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Abstract

This study explored invective expressions, their cause, effects and gradations in defining literary elements and roles in literary works of Bidi Setsoafia. Since textual efficacy rather than material quantification is the phenomenon under investigation, this qualitative study offers a pristine understanding that invective usages form the anchor of literary works, communicative competence and language proficiency. Three literary works of Setsoafia, 'Fia Tsatsala' 'Togbui Kpeglo II' and 'Mede Ablotsidela' were closely studied for their invective embellishments. The study observes invective usages as expressions about real life activities. It focuses on the concept of optimal performance that the usage of a language form (invectives) depends on and defines the performer's (character) mindset, communicative setting and its components that welcome and support actions, and the reflections that unearth meanings in diversity. The study tends to argue that every action is a performance and a reflection of personality and society; revealing themes and totality of norms and behaviours. Here, every invective use is a performance engineered by a purposed mindset to identify and respond to invective dynamisms, interrogate invective causes, effects, themes, aesthetics and cautions earthed by characters. The study found invectives as unavoidable language

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forms controlling meaning, actions and life and invective competence is a critical aspect of language and culture, traditionally enshrined in moral education, entertainment, across disciplines, in literary works as well as in everyday life activities. Invective competence seems a mark of language proficiency and cultural competence and every native speaker seems to be groomed right from childhood to be conscious of invectives and to appropriately engage in performances involving them. However, invective usage is heavily frowned upon. Finally, the novelistic use of invectives define tropes, establishes the efficacy of language in influencing character, character roles and actions, themes, aesthetics among others in literature. The study hypothesizes that literary elements are controlled by invective mindsets and every form of advice, persuasion, praise, edification, entertainment, responsibility or literature depends on invectives. The findings further reveal ethnocentrism, dehumanisation, sex, stereotype, body parts, and humour are invectives usage fields in the texts. They also contribute to mark the categorisation and gradations of invectives for specific roles, effects, and interpretations. The study concludes that humans naturally refuse to accept truth and when expressions expose their weaknesses or threaten their status and emotions, they regard it as invectives. The study suggests that invectives should not be treated as language usages that violate one's rights but as useful tools for correcting, reprimanding, teaching, commending, and making fun of people and situations.

Keywords: *Invectives, Insults, literary study, literary genre, literature, culture*

1.1 Introduction

The notion of invective competence seems to be a critical aspect of language and culture, traditionally enshrined for moral education and entertainment in the literatures and philosophies of life. Though invective usage is heavily frowned upon, it is a mark of language proficiency and cultural competence amongst Ewes. Every native speaker seems to be groomed right from childhood to be conscious of invectives and to appropriately engage in performances involving them (Dogbey, Mbithi, Kpodo & Macharia, 2021). People even receive praises for knowing how to use invectives creatively; however, there is a paucity of intellectual discourse on invectives in Ewe literature. Studies have shown that literature and forms of using language are inseparable. From Mbithi (2014), any process of exploring language is an engagement in the study of literature and any engagement with literature is, indeed, a continuing process of improving the capacity to use language and refining the sensibility of good use of language.

It is a fact that the diverse ways of using language for classified purposes present copious reasons for the study of language usage in various ways and forms. A major aspect of language that suffers great neglect in intellectual discourse though inevitable and fondly used in everyday activities and literature is invectives. The researcher being motivated by the paucity of invective literature and other forms of stereotypes in human communication in academic discourse, this study thrusts to discuss the socio-cultural factors embedded in invectives as found in the selected works of Setsoafia.

The lacuna of limited academic research in this gray area of socially and culturally cautious medium of existence is suicidal to knowledge creation, harmonious existence, and the propagation of conflict eradication, initiatives and the study of literature. Generally, invectives abound in speech, prose, poetry, drama and everyday activities across cultures. They are those aspects of

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speech conversation which attracts attention and caution for registering healthy communication. Invective language has been that kind of specialized genre of human communication with its own unique structural, stylistic, strategic, and functional underlying dynamics. Its usage denotes cultural and behavioural parameters among people and the fluency and competency levels of the individual.

The study seeks to inform on how humans naturally seem to conceal their true behaviour (persons) and feel threatened or insecure when part of that truth form is exposed; to the extent of registering it as an invectives (insult). Invectives construct and describe personality, privacy, or character; they seems to establish every social structure and culture. In genres and literary products such as poetry, drama, and prose, invectives strongly believed to manifest and influence how characters and their roles and actions are defined. Examining such assumed verbal violence form in the literary works of Setsoafia opens an intellectual discourse in invective forms, their usages, themes and aesthetic significances among others. Considering a particular word or expression as an invective is dependent on the event, communicative situation and one's steeped knowledge in culture. This often occurs through the use of special genres; focused upon in this study as invectives. Therefore, investigating invectives is a novel and noble endeavour in understanding its construction and capitulation of literary genres in Ewe and of the Ewe people.

Texts emit, represent, present, and interpret the life and practices of a people (Agyekum 2013; 22, 25); there is a strong interface between a people's language, ways of its usage, their culture and literature. Texts speak about people, their beliefs, and daily life; for entertainment, education, creativity and emancipation (Dogbey 2016, 12), and one only knows his capabilities only when he begins to speak; using language as accepted by the people (1). The contexts of invectives in the works of Setsoafia are fertile grounds to evaluate the message of the genre, its author and the reader, and how the culture, the social structure, and its order as presented.

Invectives in literature also address literary devices, gender, and emotional issues. In the works under study, the kinds of insults used seem to arouse negative emotions in the audience, the reader as well as the target of the insult. This calls for self-introspection, deeper comparison, analysis of behaviours and conducts as registered in the texts. It gives room to explore how invectives serve as yardsticks for maintaining peace and tranquility or law and order as found in the books. These notions about invectives are motivations for this study. However, this research has been inspired by the long tradition of invectives education in Ewe; found in names, songs, dances, proverbs, wise sayings, and verbal indirections, cultural antiquities, and artefacts. The texts and native speaker intuitions of the researcher, positioned him to present the invective spectra amongst Ewe people through the lenses of their usage in the texts under study.

