



A STYLISTIC EXPLORATION OF SELECTED DADDY LUMBA’S SONGS

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Abstract

The study considered selected Daddy Lumba’s songs as data for the analysis. He is a long-standing philosophical songwriter and artiste in Ghanaians’ highlife music. He used his environment and the situational happenings into didactic themes and enshrined them in the cultural ideologies of the Akan people of Ghana. Daddy Lumba strictly used Asante Twi in all his songs; he did not code mix or switch in all his 34 albums tagged to him, this is an indication of his festoon of cultural affiliation. The research used literary stylistic concepts to account for the style and the stylistic devices in the selected songs. The study adopted a qualitative and a descriptive method. The selected data were randomly sampled, to ascertain the peculiarity and the frequency of the style and the stylistic devices employed in them. The lyrics were downloaded from google and the videos were watched on YouTube. The songs were repeatedly listened to, which helped the researchers to examine the data. The findings revealed such literary devices as simile, metaphor, personification, alliteration, euphemism, imagery, and symbolism. The study asserts that language is an important aspect of human endeavors, which is used in expressing cultural ideas. It informs that songs are aspect of language that is universally used in unveiling cultural models. The study concluded that songs have didactic information that can shape a society and recommended that scholars should give keen attention to its analysis as most times listeners may only depend on the melody rather than the lyrics, where the didactic meanings are deployed. Furthermore, linguists should give the utmost attention to songs that unveil cultural ideologies, as they are avenues of preserving culture.

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

Introduction

The discipline Stylistics is an interface between style and linguistics. Jefferies et al, (2010) aver that, stylistics is the study of style in language. According to Verdonk, 2002, it is the analysis of distinctive expression in language and the description of its purpose and effect. Syal & Jindal (2010) defined “it as that branch of linguistics, which takes the language of literary texts as its object of study”. Stylistics seeks to address issues such as how texts project meaning, how readers construct meaning and why readers respond to texts in the way they do. It involves considering features such as vocabulary, grammar, and syntax, metaphor, imagery, tone and voice. According to Nordquist (2020), the aim of stylistics is not only describing the formal features of a text but also to show their functional significance for the interpretation of the text. Stylistic analysis is

commonly used in literary criticism for better understanding of literary texts, but it can also be applied to other forms of communication, such as advertising, digital, film and political discourses. It is an interdisciplinary field that draws on linguistics, literary theory, psychology and philosophy. Literary stylistics is concerned with using linguistic techniques to assist in the interpretation of texts, whereas linguistic stylistics is about doing stylistic analysis to test or refine a linguistic model (Wales 1989:438). The current study takes into cognizance a literary stylistic study of selected philosophical songs of Daddy Lumba, a Ghanaian Akan artist, who sings only in his own tongue. Thus, doing a stylistic analysis of selected songs involves examining the various elements that contribute to the overall style, such as the literary devices, the mood, the tone, and the effects of a song. The research focuses on the literary elements that are visible in the data selected for the study. The study aimed at finding the recurring patterns, themes and techniques employed by Daddy Lumba that make his song unique among other Ghanaian artists. The main objective of the study is to preserve cultural norms of the Akans as are revealed in the songs. It also promises to explore how it contributes to the overall aesthetic and emotional impact on society. The study deploys the cultural context in the songs to unveil the unique cultural values of the Akan people and their didactic themes and enshrined in Lumba's music. This study reawakened the appreciation of songs among language users.

