understandable. Moreover, a description of his leaking roof and his inability to pay her daughter’s fees were also given to show his financial status at the time.

Ananse has now become very successful in his mission of living an affluent life. The ‘mmoguo’ below, thus, is a flashback of his old life and current status.

Oh, some time ago
It was bad at home
But maybe now it’s getting better.
Oh, friends, do look at Kweku Ananse’s amazing ways
It’s with craftiness solely that he manages his life.

Oh, sometime ago
It was bad at home
But maybe now it's getting better...
(Act 2, p.38)

In the 'mmoguo' above, 'Oh' is used as an exclamation to express surprise. Ananse repeatedly used it to indicate how horrible his condition was to the people around him, and the repetition highlights the severity of the circumstance at that moment. There is no doubt that Ananse is now living a good life, and things have indeed changed for him. Similarly, we can infer from the statement he made right after the above 'mmoguo' that things are getting better for him.

He says:

If only things would stay as they are a little longer. But the time is running short on my daughter's affair. Fellow, don't you realize how hot it is in the garden today? Bring me some ice cream from the fridge. Go on... (Act 2, p.38)

In the above, we can identify certain items that Ananse could not afford that he now has. These we can refer to as status symbols. Some of these items are 'fridge', 'ice cream' and Ananse has enough to own an 'electric fan' and enjoy 'ice cream'. We now realize that, Ananse, through devious means, has the items he has always desired in order to live a comfortable life. The items such as 'fridge', 'fan', and 'ice cream' contextually, denote wealth status; he is suddenly treated with the respect he has always desired. The items 'fridge', 'fan', and 'ice cream' were all introduced by the whites. These items may be pointing to the context or setting of the drama; its contemporariness. Also, these items all illustrate the author's time period, which is the post-colonial era, when Ghanaians were introduced to things from the whites and it also supports the New Historicism idea. All of these modern appliances and great yearning for

them by Ananse though trickery heighten tension and create some relief. The tremendous change in Ananse's life surprises the people around him, including the Postman who brings Ananse's letters. The Postman wonders if he is in the right house to deliver the letters because of the changes that have occurred. The Postman shows his astonishment in a conversation that ensued between himself and Ananse:

Postman: I was sure I was coming to the right house, but it's surely not the same. There ought to be a gate here, and...

Ananse: Are you looking for me?

Postman: No sir, I'm looking for Mr. G. K. Ananse, sir. I thought this was AW/6615 Lagoon Street.

Ananse: [With a smile] You didn't get it wrong. I am he.

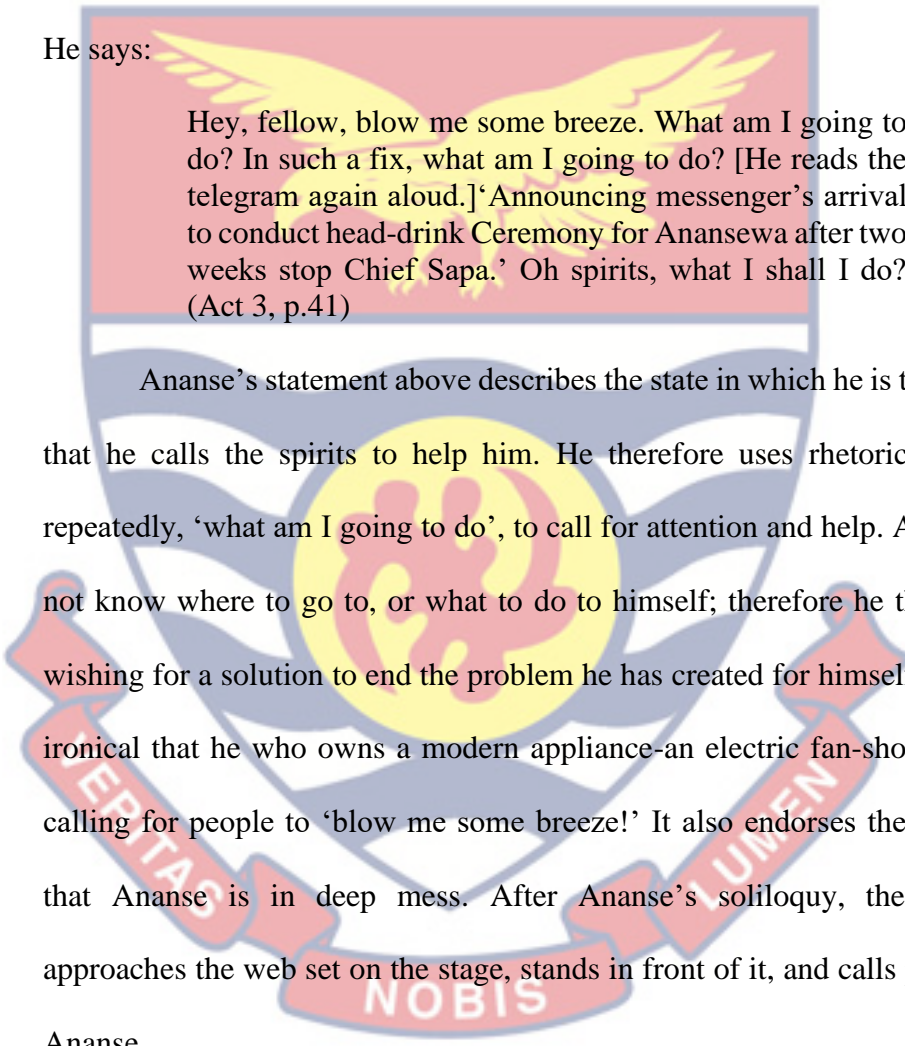
Postman: [He can't quite believe it] Is that so? [He salutes.] I beg your pardon, sir. Here's your letter.

Ananse: [smiling]. You see? They are beginning to salute me. They are calling me Sir. (Act 2, p.39)

In the line three of the above conversation, ellipsis is identified. Ellipsis is a grammatical device that can be used to denote the absence of a section of a sentence. In this example, the elliptical mark is literary; it leaves the audience in suspense. That is, the Postman was taken aback by the changes in Ananse's home, rendering him speechless, and therefore thinks of Ananse's sudden status. In essence, ellipses, like exclamation marks, aid in the development of the plot. In the above conversation, we also see how the Postman accords Ananse respect because of the transformation. This also shows the respect that is accorded those in the social class; those in the high class or the rich are given respect as compared to those in the lower class, the poor. This conversation, however, supports the 'mmoguo' and reveals how Ananse now has become someone very important in his home and society at large.

In contrast to the previous ‘mmoguo’, the next ‘mmoguo’ as labelled by Sutherland in the text does not take the form of a song, playlet, or poem but the form of a conversation. This conversation ensued between Ananse and the storyteller. Ananse is now thinking of what to do after the four chiefs have decided to perform the head-drink ceremony of Anansewa on the same day. Ananse is now entangled in his web and now thinks about how to get out of it.

He says:



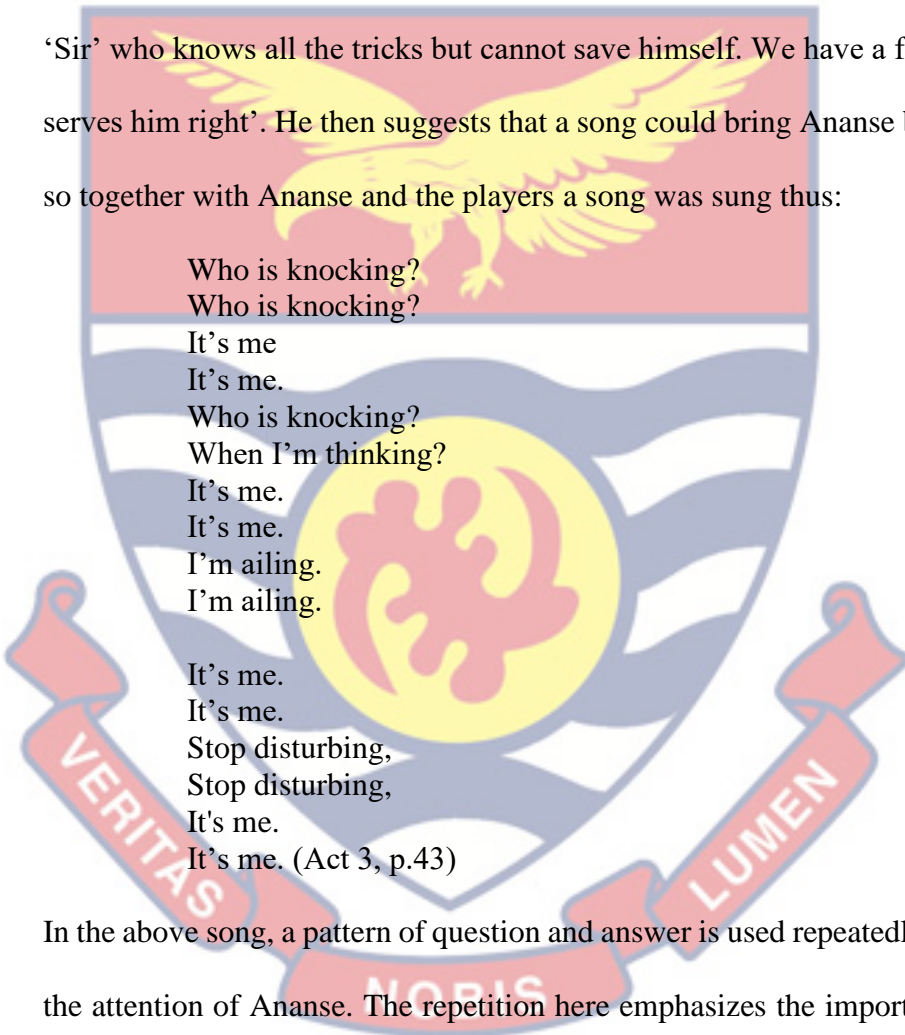
Hey, fellow, blow me some breeze. What am I going to do? In such a fix, what am I going to do? [He reads the telegram again aloud.] ‘Announcing messenger’s arrival to conduct head-drink Ceremony for Anansewa after two weeks stop Chief Sapa.’ Oh spirits, what I shall I do? (Act 3, p.41)

Ananse’s statement above describes the state in which he is to the extent that he calls the spirits to help him. He therefore uses rhetorical question repeatedly, ‘what am I going to do’, to call for attention and help. Ananse does not know where to go to, or what to do to himself; therefore he thinks aloud wishing for a solution to end the problem he has created for himself. Also, it is ironical that he who owns a modern appliance—an electric fan—should now be calling for people to ‘blow me some breeze!’ It also endorses the suggestion that Ananse is in deep mess. After Ananse’s soliloquy, the storyteller approaches the web set on the stage, stands in front of it, and calls playfully to Ananse.

Storyteller: Ananse,
Ananse Ekuamoa,
Man-is-cunning Ananse!
His mind is far away. It’s as if he weren’t with us here.
Ananse!
Ananse!
George Kweku!
Sir!

He has retreated far, far away. He is nowhere near us
Whatever is it that could bring him back? A song? (Act
3, p.42)

In the above ‘mmoguo’, we realize that Ananse was far in thought and he could not hear even the voices around him. The storyteller repeatedly calls him by all his name, ‘Ekuamoa, George Kweku, Ananse’ for his attention but Ananse seems to be far away from him. We notice some ridiculing in the use of ‘Sir’ who knows all the tricks but cannot save himself. We have a feeling of ‘it serves him right’. He then suggests that a song could bring Ananse back to life; so together with Ananse and the players a song was sung thus:



Who is knocking?
Who is knocking?
It's me
It's me.
Who is knocking?
When I'm thinking?
It's me.
It's me.
I'm ailing.
I'm ailing.
It's me.
It's me.
Stop disturbing,
Stop disturbing,
It's me.
It's me. (Act 3, p.43)

In the above song, a pattern of question and answer is used repeatedly to call for the attention of Ananse. The repetition here emphasizes the importance of the message the storyteller and players want to give to Ananse. This song wakes up Ananse and he engages in a conversation with the storyteller.

Ananse: Ah, my head!
Who's that knocking to disturb me?
Storyteller: It's me!
Ananse: Oh, stop disturbing.

Ah, the world is hard,
Is hard
The world is hard. (Act 3, p.42-43)

The word 'Ah' is repeated in the aforementioned song, and it represents confusion, doubt, and pain in Akan culture. As a result, Ananse uses it frequently and inquires as to who is bothering him. The storyteller responds, and Ananse constantly says, 'The world is hard', indicating his condition of bewilderment. The world was indeed becoming 'harder' for Ananse since, after enjoying himself with the chiefs' money, the moment for all four chiefs to come and perform the head-drink ceremony simultaneously was approaching, and Ananse was at a loss for what to do.