Furthermore, analyzing invectives in the works of Setsoafia is in relation not only to the fictional nature of the literary pieces in which they are found but the reality of such practices in the socio-cultural settings of the Ewe people and how these situations illustrate a gamut of literature on the beliefs, philosophies, and worldview of the people. The use of the invectives sight, site, confront, control, and resolve conflicts. Through the use of invectives draw some characters into deep thoughts, reflection and evaluation of their behaviour as found in the characters Dadzi, Fianyo, Kpeglo, Amenyo and others. It is believed that the more effectively invective analyses are carried out, the deeper and clearer are the thoughts for dealing with meanings, actions, consequences, and worldviews surrounding given forms of language usages and their interpretations.

This study seeks to prove that language as a system of codes interpreted according to given socio-cultural norms is governed by the principles of invective consciousness (invective theory) which counts on speech signals to indicate if a comment, thought or action hurts or conceals a truth (to an extent) which a participant never wants to be made public. The analysis of invectives in the books reveals language competency as purely a proficiency in communicative norms and consequences. It is about being knowledgeable about a system of invectives among people. This means, invectives are context-based and interpretive for their intended facts or signal to be revealed, thus, we can say, invectives and truth or facts are symmetrical. When invectives are employed the true nature of a person, a society, and culture is discovered.

1.2 Statement of the Problem

The study investigates the creative use of invectives in three selected works of Setsoafia. Though invective studies abound in language and literature, no such study has been done to cover invective forms, invective roles, and aesthetics in Ewe even though invectives mark cultural literacy, language, and linguistic competence among the Ewe people. Native speakers are groomed on the effective use of invectives and people even receive praise for competent use of invectives. Name appellations, idioms, proverbs, euphemisms, and other forms of figurativeness and indirect speeches depend on invective competence among the Ewe people. Dance ensembles, poetry, songs as well as verbal and non-verbal compositions and performances are very rich in invectives among the Ewe people but no study has been done on them and this lacuna must be filled. This current study, therefore, interrogates the use of invectives in constructing personality and privacy, social consciousness, and invectives as tropes in the selected works. It takes a recursive look at the extent that words become and denote inventiveness: by context, intention, relation, tone, setting, and other frills on expressions and this aspect is a moonshot of the study but, that invectives present both negative and positive effects is not a snafu. It also presents how invectives construct gender, roles, and responsibilities and how invectives purge ‘evil’ behaviours, educate, entertain and express critical issues affecting individuals and society through the various themes, they produce. These help to establish that invectives are not only for scornful and derogatory acts with intentions to hurt but have moral mechanisms for correcting, directing, and instilling values in a person.

1.3 Synopsis of the Books Understudy

Three published and widely used genres of Setsoafia across the Ewe and Gbe language nations such as Ghana, Togo, and Benin; namely “Fia Tsatsala” (The wandering king), “Togbui Kpeglo II” (King Kpeglo II) and “Mede Ablotsidela” (I am married to one who had been to abroad) were interrogated for their invective forms. The abbreviations Fts, Kpg, Mdl were used to represent the books across the subsequent discussions. “Fia Tsatsala” – Fts, is about an arrogant king who absconds from his kingdom just before his disgruntled subjects could seize him, and do away with him. He wandered around parts of the Eweland, falling into interesting adventures. He grew tired of wandering and decided to go back to his subjects with the mind of begging them to forgive and to accept him back. But he still prides in his arrogance in his course of pleading. This infuriated his subjects to seize and sold him into slavery.

In ‘Fia Tsatsala’ (The Wandering King), Setsoafia constructed the protagonist who is a paramount chief (Kato Fianyo II) to be a blatherskite and arrogant, to act in ways that grossly violate the cultural and universal norms of his people. He embellishes him with deviant conducts of

insubordinations, corruption, sexual promiscuity, disregard for the culture, custom, and traditions of his people, acts of raping his subject's wives and daughters, street fighting, drunkenness, sorcery among others which are forbidden and not even to be mentioned as a conduct of a paramount chief creates an uproar from verbal to physical violence in his community against him. The tensions and insults instigate much public uproar leading to him absconding into exile but in exile, his personality did not receive any form of repentance leading to his destruction of being sold into slavery.

The efficacy of socio-cultural powers and the module–operandi of its application or execution is best displayed through the speeches and actions of the characters. It is observed that a deviation from or negligence of one's culture and its practices facilitates one's shame, destruction, and death. The analysis of the book reveals, God naturally enshrined us into the riches of life under the auspices of a given culture but our refusal to adhere to these natural initiations brings us sadness and destruction. The book 'Fia Tsatsala' has 123 pages, was first published in the year 1982 by the Bureau of Ghana Languages, and the reviewed prints occur in 1984, 2004, and 2016 respectively.

The second genre 'Togbui Kpeglo II' (King Kpeglo II) –Kpg, narrates how impudent the protagonist King Kpeglo was, and how incompetently he administered the affairs of his state (the Kokoroko kingdom). The deplorable character of this chief made him unpopular among his subjects. Therefore, the people and the kingmakers seek refuge under British rule and pressed destoolment charges against him. The colonial governor assisted the people in destooling the king. The great chief committed suicide immediately after his destoolment.

In 'Togbui Kpeglo II' (King Kpeglo II), Setsoafia presents impudence, greediness, and its consequences, and the invectives were used along those lines. Greediness was constructed around the acquisition of wealth such as lands, women, and black magic power. The greediness breeds arrogance and defiance in the king, leading to disunity and an opportunity for the British to colonise the people and later remove the king from power. When the local people could not have their peace under their king, due to his arrogance, insubordination, and disregard for the culture and its practices, they seek refuge under foreign powers, leading to them being colonised, and the chief dethroned. The shame of the destoolment made the king shot himself to death with a gun. This form of suicide is even an abomination amongst the people and his body was treated with contempt.

The text informs that poor self-consciousness and unconsciousness to socio-cultural norms causes death and destruction. It preaches power drunkenness, abuse of power, bad governance, disregard for people's plight, customs, and traditions among others are projected as fertile grounds for nourishing foreign powers and cultures to enslave Africans. They nurture arrogance, disloyalty, corruption, and all forms of vices in the citizenry. We can infer that the actions of leaders cause citizens to seek refuge under foreign powers. This facilitates foreign power infiltration, indirect colonisation, and infringement on people's rights. The Bureau of Ghana Languages first published the 147 paged book in the year 1968 and the reviewed reprints in 1977, 1989, 1994, 2004, and 2017.