Statement of the Problem

Stylistics as a discipline has received a lot of scholarly attention, majorly in literary and linguistic criticism. This ranged from investigation of literary texts, other written and spoken discourses. For instance, Oyeleye (2014), focused on the theoretical and ideological propositions of female gender in contemporary Nigerian setting using stylistic concept to account for the data. Similar literature includes Morwain's (2011) work, which he used stylistics concept to analyze how 'Eghagha' innovatively and creatively manipulated lexical items. Faleke (2010) examined the stylistic study of newspaper cartoons in Nigerian context. However, there is scanty literature in stylistic investigation of song genre in Ghanaian context, particularly the music of Daddy Lumba. Babalola and Onanuga (2012) and Faleke (2012) examined the songs of selected Nigerian Hip Hop lyrics and Allyson Obaniyi respectively, it is important to note that their study focused on Nigerian context, and they did not also focus on stylistics theory for the analysis. It is imperative to consider the analysis of songs in Ghanaian context with close look at the stylistic devices, which deploys the cultural affiliation of a people.

Methodology and Data Collection

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

reason for including only the first stanza in the work is the limited space meant for the write up (readers could check the full songs on google or YouTube using the titles to search for them).

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

Review of Some Relevant Literature

The study underpins the review of some relevant literature prevalent in the topic and the conceptual framework. It reveals the notions of style and stylistics and their relationship; some stylistic devices were reviewed. It also considers a brief history on high-life music and a brief on Daddy Lumba's background.

The Notion of Style and Stylistics

The term style has garnered many senses from different people both scholars and laypersons. In the nonprofessional's perspective, style refers to the distinctive way or procedure of doing things by a person. For example, different people have different ways of doing things to distinguish themselves. Different ways of walking, talking, eating, dressing, writing, speaking, etc. According to Lucas (1955:9), style is the effective use of language, especially in prose, whether to make statements or to arouse emotions. Leech (1969:14), in quoting Aristotle asserts that the most effective means of achieving both clarity and diction and a certain dignity is the use of altered form of words. Crystal and Davy (1981) harp that "style is saying the right thing in the most effective way". Udeze et al (2017) corroborates the fact that style in its definition could be equivocal in nature. He further stressed that style is a facet of language that is concerned with the choice of words, phrases as well as sentences that are congruous with the subject under discussion. Leech & Short (2007:9) stated that style is a way in which language is used to project an idea. Although style is mostly involved with the written form of literary text, it also deals with both written and spoken text as well as literary and non-literary form of text. This is because every writer or speaker has a peculiar way of projecting his or her ideas. From the point of view of the researchers, style may be the most vital and fundamental element that provides individuality to every writer and speaker and even amongst signers of sign language.

The term 'style' is used in linguistics to describe the choices which language makes available to a user, beyond the choices necessary for the simple expression of a meaning. According to Grice (1989), style is the way a speaker uses language to convey his intentions. In addition, in the words of Leech (1981), style is "the selection and arrangement of linguistic units, such as words, phrases, and sentences, for communicative purposes." Labov (1972) defines style as "the set of linguistic features that are associated with the overtly marked social identity of the

speaker or writer". Both Leech and Labov's definitions tilt more to linguistics than literary stylistics.

According to Penelope (1990), style is "the linguistic realization of a social identity, enacted through the use of a set of practices and resources that are taken to index that identity within a community." Swales (1993) also explicates style "as a reflection of the writer's epistemological stance, as well as the social, cultural, and ideological context that surrounds the writer and the text." And this is in a case where a stylistician considers the peculiarities of a writer or language user within certain sociocultural and ideological space that index a style. This is why Lawal's (2012) views about Stylistics being the branch of linguistics- one deriving largely from a sociolinguistic interest in the treatment of variables in entire texts viewed as communicative events is apt in this context. He further schematized his thoughts by using a morphological analogy that one can say that 'style is Stylistics what 'language' is to linguistics.

Lawal (2012) approached style in two broad perspectives, which can be viewed either from a 'popular' layman's view or from a specialized perspective. He affirms that the perspectives can be either honorific or non-honorific. Where the non-honorific use of style would imply a general way of doing something, such as when we refer to a person's style of eating or dressing, and it can be good or bad. The honorific style informs style as neutral, non-valuative and broad. So, when one says a person or a group of people's style, such as when we talk of Soyinka's style or the style of romantic poets, then style is given a more restricted meaning when it is used in an evaluative or honorific sense to refer to the effectiveness of a mode of expression. This is implied in the words of Crystal and Davy (1981), that 'style is saying the right thing in the most effective way'.