Another 'mmoguo' is seen in Act three when Ananse decided to drive home his mother and aunt so that they would not witness what is about to happen in his household. Ananse had planned to fake Anansewa's death, and it would be a disaster for him if they should witness what was to happen. He had then faked the news and informed them that some enemies had set their cocoa farm in Nanka on fire, and they had to go back to the village as soon as possible. This news scares them and they prepare quickly to set off. Aya says:

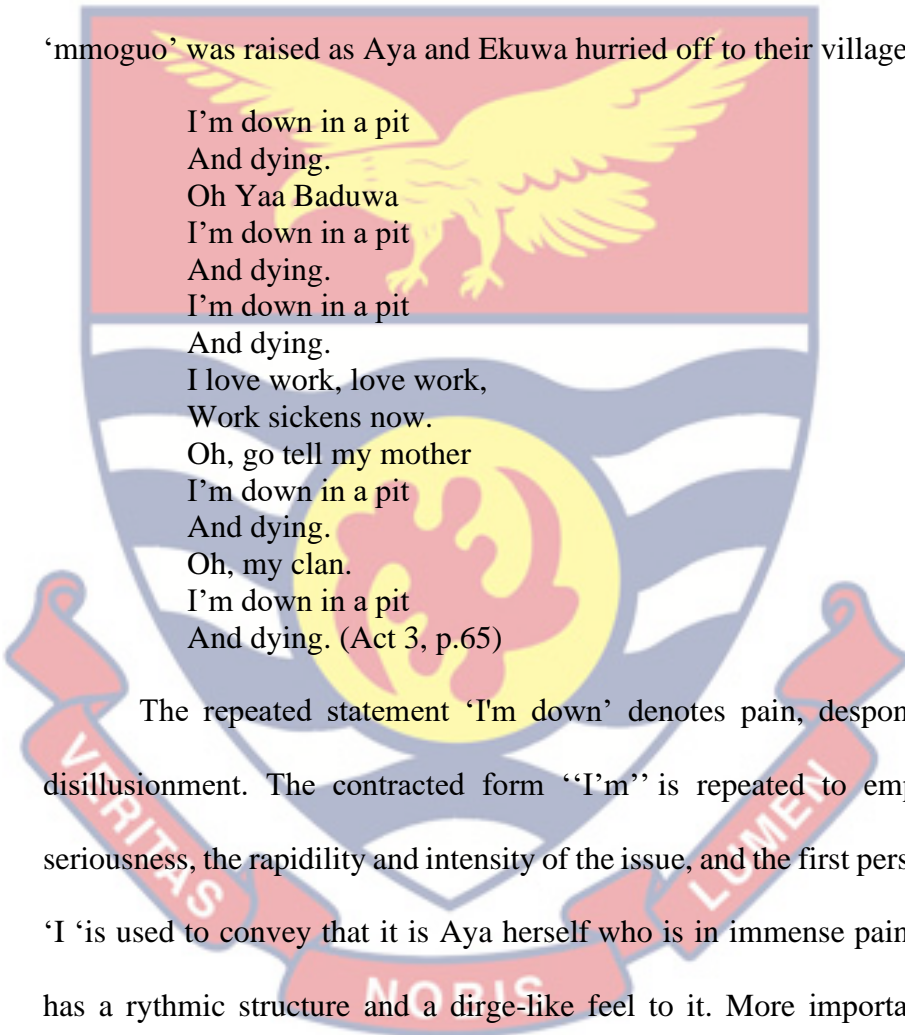
...I will not die to give our enemies greater joy. I will not hear news of this nature and sleep on it here tonight. I will not allow the wicked ones, whoever they are, to sleep in peace tonight. What! Ekuwa, I'm off at once to Nanka to sweep up these offspring of vipers and push them. (Act 3, p.63)

The 'offspring of vipers' used in the statement signify dangerous or treacherous people. Vipers are venomous snakes with huge hinged fangs, big head and sturdy body that are extremely dangerous. It is therefore not surprising that Aya refers to those who purportedly set fire

to her cocoa farm as enemies. ‘To sweep up these offspring of Vipers and push them’ is used hyperbolically again in line five. This is due to the fact that vipers are extremely dangerous reptiles, and Aya alone will not be able to destroy all of them. Its effect is that it causes dramatic tension and fear.

Furthermore, in accordance with the message delivered to Aya by Ananse, an

‘mmoguo’ was raised as Aya and Ekuwa hurried off to their village.



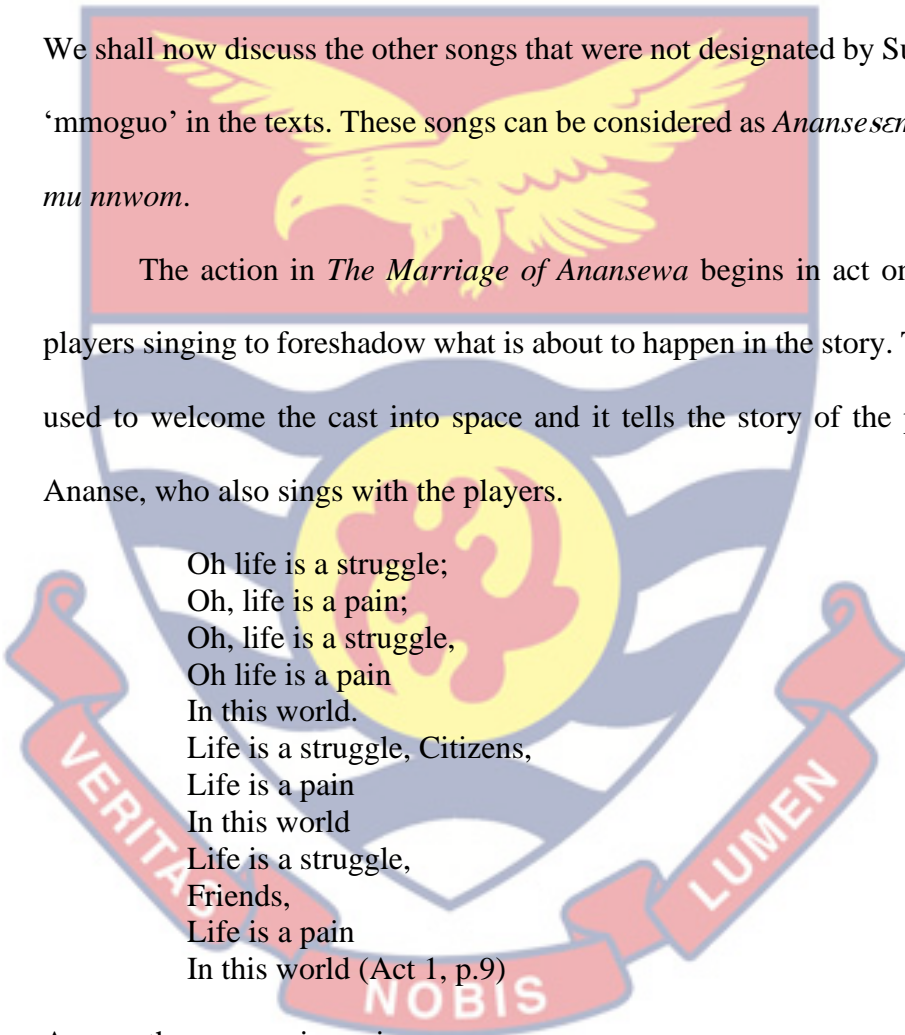
I'm down in a pit
And dying.
Oh Yaa Baduwa
I'm down in a pit
And dying.
I'm down in a pit
And dying.
I love work, love work,
Work sickens now.
Oh, go tell my mother
I'm down in a pit
And dying.
Oh, my clan.
I'm down in a pit
And dying. (Act 3, p.65)

The repeated statement ‘I'm down’ denotes pain, despondency, and disillusionment. The contracted form ‘‘I'm’’ is repeated to emphasize the seriousness, the rapidity and intensity of the issue, and the first person pronoun ‘I’ is used to convey that it is Aya herself who is in immense pain. This song has a rhythmic structure and a dirge-like feel to it. More importantly, Aya’s repeated use of death signifies that everything has come to an end for her, there is no longer hope in her circumstances. In addition, the song above relates to Aya and Ekuwa as Ananse made them believe that their cocoa farm was on fire. The song reveals Aya as a very hard working person, but now it feels she has toiled in vain; and that her enemies will rejoice because of that. In other words,

she feels she has lost everything in life despite her hard working. The repetition of *I'm down in a pit and dying* emphasizes the agony she is in. This also calls for the attention of the audience as it arouses some kind of sympathy for the two women. This song, therefore, describes the current situation of Aya and Ekuwa. The song foreshadows and gives a flashback to scenes in the story and it also contributes to the development of character and the relevant themes in the text.

We shall now discuss the other songs that were not designated by Sutherland as 'mmoguo' in the texts. These songs can be considered as *Anansesem no ankasa mu nnwom*.

The action in *The Marriage of Anansewa* begins in act one, with the players singing to foreshadow what is about to happen in the story. This song is used to welcome the cast into space and it tells the story of the protagonist, Ananse, who also sings with the players.



Oh life is a struggle;
Oh, life is a pain;
Oh, life is a struggle,
Oh life is a pain
In this world.
Life is a struggle, Citizens,
Life is a pain
In this world
Life is a struggle,
Friends,
Life is a pain
In this world (Act 1, p.9)

Ananse then comes in saying;

While life is whipping you; the rain also pours down to whip you some more. Whatever it was that man did wrong at the beginning of time must have been awful for all us to have to suffer" (Act 1, p.1).

The song above is what Agyekum (2011) describes as *Anansesem no ankasa mu nnwom*'. That is, the song captures a theme in the story, which is suffering and pain. The statement made by Ananse after singing the song sets the tone for the play and gives us an indication of Ananse's situation. Ananse after the statement, calls Anansewa to bring her typewriter to carry out some services for him. His post-call comments reveal exactly why he was singing that particular song. He bemoans:

I've been thinking, thinking, and thinking until my head is earthquaking. Won't somebody who thinks he has discovered the simple solution for living this life kindly step forward and help out the rest of us? [To the audience] Brother, could it be you? Mother, how about you?

Oh, the world is hard.

Is hard.

The world is very hard (Act 1, pp. 9-10).

Ananse's lamentation, combined with the song, reveals that Ananse is a man in need of assistance. Reduplication of a verb or adjective for emphatic stylistic effect is a typical grammatical feature in Akan languages, and we see transliterations that highlight this aspect throughout the play. For example, the repetitive use of the word 'thinking' is a transliteration from Akan to English, which in Akan would be *Madwen, adwen, adwen*, literally meaning 'I think over and over again'. There is also interaction between Ananse and the audience as he engages them through questions. In other words, there is a 'face-to-face' interaction, which is a folklore element seen in storytelling. Interaction with the audience is essential because it establishes an intimate relationship between the storyteller and the audience. Ananse exaggerates when he says, 'I've been thinking, thinking, thinking, until my head is earthquaking'. He exaggerates his predicament once more when he asks, "Where is that typewriter I bought for

you at a price that nearly caused me to sell myself?” (p.2). Ananse boasts and gives the notion that despite his financial difficulties, he was able to purchase a typewriter for his daughter. The typewriter used here is a modern appliance which confirms the play’s contemporariness. Ananse’s description of his daughter as senseless and unreasonable: ‘she is a baby at the breast’ (p.50), referring to Anansewa, who is too old to be sucking breast is metaphoric. All of these exaggerations and metaphor provide comic relief and have the ability to minimize the seriousness of Ananse’s actions briefly. We can deduce from the above illustration that he thinks a lot about his situation and wants a solution for it. According to the story, Ananse is not a wealthy man, but he wishes to live a wealthy life, which goads him on to employ cunning and crafty means to choose four chiefs to marry his daughter. In a conversation with Anansewa, he explains his financial situation to her and why he has to go from place to place doing everything possible to be successful in life. This is seen below.

Anansewa: ‘oh father, is it raining?

Ananse: Yes, it’s raining. It’s rain combining with life to beat your father down.

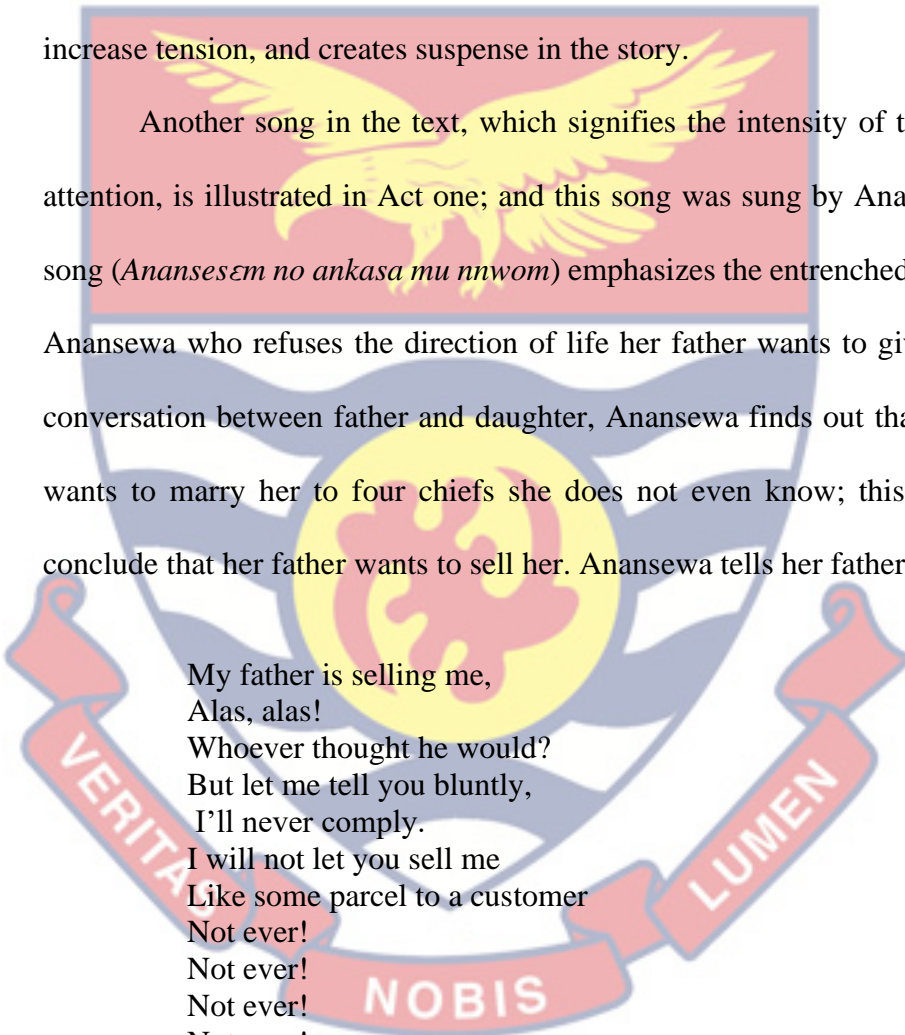
Anansewa: Oh I didn’t even know you were not in the house.

