The Structure and Application of Literary Devices as Tools for the Promotion of Artistic Values of Telling Akan Folktale: The Case of Agyanka Mmɔbrɔ (Poor Orphan, Triste Destin d'orphelin)

Ebenezer Oteng-Preko[a], Lebene Tettey[b], Jonathan Tetteh Korletey[c]*

[a,b]*Department of Modern Languages, Kwame Nkrumah University of Science and Technology, Kumasi*
[c]*Nobel International Business School, Accra*
[a]*Email: ebenpreko@gmail.com , *[b]*Email: lebenetteey@yahoo.com, *[c]*Email: jtkorletey@nibs.edu.gh*

Abstract

This study examined the structure and application of literary devices as tools for the promotion of artistic values of telling Akan folktale. Akan folktales were collected and iteratively sampled from a collection of ten (10) folktales in a trilingual anthology. The case study approach was employed to sample a tale "Agyanka Mmɔbrɔ". Content analysis was conducted to examine the structure and literary devices used in the built up of the tale. The study revealed that, in the construction of the tale, there is a compositional heterogeneity at the level of the discourse, and unique structured pattern of literary presentation. This study, concludes that the structure and application of literary devices in telling Akan folktale are observed to be inherently artistic and dynamic tools for the promotion of artistic values, without exempting all the ground rules laid down for introducing and ending a tale, to ensure participation of characters, narrator and narratees in the performance of the tale and its continuity.

Keywords: Folktale; Dialogue; Performance; Drama; Art.

----

1. Introduction

The Akan folktale is not just a narrative of the narrator but a made thing, with a structure of its own that makes it interesting and fit to be called a work of art. The study of Reference [1] shows that the Akan folktale has unique techniques of performance, where there is a literary presentation, constituting a structured pattern. Similar to every folktale, the Akan folktale has three parts; the introduction, the body of the tale, and the end or conclusion [2,1].

Unfortunately, while literary devices have made fast progress in the Western literature, its importance in the Akan folktale has not yet been fully realized by translation scholars. The objective of this paper is to discuss how the Akan folktale is constructed and what literary devices are employed in the building up of the folktale.

2. Theoretical Framework

The Akan folktale is one of the oral traditions of the Akans. It is a story-telling process that establishes and develops connections between one's past experiences and those of others [3,4]. The Akan folktale is used to convey the beliefs, traditions and the culture of the people [4]. It is as old as tradition itself. In its presentation and performance, the narration of the Akan tale could be interrupted with insertion of folk-songs (mmɔguo in Akan), dramatic discussions, descriptions, or interjections. The mode of insertion of a tale in the totality of discourse in which the tale is encapsulated may be theatrical or historical to show that there can be dramatic discussions, descriptions, or interjections within the tale. The performance which results from the use of dialogues and descriptions in the telling of the tale may be in Verbal Art.

In the Akan folktale, there is the voice of the narrator and the voice of the audience, especially, during the interlude and the intrusion of the voices of the characters. To make the tale interesting, there is an ample use of gestures among other forms of non-verbal communication by the narrator, such as facial expressions, clapping of hands and stamping of the feet to appreciate what is being said [2]. Sometimes, the voice of the narrator change to imitate exactly how the characters render their actions. These add to the variety of the narration, giving it refinement in the form of colour, and images, enlivening the tale and making it more vivid. For example, a lion roars and a cow moos in the account of the tale to make it correspond to reality.

3. Methodology

In this study, Akan folktales were collected and iteratively sampled from a collection of ten (10) folktales in a volume entitled "Trilingual Anthology of Akan Folktales, Volume 1" [5].

Out of the ten (10) folktales sampled, the case study approach was employed to examine the construction of a tale entitled "Agyanka Mmɔbɔrɔ" [6] to find out the various mode of insertion in the discourse of the tale which encapsulates the tale to make it theatrical or historical. The tale was told in the Akan language at Wenchi in the Brong Ahafo Region of Ghana and was recorded and translated into English and French while carefully keeping the local linguistic flavour in the English and French texts and still making them understandable.