The following are the nature of style which a stylistician considers as a yardstick to inform the honorific and the non-honorific view of stylistic analysis. They are:

- i. **Style as a Choice:** style is considered as the characteristics of choices that a writer/speaker makes in a text at the various levels of language description. This is why Haynes (1989) says, "the study of style is the study of distinction" that is looking at what was said against what might have been said.
- ii. **Style as a Deviation:** deviation is anything that does not conform to the 'standard' that is stylistically significant. The deviation from norm can be at any level of language description. Such a difference in style is difference in choice of context.
- iii. **Style as a Situation:** the situation is the context in which a feat comes to life. This could be physical, pragmatic or sociocultural, etc. Style is also a matter of tendencies in a text, or in a type.
- iv. **Style as a Temporal Phenomenon:** this deals with the time of relevance of style, that is, whether it is still in vogue or not, ancient or modern. For example, Old English versus Modern English.
- v. **Style as an Individual:** this deals with the specific features that are associated with individuals i.e. writers or speakers' idiolect. This is why Crystal and Davy (1981) say, "Style is mistakenly said to be a man, or be his thoughts". This has got to do with a man's habits, the occasional idiosyncrasies which characterize an individual's uniqueness i.e. in speech and writing habits.
- vi. **Style as a Conformity:** Style as conformity can be seen as the first available option for a writer to express himself. This is so because virtually all possible fields that written material can belong to have been established.

Stylistics on the other hand is an eclectic term of style and linguistics. It is derived from the term style, which is the manner of expression in writing or speaking, just as there is a manner

of doing things. Stylistics has attained different meanings from different linguists. Wales (1997) sees Stylistics as the study of style. In essence, it requires the consistent appearance of certain structures, items and elements in a speech, an utterance or given text. Lawal (2012) views stylistics as a branch of sociolinguistic interest in the treatment of variables in entire texts viewed as communicative events. Crystal (2008:40) opines that, stylistics is a branch of linguistics, which studies the elements of situationally different uses of language and tries to establish principles capable of accounting for the choices made by individual and social groups in their use of language. Jefferies et al (2010) also asserts that stylistics is the linguistic study of style in language. Verdonk (2002) further elaborates it as the analysis of distinctive expression in language and the description of its purpose and effect. In Udeze et al (2017), it is defined as a concept that depends on linguistics since style cannot be clearly defined without reference to grammar.

The aim of stylistics is not only to describe the formal features of a text but also to show their functional significance for the interpretation of text. It enables language users to comprehend the intent of the author or speaker in the manner the information is being passed across by the author or writer and define objectively what has been done whether linguistics or non-linguistics in their work. This goes to say that Stylistics study could be either linguistics or literary.

Literary Stylistics Devices in Focus

Literary stylistics is one of the stylistic toolboxes that explore the literary features of a text. Its primary concern is the use of language and its effect on a text. According to Wales (1997), literary stylistics tends to focus on literary text. Ayeomoni, (2003:177) informs that it differs from literary criticism in that literary criticism focuses primarily on the subjective interpretation of texts whilst linguistic stylistics concentrate on the linguistic framework's operative in the text.

Literary devices are the techniques, structures, and tools authors use to create meaning in their writing. These devices can include imagery, symbolism, metaphor, simile, allusion, irony, foreshadowing, metaphor, simile, alliteration, and personification and more. By using literary devices, writers can add depth and complexity to their work, making it more engaging and impactful for readers. Daddy Lumba's music is full of literary devices, which distinguished his style uniquely and essence in didactic and philosophical exploration, which the study seeks to deploy. These literary devices help to enhance the meaning of his lyrics and make his songs more appealing to his audience. Metaphor as a literary stylistic device according to Wales (1997) is defined as 'a simile compressed in a word'. An example of a metaphor would be the statement, 'this library is an ocean of knowledge.' The library is obviously not an ocean, so a literal interpretation of the sentence would make little sense. However, interpreted figuratively, the library is compared to an ocean to express that it feels vast and deep. The metaphor reveals an aspect of the library that may not come across as vividly if the writer simply said that the library was large.