Ananse: Going and coming are necessary. Otherwise, nothing succeeds (Act 1, p.10).

From the dialogue between father and daughter, we understand Ananse’s struggle to take care of his daughter as well as his struggle to succeed in life. Rain is a metaphor for life, but it can also cause pain as it does to Ananse, the poor man. Rain symbolizes purification, serenity, development and fertility, and even rebirth. Rain sometimes can be a hindrance to someone from achieving a great goal. Most at times we avoid going outside when it rains since it might be really uncomfortable. In this condition, the rain whips Ananse even harder

instead of making him feel better and makes his life more difficult. Nonetheless, he puts in every effort to better his situation so that he can enjoy life. Not only does Ananse's financial condition shows how he has suffered in life, but his leaking roof also emphasizes his poverty. All of these explains the song at the start of the play, "life is a pain, life is a struggle... (Act 1, p.9)", which also describes Ananse's status. The literary elements here develop character, increase tension, and creates suspense in the story.

Another song in the text, which signifies the intensity of the need for attention, is illustrated in Act one; and this song was sung by Anansewa. The song (*Anansesem no ankasa mu nnwom*) emphasizes the entrenched position of Anansewa who refuses the direction of life her father wants to give her. In a conversation between father and daughter, Anansewa finds out that his father wants to marry her to four chiefs she does not even know; this makes her conclude that her father wants to sell her. Anansewa tells her father:

The logo of the University of Cape Coast is a watermark in the background. It features a shield with a yellow eagle at the top, a central yellow circle with a red figure, and a red banner at the bottom with the Latin motto "VERITAS LIBERABIT VOS A NOBIS".

My father is selling me,
Alas, alas!
Whoever thought he would?
But let me tell you bluntly,
I'll never comply.
I will not let you sell me
Like some parcel to a customer
Not ever!
Not ever!
Not ever!
Not ever!

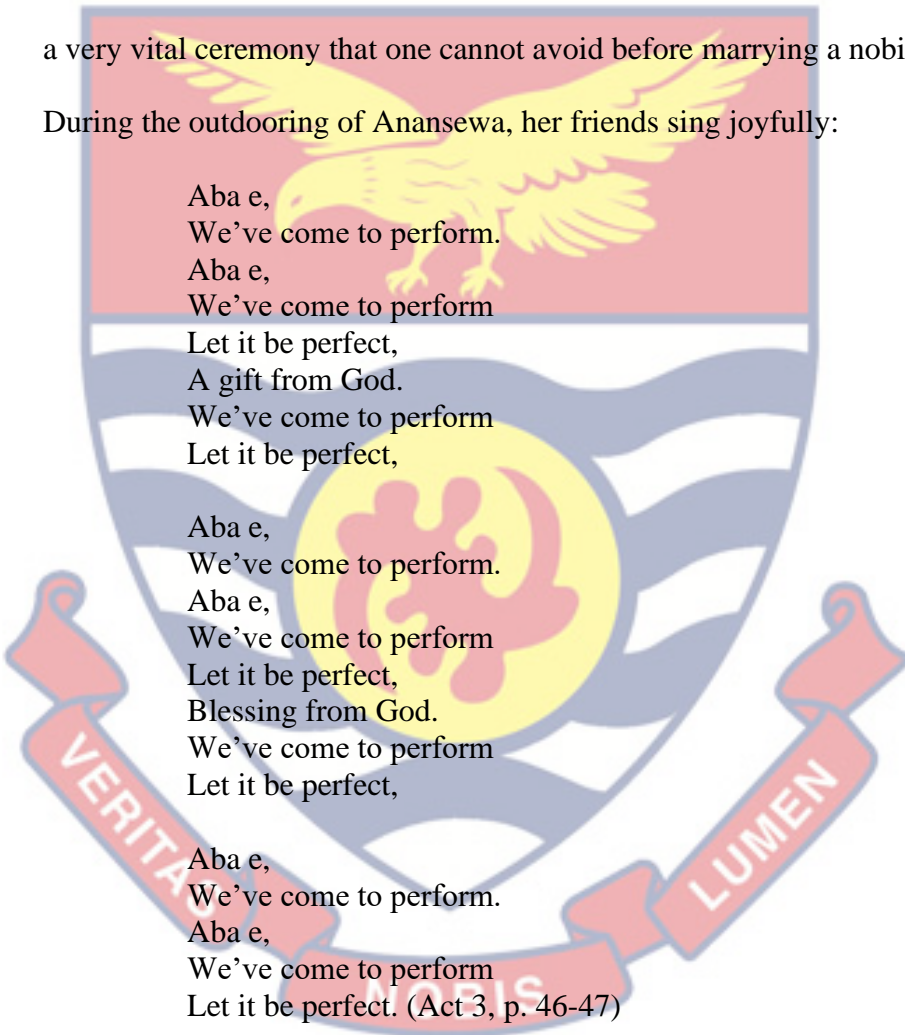
Ananse: My daughter is a child
Anansewa: I will not let you sell me like some parcel to
a customer. [She sings on.]
I will select my lover myself;
I'll never comply.
I will not let you sell me
Like some piece of parcel to a customer.
Not ever!

Not ever! (Act 1, p. 19-20)

Anansewa repeats ‘Not ever!’ with the exclamatory to draw attention to herself and emphasizes her resolve not to allow her father to sell her like a piece of property. The contracted form ‘I’ll’ is used to convey seriousness while the use of the first person pronoun ‘I’ emphasizes Anansewa’s personal opinions/thoughts and how intense her situation is. The use of ‘my daughter is a child’ (*Akwadaa na wo deε*) is metaphorical, comparing Anansewa to that of a child who does not think deeply. Thus, Sutherland’s concentration on incorporating Akan expressions in the text adds literary value and cultural uniqueness to the drama. Again, from the song, we realize that Anansewa does not agree with the decision of his father marrying her to any of the chiefs, not to talk of four. Her disagreement is based on the fact that she is old enough to make decisions on her own. She asserts that she could choose a partner she preferred. Anansewa’s assertion depicts a contrast in time between Ananse and Anansewa; and results in a clash of culture. Ananse is seen as a typical Akan who still goes by the old tradition of selecting a partner for his daughter; while Anansewa is a contemporary child who is influenced by modernity; and thus, thinks she is matured enough to know what is good for her. She therefore, perceives her father’s arrangements to get her to marry a chief as an act of ‘selling’; which she refuses since she does not see herself as a piece of a parcel. The song therefore reveals the differences between the ideologies of the father who is culturally inclined and a daughter who is influenced by modernity or western life and therefore wants to make her own choices.

In the Akan culture, there are certain rites that everyone has to go through from birth to death. These cultural practices include a naming ceremony, initiation, marriage, and funeral. In each of these practices, there are several activities including song performances to make the programme lively. In *The Marriage of Anansewa*, Anansewa was outdoored to become a complete woman to marry a chief. Aya (Ananse's mother) informs us that outdooring is a very vital ceremony that one cannot avoid before marrying a nobility.

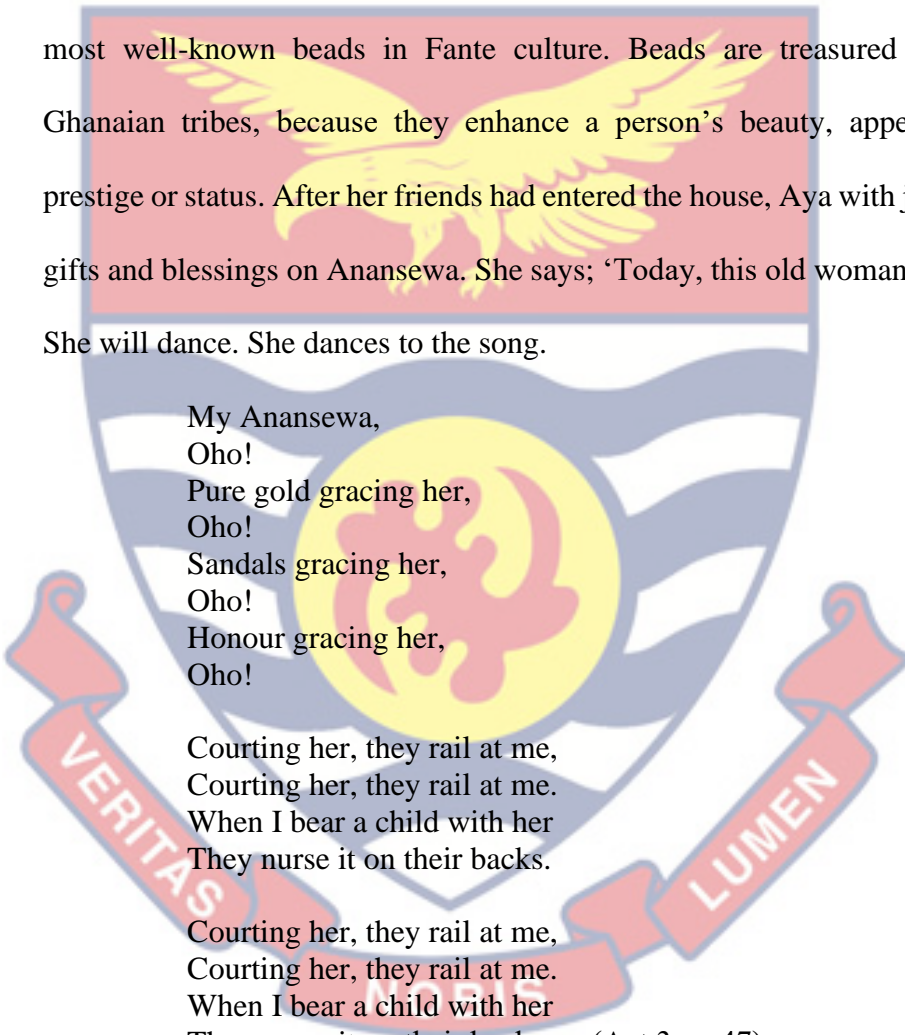
During the outdooring of Anansewa, her friends sing joyfully:



Aba e,
We've come to perform.
Aba e,
We've come to perform
Let it be perfect,
A gift from God.
We've come to perform
Let it be perfect,
Aba e,
We've come to perform.
Aba e,
We've come to perform
Let it be perfect,
Blessing from God.
We've come to perform
Let it be perfect,
Aba e,
We've come to perform.
Aba e,
We've come to perform
Let it be perfect. (Act 3, p. 46-47)

The name 'Aba' comes from the Fante language and is given to a female born on Thursday. Thus, this give credence to the fact that the physical setting of the drama is in Fante. We then get to know from the story that Aba is referred to as Anansewa. 'Aba' is frequently used to emphasize the importance of the women's presence and what they have come to perform, thus, drawing attention

to themselves. This song is typically performed for a young girl who is going to undergo puberty rites. Aya, Anansewa's grandmother, immediately requests a vital item for the ceremony once they finish singing the song: 'Ah bring out my precious. My bota bead, my gold child.... Anansewa, my grandchild, it is what we know to be beautiful that we are doing for you (Act 3, p.47)'. The term 'bota' is a fante item that is commonly known as Aggrey bead, which is one of the most well-known beads in Fante culture. Beads are treasured by several Ghanaian tribes, because they enhance a person's beauty, appearance and prestige or status. After her friends had entered the house, Aya with joy showers gifts and blessings on Anansewa. She says; 'Today, this old woman will dance. She will dance. She dances to the song.



My Anansewa,
Oho!
Pure gold gracing her,
Oho!
Sandals gracing her,
Oho!
Honour gracing her,
Oho!

Courting her, they rail at me,
Courting her, they rail at me.
When I bear a child with her
They nurse it on their backs.

Courting her, they rail at me,
Courting her, they rail at me.
When I bear a child with her
They nurse it on their backs.... (Act 3, p. 47)

The song above is called 'bradwom' (*puberty rite song*). There are different types of 'bradwom', and these are the ones sung: to announce the ceremony, for thanksgiving, for adoring or praising, to show joy, to advice, and for insinuation. The song above is sung to adore or pamper Anansewa whereas

the one below is a type of ‘bradwom’ for the joy and happiness they share with Anansewa. ‘Oho’ that punctuates each line in the 1st stanza expresses enthusiasm and excitement; hence, its repetition in such a joyous moment. The expression ‘Pure gold’, is symbolic of something priceless and valuable. Anansewa is portrayed as valuable and adorable. Again, the repetition of ‘Courting her, they rail me’ is used to pamper Anansewa and also as a form of indirection, to cast insinuations or to tease others in the repetition of ‘when I bear a child with her, they nurse it on their backs’.