The third book 'Mede Ablotsidela'-Mdl, addresses youthful behaviours and their consequences. It narrates about two lovers who were eager to get married but suffer strong family disapprovals. Dadzi the principal character is a young man who came back from Britain with a university degree.

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He has a lucrative job with a good social reputation. He fell in love with Esinam, the well-bred daughter of the devout but stiff minister of religion – Rev. Akorli of the Methodist church. The preacher at first would have none of Dadzi's advances on his daughter because he considered the suitor to be too irreligious. Later, he has a course to revise his opinion when Dadzi started donating huge sums of money and materials to support his church activities. The minister was deceived by wealth and sanctioned the union between his daughter and Dadzi.

In this genre 'Mede Ablotsidela', Setsoafia presents the protagonist Lionel Dadzi as ungrateful, insolent, and undisciplined due to the influences of schooling abroad. Dadzi was an orphan whose only widowed paternal aunt single-handedly looked after, to the detriment of her only daughter's future. His aunt, with the hope that he will attend to her and her daughter or even get married to her daughter and alleviate their sufferings, was rather disappointed when Dadzi neglected them. He went wayward; smoking, drinking, buying things on credit, and sexual promiscuity. He chose to marry a pastor's daughter and spent his wealth lavishly on her. His immoral acts do not suit the conducts of a literate, or someone who schooled abroad. Meanwhile, from primary school, through secondary and even tertiary levels of his education abroad, his aunt and Ama who stopped school to help her mother looked after him, sacrificed all to the perils of their lives for his sake.

The intended hope for the family that Lionel will come to marry Ama to compensate for Adobea's expenses was grounded in despair and futility. This lavish way of life affected his work as strikes and several unrests were recorded under him. Despite his huge expenses on the pastor's family, the pastor disapproves of her daughter's relation and marriage to a non-Christian and wayward living person like Dadzi. Varied forms of verbal violence, a language of mockery in different gradations were exchanged and extended to even the living and the dead relations of both families. The kinds of invectives exchanges cover persons' physical features, families, ancestors, moral life, gender status, and objects of worship. The seriation of their rattling presents varied aesthetic features, functions, creativity, and figurative forms for invective studies in literature and the selected literary works under study.

The Bureau of Ghana Languages first published the 116 paged book in the year 1955. It was revised and printed in 1964, 1968, 1974, and 2013. The books used in this study are in use in both tertiary and pre-tertiary levels of education in Ghana, Togo, and Benin where Ewe is a language of education, politics, and commerce. They are usually among the regularly recommended books by the West African Examination Council, the educational bodies, and other institutions that take an interest in language, literature, and literary works. However, this research interrogates the books based on invectives as crucial language forms that cannot be ignored in literature and everyday life; hence how invectives are employed to achieve literary efficiency in the selected works is of interest.

We can state that Setsoafia has written critically acclaimed genres that touch on sensitive social issues; cutting across the youth, adults, and the entirety of a social structure. His use of invectives as portrayed in names and appellations, speeches, and actions of the characters produce thematic and aesthetic effects. His ways of using invectives also seem to produce several imageries, creative figures of speech, and gender tropes, for critical interrogation. His writings mostly persuade a focus on purging the society out of evil; through self and social esteem identifications. They satirise leadership, parenthood, religious infidelity, educational illiteracy and power drunkenness, marriage, and youth sexuality as well as slavery among others. As a post-colonial writer, his works

are not devoid of the menace of colonial effects on Africans. Three of his works: 'Fia Tsatsala' (The wandering King), 'Togbui Kpeglo II' (King Kpeglo II), and 'Mede Ablotsidela' (I have married someone who had been to abroad) are interrogated for their richness in creative invective forms.

A critical study of the storylines in the books entraps one to an awakening that invective treatments should be different from a status quo; because they are usually contextual and controlled by means to improve relations through communication. They commend or condemn a behaviour for the collective interest of the masses. The idea of a discourse benefiting the masses institutionalized invectives under the powers of culture. When the masses adore or frown upon given actions in given contexts, they become a form of tradition for people to observe.

2.1 Literary Efficacy of Invectives in Selected Works of Setsoafia

Language is the medium through which a group of people can, interact, communicate and understand each other. As Gineta (2018: 85-87) (citing Scovel 1998) asserts that "the window to the nature and structure of the human mind is found in the use of language and speech", invectives play this commanding role. The effect as found in this study helps to identify and define the behaviour, competence and personality of the individual or a group. This study finds the effectiveness of this communication to be lying in invective competence which controls the use of language. It is also found that the invective underlying of the forms and usage of language makes language an open window through which the culture and identity of an individual or a group are discovered. This invective grounding is also found to be a powerful tool that binds and controls actions, goals, ideals, practices and thoughts for the safety and improvement of the life of the speakers of the language as portrayed in the names actions of the characters. This further contributes to the expressions of a language group's culture as well as strengthening its identity and performance roles. In this regard, we can claim that invective power is that power of language that enables the building of language and personal power, thereby determining the classified structure, all principles and functions in a socio-cultural setting.

Appreciation of literature focuses on the way literature suggests ideas through special or unusual ways of using language to create distinctive effects in a genre, extraordinary to a people universal or a specific culture. Invectives as that special form of language focus on describing the effects of behaviour, which is largely frowned upon among people at a given time. That special effects experienced in the genres through those invectives are results of a grounded perception that a strong belief and capability is surrounding and persuading an entity to make an effort or be successful in producing results of intended beneficial to humankind.

The effect here signifies the meanings, actions and varied interpretations given to invective usage in the works of Setsoafia. Arriving at that judgement or conclusion on the thematic, aesthetic and gender effects of invective usages substantiates that, there is a desire which literary artists aimed to achieve and this arrest reader's attention to consume and appraise their works. In this literarily study of invectives, the invectives reveal a universal truth, which stands true for almost all cultures. They provide elements within the genres that bind together essential elements of the narrative compositions. Familiarizing oneself with the author in the usage of these invectives gives the reader a better understanding of the characters' conflicts, experiences, discoveries, and emotions. This gives credence to native speaker intuition and reader-friendly status about a text background and setting among others as crucial toward and enhances effective utilisation of the genre. This

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may inform one to suggest that, literature delivered in the tongue of the consumer will produce much impact or impart than in unfamiliar or foreign language. It is found that Setsoafia tries to give his readers an insight into how the world works especially among the Ewe people, as well as how he views human life.