Personification as a stylistic device occurs when a writer describes something as if it had the characteristics or agency of a person, even though it does not (Iwuchukwu, 2003). An example of personification would be the sentence, 'the stream whispered along the ground.' The word 'whispered' implies that the stream can talk as if it were a person. The concept of personification allows the writer to make the sound of the stream more vivid in the mind of the reader. The Term Simile, Wales (1997: 421) affirms that it is derived from Latin word *similis* to mean 'like'. A simile is a rhetorical device in which the writer asserts a similarity between things that do not actually have much in common to emphasize one feature that they do share. A simile can generally be distinguished from a metaphor by the presence of words like *though*, *although*, *like*, or *as*. For

instance, the tree stood as tall as a skyscraper'. In this simile, the tree is compared to a skyscraper in height to emphasize the way it towers over the viewer. Hyperbole is an exaggeration that is not meant to be taken seriously. A hyperbolic phrase grabs the reader's attention and provides an emphasis regarding a message the author intends. Take the sentence, 'I told you a million times not to call her.' We know this person did not literally tell the friend a million times, but it reminds the recipient of the statement they were told repeatedly.

Pun is a figure of speech that includes a play of words that have more than one meaning or those that sound alike. Wales (1997:340) refers to it as paronomasia. Among the figures of speech, puns can be said to be the most intriguing and amusing. All that one requires is creative intellect and some wit to create humorous puns. The Oxford Learner's Dictionary (10th edition) defines 'pun' as "the clever or humorous use of a word that has more than one meaning, or of words that have different meanings but sound the same". It is a general rhetorical term for wordplay. Another device to consider is alliteration. Charles (2005:78) defines it as a systemic arrangement of consonant sounds at the beginning of words in a repetitive manner. The purpose is to provide an audible pulse that gives a piece of writing a lulling, lyrical, and/or emotive effect. An onomatopoeia is a word that sounds like the noise it describes, conveying both a playfulness of language and a serious representation of everyday sounds. It draws a reader into the sensations of the story itself. Onomatopoeia words are mostly used in poetry and comic books, though they certainly show up in works of prose as well. Another stylistic device that is commonly used in our everyday use is irony, which is by using language in its opposite form. As a real-life example, if someone is having a bad day, they might say they are doing "great", clearly implying that they are doing quite un-greatly.

A Brief History of Daddy Lumba

Charles Kwadwo Fosu whose stage name is Daddy Lumba, is a popular Ghanaian high-life, hip-life and philosophical musician and a song writer. He was born on September 29, 1964, and died on the 25th July 2025. He hails from a town called Nsuta, a suburb of Ashanti region near Ashanti Mampong. He started his music career in the early 1980s, being the initiator of the Lumba Brothers Band. His first album, 'Yegye Ye Funu' that was released in 1989 became the number one Ghana's instant hit. Over the years, he has won an extensive list of awards including the Ghana Music Awards Artiste of the year in 1999, 2000 and 2008 respectively. He has garnered recognition for his unique style of blending traditional Ghanaian highlife music with modern musical instrument, which influences his powerful and soulful voice. He is regarded as a legend in the Ghanaian music industry, and his music continues to inspire and entertain fans across Africa and other parts of the world.