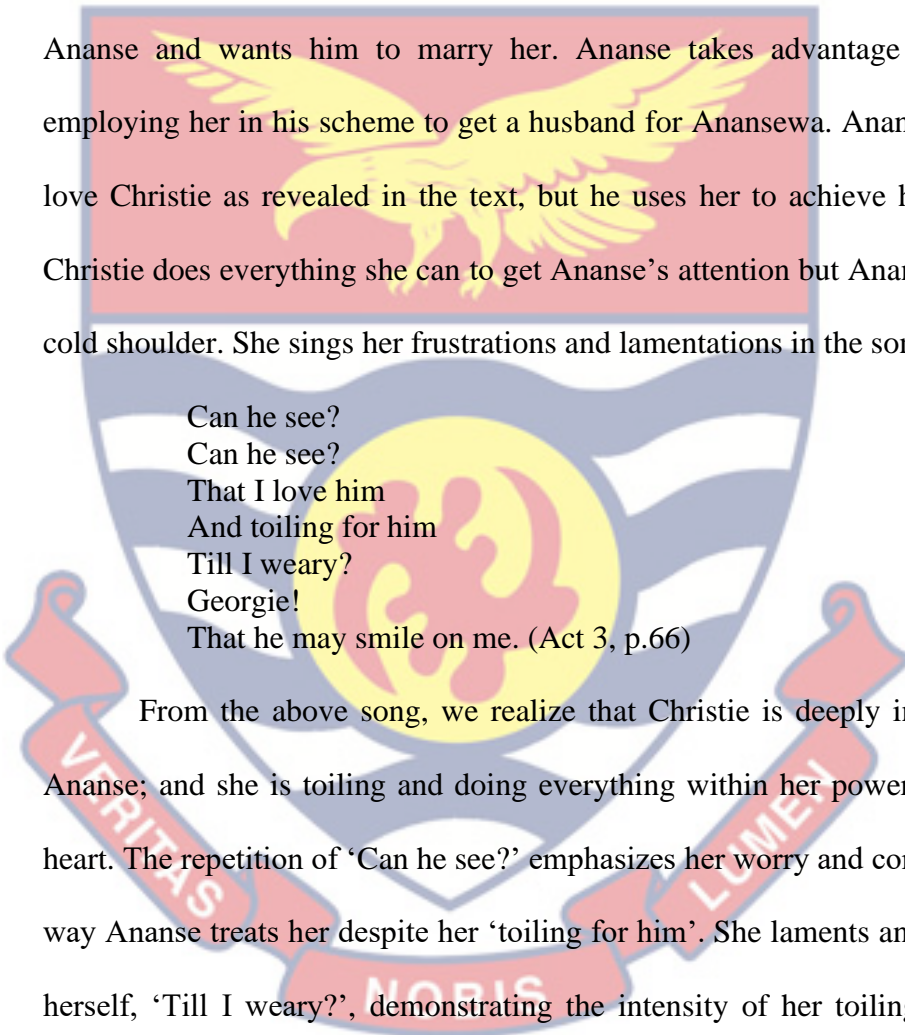
Sensemise e
We welcome you this day.
Sensemise e
We welcome you this day.
Sensemise e
Welcome to you

Anansewa,
We welcome you this day.
Anansewa,
We welcome you this day.
Anansewa,
We welcome you this day.
Anansewa,
We welcome you this day.
Oh, welcome to you. (Act 3, p.50)

The word ‘sensemise’ is used as a refrain to express joy, and it is used to depict the enthusiasm associated with ceremonies in Ghanaian society. The *bradwom* are all part of the *Anansesem ankasa mu nnwom*. Thus, they are part of the unfolding story as they contribute to the characterization of Aya and Ekuwa. That is, it is through the outdoor stage that these characters and their roles are revealed. Aya, for instance, being an old woman, is made to perform the ceremony for Anansewa and it is through her that we get to know the essence of the outdoor practice. Again, the song contributes to the rising action of

the plot, in that, now Anansewa is outdoored, and suspense is created as we wait for the next action. The performances also reflect the author's cultural context and the New Historicism concept, which says that when interpreting a literature, the author's background should be taken into account.

Again, another character in the text, Christie, the mistress, raised a song to get the attention of Ananse. She is a fashionable woman who is interested in Ananse and wants him to marry her. Ananse takes advantage of this by employing her in his scheme to get a husband for Anansewa. Ananse does not love Christie as revealed in the text, but he uses her to achieve his mission. Christie does everything she can to get Ananse's attention but Ananse shows a cold shoulder. She sings her frustrations and lamentations in the song below.

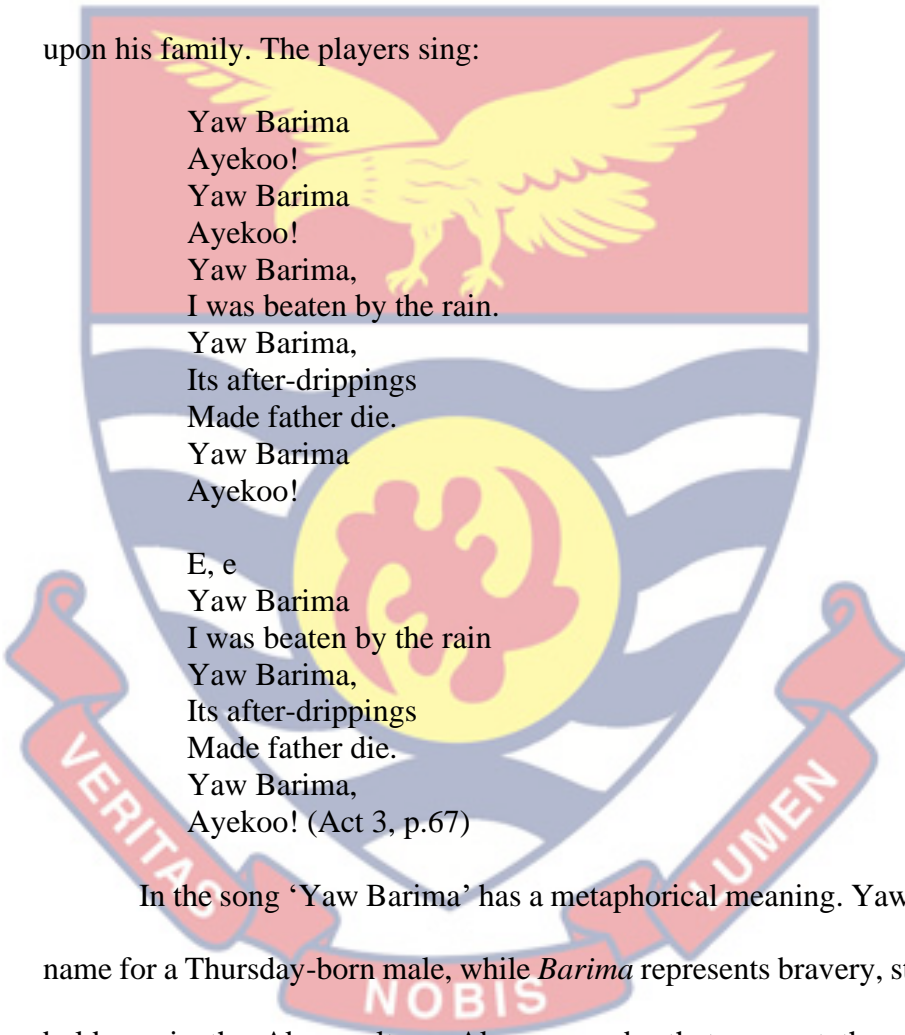
The logo of the University of Cape Coast is a watermark in the background. It features a shield with a yellow bird with outstretched wings at the top, a yellow sun with rays in the center, and a red banner at the bottom with the Latin motto 'VERITAS LIBERABIT VOS'.

Can he see?
Can he see?
That I love him
And toiling for him
Till I weary?
Georgie!
That he may smile on me. (Act 3, p.66)

From the above song, we realize that Christie is deeply in love with Ananse; and she is toiling and doing everything within her power to win his heart. The repetition of 'Can he see?' emphasizes her worry and concern of the way Ananse treats her despite her 'toiling for him'. She laments and questions herself, 'Till I weary?', demonstrating the intensity of her toiling, and then concludes, 'That he may smile on me', expressing his desire to sacrifice her love and work for Ananse until he, too, comes to love her and appreciate her toiling. The song above helps describe better, the character of Christie and her present status as the story unfolds. Sutherland uses the unrequited love of Christie side by side the secret marriage plan for Anansewa for dramatic effect. In both, there

is an amount of secrecy; there is also lack of mutual response. We want to see how these are resolved in the end.

Another song raised in the text, which is used to congratulate Ananse on his hard work is seen at the end of Act three. This song is raised to congratulate him. Although the Akan frown upon deception, it was not an easy task at all for Ananse to devise a plan to get out of the embarrassing situation he has brought upon his family. The players sing:



Yaw Barima
Ayekoo!
Yaw Barima
Ayekoo!
Yaw Barima,
I was beaten by the rain.
Yaw Barima,
Its after-drippings
Made father die.
Yaw Barima
Ayekoo!
E, e
Yaw Barima
I was beaten by the rain
Yaw Barima,
Its after-drippings
Made father die.
Yaw Barima,
Ayekoo! (Act 3, p.67)

In the song 'Yaw Barima' has a metaphorical meaning. Yaw is an Akan name for a Thursday-born male, while *Barima* represents bravery, strength, and boldness in the Akan culture. Akan proverbs that support these values are *barima ne nea ogyina ne nan so* literally meaning, *a man is the one who stands still in the face of a storm* and *etuo to a etwere barima bo*, which literally means *If one pulls the trigger of a gun, it lands on the chest of a man*. Hence, the use of 'Ayekoo', an Akan word that means 'well done' to commend Yaw Barima

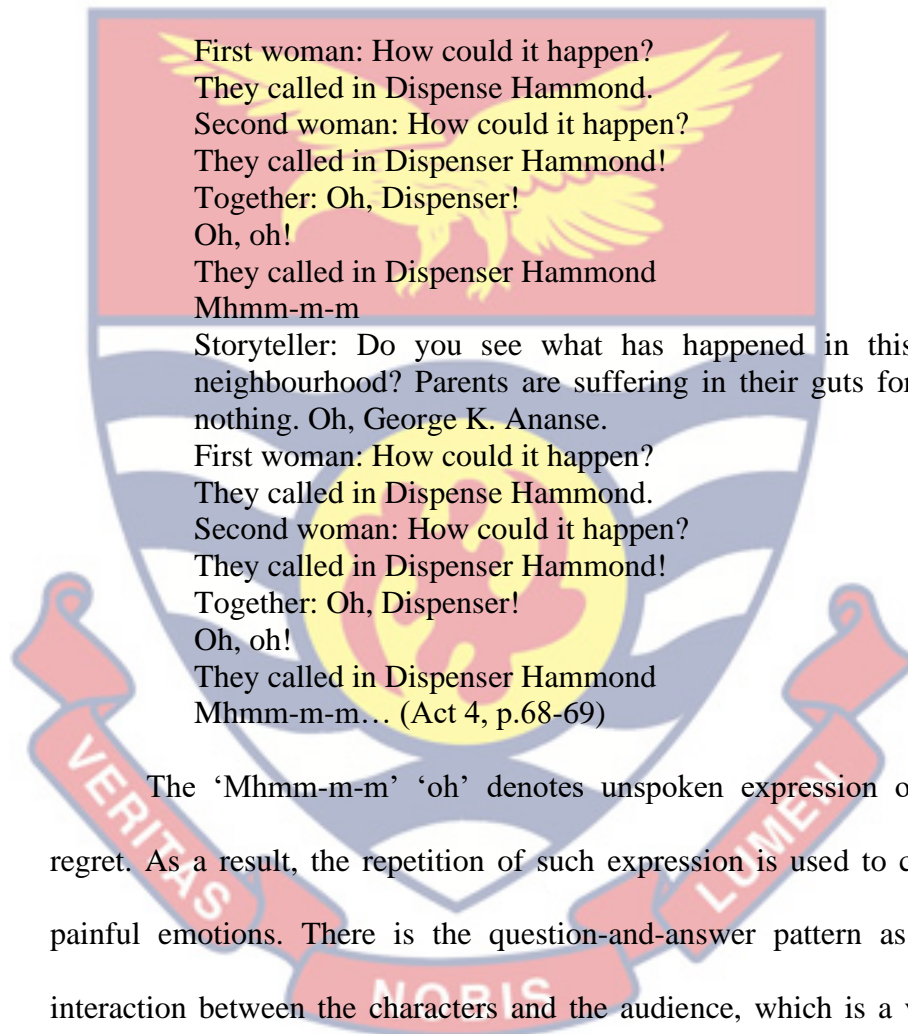
for his good work. In the song, Yaw Barima refers to Ananse, who endured to overcome hardship and pain. In the song, we are given a flashback of Ananse's initial status of toil and hardship as was seen in Act One. Now, after the struggle and pain, Ananse succeeds in enriching himself and he is being congratulated in this song.

The next song revealed in *The Marriage of Anansewa* takes the form of a dirge. A dirge is the sound one produces when something painful happens to him or her. It could also be some painful memories that one recalls and through that sheds tears and laments. The person crying speaks out certain words that have overwhelmed him in a poetic form. Mostly if the person performing the dirge uses it to tell a history about his family, community, or country, we say he is singing lamentations (Finnegan, 1970, Nketia, 1955 & Agyekum, 2011). Both children and adults cry, however, adults cry when something painful happens to them. In the Akan culture, men are not expected to cry no matter the situation they encounter; and there are popular sayings in Akan that support this assertion. For example, *Barima nsu* (a man should not cry), *Barima ne dea ɔko nko den'* (a man is the one who faces difficult battles), 'ɔbarima na ɔnom aduro a εε nyono' (a man is the one who swallows bitter drugs), and many more.