Setsoafia in this study is perceived fun of this brand of virulent language and shows his prowess in his tragic books 'Fia Tsatsala'a and 'Togbui Kpeglo II' where he create characters to launch vitriolic attacks on each other. Invectives in literature as found in the works of Setsoafia have targets regard to the customs and convictions of the Ewe society and are set out to send a message of denigration to individuals whose behaviours and actions contradict the accepted norms of the people and needs purging. Setsoafia's way of using invectives pose such denigrations or abuses to follow well-articulated verbal performance guidelines especially as found in 'Fia Tsatsala' and 'Togbui Kpeglo II'. The study shows invective targets covering attacks or disparaging descriptions on birth, upbringing, occupation (artisan, craftsman, or labour) and others.

The prognostics of invectives cover moral defects such as pleasure-seeking, avarice, corruption, sexual perversion, profligacy, gluttony, drunkenness or alcoholism. Furthermore, offensiveness to the gods, ill-fortune and physical shortcomings or deformity, eccentricities of dress among others are critical thematic issues covered by the invectives in this study. These same categories of abuse are set to be occurring in everyday life and during special activities, irrespective of the genres in which the invectives are couched. Such genres might be senatorial or forensic speeches, poems, political speeches, curses or prayer chants, and epigrams as found in the works under study. Setsoafia uses these genres as fertile fields for invectives to produce varied thematic and aesthetic effects. These also have some score effects on the characters chosen. The characters using the invectives in this study balance their verbal aggression with humour, a style that claims a role for laughter as well as creates a dialogue within a conflict. It also makes each invective usage a playful pirouette as well as project a consciousness about the purposed meanings surrounding each invective usage.

The characterization is found to be greatly determined by invectives in the works of Bidi Setsoafia. He used invectives to establish characterization as found in characters' direct and indirect actions and behaviours that describe or identify them as agents in the genres. The invectives describe the characters to be intensely critical or snobbish or possess an exceedingly dry and sarcastic sense of humour in addressing issues. Additionally, Setsoafia's way of describing characters using invectives inform the extent of the relationship between characters, and roles in the greater story for themes and aesthetic effects. Even though the primary objectives of invectives was to persuade that accusations on given characters were true, Setsoafia in a way lingers on plausibility as more important than veracity as he cast the works as fiction. For instance, it can be authenticated that, there used to be the practice of *tokɔ atolia* – the fifth landing stage' where recalcitrant citizens of Anlo Ewe are killed by burying them alive or by ostracizing them. They are left there for hyenas, vultures and other wild creatures to feed on. Slave posts and forts were in Keta where slaves are bought and ship to Britain and the diaspora. Rubrics of these facilities are still found in the coastal town Keta hence the event of selling King Finayo to slave merchants in Keta seems factual and a historical narration than fiction.

In exploring the literary efficacy of invectives for thematic effects, it is found that Setsoafiaalso uses invectives aimed at giving pleasure to the listeners. The call by some characters such as *mide*

fia le edzi – let us dethrone him”, *míwui le adzame* – let us kill him secretly”, *mífo nyikɔ de edzi* – let us bury him alive”, *mínyɔɔ de tɔme* - let us drown him in a river” etc (Fts 10) attests that there is an enjoyment which people derived from seeing others get abused. Despite the existence of traditional norms against defamation among the Ewe people, the flourishing of the invectives in the culture serve defined purposes and course of actions. There are inferred and referential meanings registered by utterances embellished with these invectives. These carve define themes and roadmaps for identifying the messages of the texts under study. We can say invectives stood against or challenge certain behaviours. For instance, ‘do not underestimate the power of your subjects, pride, bad governance promulgates colonisation in the past and present-day Africa, salvation in ancestral paths, ungratefulness, and others could be treated as themes or messages from the texts.

The beauty of language is also accessed through the way invectives are used in the texts. This relates to invective attributions and distributions for marking gender, roles, themes, aesthetics and other literary effects with a focus on the characters in the texts. The serial structure of invectives also produces which portrays an image of what is being described by the invectives. This provides aesthetic renditions on the effects and interpretation of the invectives. Significantly, the kind of invectives, their structure and the way Setsoafia uses them provide a framework for analysing invectives in literary texts and real-life situations. For instance, Setsoafia uses invectives to create characters, events, actions and to criticize each of the actions, events and actions against each other; producing a creative or a kind of serial structure of invectives. The prolific use of invectives states the exigencies in addressing critical social issues confronting mankind, and the efficacy of invectives as a medium of persuading and solving needs. This emphasizes the findings in chapter two of the study, where invective consciousness was found to be what determines the behaviour of a person. Setsoafia uses invectives as a tool for actions and awakenings against negative behaviours than as a demeaning expression.

A close study of the invectives in the works of Setsoafia shows that invectives stir uproar and in other cases, invectives served the purposes of persuading civic authorities to respond to offences, investigate allegations and bring sanity into a community or amongst a people. Each vituperative attack has within its own cultural and historical context, define the user of the one and the one against whom it is used and aids a better understanding of the socio-cultural structure and practices of a people. Because of the volatility and mutability of relations among different sexes of people and contexts of using invectives, being conversant with the traditions and culture of a people aids a better understanding of their invectives.

In this study, series of expression were picked through native speaker intuition and how they are used in the texts to depict and balance verbal aggression with humour, claiming a role for laughter and seriousness in the created dialogue within the conflict. It is observed that far from stylistic or ludic exercises, Setsoafia condition his message in such a way that each invective use by a character shows characters activism and ethical engagement. The invectives aimed at blaming specific wrongdoings of an individual, group, city or institution-that show the interaction between what I named curse, laughter and humour: to depict the coexistence of serious and playful sides of life among the Ewe people. The relationship between curses and laughter, condemnation and commendation are visible in the double-edged ethics of blaming specific human faults of individuals and collective groups while using ridicule and humour to cast such blame as well as ironically praising people who are equally engaged or engaging in such acts but being defined in

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a different term. It confirms the fact that invectives and their consciousness are inevitable in our society. For instance, both Kuma and Fianyo were revolting against each other as in the case of Kpeglo as well but all claim to be standing for sanity and order in the state. While Kpeglo and his followers see the revolution of the other people as recalcitrant behaviour of truants who must be maltreated to tame them, the opposition group saw him as a tyrant, evil, a cruel and a wicked leader who cares less about the welfare and safety of the masses.