He has over 34 albums to his credit of which all are in Ashanti Twi, except one which he sang in English, a remodel of Michael Jackson's et al 'We are the World', which Lumba titled as 'Children of the Future. Many of Daddy Lumba's songs address social, political, and cultural genres, such as love, poverty, corruption, and national unity. The didactic nature of his songs has won him much recognition both at home and abroad. He has won numerous awards in his music career; his influence on Ghanaian music cannot be overemphasized due to the wittiness and the didactic form that has philosophically enthused most Ghanaians both home and abroad. He used his active service to nurture and write music for over 30 years of experience in the music industry. His music is characterized by its ability to connect with his audience through his lyrics, melody, and rhythm. As a result, he gained immense popularity and affection from Ghanaians, especially the older generation.

Data Presentation, Background of the Songs, Findings and Discussions

The exploration of Daddy Lumba's selected songs through the lens of literary stylistics unveils a tapestry of intricate literary devices that contribute to the depth and resonance of his songs. The following analyses delve into the ten selected songs. The songs are "*Aben Wo Ha, Ye Nea Woho Beto Wo, Sika Asem, Anidaso Wɔhɔ Ma Obiara, Biribi Gyegye Wo, Theresa, Akwanoma, Sika, Makara mo and Bla bla bla*". The study highlights their unique stylistic attributes and exploring how literary devices shape their thematic essence. In the data presentation, only the first stanzas of the lyrics were presented in the work because of space. However, the entirety of the whole lyrics was included in the analysis.

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

Manya m'adedede (Ama)
Me ba resu a, mente o(Ama) 8x
ɔ dɔ abɔ n'ani akyere me
mate biribi ara ase W'asere
kakra akyere Dada, woama
ma nane
Adeɛ nsae ye a Awo ba a, adeɛno
de ne ho aba ooo agyii, med ɔAma
Obi abɔ pono mu anadwo yi

In word, *aben* in Akan literary means cooked. "*Aben Wo Ha*," which gives the overall impression that something is already cooked here which literally expresses love in the song. . Daddy Lumba employs rich symbolism and imagery to express the depth of his love, which is well cooked with him and longing for his beloved ones. The use of words like *akoma* (heart) and *odo* (love) personifies these emotions, making them central to the song's theme. Imagery of love as a journey, *Medo wo de33kɔ me oo*, adds depth and emotional resonance to the song, making it classic. *Aben Wo Ha* is used repeatedly for emphasis and to symbolize the use of metaphor as it portrays that feelings can be cooked (*Aben*). So, *Aben* "is used here to express how deep one's love could be. Lumba's choice of words depicts that once something is cooked, it cannot be recooked, thus revealing that love should be a permanent and an eternal phenomenon.

Datum ii. *Ye Nea Woho Beto Wo* (Do what will satisfy you)

Meyeree meh kum meho maa onipa kum
meho maa onipa kum meho maa onipa
oo Wiase nipa n'anhu nea m'aye oo
Meyeree meh o kum meho maa onipa
kum meho maa onipa ooo
Wiase nipa n'anhu nea m'aye nti a

In *Ye Nea Woho Beto Wo*, Daddy Lumba skillfully crafts a narrative from a first-person point of view, recounting a tale of love and loyalty. The repeated lines, *Ye nea woho beto wo* reinforce the central theme of the song, which explores the idea of dedication to oneself. The use of repetition in the narration adds a rhythmic tone to the song making it captivating and easy to

comprehend. In general, repetition is a stylistic device used to achieve emphasis and foregrounds the actual thought of the language user. In the song *Meyeree meh kum meho maa onipa kum meho maa onipa kum meho maa onipa* alone were repeated in each line of the song. This was also followed by the phrase *kum me maa onipa* is repeated for emphasis to create attention to his hearer's hearers, which also creates a rhythmic flow in the lyrics. The repetition of the phrase helps to drive the song's message on the importance of listening to advice of others. He also employed Biblical allusion in this line because obviously he cannot die for any human, and it is biblical allusion in the sense that *Jesus* is the only one who died for mankind.