There are three types of dirges according to Agyekum (2011). These are *Agyaadwo* (performed by children), *Benabɔ* (performed by men), and *Kwadwom* (performed by women). Two types of these dirges are revealed in the text; they are *Benabɔ* and *Kwadwom*. In *Benabɔ* which is mostly performed by men, they do not cry aloud as women do, and the words used are very few. In most cases, they sigh like 'oh, hmmm and mmhmm'. They do shout and sigh but tears do not normally flow from their eyes. Unlike *Benabɔ*, in *Kwadwom*

which is performed by women, they usually wail and cry aloud with a lot of expressions. *Kwadwom* is mostly sung at the palace for royals who have lost their lives. The performer of the dirge compares the deceased to so many things to reveal the background of the deceased. Examples of the two types of dirges in *The Marriage of Anansewa* are illustrated below.

Example 1:



The 'Mhmm-m-m' 'oh' denotes unspoken expression of grief and regret. As a result, the repetition of such expression is used to convey their painful emotions. There is the question-and-answer pattern as a form of interaction between the characters and the audience, which is a vital part of storytelling. In example 1, we realize that although the first two characters are women, they demonstrate the dirge *Benabɔ* using few words. Even though the storyteller interrupts them, they repeat the same words to show how painful the situation is to them. They cry profusely although the storyteller tries to inform them Anansewa is not dead; and that Ananse just faked Anansewa's death. They

do not believe him; rather, they continued singing and crying, in the next example:

Storyteller: You'd better stop because they say the minute wailing sounds in Mr. Ananse's ear, he wants to kill himself. Last night, everybody was asleep by the time the Methodist Church clock struck twelve o'clock. The town deserted, with nobody coming or going. Suddenly there was Mr. George K. Ananse's voice, screaming.

Voice of Ananse: Come, somebody! Come to my aid! Ah, my one and only possession! I'm about to see disaster!

Storyteller: You hear that?

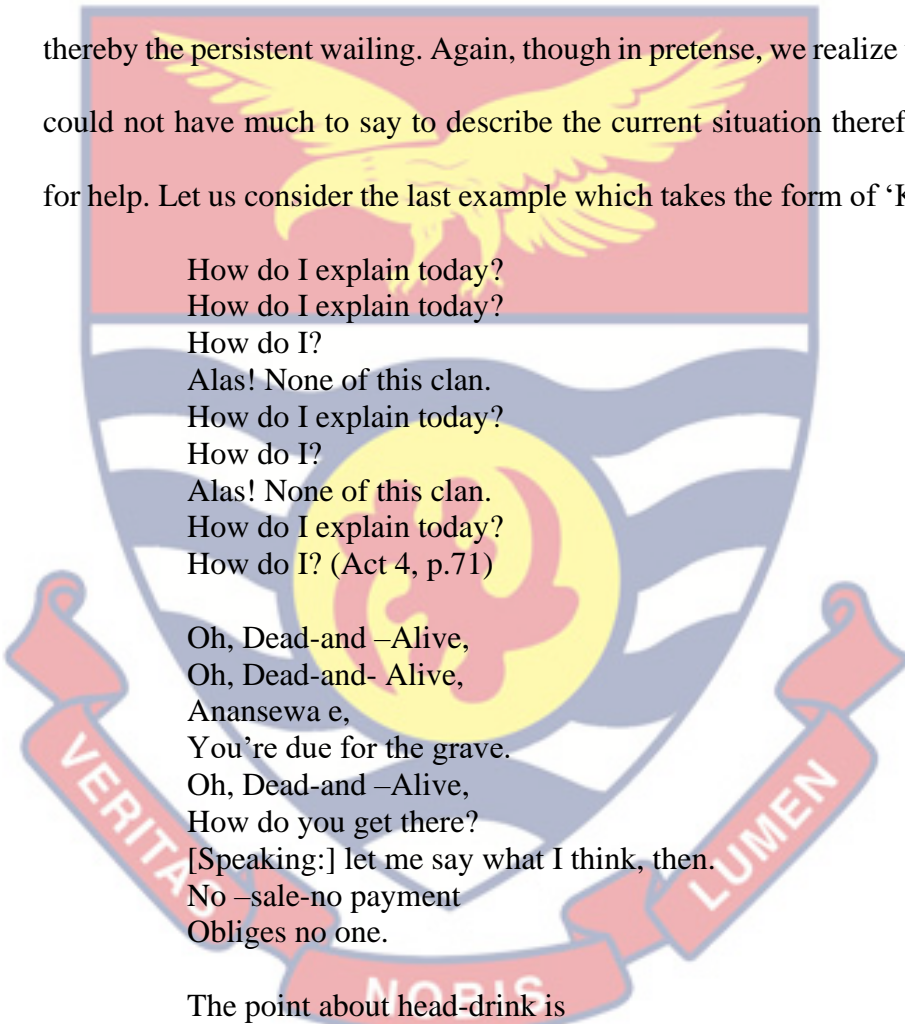
Voice of Ananse: Alas! Anansewa! Something has descended on her! Where is everybody?

Help! Help! People! People!

Storyteller: thereupon, one tear off this way, another that way. And as for Mr. Ananse, he was by this time rolling on the ground and striking his head violently against the wall. Pum, pum, pum. (Act 4, p.69-70)

In African languages, colorful and expressive ideophones abound, as evidenced by Sutherland's description of Ananse 'striking his head against the wall, pum, pum, pum' in the last line. Sutherland, in reality, effectively transitions between Akan and Ghanaian English throughout the play, reinforcing the play's Akan qualities because these terms indicate language intended to be spoken. Furthermore, the use of the words 'help' and 'people' repeatedly emphasizes the importance of having someone to rely on in order to survive. As a result, Ananse repeatedly calls for assistance in order to draw people's attention to himself and the circumstances in which he finds himself. Dramatic tension, character development, and story development are all aided by the use these literary elements.

One will not be far from right to say that Ananse acts like a woman because he wails and throws himself on the ground wanting to even harm himself should anyone come close to him. Nonetheless, we can also say that Anansewa is the only daughter of Ananse, and as the story reveals, his wife is dead, leaving him with the only daughter; so, Anansewa is his only possession. Thus, losing Anansewa is a big blow to him, the pain, he cannot withstand, thereby the persistent wailing. Again, though in pretense, we realize that Ananse could not have much to say to describe the current situation therefore he calls for help. Let us consider the last example which takes the form of 'Kwadwom':



How do I explain today?
How do I explain today?
How do I?
Alas! None of this clan.
How do I explain today?
How do I?
Alas! None of this clan.
How do I explain today?
How do I? (Act 4, p.71)

Oh, Dead-and -Alive,
Oh, Dead-and- Alive,
Anansewa e,
You're due for the grave.
Oh, Dead-and -Alive,
How do you get there?
[Speaking:] let me say what I think, then.
No -sale-no payment
Obliges no one.

The point about head-drink is
That it's paid for the living.
Therefore, Chief-of-Sapaase e!
Don't bother to come,
Oh, don't bother to come,
Because the object of your interest
Did not survive for you.
(Act 4, p.72-74).

In the song above, Christie starts with the dirge as the storyteller makes his statement in speeches and songs while the players also join in the singing. We noticed that the storyteller sings a dirge to announce to the chiefs what has happened to Anansewa, their object of interest. This is purely an example of *Kwadwom* where so many explanations are given while the singing and crying continues. It is as if the storyteller knows that Anansewa is pretending that is why he keeps repeating the words *Dead-and-Alive*. The use of the words ‘death’ and ‘life’ in the above song is an oxymoron. An oxymoron is a made up of two words that have opposing meanings. In other words, Anansewa seems to be dead and alive at the same time. The oxymoron can be used to support a cheerful tone or mood while also emphasizing conflict but in this case it emphasizes the conflict and dramatic tension in the story. Again, because Ananse doubts Anansewa’s is ‘death’, he uses a rhetorical question and asks *is she dead?* repeatedly. The dirges, contribute to the development of the plot and characters. Through this, some important cultural elements and how they are performed are revealed; the roles of some characters are noticed, and we are pushed towards the climax of the plot gradually. Suspense and tension mount and everyone is anxious to know what happens next in the story whether Anansewa is truly dead; if she is dead what will happen to Ananse.

The last song revealed in *The Marriage of Anansewa* is seen at the end of the text, in Act four. Anansewa claimed to have heard the voice of Chief-Who-Is-Chief calling her, and because of this, she is back to life. She tells her father in a conversation; *father I could hear Chief-Who-Is-Chief calling me* and the father replies: *He was indeed calling you. His love has won a victory for us all. Honourable messengers, I’m dumbfounded. Here, alive, is your precious*

possession (Act 4, p. 91). Finally, Ananse and his daughter have succeeded in making Ananse's dream of living an affluent life come true and he has found the best suitor for his daughter. The players sing joyfully while shaking hands with Anansewa, Christie, and Property man.

Is love's power so strong?
Is love's power so strong?
So strong?

Is love's power so strong?
Let's relate in love
That we may thrive-

True love is rare
Let's relate in love
That we may thrive-
True giver is rare
Let's relate in love
That we may thrive-

True helper is rare
Let's relate in love
That we may thrive
Thank you, chief so rare-
Let's relate in love
That we may thrive
Thank you, husband, rare.

Let's relate in love
That we may thrive (Act 4, p.92).

The use of the expression "let's" is a call for unity, implying that it is not one person's responsibility to love, but rather everyone's, because love eventually reigns supreme. It also highlights the importance of the message. The expression 'let's remain in love' is repeated in the song, emphasizing the idea and power of love, as evidenced by the fact that love ultimately rules and that love has the power to resurrect Anansewa from death. Ananse wonders, 'Is love's power so strong?' In the opening lines, he asks this question to highlight his message about the power of love in resurrecting his daughter, and so says,

‘True love is rare, let’s relate in love’. Love is a beautiful thing, and the love shown in the text provides life, joy, and excitement to the audience as the play comes to a happy end.

Love is a mighty force, and we observe that, despite the fact that Ananse organized his daughter's marriage, which is mainly in accordance with the Akan's conventional marriage protocol, love ultimately triumphed. As a result, it is advocated that marriage should be founded on love, and that all that is required in a marriage is a loving spouse. Ananse expresses this opinion as he cunningly admits to the power of love; “His love has won a victory for us all” (Act 4, p. 81). The text indicates that the song above offers joy and happiness to the protagonists as well as the audience. The audience feels relieved of the tension that had built up when Anansewa was dead, and as a result of the song, they are glad she is alive again.

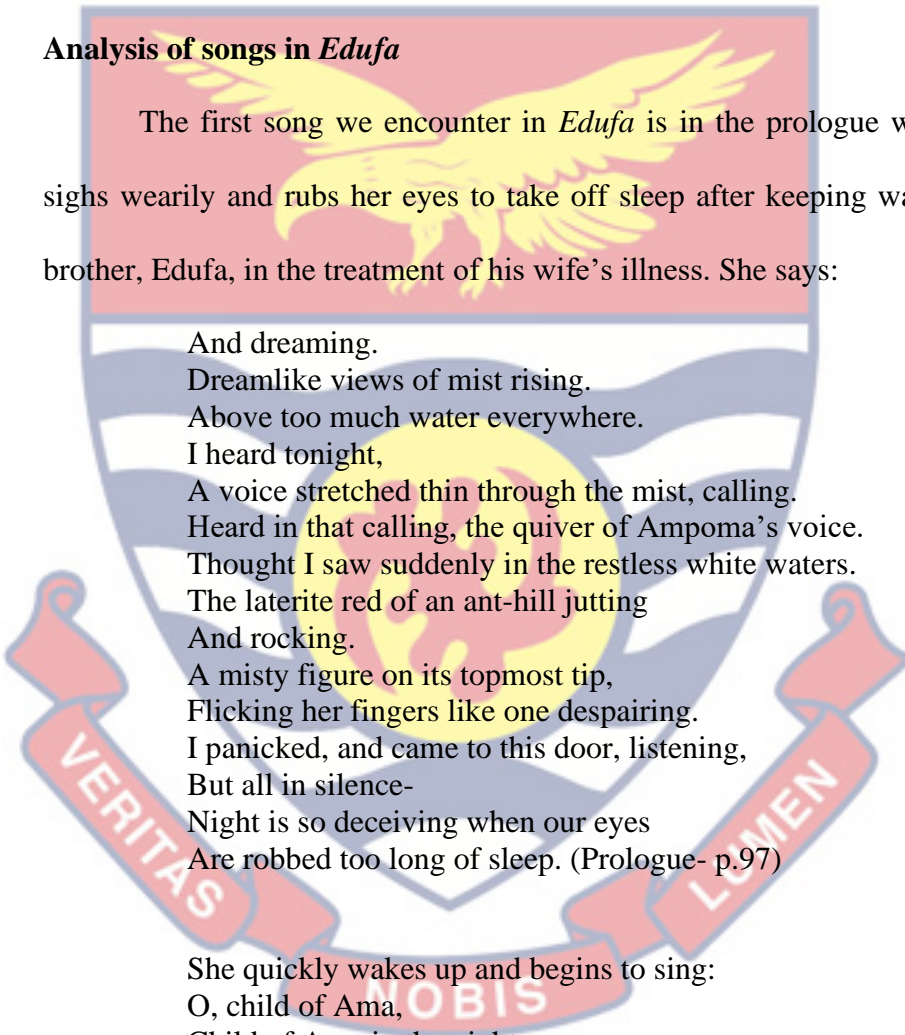
To sum up, the songs used in *The Marriage of Anansewa*, are in two categories: ‘mmoguo’, and ‘Anansesem no ankasa mu nnwom’. Some of the cultural practices of the Akan such as outdooring and dirges are revealed through some of these songs. Some characters are also revealed through these songs. Similarly, these songs revealed some literary elements used in the story and thus, brought happiness and relief, not only for aesthetic gain but also for utilitarian effects. Having looked at the songs in *The Marriage of Anansewa* we shall now focus on the songs used in *Edufa*.