Content analysis was conducted to critically examine the structure and literary devices used in the built up of the folktale. This folktale was chosen since there were abundance of dialogues in it and the narrator allowed the characters to tell their own story as they interact among themselves.

4. Results and Discussions

4.1 The Structure of the Tale "Agyanka Mmɔbɔrɔ"

The results of the study indicates that an architectural narrative was employed in the structure of the tale under review and varied literary devices were also applied revealing the tale as a work of art. As mention by Reference [1], the narrative of the tale shows that there is a literary presentation constituting a structured pattern which include the introduction, the body of the tale, and the end or conclusion of the tale [2]. Reference [9], however noted that this simplification makes it easy to have a logical story flow, to have ease of readability and to ensure that no points are left out.

4.1.1   Introduction of the Tale

The introduction of a tale basically serves as the beginning of the tale. At the introductory part of "Agyanka Mmɔbɔrɔ" the narrator introduced the characters to the narratees. However, the narrator used the death of the man and his wife to cause their exit, at the opening line of the tale.

According to Reference [1], this introductory formula is also the actual or real opening of the tale at hand. It was noted that the opening lines of "Agyanka Mmɔbɔrɔ" tell us two important things about the narration. First, Reference [8] shows that the introduction of the tale employed extradiegetic procedure where the narrator is seen to remain "outside of" or "beyond" the tale, much like an omniscient narrator. The narrator is not a character but is telling the tale as observed. We can actually clearly see extradiegetic narration in the opening lines where the narrator opens with:

Extract 1:

"Papa bi ne ne yere na Ɛtenaa aseɛ; na wɔwoo mma mmienu: Ataa Kumaa ne Ataa Panin." (pg. 1)

"A man once lived with his wife. They had two daughters: Ataa Panin, the elder twin and Ataa Kumaa, the younger twin." (pg. 7)

"Il y a très longtemps vivaient un home, sa famme et leurs filles jumelles: Ataa Panin, I'aînèe et Ataa Kumaa, la puînèe."(pg. 15)

According to Reference [8], the second thing the opening lines of "Agyanka Mmɔbɔrɔ" shows us is that, the narrator is using indirect characterization to describe the characters. The narrator is not letting us get to know the characters through hearing them speak or seeing their actions; instead, the narrator is simply describing for us what we should to know about the characters. Since we are learning about the characters through the narrator's

voice and not through their actions, we can see that this is a perfect example diegetic narration because we are being told the tale rather than shown the tale through action.

This study, however, reveals that since the narrator of "Agyanka Mmɔbɔrɔ" is not a character in the tale, the narrator immediately introduces the characters to us, and we can clearly see that the narrator is remaining outside of the tale. This means that the narrator is an extradiegetic narrator and the tale "Agyanka Mmɔbɔrɔ" is an extradiegetic narration.

4.1.2   The Body of the Tale

Reference [1] said the body of a folktale presents several sub-stages which include launching into the tale itself by the narrator, comments, interjections, questions, answers and other reactions by the audience in response to the narrator, and teaching and learning choruses, refrains of songs and musical interludes (mmɔguo).

This study reveals that the narrator launches straight into the narration with a tragedy of a man who died soon after the birth of his twin daughters and the death of their mother, a year after the death of their father.

Extract 2:

"Na ankyɛre biara na papa no wiuɛ. Papa no wuiɛ no nso, ankyɛ (ɛbɛyɛ afe baako akyi) na maame no nso wuiɛ." (pg. 1)

"Soon after their birth, their father died. A year or so after their father's death, their mother also died."

"Le père mourut et peu de temps après – avant même la fin de temps après – avant meme la fin de l'année – la mère mourut à son tour" (pg. 15)

Reference [1] explained that launching into the tale itself by the narrator means that we are now at the intradiegetic level. At this stage, the narrator who is invariably omniscient emerged from the past (as in extract 3) and transitioned into the present (as in extract 4) as she started recounting the tale.