Although some of the invectives used by Setsoafia seems to create a dynamic tension between historical and invented facts, and between savage blame and humour. It can also be criticized generally that, it is just a view of disengaged forms of discourse from concrete issues, which could be interpreting as a marginal form of subversive or an expression founded on minimal ethical weight. In other words, it can also be argued instead that these comic notions about the texts could be perceived to be rooted in and actively engaged with the social relations, civic chaos and violence, and political and religious conflicts of their time. It could be observed further that the way Setsoafia use the invective forms made them feature strong ethical orientations which turn to be mediated by humour that disarms excessive hostility against the individual targets, providing an opening for dialogue. This observation seems to me as occurring due to the close family ties between the people as a family in the community.

Though they are revolting against a particular character, they are trying as much as possible not to affect or involve the large family group when trading the invectives. This made the researchers classify and describe Setsoafia's way of using invectives as 'personal invectives'; the target is on individual and their characters not on their background of being raised. It informs that, the family and the larger society have done their part and only the individual is stubborn in responding to the good training offered to him. This assumption could be true based on the fact that among the Ewe people, every adult contributes to the good moral pieces of training for a child apart from one's parents. This is even affirmed by king Fianyo when he lamented that he does not know why he did not take after his parents, uncles and larger family members. He asserted, they have advised and cautioned him to behave well but he was adamant about their instructions. He says, *nu ka ta nyemeto dzinyelawo fe veme o....nyruinyewo gbe nya nam vuu megbe nusese* (Fts 20).

Even though invectives in this study stand as an abrasive language designed to offend or hurt, they also portray indicatives of desires not to only assign blame to someone but to awaken a people to occurrences in a social milieu. The study found invectives in the forms of mild classes as in the case of calling someone as being lazy, afraid to do something or a pig, a dog or an animal of a sort. In other words, the invectives appear as convoluted as in the case of calling someone a vagabond or attacking his background or parents as smelly. This assumption fortifies this paper to examine the ethical engagements of invectives and their impractical fields of performance. It leads to how invectives should be studied, classified and interpreted under varied thematic and aesthetic fashion. These were identified in this study by looking at the recurrence of a kind of invective type, and the manner it was used in speaking about a particular behaviour. The themes and aesthetic effects were arrived at through how behaviour is constructed and the kinds of invectives used by a character or characters in describing, describing or talking about it.

3.0 Data Presentation, Analysis and Interpretations

Invectives portraying theme of humour and satire in selected works of Setsoafia

Social performances involving invectives and the literature of invective corpus trade humour and satire even in their disparaging forms. In the works of Setsoafia, this style causes large attraction of audience, suspense, arrest and sustenance of reader attention as well as causes reader introspection for judgment and response or reporting on issues. The structure and theme of the vituperative speech, for establishing a solid connection between blame and humour confirms that ridicule is usually the basic component of invective performances.

The possibility and plausibility of finding such a connection are confirmed through close reading and paying critical attention to the lines of discourses in the genres. This offers the reader some valid tools such as the meaning of a character's name, the roles a character play and the general construction structure of the character. These tools help in appreciating the vituperative attacks within the framework of mockery, satire among others. This format of displaying invectives lead to discovering and emphasising a wide variety of invective devices including irony, metaphor, simile, onomatopoeia, anaphora, hyperbole and others in Setsoafia's works. This format confirms the styles of writing of Setsoafia as that of invective literature. It also helps in contributing to how to interpret the invective discourse strands in his works. Finally, it defends, invectives are inevitable in Ewe, marks language and cultural competence and as the medium of grooming a person.

The invectives treated in this study balances their verbal aggression with humour, claiming a role for laughter in creating a dialogue within a conflict. Far from a stylistic exercise or playful pirouette, each invective shows a kind of pattern or typology in the texts: from the ingenuity of the characters, sourced from the environmental elements, family lineage and kin, experiences and events in the world, occupation, physical appearances, a habit, setting of places and time as well as false compositions to demean a person. It is also found that Setsoafia played it light in the use of invectives just to satirize. For instance, he reduced the extent of fear and punishment surrounding some kinds of behaviours and invectives by shaping characters such as the chiefs, elders and leaders to rather engage in those forbidden acts.

Culturally, these people are preservers and models of good tradition, norms and morality by default, for the younger ones to emulate. If the enforcers of the punishment on those behaviours are also engaged in those behaviours secretly, then there is hypocrisy; they are not qualified and genuine to take any action against people who violate the norms. Examples include the kings, elders and leaders being on a rampage; shamefully fronting corruption, sexual promiscuity and other immoral and insolent acts in the community as portrayed in the texts and earthed by the invectives. The potency of treating such behaviours as invectives and frowning on them as culturally unacceptable conducts has received weaker attention from these strong characters until their weaker folks arise and topple them. The apprehension and destruction of such perpetrators such as kings Fianyo, Kpeglo and Gobo Kofi in addition to the seizure and reconstruction of other such characters like Dadzi, pastor Akoli, the troublesome bus drivers, the harlots and the clerks at the district offices brought sanity to the society. This shows the efficacy of cultural values over such behaviours and one must treat such behaviours as mean conducts and also, distant from practising them. It is observed that the fall of king Fianyo, king Kpeglo, Chief Gobo Kofi in addition to the repentance of Dadzi and the prostitutes, couple with the imprisonment of those

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recalcitrant drivers brought sanity and an end to such kind of behaviours and their invective accompaniments.

Invectives portraying theme of generational changes: tradition versus modernity conflicts

The use of invectives as found in the works of Setsoafia presents that in every society, change is the overarching rule, which determines what ways of life works well from one generation to the other. This show of generational change is more than tinkering. It seems to portray a holistic social change, challenging key values, assumptions and ideas programmed at defining the status quo of a system. The entire idea of what is being referred to, and experienced as generational change as found in the works of Setsoafia through the invective languages is so much a powerful idea and a movement found in language forms and their usages and they control and capacitate all the responsibilities of the youth to replace the old. That capacitation covers cultural practices, language and other rituals which face drastic change and transformation.