Just like in *The Marriage of Anansewa*, Sutherland employs songs in *Edufa* also. However, unlike in *The Marriage of Anansewa* where Sutherland designated the songs as ‘mmoguo’, this is not done in *Edufa*. Almost all the songs in *Edufa* fall under *Anansesem no ankasa mu nnwom*. Interestingly, there

is a repetition of one particular song which gives a flashback of previous events, foreshadows subsequent scenes, and also describes the present situation of the characters. Again, the songs used in the text are not just for entertainment but also for education on moral values of the Fante community. More importantly, through these songs, some relevant themes are identified, plot and characters are developed, and some cultural practices are also revealed.

Analysis of songs in *Edufa*

The first song we encounter in *Edufa* is in the prologue when Abena sighs wearily and rubs her eyes to take off sleep after keeping watch for her brother, Edufa, in the treatment of his wife's illness. She says:

The background of the text features a large, semi-transparent watermark of the University of Cape Coast crest. The crest is a shield with a yellow eagle with wings spread, perched on a globe. Below the globe is a red banner with the Latin motto 'VERITAS LIBERABIT VOS A NOBIS'. The shield is flanked by two red banners, one on each side, with the Latin words 'VERITAS' on the left and 'LUMEN' on the right.

And dreaming.
Dreamlike views of mist rising.
Above too much water everywhere.
I heard tonight,
A voice stretched thin through the mist, calling.
Heard in that calling, the quiver of Ampoma's voice.
Thought I saw suddenly in the restless white waters.
The laterite red of an ant-hill jutting
And rocking.
A misty figure on its topmost tip,
Flicking her fingers like one despairing.
I panicked, and came to this door, listening,
But all in silence-
Night is so deceiving when our eyes
Are robbed too long of sleep. (Prologue- p.97)

She quickly wakes up and begins to sing:
O, child of Ama,
Child of Ama in the night
Is wandering,
Crying, 'Mm-m-m,
How my mother is pondering
O, child of Ama,
Why is she wandering,
Why wandering,
Why wand'ring in the night
Like the dying?
Mewuo! (Prologue- p.97-98)

Literary devices such as imagery, symbolism, and metaphor are used in the above. ‘The ant-hill’ portrays Ampoma in Abena’s dream. An ant-hill is a mound-like nest formed by ants or termites. Ant-hills are generally a sturdy mound that provides protection from the weather, but in Ampoma’s case, the ant-hill is protruding and rocking, indicating its precariousness. Ampoma is once again depicted as ‘restless white rivers’, which denotes difficulty. Abena says; ‘above too much water’ everywhere in line 3, which also means tears everywhere. Abena says in the last two lines of the first portion of the prologue: *a misty figure on its topmost tip, flicking her fingers like one despairing. I panicked and came to this door, listening.* All of these are foreboding, indicating the tragedy that awaits Ampoma. The line which states *But all in silence*, denotes death and the end of all things. These elements create a fearful and sorrowful imagery for the audience, resulting in dramatic tension.

The repetition of ‘O, child of Ama, Child of Ama’ in the second segment of the prologue represents Ampoma and the emphasis of mourning for her. Night is supposed to be a time of rest for individuals who have worked all day, but in Ampoma’s case, she is wandering in the night, as Abena says; *O, child of Ama in the night Is wandering*, which also represents instability and doom. As a result, she cries for Ampoma, using the expression ‘Mm-m-m’ to describe her unspoken emotions. Furthermore, the use of the ‘ing’ form at the end of words like ‘pondering’, ‘wandering’, and ‘dying’ emphasizes the continuity of grief for Ampoma.

Additionally, the song in the form of a dirge announces somebody’s death. The word *mewuo* used in this song in Fante literally means *I am dead* and this death relates to Ampoma (Edufa’s wife). The song thus foreshadows the

plight of Ampoma, Ampoma is seen wandering in the night. It also shows how Ama's mother is worried about her daughter and the daughter is crying and wandering. Again, through the song, we realize that mothers and their children usually bond; thus if anything happens to the child the mother feels it. It is believed that the bond between the child and the mother is deep because of the connection of the baby to the mother through the umbilical cord.

The next song is seen in Act One, Scene one, by the chorus who sing towards Edufa's house. Their song is a dirge and it is for somebody and it foreshadows the death of Ampoma. The Chorus is made up of women who chant to the rhythm of wooden clappers and sing along. As earlier noted about dirges, women are mostly noted to be the performers (Agyekum, 2011, & Finnegan, 1970); it is no wonder the Chorus is made up of only women in *Edufa* in contrast to that in *The Marriage of Anansewa* where both males and females sing the dirge. Before the Chorus perform the dirge, Edufa performs some rituals to drive away evil spirits which he assumes are responsible for the illness of his wife. The Chorus sing:

Chorus: Our mother's dead
Ei-Ei-Ei
We the Orphans cry,
Our mother's dead,
O! O-O!
We the orphans cry. (Act 1, Scene 1, p.100)

The expression 'Ei-Ei-Ei' 'O! O-O!' is used in the Akan language to convey a great level of agony in a loud tone. Thus, in the song, the orphans weep bitterly because their mother has died. Children have a stronger bond with their mothers than with their fathers. In this example, the orphans are sobbing because their mother, who would have provided them with warmth, shelter, and food, has

passed away. This song, as pointed out earlier, foreshadows the plight of Ampoma, and it can be interpreted as Ampoma dying and leaving her children. *Our mother is dead* refers to Ampoma, and they are crying for her children as they are worried about what will befall the children.

Edufa: why are they doing funeral chant? They are not coming towards this house?

[To SEGUWA] You've spoken to no one?

Seguwa: [with some resentment] To no one. My tongue is silenced. It must be for someone else's soul they clamour (Act 1, scene1, p.100-101).

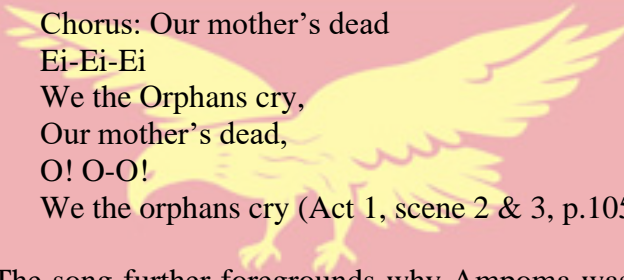
From the above conversation, we realize that Seguwa is worried and would have even called for help if he had the opportunity to, but because of the caution Edufa has given her just like he did to his sister Abena, she has been silent and would not want to say a word to anyone. It is possible that if Edufa had sought assistance somewhere, maybe, Ampoma would have survived. That is why Seguwa says: *It seems to me that the time has come now to seek some other help... it is I myself who say I'm hardy, but how can I help to have a woman's bowels?... let's call for help... let me call for help* (Act 1, scene 1, p.101). From all indications, Seguwa is scared Ampoma may die, and he needs help for Ampoma; but Edufa refused to seek help. This gives credence to the song, the information the Chorus gives as foreboding that Ampoma is going to die.

Another song performed by the Chorus is seen in Act one, scene two. This happened when Edufa and Ampoma were engaged in a conversation and she fainted in his arms. Ampoma was scared for her children, because she felt she was going to die. She says:

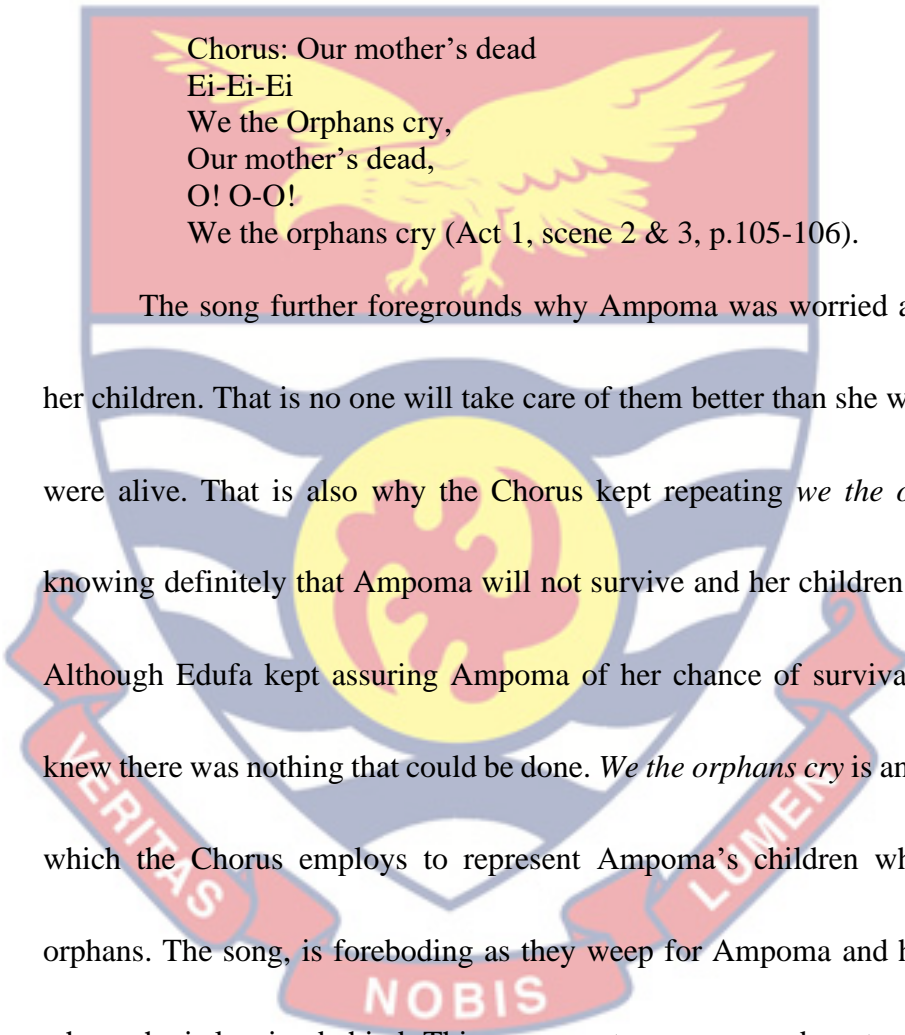
Promise me that you will never replace them in another woman's power. Never risk their lives in the hands of

another. Promise me that and I will die without that unbearable fear here in my heart.... Over me, the sun is getting dark. My husband! Watch the death that you should have died...Children! My children! If I could cross this water, I would pluck you back from the mountainside. Children! Hold my hand! (Act 1, scene 2, p.105).

The chorus hearing the conversation between Ampoma and Edufa from a distance starts off the song:



Chorus: Our mother's dead
Ei-Ei-Ei
We the Orphans cry,
Our mother's dead,
O! O-O!
We the orphans cry (Act 1, scene 2 & 3, p.105-106).



The song further foregrounds why Ampoma was worried about living her children. That is no one will take care of them better than she will do if she were alive. That is also why the Chorus kept repeating *we the orphans cry* knowing definitely that Ampoma will not survive and her children will suffer. Although Edufa kept assuring Ampoma of her chance of survival, Ampoma knew there was nothing that could be done. *We the orphans cry* is an indirection which the Chorus employs to represent Ampoma's children who are now orphans. The song, is foreboding as they weep for Ampoma and her children whom she is leaving behind. This song creates a very somber atmosphere that is to be sustained throughout the drama.

The same song is repeated at the beginning of Act Two when the Chorus was heard approaching Edufa's house with the song. The Chorus engages Seguwa in a conversation, which is reflected in their song, and their conversation is illustrated below:

Chorus: Our mother's dead

Ei-Ei-Ei

We the Orphans cry,

Our mother's dead,

O! O-O!

We the orphans cry. (Act 2, scene 1, p.116)

Chorus: Are there no people in this beautiful house?

Seguwa: Who let you in...?...

Chorus one: we have come to drive evil away. Is the man of the house in? And the Lady? We are driving away evil out of town

In the conversation above, we realize that Seguwa is scared as the Chorus approach because she does not want people to find out about Ampoma as Edufa has instructed, but the Chorus answered her that they have come to drive away evil spirit from every home. This sounded good to Seguwa because she thought Ampoma's illness is caused by some evil forces but ironically, she gets scared as the Chorus sing;

Chorus: From every home

From street and lane

From every corner of our town

Ei! Ei!-Ei!