Extract 3:

Papa bi ne ne yere na ɛtenaa aseɛ; na wɔwoo mma mmienu: Ataa Kumaa ne Ataa Panin. Na ankyɛre biara na papa no wuiɛ. Papa no wuiɛ no nso, ankyɛ (ɛbɛyɛ afe baako akyi) na maame no nso wuiɛ. Na ɛberɛ a maame no rebɛwu no, na ɔka kyerɛɛ Ataa Panin sɛ: (pg. 1)

A man once lived with his wife. They had two daughters: Ataa Panin, the elder twin and Ataa Kumaa, the younger twin. Soon after their birth, their father died. A year or so after their father's death, their mother also died. But before she died, she called Ataa Panin to her and said: (pg. 7)

Il y a très longtemps vivaient un homme, sa femme et leurs filles jumelles: Ataa Panin, I'aînèe et Ataa Kumaa, la puînèe. Le père mourut et peu de temps après – avant mème la fin de l'annèe – la mère mourut à son tour.

Mais, alors qu'elle sentait sa mort approcher, la mère s'adressa en ces termes à l'aînèe: (pg. 15)

Extract 4:

"Ataa Panin, Seesei, me yadeɛ a meyare yi, menim sɛ merente apɔ biem; mewu." (pg. 1)

"I am very ill. I doubt whether I will get better. I am dying." (pg. 7)

"Ataa Panin, je sais que le mal dont je souffre ne va pas tarder à m'emporter". (pg. 15)

In order to understand the narratology contribution of the tale "Agyanka Mmɔbɔrɔ" to semiotics, it was important to identify the following:

4.1.2.1   The Narrative Mood of the Narrator

According to Reference [7], any study of narrative mood requires that we assess the distance between the narrator and the tale, to determine the degree of precision in the narrative and the accuracy of the information conveyed. This will also make it possible to find out whether the text is a narrative of events to tell what the character is doing or a narrative of words to tell what the character is saying or thinking.

The narrative voice of "Agyanka Mmɔbɔrɔ" suggests that from the beginning of the tale, there is a criss-crossing of voices which continues up to the end. This observation confirms that the tale is made of various parts put together. In other words, the African or Akan text or discourse is made up of what has already been said or what has already been heard which the author, in this case, the narrator endeavours to make.

In recounting the tale, there were various degrees of narrative distance used in the tale "Agyanka Mmɔbɔrɔ" , making the narrator seem at times very involved in the narrative, and at times completely absent. For instance, the use of the phrase in extract 5 and the quotation marks that enjoins the phrase to extract 6:

Extract 5:

"…na ɔka kyerɛɛ Ataa Panin sɛ" (pg. 1)

 "...she called Ataa Panin to her and said:"(pg. 7)

"…la mère s'adressa en ces termes à l'aînèe:" (pg. 15)

Extract 6:

"Ataa Panin, Seesei, me yadeɛ a meyare yi, menim sɛ merente apɔ biem; mewu." (pg. 1)

"Ataa Panin, I am very ill. I doubt whether I will get better. I am dying" (pg. 7)

"Ataa Panin, je sais que le mal dont je souffre ne va pas tarder à m'emporter" (pg. 15)

These indicate that the narrator is using Reported Speech to narrate the tale. However, Narratized Speech was also employed to allow the characters' words and actions to be integrated into the narration, in order to give the characters in the tale a voice of their own to breathe life into the tale, the narrator often inserts words or imprints into the tale. Some of these words and expressions are essentially aimed at completing the tale which the narrator tells.

Throughout the journey to search for the items demanded by Ataa Panin, Ataa Kumaa narrated the story through the musical interludes (mmɔguo) to the Elephant, Etwie, Ahum ne Aham, Adepa Akua, and Aberewa.

Extract 7:

Ɛna awu agya me ne Ataa Panin,

Agya awu agya me ne Ataa Panin.

Ataa Panin asina sika ne amɛnkyim agu me kɔn mu,

Ɛnna akɔte aka asuo ase;

Ataa Panin se ɔrennye biribiara ...

ɔse oregye me ɛsono aniwa ne ɛgorɔ,

ɔse ɔrennye biribiara ...

ɔse oregye me Agya twie mmɔwerɛ,

ɔse ɔrennye biribiara...

ɔse oregye me ahum ne ahanhan hunu,

ɔse ɔrennye biribiara ...