Invectives are found to be swiftly playing these roles as they proclaim negative labels which dilute the efficacy of some assumptions of the old. For instance, in ‘Fia Tsatsala’, the insults traded revealed that the act of killing criminals by burying them alive to the chest is been replaced by selling them into slavery or banning them and rendering them as outcasts (punishment by banishment). In ‘Togbui Kpeglo II’, the invectives reveal that burying people alive with dead chiefs is no more practised; it is described as barbaric, uncivilized, primitive, evil and an infringement on one’s right to live. The supporters of king Kpeglo say, had the practice of killing people for dead chiefs still in force, the king could have written a will that when he dies, all those against him should be buried alive with him to become his servants in the ancestral world (Kpg 82, 83).

The invectives generally present generational change as such a sharp, an idea that it sounds like a plan, but is lofty enough to inspire hope, though it comes with a price and problems. These problems create serious generational conflicts, whereby the interests or ideas of one generation collides openly with another. The mayhem from these ‘generational collision’ cause thrives for space, replacements, survival, recognition or perspectives and ideas, along with the energy and boldness to achieve them. It is a kind of social identity and a movement for change (Sakhsi 2014: 28). In the works of Setsoafia, the invectives hinted that rise against old practices by some adults such as the terrible governance in the cases of King Fianyo and Kpeglo all in the name that, the Ewe culture does not permit them to dethrone their traditional rulers. Besides, children should comply with the decisions of their parents and family regards to marriage and socio-cultural issues. These practices were all defied and a new system registered by the people. It sounds like a break of a taboo and a heavy insult in the past, but now, it is a sign of new reform and victory.

The use of invectives by Setsoafia address the theme of generational change not as a biological change but a holistic change that affects culture, society and ethnocentrism. This creates a kind of gap and identity between two sets of people whose ways of thinking and responding to issues now differing. It usually creates some conflict and other minor challenges. The old generation is situated to transfer the socio-cultural wisdom to the new generation but a rejection of the old’s ideas seems an insult and defiance to their issues; hence is an invective. Generally, the office of every human generation comes with its own socio-political and socio-cultural instincts shaped by experience. This study portrays generation as any cohort group, that is born over spun of years,

sharing characteristics, including some shared childhood and coming-of-age experiences, a set of common behavioural and attitudinal traits and a sense of common identity. As a race, class or nationality, a generation is an abstraction that includes all kinds of individuals, but generational membership affects so many dimensions of social life that, only a few are untouched by its influence. They have culture, language and psychological changes which affect their worldview.

In “Mede Ablotsidela”, the wind of literacy which sweeps a given generation (including Dadzi, Dunyo, Esinam, Yohaness and others) has made many youths seek high in education, and some as far as schooling abroad that, they desire not to marry illiterate girls, guys or those whose formal educational levels are far below theirs. For instance, Esinam insulted Madam Ansa that, even though she looked after Dadzi and prepared Ama for him as his wife to be, her daughter Ama is not highly educated as Dadzi hence is uncivilized and not in class to marry Dadzi as compared to she Esinam, who is educated and Dadzi is chasing to marry. The era where the youth takes charge of selecting their partners for marriage, the era where the youth challenges the adult folks publicly and quarrels with them, the era where the youth openly takes a stance to defy orders of the old is a sign of generational changes (see Mdl 21-24).

Invectives portraying theme of displacement and liberation

Displacement and nomadic behaviours signal disgrace, and are treated as invectives among the Ewe people. It is an abomination to live as a nomad among Ewes hence a feature of proving oneself, as a man is to own a house (at least a hut/hamlet), a farm and some other traditionally valued elements before one could be recognised as qualified and ready to marry a woman. This portrays one as capable of being responsible but not moving about as a nomad. In another development, the displacement brought by wars, colonisation, slave raids and even disasters made the theme of displacement a central part of the complex history of the African people. The concept, migration refers to displacement and plays roles of bondage or liberating to freedom. It affects the linguistic, social, psychological, physical and total personality of the individual as a human.

Displacement and insults have a close relation. As insults deal with “painting a person with words” in such a description that she or he looks unacceptable to himself and others, and displacement deals with dislodging from a place of comfort to that of discomfort, both of these touches on an unacceptable state of being. In this regard, insults on displacements cover physical displacements, figurative displacement, linguistic displacement, psychological or mental displacement among others about a person or people. In ‘Fia Tsatsala’, king Fianyo was insulted as mentally degraded, wretched, useless and a frustrated person. In some of his own words, he described himself as the useless, wandering crazy king (Fts 28). His mental and psychological displacement is found in his soliloquy. He said he told Ama and Amenyo that he is really confused, useless and homeless, and begs for mercy if they could help him live with them. Above all, Fianyo disguised himself, behaving like a lunatic when he was absconding. A king dressed and behaving like a lunatic in public and absconds from his throne is an insult and a break of a great taboo to himself, family and the throne. It is taboo to entertain nomads, fugitives and mad people and their likes in palaces of kings among the Ewe people. Invectives which depict this include Fianyo tsukuno, ano gbegadzi le awusa numedzẽ goḡoḡulawo de ade ha kple Fia Makata si wonya la” meaning, Fianyo the mad person, you will be in the desert wandering in the land of the red mouth Hawusa men who like eating cola and join the types of the wandering chiefs like Makata who was dethroned.

Freedom is an assumed state; a condition that gives one the power, the right and hopes to act, speak or think as one wants. Being deprived of this freedom is an act of repression and an insult that describes one as living in bondage. Freedom disavowal is an insult and an automatic de-generation of one's human dignity. It affects the victim in a diversity of ways. Invectives generally affect emotions and cause introspections which build positive or negative psychological states over actions. This often helps to probe truth, purge vices and leads one to change behaviour. At times when the naked truth is smoked out, anger, shame and fear are registered, resulting in the use of more invectives or silence.

Invectives contribute to the exposure of truth, and one major purpose of literature as found in the works of Setsoafia is to expose the truth in an artistic form; whether fictional or non-fictional. There is a beauty in such forms of language usage to inform about the existence of certain conditions about a people in the literature and that truth exposure emancipates one from a state of consciousness to the other. Literature from most African writers carries that beauty and truth form. It is believed that their written pieces of literature take cues from the rich oral literature which births and bond truth. This makes writers use invectives and the beauty of their forms to communicate important truths and information to people. Access to such information creates an awakening and a yearning for much truth. This awareness of the truth emancipates and liberates one from any kind of bondage. It even causes a person to react to self-identity and liberation. This accounts for why insults, are at times regarded as crucial in truth leaking and emancipatory expressions. The emancipatory component liberates one for self and social identity and consciousness among others. It liberates one to exercise his or her freedom and rights.