We the orphan's cry (Act 2, Scene 1, p. 117)

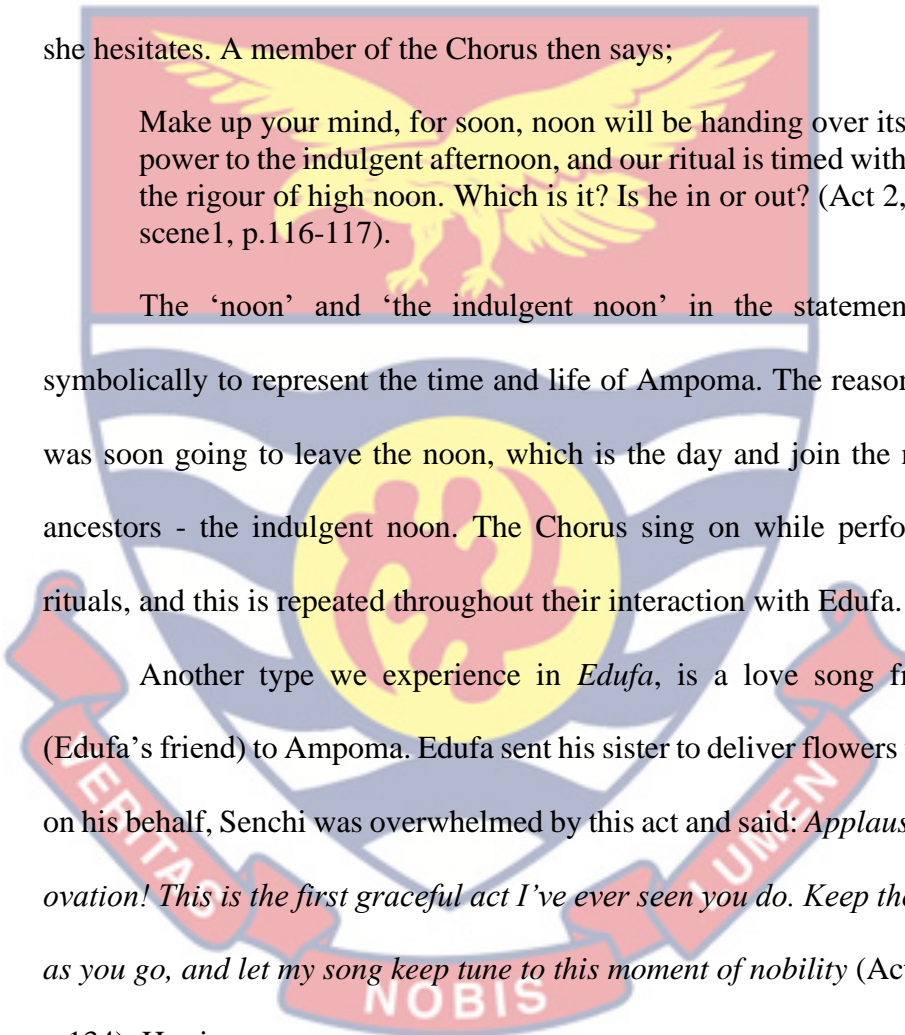
This song pricks Seguwa's mind about death since the song is in a dirge form. So Seguwa questions further:

Whose funeral sends you out in ceremony? Chorus:

Another's, and our own. It's all the same. While we mourn another's death, it's our death we also mourn. Seguwa: True.

Chorus: Oh, don't let us sadden you. (Act 2, scene 2, p. 117).

The statement, *while we mourn another's death, it's our death we also mourn* saddens Seguwa and she says: 'There is so much truth in what you say. I would say, do your rite and do it almost religiously, for it is necessary here. I would say it, but I am not the owner of this house...' (Act 2, scene 1, p.117). This time, Seguwa feels help is needed, and then it is the right time the Chorus had arrived to do the right thing. The Chorus asked of Edufa from Seguwa, but she hesitates. A member of the Chorus then says;



Make up your mind, for soon, noon will be handing over its power to the indulgent afternoon, and our ritual is timed with the rigour of high noon. Which is it? Is he in or out? (Act 2, scene 1, p.116-117).

The 'noon' and 'the indulgent noon' in the statement are used symbolically to represent the time and life of Ampoma. The reason is that she was soon going to leave the noon, which is the day and join the night or the ancestors - the indulgent noon. The Chorus sing on while performing their rituals, and this is repeated throughout their interaction with Edufa.

Another type we experience in *Edufa*, is a love song from Senchi (Edufa's friend) to Ampoma. Edufa sent his sister to deliver flowers to Ampoma on his behalf, Senchi was overwhelmed by this act and said: *Applause! Standing ovation! This is the first graceful act I've ever seen you do. Keep the door open as you go, and let my song keep tune to this moment of nobility* (Act 3, scene 1, p.134). He sings:

Nne
Nne Nne
Nne Nne
O, Mother
Nne
Nne Nne (Act 3, scene 1, p.134)

The song expresses affection for Ampoma, and as Abena turns in appreciation of the song, she drops the flowers which fall on the step with the sign of the sun on it. He sings on;

If I find you
Nne
Nne Nne
I'll have to worship you
Nne
Nne Nne

I must adore you
Nne
Nne Nne
O, Mother
Nne
Nne Nne (Act 3, scene 2, p.134-135)

Senchi's song is a celebration of womanhood, which Sutherland uses to honor the female gender's bravery at some point in their lives. Sutherland uses Senchi's sorrowful song to emphasize the value of motherhood, causing Seguwa to softly sob and Edufa to realize the pain of what he has done to an innocent domesticated and cultural woman who loves him unconditionally. 'Nne', as in the song, is a borrowed word from Nigeria. It is an Ibo word that means 'Mother' in Nigerian culture. In an oral interaction with an Ibo, Dr Usifoh Eric, a Nigerian and senior lecturer at the University of Cape Coast, on the use of *Nne* by the Nigerians, he explains that *Nne* can be used as an endearment for an elderly woman, such as a mother. He further stated that mothers are really valuable and deserve to be cherished. It is no surprise that the Akan refer to the earth as a mother, referring to it as *Asaase Yaa*. In this song however, *nne* is used to refer to Ampoma as mother who has left her children in grief because of death, so they sing to worship her. It is worth noting that the circumstance and milieu of the author has affected the diction and literary items

in the text. For example, 'Nne' is neither a Ghanaian, Akan, nor Fante word; hence, contact and interaction with Nigerians who were in Ghana around 1965, at the time the drama was written, influenced Sutherland's borrowing of lexical items.

Sechi's flower to Apoma was a symbol of care and affection, as well as admiration for Ampoma's beauty; as practised even today. The flowers may connote Ampoma's vibrancy, yet the flowers falling to the ground symbolizes Ampoma's death and separation from the living. The use of the flower is also as a result of exposure to the western cultures. That is, it also reflects the period in which the story is set.

Edufa enchanted by the song attempts to join quietly in the refrain.

She's wonderful
She's wonderful
O, Mother
She's wonderful (Act 3, scene 2, p.135-136)

The last song in Edufa is when Ampoma dies and the Chorus rushed in to sing a dirge for her in Act three. This is common in the Akan culture, where they sing these songs to express gratitude, to recount the good times they had with the deceased when s/he was still alive, and express grief. They also sing to express their sympathy for those who have been left behind. The Chorus begin to sing;

Calamity.
That we should be the witnesses.
Do not restrain your tears,
Let them stream,
Make a river of sorrow, for Ampoma, is dead.
We do not know how,
We do not understand,
But she is dead
Will someone go and tell her mother!
Edufa! Edufa!

How is it possible
That she is dead? (Act 3, scene 2, p. 154).

In the song, expressions like ‘do not restrain your tears’, ‘let them stream’ and ‘make a river of sorrow for Ampoma’ are used symbolically and hyperbolically. That is, they are expressions of grief and agony at Ampoma’s death. This also reveals the severity of the anguish caused by Ampoma’s death because they appear to be unable to comprehend her death, stating, ‘We do not know how, we do not understand’, leaving them puzzled and unable to do anything except grieve. ‘To make a river of sorrow’ refers to the intensity of the grieving; however, it is exaggerated because no matter how one sheds tears, they can never equal a river.

The Chorus weep for Ampoma because they see no reason why death should take a good person like Ampoma from them. They are surprised and do not understand why despite Edufa’s riches and wealth, he could not fight for his wife’s life in order for her to survive. They therefore call his name repeatedly and question him in the last two lines thus: *How is it possible That she is dead?* They then announce, through the song, that Ampoma’s mother should be informed that her daughter is dead. They weep not only for Edufa and the children that are left behind but also for the mother. Senchi also joins in the song as he says: *And over me, the taut extension of the sky - to which I raise my song* (Act 3, scene 2, p. 154).

Will someone go and tell her mother? [He sings]
And if I find you
I’ll have to worship you
I must adore you
Nne
Nne Nne
O mother

Nne
Nne Nne (Act 3, scene 2, pp.153-154)

In sum, it could be observed from both *The Marriage of Anansewa* and *Edufa* that songs are significant folkloric elements that have been used. *Mmoguo* and *Anansesem ankasa mu nnwom* are the two categories of songs in the texts. These songs take on various forms, with some emanating from cultural activities such as dirges and outdooring. Furthermore, some of the songs are used to express complaints, define a person's status, make announcements, call for attention, and convey love and affection. The songs used in the texts have more than just functional relevance; they are not intended solely for entertainment and relaxation, but they are literary elements that provide aesthetic qualities such as flashbacks to previous events and foreshadowing imminent events. Furthermore, these songs reveal important themes in the texts, provide character development, contribute to the setting (Akan (Fante) society) and the plot in general, especially, in the development of the story's rising action.

The use of Supernatural

In *Edufa*, although Sutherland did not display the use of the supernatural through divination, she simulated the presence and the role of the diviner and his activities. This is evident in the confrontation that ensues between Kankam and Edufa. It is gathered that they both consulted diviners. Kankam says:

“...I went to my diviner to consult him about my health. He spread his holy patch of sand, lit candles, and over his sacred bowl of water made incantations; and scrawled his mystic symbol in the sand. I'll tell you what he saw in his divination, for it was all about you, my son. (Advancing on EDUFA) Four years ago, you went to consult one such diviner...” (Act 1, scene 4, p.109).

In the above, the diviner that Kankam consulted was able to discover through his divination that Edufa also consulted some other diviner sometime back. Kankam, however, explains that there is nothing wrong with visiting diviners. He says “... *That’s alright, my son. Most of us consult diviners for our protection. All men need to feel secure in their inmost hearts*” (Act 1, scene 4. p. 109). Here Kankam suggests that there is nothing wrong in consulting a diviner as long as the purpose is genuine, but it is indicated here that Edufa’s motives for visiting the diviner were not genuine. This is evident in the following lines:

EDUFA: I am not all men. I am emancipated.

KANKAM: As emancipated as I’ll show. Your diviner saw death hanging over your life - a normal mortal condition, I would think. But what happened, coward, what happened, when he said you could avert the danger by the sacrifice of another life? (Act 1, scene 4, p.110)

Kankam challenged Edufa in the above statement, demanding to know why he forced his wife to swear to die for him rather than shoulder his own terrible cross. Edufa may have borne his cross, but Kankam feels he spared his life because of selfish motives. Sutherland demonstrates in *Edufa* that African charm is extremely powerful, and no one should take it lightly. From the start, Edufa makes light of the situation, boasting to his father that there are specialists who could treat his wife and that Ampoma will be unharmed. It is only after Ampoma's death that Edufa recognizes his error, and he laments, “I told her not to swear. I didn’t know that harm could be done (Act 3, scene 2, p.152)”. Sutherland appears to illustrate in Ampoma's case that practices carried out by men and women on opposite sides of the gender divide can make or break an individual.

Again, the diviner foretells Edufa's future and tells him what would happen to him. Most important of all is the fact that the diviner also has means through which Edufa could be saved. This is perhaps the reason why some people regard diviners as evil. Sutherland also paints the picture of a diviner's shrine in the play, and it is an unpleasant sight. This is captured in the following:

EDUFA: (Smiling in spite of himself): All right. Now tell me quickly what I want to know. (Anxiously) Did you find the place?

SAM: It's an awful place. What do you send me to places like that for? Not the village itself. That is beautiful, floating in blue air on the mountain top, with climb-way in the mountain's belly going zig-zag-zig, like a game. (He thoroughly enjoys his description.)

SEGUWA: (Impatiently) He's so tiresome with his rambling.

EDUFA: (Trying to be patient) Good, you found the village. And the man?

SAM: He is a nice man, tall as a god. And he fed me well. You don't give me chicken to eat but he did. (Thinks a bit) What does such a nice man live in such an awful house like hut for? That's the awful part. (Act 2, scene 2, p.128)

From Sam's utterances, it can be gathered that the place he was sent to is unsightly; he openly expresses his disgust. There is a contrast between the awful and beautiful in the conversation above. Sam says in line 4 and 5; *it's an awful place, what do you send me to places like that for?* He interrogates Edufa about it. He then continues to say; *He is a nice man, tall as a god. And he fed me well. You don't give me chicken to eat but he did. (Thinks a bit) What does such a nice man live in such an awful house like hut for?* The paradox of nice and awful connotes Edufa's life, as he appears to be very good and generous on the outside, respected and loved by everyone in society, but underneath he is full of wickedness, which resulted in his wife's death.

In Fante traditional community, people believe that there are spirits around that protect everybody. These spirits dwell in trees, stones, and many other elements that surround us. In times of trouble or worry, people offer silent prayers to these spirits. In *Edufa*, Kankam offers prayers to the spirits and God. He says:

Spirits around us, why don't you help him save himself. When he went to consult the diviner, he was doing well. You could tell. If you look at his new clothes you could tell. If you looked at his well-appointed household in whose precincts hunger wouldn't dwell... (Act 1, scene 4, p. 113).

There seems to be a tone of helplessness in Edufa's situation in the above lines. It seems as though he has given up on Edufa's ability to redeem the situation; so he says a prayer to the spirits for help. Again, he says "...*Pity him, you spirits. He grew greedy and insensitive; insane for gain; frantic for the fluff of flattery. And I cautioned him...*" (Act 1, scene 4, p. 113).

Also, in *Edufa*, Kankam says a silent prayer in acknowledgment of the gods. In the stage directions, the playwright says, "*SEGUWA gives the water to KANKAM, who pours a little on the floor stylistically for libation, drinks it and thanks to her. She returns to the kitchen*" (Act 1, scene 4, p. 108). This routine is common practice with the elderly. Before they drink water, they pour a little on the floor in a form of libation; then they offer a silent prayer before drinking. This practice is not as common as it is today; it has become something that is found mostly among those who still follow the Akan tradition or those who practice the African Traditional Religion, or individuals occupying royal offices.