ɔse oregye me Adepa Akua taa Ben sini,

ɔse ɔrennye biribiara ...

ɔse oregye me Nana Aberewa akyi nkonkonene.

Na mereyɛ dɛn na manya Agya sono ne gorɔ?

Kagya sono, nkankaa sono,

Agya sono kokuroko,

Agya sono, nkankaa sono ... (pg. 2-3)

Mother died and left behind Ataa Panin and I,

Father died and left behind Ataa Panin and I.

Ataa Panin strung together gold beads and twisted it into a necklace for me.

Now it is torn and lost under the water;

Ataa Panin says all she wants …

All she wants are the eyelids of of an elephant,

All she wants …

All she wants are the nails of Etwie.

All she wants …

All she wants are the sacred tree Ahum ne Aham.

All she wants …

All she wants is half of Adepa Akua's pipe.

All she wants …

All she wants is the crust of dirt on the back of Aberewa, the old woman.

Where on earth am I going to find Father Elephant's lashes?

The great and mighty Father Elephant! (pg. 9-10)

Ma mère est morte, nous laissant orphelines, Ataa Panin et moi.

Mon père est mort, nous laissant orphelines, Ataa Panin et moi.

Ataa Panin m'a prêté son collier de perles et de serpentins d'or,

Le collier s'est répandu dans la rivière;

Ataa Panin me réclame, en échange du collier,

L'oeil et les cils de l'éléphant,

Les griffes du vénérable Etwie,

Les feuilles de l'arbre sacré, Ahum ne Aham,

La moitié de la pipe de tabac que fume Akua, la naine de la forêt;

Elle me demande, en outre, de lui apporter

Un morceau de la croûte qui recouvre le dos de la vieille femme des bois.

Que va-t-il advenir de moi?

Comment donc obtiendrai-je

L'oeil et les cils de l'éléphant, le géant?

Y a-t-il, sur terre, plus grand, plus puissant, plus fort que l'éléphant? (pg. 17)

Reference [8] disclosed that this is hypiegetic/metadiagetic narration and therefore defined it as a story within the original story. These were confirmed in the responses of both Adepa Akua and Aberewa to Ataa Kumaa, as indicated in extract 8.

Extract 8:

"Aa! Akwadaa, w'asɛm yɛ me awerɛho." (pg. 4)

"Nana Aberewa see no sɛ: 'W'asɛm yɛ me awerɛho'." (pg. 4)

 "Ah, little girl, you poor thing! Your story is very sad indeed". (pg. 10)

"'This is a very sad story', said the old woman." (pg. 11)

"Ton histoire, ma fille, je la trouve bien triste." (pg. 18)

"La vieille femme ajouta: '- Quelle triste histoire!" (pg. 18)

By allowing Ataa Kumaa to narrate her own story through the musical interlude (mmɔguo), the narrator of the tale is seen to be distancing to allow the involvement of the characters in performing the narrative function. According to Reference [7] the effect of this distancing and involvement on the part of the narrator is to bring out and intensify *diegesis* as the narrative mood, the idea being that all narratives should be considered as

fictional acts of language, rather than as perfect imitations of reality (*mimesis*).

In the Akan folktale, the voices of the characters are presented in the form of direct speech in dialogue, monologue, and commands.

According to the study, the "Agyanka Mmɔbɔrɔ" manifests two important functions of the narrator, the narrative function, and the *communication function*. The narrative function of the narrator was manifested at the time the narrator assumed the role of narrating the tale. In the communication function, the narrator addressed the narratees in order to establish or maintain contact with them during the narration. This is seen when the narrator told the narratees that:

Extract 9:

"Na Ataa Kumaa suiɛ ara: na ɔduruu fie no, na ɔntumi nkɔ fie; ɔgyina aboboano." (pg. 1)

"Ataa Kumaa cried all the way home. She was afraid of what her sister would do to her so she stayed outside the house, and cried." (pg. 7-8)

"Ataa Kumaa versa de larmes amères; puis elle prit la direction de sa maison mais ne put se decider à y entrer." (pg. 15)

The narrator also performed *an ideological function through* interruptions of the tale to introduce enlightening comments in extract 10.