The liberation potency of invectives aided their usage by writers to liberate themselves, their readers as well as to create the awakening and the exposure on all the toxicity that can no longer be contained in the society. The exposure invites varied actions and reactions, most of which are also invectives; for supporting, commending or condemning and act. The generated vitriolic appeal from invectives as found in the works of Setsoafia serves as an inspiration to hundreds and thousands of frustrated souls who are characters performing direct actions in the texts or spectators and readers. It reverberates and mirrors the history of one's life or the abhorrent nature of something to an individual to reflect upon. Such reflections and ponderings cleanse, expose and liberate one from any form of caging. Literature and literary studies depend on beauty for effective responses and effects; for beauty is a liberation and sensitisation device that arouses emotions (Dogbey 2012: 52). Invectives as emotion arousing devices also have beauty. They are capable of provoking a system to give off its best hence liberates the user from what angers him or her. Setsoafia did not stray from these characteristics as usually found in African literature.

African literature in the late colonial period (after World War I and beyond) was not only rich in violent language but increasingly show themes of liberation, emancipation, defiance and struggles. African literature is an expression of its own people's life, desires and social change (Abudu-Umar and Dogbey 26). This social change is what literary artists are concerned about regard to their past and present history. These are reflected by their words. From the invectives of Setsoafia, one can infer the social changes experienced by Africans since colonisation. How that has burdened and eroded to the core, the potency of its literature, cultural and political glory is always conveyed by the invectives. For instance, during one of the encounters between king Kpeglo and the British governor, king Kpeglo asked the European governor to leave his country and leave Africans alone. He asked him to join his uncle Churchill in fighting the Second World War than generating rivalry

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among Africans (Kpg 63-70). The colonial powers and fake missionary influences present a state of woe to Africans that their independence is much more a lip-service to the facts. Africans need critical liberation of the mind, conscience and economy due to the extent of the European brainwashing effects on them. The discourse of invectives against poor governance and leadership strategies portray that achieving that kind of mental and conscience liberation from colonial influences will present a superfluous identity and solutions to problems of the Africa people.

Liberation in literature challenges a person, a people, a community, or a continent to identify the positive elements in their heritage and inspires them to find solutions to their needs and problems. This is what the invectives in the works of Setsoafia portray; challenging the individuals whose behaviours are questionable before the masses as well as seeking redress for liberation. In reality, the entire history of the Ewe people and their culture is found on liberation. Setsoafia is found to be capitalising on this and seems to employ invectives that advocate for the theme of liberation. The books, 'Fia Tsatsala' and 'Togbui Kpeglo II' can best be described as revolutionary works or invective literary materials in their perspectives. In these post-colonial works of Setsoafia, we can perceive the plots, character, themes, actions and the situation pointing to liberating Africans from European oppressions and suppressions from African leaders. Setsoafia's novelistic invective vision points at emancipating each individual from the forces of slavery, colonialism, neo-colonialism and self-destruction. The insults traded on Dadzi, king Fianyo, king Kpeglo, Corporal Bosu, Esinam and others could be seen as a performance that is geared toward liberating the individuals under their control.

Invectives portraying theme of tragedy

Invective treatments were in serious and dignified styles, marking sorrowful or terrible events encountered or caused by characters in the genres. The link between invectives and tragedy is so narrow that tragic events usually cause great suffering, destruction, and distress to characters hence they seek liberation. The use of invectives usually presents tragic conditions. The excessive insults that were rained on King Fianyo caused him to abscond and the same rally of incentives rained on king Kpeglo has caused him to kill himself. The emotions, shame and anger posed by invectives have caused many characters to encounter or embark on destructive missions. When Dadzi was insulted by Akoli as a son of Satan, evil and non-believer and her aunt too insulted him as a stupid idiot, a bootlicker, an educational illiterate and ungrateful person, he was making up his mind to go and join the soldiers fighting the Second World War so he could die. Also, he took to heavy drinking just to soothe the pain of the insults. The adventure of king Fianyo was all perpetrated by the insults traded by his subjects.

The tragedy of invectives in the works of Setsoafia portrays an art of blaming where characters blame someone or themselves for their conditions or their plights. For instance, Fianyo blamed Kuma and the gods as the cause of his plight. He also blamed beautiful women as the cause of his downfall as found in these words; *-lɔlɔ gã, tsukunɔ lɔlɔ si metsɔ na nyɔnu dzetugbewo ta mekpɔ ɖokuinye de fukpekpekpe kple hiã geɖe* (Fts 37, 38) which means, great love, this stupid crazy love I have for beautiful women has landed me into suffering and poverty. In 'Mede Ablotsidela', Dadzi blame Esinam and her father Akoli as the cause of his mesmerized life whilst the workers blame their bosses for their plights.

I consider the way Setsoafia use invectives as a traditional legal implication for public slandering, settling disputes, politics of talk and reputation, policies and penalties for misconducts, registration

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of displeasure against disloyalty, arrogance and cowardice. These conducts usually have tragic ends for those who indulge in them.

Invectives portraying theme of corruption, fraud and disaffection

Invectives in the works of Setsoafia that address acts that corrupt or impair integrity, virtue, or moral principle define themes of corruption. Corruption covers the state of being debased where the individual loses purity or integrity, for she or he engages in acts that promote depravity; wickedness; impurity; bribery among others. Such acts of deception, swindling or bamboozling of a sort purposed for unfair, undeserved and or unlawful gain define fraud. A register of the description of such insincere acts is found in the works of Setsoafia. Corruption and fraud emerge in all the activities explored in the literary works of Setsoafia. It is one-acts that made the people furious about their leaders. In the case of king Kpeglo, everything was instructed into his hands to make sure Christy the wife of Corporal Bosu receive pays from the husband's salary under but the king collaborated with the clerks in the district or county accounts office and lied to the woman that the husband said she should not be paid. This was done to make the king snatched her from the soldier as he will be assisting her financially. This is typically corrupt, and an evil act a king could do against his subject who is fighting at the war front.