Furthermore, in *Edufa*, the relevance of diviners is revealed. Diviners' calm people's fears, and this explains why people go to them. In the text, Edufa's

visit to the diviner is motivated by a sense of insecurity, not ingratitude to any supernatural being. To find out his fortune, he headed to the shrine. Edufa's fear of losing control of his fortune and celebrity is at the heart of his insecurity. He tells this to Senchi:

Ask the town. They know who Edufa is and what he's worth. They can count you out my value in the homes that eat because I live. Yes, my enterprises feed them. The rise in deference from their chairs when they say my name. If that isn't something, what is? And can a man allow himself to lose grip on that? Let it go? A position like that? You want to maintain it with substance, protect it from ever-present envy with vigilance. And there's the strain that rips you apart! The pain of holding on to what you have. It gives birth to fears which pinch at the heart and dement the mind until your needs must clutch at some other faith...Oh, it has driven me close to horror...and I tell you, I don't know what to think now. (Act 3, scene 1, p. 132).

Edufa's selfishness and insatiable desire for notoriety and celebrity is clear in the above. This is what drives him to put his wife's life on the line. This same desire causes him to become estranged from his father, Kankam, and further severs the link between father and son. As previously discussed in *The Marriage of Anansewa*, Sutherland ignores the power of money and celebrity in favor of emphasizing love for human life as the essence of humanity. Sutherland's punishment of Edufa also shows humans inability to fight death: *The last laugh will be mine when I bring her home again. I will bring Ampoma back. Forward to the grave. I will do it. I am a conqueror! Conqueror...?* (Act 3, scene 2, p. 153). Edufa's statement is paradoxical because Ampoma is dead and he will never be able to resurrect her. *I am a conqueror*, as he claims is ironically used since, as his father Kankam constantly stated, he is a loser and coward for deferring his own death to someone else.

In *The Marriage of Anansewa*, the use of Supernatural is seen in the form of pouring of libation, calling on ancestors for help, and consulting diviners. The first instance is in the sprinkling of the palm-oiled yam during the puberty rite of Anansewa. This stems from the belief that the ancestors desire our care; and that when they are kept satisfied, they would protect and mediate for the living. This is a mythical element of folklore that complements the New Historicism theory's concept of including the author's beliefs in the analysis of a literary text. The potency of the Akan belief in their ancestors and the supernatural in general has been emphasized by many African scholars including Sarpong (1974).

The ancestors desire to be venerated, while the living also desire to enjoy the constant goodwill of the ancestors. For instance, in *The Marriage of Anansewa*, Ananse invokes the supernatural and pleads with his ancestors to help him in his moment of utter difficulty. That is when he needed to make Anansewa wake up from her feigned death. Ananse prays:

Ancestors, I am pleading with you,
If it is your desire
As it is ours
That Chief-who-is-chief
Should marry Anansewa,
See to it that she returns to life!
Wake her!
See to it that Anansewa awakes.
And returns to become a bride! (Act 4, p.89)

The invocation above is a libation performed by Ananse to plead with the ancestors to bring back Anansewa to life.

Libation is utilized in the two texts of Sutherland, to invoke the spirits of the ancestors. In *Edufa*, Kankam visits his son Edufa, and he is offered water by Seguwa, a matron in Edufa's house, and he pours a little on the floor before

he drinks it. In the same vein, in *The Marriage of Anansewa*, Ananse pours libation to inform the spirit beings that Anansewa is dead and they should give her a warm welcome as she arrives. He asks for a drink so that he can pour libation himself (Act 4, p.87). He starts the libation:

Dependable God,
I'm calling on you,
Earth Efuwa;
Souls who have preceded us,
Come, all of you,
Here is your drink.
What we receive
We share with you.
If you have gone, it does not mean
You have neglected us
You are with us
In difficulty and in joy

I am announcing to you
That your grandchild is on her way.
Condolences to you,
Condolences to us.
We know you are there
To give her a welcome embrace
We know it is her family she comes,
And that being so,
We should be comforted.
But there is more to it than that,
Ancestors, there is more to it than that. (Act 4, p.88)

Ananse asks for help from God, 'Earth Efuwa', and other deities. 'Earth Efuwa' is directly translated from the Fante language as *Asaase Efuwa*. 'Earth Efuwa' is personified as human, hence, Ananse continues by presenting his plea to her and the other spirit beings, informing them of Anansewa's death, offering condolences, and requesting them to welcome her. *But there is more to it than that, Ancestors, there is more to it than that*, he says towards the end, implying that there is more to his announcement. As a result, the details of the communication is hindered because Ananse knew he had fabricated

Anansewa's death. As a result, there is comic relief and plot development of the story.

To conclude on the use of Supernatural as seen in the two texts, it is evident that the supernatural plays a significant role in the lives of Africans, especially, Ghanaians (Akan culture). The use of the supernatural is realized in the two texts in the form of pouring of libation, visiting diviners, and appealing to the supreme God and ancestors for assistance. It has been discovered that humans and spirits have a good relationship and that spirits are believed to assist humanity in times of need. Furthermore, these spirits can kill, ruin, and punish evildoers; and a great deal of care is therefore taken by man to avoid offending the spirit beings.

The elements of folklore discussed in this chapter included marriage, songs, and divination. These elements were discussed bringing out their literary significance. It is revealed that these folkloric elements employed in the texts do not only have aesthetic values but they also provide didactic functions. Specifically, marriage, a folkloric element in the two drama texts stress the cultural value of marriage and the processes that one has to go through before taking a woman to his home as a wife. Through marriage, the role and essence of the extended family and the society in marriage are revealed. We also saw the differences that occur in contemporary marriage and that of the past.

With respect to songs, we realized that songs are an integral part of folktales, and this is exemplified in *The Marriage of Anansewa* and *Edufa*. These songs bring out relevant themes, and display genres such as dirges. With the use of Supernatural, the spirit beings such as ancestors, gods, and diviners, all play a significant role in the Akan society. The Akan believe that these spirit

beings can both aid people and punish those who do evil. The role of diviners in the culture of the Akan is also very much emphasized in the texts. The analysis of the folkloric elements also confirms the ideology of the New Historicism theory, which has a historical antecedent, which can be seen not only in the song in the text, but also in *Edufa*, which is an adaptation of Euripides' *Alcestis*, and *The Marriage of Anansewa*, which is a rendition of Akan folktales. Furthermore, the author's beliefs, as well as her environment and events, all support the New Historicism concept.

Summary

The fourth chapter above is an analysis of the primary data that has been used for the study. The two texts examined include *The Marriage of Anansewa* and *Edufa*. The texts were discussed, emphasizing their folkloric elements as well as their literary significance. It is discovered that the folkloric elements discussed not only have aesthetic value, but also contribute to the development of the texts; especially, in terms of plot, characterization, and themes. It was once again noted that these elements are related to Akan culture, thus, highlighting some key aspects of Akan cultural practices and their influence during the author's time and in our current context. The following chapter summarizes the entire thesis and notes the findings as well as some of the observations. It also includes some suggestions for further research.

CHAPTER FIVE

SUMMARY, CONCLUSIONS, AND RECOMMENDATIONS

Overview

The purpose of this study was to analyse the folkloric elements in Sutherland's plays: *The Marriage of Anansewa* and *Edufa*. This chapter is the concluding chapter; which provides an overview of the entire study, a summary of the key findings of the study, some observations of the study, and suggestions for further studies.

Summary of Research Objectives and Procedures of analysis

The objectives of this study were first, to identify the folkloric elements in *The Marriage of Anansewa* and *Edufa* and second, to explore the literary and didactic effects of these folkloric elements in the texts.

To achieve these objectives, the study used the New Historicism theory as the theoretical framework for the study. New Historicism explains that literary texts should not be treated in isolation devoid of their composer's background, circumstances and, milieu. This theory, therefore, helped in the identification and the analysis of the folkloric elements that were present in the texts.

The study was grounded in the context of qualitative research, and particularly adopted the context analysis research design. The data for the study came from two main sources: primary and secondary. The text under study, *The Marriage of Anansewa* and *Edufa* were the primary data source for the study. The analysis of the data was done on two levels: first, the folkloric elements in the texts were identified; secondly, the folkloric elements were categorized

under subheadings and each of them was analysed bringing out their literary and didactic effects, especially in plot development.

Summary of Key Findings

The first research question of the study was to identify the folkloric elements used in Sutherland's texts, *The Marriage of Anansewa* and *Edufa*. The study revealed that the folkloric elements found in the dramatic texts are culturally oriented. Marriage, songs, and the supernatural are the main folkloric elements found in the texts.

Analysis on marriage, for example, shows that, unlike in some western cultures, where marriage can be contracted between two people without their parents' consent, the Akan tradition places a great value on parents' involvement in marriage. As a result, they are deeply and actively interested in their children's marriages, to the extent that some parents may wish to seek for their children's spouses themselves. This is seen in *The Marriage of Anansewa*, in which the main character Ananse travels the four corners of the world for a suitable husband for her only daughter, Anansewa.

In *Edufa*, Kankam questions Edufa on Ampoma's life because he believes Ampoma's marriage to his family makes her his responsibility as well. According to the Akan the danger linked with parents' failure to approve their children's marriages is that the children may end up marrying their siblings (tribal relations), which can have serious implications for them. Other times, when parents are neglected in the belief that they are interfering in their children's affairs, the children become unaware of key components of marriage, particularly within their culture. These parents may also be of assistance in terms of giving a health care and counselling on parenting. This happened to

Edufa when he failed in this crucial function by disobeying his father's permission to assist his wife Ampoma, and he ended up losing her.

Furthermore, songs were also found as an important part of Akan culture and are connected with their worldview. The Akan regard music (song) as a powerful medium for self-expression and knowledge dissemination. Sutherland incorporates in her two texts songs that are firmly rooted in Fante and Akan culture. No event on Akan life appears to be complete without the use of a song. Song, in other words, is present in both the individual's and community's cultural existence. Songs are present in practically all Akan traditions, primarily in the areas of puberty rite, marriage, death, and, most notably, storytelling. The songs accompanying storytelling kept the audience engaged and assisted the storyteller in reorganizing himself if he faltered.

It was evident that the songs accompanied with the storytelling mostly keep the audience active and help the storyteller to restructure himself if he falters. These songs, once again, give the audience food for thought, socialization, and a better understanding of the story, as well as serving as a means of instilling moral education in the audience. Other times, these stories leave the audience breathless and astounded by the musical richness accompanying the storytelling, and finally, they aid in the preservation of Akan culture.

Also, the Akan appeal to supernatural beings such as God, deities, spirits, and gods through divination. This is related to their worldview, as they have a dual interpretation of everything that happens in their lives. They argue that everything has both physical and spiritual underpinnings. Additionally, deities and spirits are worshipped in the Akan culture through libation and

sacrifice, and individuals discover their fortune, destiny, and what the future holds for them by consulting deities, or divination. The texts' two main characters, Ananse and Edufa, are revealed as having great reverence for diviners or spiritual entities.

The second research question was to determine the literary and didactic effects of folkloric elements in *The Marriage of Anansewa* and *Edufa*. It was discovered that the folkloric elements included in the text are mainly for more aesthetic purposes. To begin with, these elements aid in the development of the texts' plots and delineation of character. Marriage, as a folkloric element helps to expose several important ideas about the Akan culture that are present in the texts. Apart from contributing to plot development, some of the folklore elements, such as the use of supernatural, heighten suspense in the story, while others provide comic relief and disclose other hidden cultural activities in the Akan society. Above all, these elements contribute to the preservation of Akan culture.

Finally, the analysis revealed that oral literature which includes folklore is important in written literature. As a result, none of them (oral and written literature) is inferior, and in most circumstances, they complement each other. It is in this light that most African writers incorporate oral forms or folklore into their written literary works.

Implications of the Study

The findings of this study have three main implications:

First, the study adds to the body of knowledge on folklore elements in written texts. The findings of this study show that most contemporary writers incorporate oral forms (such as songs and proverbs), into their written

compositions for aesthetic and utilitarian purposes. The study is consistent with existing scholarship on oral forms in literary analysis of Ghanaian texts, and it can be used as a reference for other researchers who wish to pursue additional folklore research.

Secondly, given Sutherland's background and circumstances in relation to the analysis of her texts, the analysis provides insight into the folkloric elements. In this way, the findings of this study shed light on the culture of Akan, which is a valuable resource for learners of the Ghanaian culture. Hence, learners of folklore who read this work will gain a further understanding of the Akan culture.

Suggestions for Further Studies

Despite the fact that the current study makes substantial contributions, as mentioned in the preceding section, various gaps in the analysis must be addressed in future research.

To begin with, other folkloric elements were not examined in this study due to time and space constraints, and potential researchers are encouraged to investigate them further. Also, a comparative study can be carried out to determine the differences and similarities between Akan culture and other cultures in terms of folkloric elements like marriage and divination. Ewe texts, for example, can be compared to Akan texts in this regard. Furthermore, a comparative study of Ghanaian written texts and other African written texts, such as Nigerian written texts, could be conducted to compare their folkloric elements in respect to the two cultures.

Again, as Sutherland, Aidoo, Kwakye, and Soyinka have done, African writers should try to preserve Africa's folkloric and oral literary forms in their writings. Oral forms, such as proverbs and songs, should be used more frequently in literary texts, and they should be read and used not only in universities and senior high schools but also in basic schools. I believe when this is done, it would prevent our folktales from dying.

Finally, since the study's analysis employed the New Historicism theory as a theoretical framework, other researchers can examine other folkloric elements in the texts such as proverbs and libation using different theories such as post-colonial theory, and cultural materialism, among others.

Chapter Summary

This chapter has provided a conclusion for the entire study. The study revealed the main findings of the study. These findings add to the works of Sutherland, and are also significant for the teaching and learning of oral and written literature as well as the analysis of African written texts. In future research, it is recommended that researchers focus on the other folkloric elements in Ghanaian written texts and other African written texts other than Ghana.

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