Extract 10:

"Ɛnti na Ataa Panin hwɛ Ataa Kumaa yie." (pg. 1)

"Because of this promise to her mother, Ataa Panin took very good care of her sister." (pg. 7)

"Et, en effet, Ataa Panin s'occupa de sa soeur, comme elle l'avait promis" (pg. 15)

4.1.2.2   The Narrative Instance of the Tale

In recounting the tale, signs of the narrator's presence was allows to appear in the narrative. The narrator was always in a specific temporal position relative to narrating the tale. In the tale, the narrator used subsequent narration when Ataa Kumaa told Ataa Panin what happened in some time past:

Extract 11:

"… sika ne amɛnkyim a wode guu me kɔn mu no, ate aka nsuo ase." (pg. 2)

"… the gold and beads necklace you strung together for me tore, and I have lost it in the water." (pg. 8)

"… le collier de perles et de serpentins d'or … il s'est défait et a disparu dans la rivière." (pg. 16)

Prior narration was also employed by the narrator to tell what is going to happen at some future time when Ataa Panin told Ataa Kumaa that:

Extract 12:

"Woanhunu a, mɛgye wo ɛsono aniwa ne gorɔ; woanhunu a, mɛgye wo etwie mmɔwerɛ; na mɛgye wo ahum ne aham ne ahahan hunu; mɛgye wo Adepa Akua taa Ben sini; mɛgye wo Nana Aberewa akyi nkonnkonene" (pg. 2)

"If you are unable to find it, I will demand from you the eye lids of an elephant. If you don't find it, I will demand from you the nails of Etwie. If you don't find it, I will demand from you the sacred tree Ahum ne Aham. I am demanding from you half of the dwarf Adepa Akua's pipe. I am demanding from you the crust of dirt on the back of Aberewa, the old woman" (pg. 8-9)

"Si, par Malheur, tu ne parviens pas à le retrouver, viola ce que tu m'apporteras à sa place: l'oeil et les cils d'ɔsono, l'éléphant, les griffes d'Etwie, le chat sauvage, les feuilles de l'arbre sacré Ahum ne Aham, la moitié de la pipe que fume Akua, la naine de la forêt et un morceau de cette croute qui couvre le dos d'Aberewa, la vieille femme des bios." (pg. 16)

4.1.2.3   *The Narrative Levels of the Tale*

In this study, it was revealed that the tale "Agyanka Mmɔbɔrɔ"   contains only one narrative level. There is no embedded narrative; the whole text is on the same level. To review the terminology presented earlier, the narrative act occurs at the *extradiegetic* level, whereas the event-tale contained in the text is at the *intradiegetic level.*

4.1.2.4   *The Narrative Order of the Tale*

Order is the relation between the sequencing of events in the story and their arrangement in the narrative [7]. To determine the anachronies of the tale, we must first determine where the main tale begins and ends. In the tale "Agyanka Mmɔbɔrɔ", the tale began with the birth of twins and the death of their parents. However, the tale ended with the death Ataa Panin, the elder twin. Within this delineation, two *anachronies* can be distinguished. The narrator used a*nalepses* to recount an event that took place earlier than the present point in the main story and employed *prolepses* to present events that will happen in the story.

While the narrator employed analepses to assume explanatory role, developing the tale from the past by narrating the events that lead to the departure and return of Ataa Kumaa from the forbidden place, prolepses was also employed to arouse the audience curiosity of what will happen to Ataa Panin after she lost Ataa Kumaa's ring. The narrator chose to present the events in the order they occurred, that is, chronologically.

4.1.3   Conclusion of the Tale

The conclusion of a tale is an important aspect of the tale. In this study, the formula adopted by the narrator in concluding the tale include the climax, resolution, ending, signing off and invitation of a willing narratee to provide another story. In this case, the conclusion of "Agyanka Mmɔbɔrɔ" has a unique structured pattern of literary presentation that attracts and sustains interest as well as serves as a means of portraying moral lessons [1].

The climax of the story means that the conflict created in the tale is at its peak and about to decline. In this study, the tale reached its climax when Atta Panin reported the loss of Ataa Kumaa's ring.