Datum iii. Sika Asem (Money matters)

Uh, uh-uh-uh-uh-uh
Daddy ei Adeɛ a sika yɛ, ohia ntumi nyɛ bi o
Sika na ɛma opanin yɛ abɔfra wɔ n'abrabɔ mu
Ah Daddy ei (sika asem) Ah, ah, Daddy ei (ɛyɛ sika asem)
Ah, ah, Daddy Lumba, mensu o (sika asem)
Sika na opanin ah, panin ayɛ abɔfra o (ɛyɛ sika asem)
Nti ara ne beberebe yi
Adehyeman mma aka akwantuo mu yi (sika asem)

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

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

Anidasoɔ wɔ hɔ ma obiara
Anidasoɔ wɔ hɔ ma obiara Yeah
yeah Enni awerehoɔ menua baa
Enni awerehoɔ katakyie Obia
mfa medeɛ tu ne ho fo sɛ Adeda
abɔnten mpo tumi bɛyɛ nipa oo
Obia nso bɛyɛ yie

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

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

Gyama eyɛ wo sɛ wo gyae me aah me sei abanaba eii
Ɔdɔ ei eyɛ wo sɛ gyama wo gyae me aaah me yɛ mɔbɔ sɛɛ
Konongo kaya eii ɔdɔ sɛ wo nsoa a twe wo ho err
ɛmaa nye na aah, na wo nso wagye me abɔ so oh

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

Datum vi. Theresa

Sɛ m'anyi wo ayɛ a ɛnɛɛ na me nyi ayɛ ooh
Na sɛ m'anbɔ wo din a na meyɛ boniayɛfo ooh
Boniayɛfo ne me NANA eii sɛ m'anbɔ wo din a
Theresa eii Theresa eii Theresa Abebrese Theresa eii
Theresa eii obia nni hɔ te sɛ wo ooh

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

Datum vii. Akwanoma (Traveler)

Ankwanoma mede mekra abo afodee oo,
Meeye nee metumi bɛaa me mmre so aa na meko oo
Ankwanoma ei na anoma ei nanoma ei
Ankwaanoma ei me mmre so a na meko oo

The word 'Ankwanoma' is a type of bird that is known to be a sojourner among its counterparts. It is believed that it could travel everywhere in search of its needs. However, Daddy Lumba uses it as personification. The song personifies the *Ankwanoma*, giving it humanlike qualities such as having the ability to inspire, motivate and help people achieve their dreams. Repetition is employed in the song. The title of the song is repeated in the chorus, which creates

attention in the minds of listeners, which is didactic and mnemonic. There are some lexical items used in the song that give vivid descriptions of the world that we live in and unveil mental pictures on the way the song composer sees the world. For example, in the expression *Amanfoɔ besuu bɔ ne din ooh*, describe the "Ankwanoma" as shining like a diamond in the sky that in its absence people still refer to it.

Datum viii. Sika (Money)

Ei Baba o
Memfa wo bra o, enye akwadworɔ o
Hey Mama, hey Paapa
Pe, na sika ne nipa nkwa
Ei, ei Mama o, Mama
Menhwɛ mma wo ba o, nneda adagya o
(Hey Mama, hey Paapa) Mama ei
(Pe, na sika) ah (ne nipa nkwa)

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

Datum ix Makra Mo (goodbye)

Moahunu me nne yi, momma yenye nea yebeye biara
Matumi aba wo nkyen na ese, ma yemfa mmronsa nye nsuo o, oh, ei
Moate me nka nne yi, momfa me nnwom nni mo mu ahurusie saa ara, ah
Na makra mo, ebia na moanhu me biom da

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

Datum x. Bla bla bla

Wei dee obi akoma, mmm Wei dee
obi akoma (obi akoma) Ma menkyim
no mma no ε, oh Ma menkyim no, mma no ε
Oh, ma menwine no mma no ε, ɔdɔ o
Ma menwine mma no ε

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

Discussion of Findings

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

Lumba unveils the happenings of his immediate community and the way of life of his people in his songs. One unique thing about him is the use of the native language (Twi), which he never dilutes with any other language such as English language being the second and official language of Ghana, or any of the Ghanaian languages. He philosophically uses this linguistic style to affiliate with his people, immediate environment and to be able to communicate his ideas well in such a way that would soothe well with his audience. This complements Oyeleye's (2014:117) stance that "a writer's choice of words determines the aesthetic beauty of any piece of writing". This style has also helped him to communicate well in all the songs used for the study. This linguistic ideology has also made him to win the hearts of his people and the entire Ghanaian community.