However, we could say that the event-story of "Agyanka Mmɔbɔrɔ" entered the stage of resolution when Ataa Kumaa demanded, for her lost ring, exactly what Ataa Panin demanded from her, for the lost necklace.

In the resolution of the tale, the following events were unfolded:

1. Ataa Panin also travelled to the forbidden place to search for the items demanded from her by Ataa Kumaa.
2. Ataa Panin was insolent in her search and request of the items from Aberewa, Adepa Akua and Etwie.

The tale reached a tragic ending when Etwie pounced on Ataa Panin and beat her to death. Ataa Panin never returned home.

The conclusion of the tale, however, presented Ataa Kumaa as the protagonist (hero) and Ataa Panin as the antagonist (anti-hero). In reaching the real ending of the tale, the narrator's signing off formula includes highlighting the moral lessons in the reward for good actions of a character and punishment for evil done by a character with negative traits (villain). Significant in the narrator's signing off formula includes admonishing her audience to spread the moral lessons of the tale and an invitation of a willing narratee to tell another good tale.

4.2 The Application of Literary Devices in the Tale "Agyanka Mmɔbɔrɔ"

This study revealed the narrator of "Agyanka Mmɔborɔ" employed various literary devices to enhance the narration of the tale in a way that it would be enjoyed by the narratees. The study however identified the following literary devices used in the tale.

Casting was done by the narrator to introduce the characters to the narratees in extract 13, in the opening lines of the tale. In the "Agyanka Mmɔborɔ" the cast were a Man, his Wife, Ataa Kumaa (the younger twin) and Ataa Panin (the elder twin). However, the Elephant, Adepa Akua, Ahum ne Aham, Etwie and Aberewa (the old woman) were used in the tale as supporting cast.

Extract 13:

"Papa bi ne ne yere na Ɛtenaa aseɛ; na wɔwoo mma mmienu: Ataa Kumaa ne Ataa Panin." (pg. 1)

"A man once lived with his wife. They had two daughters: Ataa Panin, the elder twin and Ataa Kumaa, the younger twin." (pg. 7)

"Il y a très longtemps vivaient un home, sa famme et leurs filles jumelles: Ataa Panin, I'aînèe et Ataa Kumaa, la puînèe."(pg. 15)

Idiomatic expression can be found in the sentence in extract 14:

Extract 14:

"ɔnyini a, fa no kyɛ barima papa bi" (pg. 1)

"When she grows up, give her hand in marriage to a good man." (pg. 7)

"Quand elle sera en âge de se marier" (pg. 15)

In extract 15, the narrator used simile to compare the necklace, which was strung by Ataa Panin for Ataa Kumaa to wear for the occasion, to a serpent.

Extract 15:

"Enti Ataa Panin sinaa sika kɔkɔɔ ne amɛnkyim de guu Ataa Kumaa kɔn mu." (pg. 1)

"For the occasion, Ataa Panin strung gold nuggets and beads, and twisted it into a serpent-like necklace, and asked Ataa Kumaa to wear it for the Afahyɛ." (pg. 7)

"Ataa Panin prépara un collier pour Ataa Kumaa; elle les enfila sur une chaînette d'or en forme de serpentins." (pg. 15)

The narrator created scenes of suspense in the tale to get Ataa Panin worried at the long absence of Ataa Kumaa. This was revealed throughout the questions Ataa Panin asked Ataa Kumaa in extract 16.

Extract 16:

"Ataa Panin bisaa Ataa Kumaa sɛ: 'Adɛn na woasu saa? Wose worekɔ asudwareɛ aba, woamma da; woasu ama w'ani nyinaa ahonhono; ɛdeɛn na ɛyɛɛ wo wɔ nsuo mu hɔ? Obi akɔboro wo anaa?'" (pg. 1)

"'Why are you crying?' Ataa Panin Asked her. 'You said you were going to the river-side, and yet you stayed out so long. Your eyes are swollen from crying. What happened to you? Did someone beat you?'" (pg. 8)

"'Quand elle ouvrit la porte, elle aperçut Ataa Kumaa, tout éplorée.' Elle lui demanda: '- Pourquoi pleures-tu ainsi? Tue s partie á la rivière, tu y es restée tout ce temps et tu as tant pleuré que tes yeux sont gonflés de larmes! Que s'est-il donc passé? Quelqu'un s'en est-il pris à toi? T'a-t-on battu?'" (pg. 16)

The narrator also created suspense in the journey of Ataa Kumaa when she travelled a long distance before she meets the Elephant. The narratees were in suspense of what would happen to Ataa Panin, in her act of insolence, during her journey.

In the tale, the use of exclamations and exclamation signs were applied to express surprise, shock, fear, and pleasure. For instance, exclamations and exclamation signs were evident in the following statements:

Extract 17:

"Ataa Panin see no sƐ: 'Saa!'" (pg. 2)

"'What?' exclaimed Ataa Panin." (pg. 8)

"'La belle affaire!' Reprit Ataa Panin." (pg. 16)

Throughout her journey, Ataa Kumaa repeated her story through the song she sang to the Elephant, Adepa Akua, Ahum ne Aham, Etwie and Aberewa (the old woman). The common phrase that was also repeated in the song was:

Extract 18:

"All she wants …" (pg. 9)

In extract 19, the use of metaphor was employed to make directly compare Ataa Kumaa to a thing.

Extract 19:

"Aa! Akwadaa, w'asƐm yƐ me awerƐho." (pg. 4)

 "Ah, little girl, you poor thing!" (pg. 10)

"Ton histoire, ma fille, je la trouve bien triste" (pg. 18)

Characterization was employed by the narrator of the tale to represent the characters in a way that made them to assume their names and gave them their own personalities. For instance, in the tale:

Ataa Kumaa was used to represent younger twin

Ataa Panin was used to represent younger twin

Etwie was used to represent the leopard

Ahum ne Aham was used to represent the sacred tree

Aberewa was used for the old woman

The narrator also employed personification to personify the Elephant, Adepa Akua (dwarf), Ahum ne Aham (the scared tree), and Etwie (the leopard) to have the representations of human beings. This gave them a presence and a force of performance just as in a novel or a play.

The tale also has the use of dialogues to create effects of communication and liveliness. Some instances of dialogues can be found in extract 20.

Extract 20:

"Enti ɔka kyerɛ ne nnamfo sɛ: 'Mesrɛ mo; m'adeɛ a Ataa Panin de yan me no, ate ayera'… Wɔka kyerɛɛ Ataa Kumaa sɛ: 'Ma yɛnkɔ fie.'" (pg. 1)

"'The necklace which Ataa Panin strung for me is lost,' Ataa Kumaa told her friends. ... 'Let's go home,' her friends urged her after their fruitless search." (pg. 7)

"Ataa Kumaa de s'écrier: 'Je vous en supplie, mes amies, aidesz-moi à retrouver le collier que me prêta Ataa Panin.'… 'quand ses amies prirent conge d'elle.'"(pg. 15)

In concluding the tale, the narrator used a proverb to draw home the moral lesson she wanted the narratees to grasp, in extract 21.

Extract 21:

"Enti na mpaninfoɔ de buu bɛ no sɛ: Wode kokuromotie kɔ ayie a, wɔde sotorɔ na ɛgya wo kwan!" (pg. 6)

 "This is why our elders say that if you act insultingly in the public, sticking your thumb out at people, you are sent off with slaps." (pg. 14)

"C'est pour cette raison que les aînés disent: si tu te trends aux funérailles, le pouce en avant, c'est avec des gifles que tu repartiras." (pg. 21)

In singing her song (mmɔguo), Ataa Kumaa employed the use of appellation for the Elephant, as indicated in extract 22:

Extract 22:

"Agya sono, nkankaa son" (pg. 3)

"The great and mighty Father Elephant!" (pg. 10)

"Y a-t-il, sur terre, plus grand, plus puissant, plus fort que l'éléphant?" (pg. 17)

In this study, it was revealed that narrator used the loss of the necklace strung for Ataa Kumaa to create the conflict that set the stage for the event-story between Ataa Kumaa and Ataa Panin.