The main themes of the selected songs ranged from love, money, communal life, good relationship, sacrifice, hope, era, vicissitude of life, poverty and farewell. The singer portrayed love as the most beautiful thing in life. In expressing this he calls on his world to exhibit and embrace this good quality called love. This was extended to the datum six *Theresa*, where he asserts how he has found a new and perfect love in 'Theresa'. The special love and care he received encapsulated him to eulogize his benefactor- Theresa. Lumba, mentioned his real name and beckoned on all Ghanaians to go to her residence in Kumasi to also appreciate her on the kind of love she lavished on him. Aside Theresa, Charles Ofori went further to mention the names of other people, who have been of great help to him in the past and acknowledged the fact that they were able to do that because they understand the attribute of love. Such names mentioned are *Mary Agyekum, Owura Akwasi Awuah, Kyebi, Nana Konadu*, etc., is noteworthy as the singer wants his listeners to also know that showing love to others in life is possible as the names mentioned are real. He gave their residential identity and further stressed that if he refused to appreciate them,

then he is an ingrate (*Se m'anyi wo aye a enee na me nyi aye ooh Na se m'anbo wo din a na meye boniayefo ooh i.e. he would be the most ungrateful being If, he refused to acknowledge the good deeds of Theresa*). Daddy Lumba showed that love is reciprocal, when one shows love, then the recipient should also reciprocate by showing gratitude. This didactic attribute of his song is culturally bound in the Akan society, and he is advocating for its enforcement.

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

The dominant stylistic devices enshrined in the data are repetition, metaphor, hyperbole, symbolism, simile, irony, imagery, proverbs, onomatopoeia and alliteration. They were used aesthetically to achieve his aim, and they added unique beauty to the songs. It was observed that he used repetition to attract attention to his audience for emphatic reasons. For example, in the datum six, the word *Theresa* was mentioned ten (10) times to attract attention to the listeners that she excels the most among all his benefactors even though others were mentioned but hers was the most outstanding one. Bossan and Aliyu (2014:129) affirmed that the use of repetition has profound significance in stylistics as the repeated words compel attention and subsequently aid understanding. Daddy Lumba uses metaphors to describe love and relationships in his songs. For example, in his song *Aben Wo Aha*, he refers to his lover as *obaa pa* (good woman), comparing her to a precious diamond. Personification is another stylistic device that is mostly used. In his song *Sika*, Lumba personifies money as a powerful tool behind any life achievements. He describes it as a powerful force that controls people's lives. He made emphasis on it as it is entrenched in the Holy Bible that *Sika* (money) answers all things. He uses similes to create vivid descriptions. In his song "*Enko Den*," he compares a beautiful woman's smile to a blossoming rose. Hyperbole is a literary device used to create an exaggerated effect. Lumba uses this device in his song *Yentie Obiaa*, where he claims to be the most sought after and loved artist in Ghana. He also employs irony such as *Nnipa Fie*, where he sings about the negative effects of gossip, while at the same time, spreading rumors about others himself. Another aesthetic style that is peculiar and unique about Daddy Lumba is his voice. He is endowed with a unique voice, which makes him stand out in the music career.

Diction Used in Daddy Lumba's Song.