The narrator of the tale did well to resolve the conflict between Ataa Panin and Ataa Kumaa. This was when Ataa Kumaa returned home with all the impossible item requested from by Ataa Panin while Ataa Panin died when she ventured to search for exactly similar items demanded by Ataa Kumaa, for her lost ring. The narrator summed up the tale in the resolution, as in extract 23.

Extract 23:

"Enti na mpaninfoɔ de buu bɛ no sɛ: Wode kokuromotie kɔ ayie a, wɔde sotorɔ na ɛgya wo kwan!" (pg. 6)

 "This is why our elders say that if you act insultingly in the public, sticking your thumb out at people, you are sent off with slaps." (pg. 14)

"C'est pour cette raison que les aînés disent: si tu te trends aux funérailles, le pouce en avant, c'est avec des gifles que tu repartiras." (pg. 21)

It was revealed in this study that scenes of tragedy were created in the tale when:

1. The man (father of Ataa Kumaa and Ataa Panin) died.
2. The woman (mother of Ataa Kumaa and Ataa Panin) died.
3. Ataa Kumaa lost necklace strung for her by Ataa Panain.
4. The journey of Ataa Kumaa in search of the impossible items demanded by Ataa Panin.

Conclusion

This study, in examining the structure and application of literary devices, as tools for the promotion of artistic values of telling Akan folktale, has revealed in the construction of the tale a unique structured pattern of literary presentation that attracts and sustains interest. This was achieved much as there is a compositional heterogeneity at the levels of the discourse.

However, in its internal development, just as the voices multiply to compose from their own point of view and to bring performance, taste and freshness, there are very lively descriptions which are significant to the performance which in turn helps the audience to understand the tale. The tale is made to tell itself through the active use of the dialogues, dramatic turns of phrases as well as very interesting interactive reactions. There are other forms of literary devices which come together to form the tale. The dialogues with all the repetitions, drama, performance, conflicts and the use of musical interludes (mmɔguo)*,* are some of the literary devices that fill the tale and make it very enjoyable. The craft of the narrator comes very much alive and makes the audience not only to enjoy the narration but also participate in appreciating the tale as a great and delightful presentation.

This study, however, concludes that the structure and application of literary devices to enhance the narration of

the Akan folktale is observed to be inherently artistic and dynamic, without exempting all the ground rules and laid down techniques for introducing and ending a tale to ensure participation of characters, narrator and narratees in the performance of the tale and its continuity.

Acknowledgment

References

[1] P. B. Mireku-Gyimah, "Performance and the Techniques of the Akan Folktale," International Journal of English Language and Literature Studies, vol. 3, no. 4, pp. 311-340, 2014. [Online]. http://www.aessweb.com/journals/5019

[2] GhanaNation.com. (2009, Apr.) Folktale - Ghana. [Online]. http://content.ghanagrio.com/templates/?a=90#ixzz4Zz2A7x5c

[3] Cristina Ampatzidou and Ania Molenda. (2014) Building Stories – the architectural design process as narrative – Conference paper. [Online]. http://www.cristina-ampatzidou.com/building-stories-the-architectural-design-process-as-narrative-conference-paper/

[4] Peck Jackie, "Using Storytelling to Promote Language and Literacy Development," International Literacy Association, vol. 43, no. 2, pp. 138-141, 1989.

[5] Christiane Owusu-Sarpong, Ed., Trilingual Anthology of Akan Folktales. Kumasi: Department of Book Industry, College of Art, UST, 1998, vol. 1.

[6] Nana Yaa Tiaka, "Agyanka Mmoboro," in Trilingual Anthology of Akan Folktales, Christiane Owusu-Sarpong, Ed. Kumasi: Department of Book Industry, College of Art, KNUST, 1995, vol. 1, pp. 1-21.

[7] Lucie Guillemette and Cynthia Lévesque. (n.d.) Signo. [Online]. http://www.signosemio.com/genette/narratology.asp

[8] K. H. Tamara. (2014) enotes. [Online]. https://www.enotes.com/homework-help/his-short-narrative-one-about-coyote-going-west-465984

[9] Sangeeta Cavale. (2013) BlogVault. [Online]. https://blogvault.net/importance-introduction-body-conclusion/