The language used in Daddy Lumba's songs is an important stylistic feature that deserves attention. Daddy Lumba's songs are predominantly in the Twi language, a dialect of the Akan language spoken in Ghana. Oyeleye (2014) contends that, "the diction a writer uses has great influence on the effectiveness or ineffectiveness of the message being passed across". Daddy Lumba has

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

The data revealed varieties of stylistic elements that enhance communication. Stylistic analysis is a useful tool for understanding the artistic and literary techniques used in literary works, music, and other forms of creative genre. A stylistic analysis has helped to reveal the various techniques used by the artist to convey his message, evoke emotions in his audience, and create a unique style and identity in his music. This corroborates with Ayodabo (2014:142) that "... techniques like metonymy and metaphor, helps in understanding some narratives and how language mediates the material cultures in these narratives, and this mediation is achieved by the deliberate use of untranslated word". This language choice not only helps to reach a wider audience within Ghana but also creates a sense of familiarity and cultural identity for his listeners. In addition, Lumba's vocal delivery and musical arrangements are carefully crafted to create the desired emotional effect, whether that be joy, sadness, or inspiration. Again, the concept used reveals a complex and multifaceted artist, who uses a variety of literary and musical techniques to convey his message and create a unique voice within Ghanaian music.

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

Literary stylistics is a practice of analyzing the language of literature using linguistic concepts and categories, with the goal of explaining how specific language choices, patterning, and the linguistic foregrounding in a text create literary meanings. Literary style in music refers to the unique way in which a musician or songwriter writes and uses language in their songs. Like in literature, literary style uses various literary devices such as metaphor, simile, personification,

imagery, and symbolism to convey meaning and create an emotional impact on the listener. Musicians with a strong literary style often use elaborate storytelling or poetic lyrics in their songs, which engage the listener's imagination and evoke a range of emotions.

Moreover, literary style in music can also be expressed with tone, voice, and musical structure. For instance, the use of repetition, rhyme, and literary form such as sonnets or ballads can provide a specific rhythm and cadence and help reinforce the meaning of the lyrics. A good example is the repetition of the name *Ama* which was repeated 8 times in datum1 (*Aben wo ha*) and almost at the end of every line created a specific rhythm and infused on the meaning that he refuses to listen to the cry of his child (*me ba su a mente*). Literary style in music can also reflect social, cultural, and political issues and has often been used as a form of protest or activism. For example, artists like Nina Simone, John Lennon, and Marvin Gaye used their literary style to address social issues such as racism, war, and poverty and inspire political change through their music. Overall, literary style in music is a fundamental element of artistic expression that allows musicians to use language and literary devices to convey deep and complex emotions, ideas, and themes to their listeners.

Lumba created a style that shows his individuality, which confirms the nature of style as individual. The uniqueness and the exquisite lyrics in the music landscape makes him stand out among his counterparts. In the contemporary era, musicians have conformed to the style of code mixing and code switching perhaps because they want to communicate to a wider audience. In the contrary Lumba deviated from that nature of style and adjusted to his individual uniqueness by adapting to his mother tongue, which indicates that his own audience is first the Akan people. Akan language has large population of speakers than any other languages in Ghana.

Conclusion

Ten selected songs of the popular Ghanaian highlife singer and griot Charles Ofori alias 'Daddy Lumba' were purposefully sampled via YouTube and Google for the analysis. He is known for his unique and distinct style of music, the uniqueness has been alleged in this study to be in his choice of diction, which is predominantly in Twi. In terms of themes, the selected songs address issues related to love, money, communal life, good relationships, sacrifice, hope, time, vicissitude of life, poverty and farewell. The study unveils such literary style as repetition, metaphor, hyperbole, symbolism, simile, irony, imagery, proverbs, onomatopoeia and alliteration, which have didactic effects on listeners. For example, in his song *Aben Wo Ha*, Lumba uses the metaphor of a bird in a cage to represent a woman who is trapped in a loveless marriage. His song "Sika Asem" also employs the use of metaphor to convey a message about the importance of money in relationships.

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