Invectives portraying horrors of colonisation

Colonialism cannot be described as anything other than a humanitarian disaster. For most of the colonised, it has caused nothing but destruction, dehumanisation, and malformation of the physical, social, and spiritual beings of a people. A mention of colonialism is incendiarism among African generations and rated in a bitter degree, equivalent to slavery or the worse form of it. Among the Ewe people, being called a colonised person or a slave, (kluvi, amefeflea or adɔkɔ) is a bigger insult, a taboo and human degradation. This could be one of the reasons why the character King Fianyo was begging his subjects to kill or banish him than to sell him as a slave.

Another emerging feature was that the character Fianyo begs and prefers being a slave to an African master in African land than being a slave to the white man. Being a slave to the white man is treated in the texts as the highest degree of insult, dehumanization and shame in that era. There could be interpretations in that invective notion among the Ewes, when one is described as a slave to the white man or becomes a slave to him.

The horrors of colonialism on traditional powers were also found in the situation where a traditionally installed king like King Kpeglo II, should be dethroned by a letter from the British government without the performance of any traditional ritual or practices. It informs of the extent that the colonial powers have infiltrated and taken control over African traditional institutions. For the sovereignty of a king to be taken without war, death or a forbidden sickness but by a letter from a foreign hand is an insult to the traditional powers, the people, and the personality involved. No doubt, the king prefers to die than facing such humiliation, hence he committed suicide by shooting himself to death with a gun.

The horrors of intrusion of foreign powers (Europeans) into African traditional institutional systems registered a gamut of invectives on African as a people. African still exist as if colonised; for the oppressions in governance, economics, education, health and security still exist grossly perpetrated by European powers. However, this can be contested and blamed on the refusal of African leader to abide by cultural norms as well as to listen to and attend to the needs of their

people. The entire power reign is in the hands of leaders and the gods. The citizens have paid allegiance and handed over all their powers and wills to their leaders, hence they could only seek a foreign hand to help gain that power back to themselves. This becomes a horrible but fertile path for foreign hands to easily penetrate African systems. Leaders must seek the needs of the people and attend to them and that will end the hands of external forces having way into African systems.

In Setsoafia's Togbui Kpeglo II, Amenyo lamented the immoral behaviours of the modern-day youth, who unguardedly like poking into life-threatening social, political, cultural and religious issues meant for the elderly. The book opens with demonstrations, violence and harangued language from the youth and other members of the kingdom against the King and some of his cabinet members. Invectives used regarding this theme covers Amenyo asking her eighteen-year-old daughter to hold her mouth and shut up. He rebuked her that, they the modern youth indulges in staid sociopolitical and socio-cultural issues because of late, their male counterparts take part in the second world war, and do come home with old broken-down guns so they regarded themselves as brave and courageous enough to participate or defy political and cultural orders (Kpg 7, 8).

The defying behaviour of the African youth described by the character Amenyo agrees with the views of Geraldo (2010: 56) that "Africans go to wars which do not concern them and die deaths not destined for them". In his narration, the World Wars should rather be referred to as the white man's wars because no African nation rises against each other, and spills of the war could not have directly affected Africans has the white man steps not on the African soil. King Kpeglo lamented about how Europeans gained such high powers over Africans, and take over all their African institutions and systems to the extent that, even before a chief could exercise his powers over his people, he must obtain permission from the white governor. The king registers the same statement to defend the reason why he took the wife of one of the soldiers and marry. He told Corporal Bosu that he did not go to war for our land, not for African people, but he went to the Second World War for the white man and left the wife behind (Kpg 22, 23).

Invectives portraying the theme of pride and arrogance

The theme of arrogance is heavily predominant in the selected works of Setsoafia. Things do not tend to bode well for those who consider themselves above the will of the gods, the people and nature; for humility is the strength of the staff of leadership. The major characters: Fianyo, Kpeglo and Gobo Kofi in addition to characters like Dadzi, Esinam and pastor Akoli certainly thinks highly of themselves than the people who put them in those positions. They became conscious of their position and values it than their people's needs or welfare; creating disharmony in society. Their arrogance makes their virtues appear as vices. They took pride in various things such as being a great preacher of the gospel, someone who schooled abroad and owns a car, being the girl dating someone whoever went abroad, being a king as well as looking thick tall and handsome among other things in which they took pride and boast of. In the case of king Kpeglo, he was so arrogant that anytime his elders come to him with their grievances and that of the people, the king will rain insults on them and sacked them (Kpg 21, 25, 84-85). He even attacked, insulted and held a shirt at the neck of the governor in charge of the province of his kingdom and warned him to stay away from him, his subjects and issues about his kingdom; with that his small bald head of crooked red face with the big curved nose (Kpg 29).

King Kpeglo again displayed his arrogance during a church service. He insulted the pastor during the sermon, shouting on top of his voice and pulled his wives and households out of the church.

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He claimed the pastor's preaching is totally about him. He accused the pastor of intentionally selecting those verses to preach about him because the people are complaining about his governance and behave=ior hence the pastor is gossiping about him to the people. He said the pastor is in league with those against him in the kingdom. It was a scene he created at the church; a behaviour that does not befit a person of his status.

In the book 'Fia Tsatsala', King Fianyo exhibit the gross form of arrogance and insolence conducts just like or even worse than king Kpeglo in the book Togbui Kpeglo II. Apart from the invectives used to described him as a notorious litigant, a corrupt rogue, show gross disobedience to tradition and elders. He publicly fought his elders, strangers and even slapped seven times the corpse of his former linguist when he was laid in state. He also does get drunk often and make noise during public gatherings. King Fianyo also insulted the farmer whose crops he stole when he absconded as; - short sense stupid idiot, a wicked, unmerciful farmer, who have no sympathy for the unfortunate persons. He asked him if he has ever seen a thick, tall, strong, giant, handsome man like him on his small farm before...? *Agbledela movitɔ, tamesesẽtɔ nublenuimakpɔla; ẽkpɔ ɲutsu kɔkɔ dzɔtsu sia fomevi le wò agble sɛe sia me kpɔa?* (Fts 19, 20). These strands of invectives show total disrespect to the farmer.

The characters Fianyo and Kpeglo certainly did nothing to quell their arrogance but continue renouncing the wisdom and advice of people who are very much concerned about them. These include their wives, pastors, traditional priests, elders, government officials and the gods of the land. Finally, when they eventually learned that not only were the people correct in their advice and actions, but it was their arrogance that caused them to suffer, they succumb to the consequences and taste the bitter side of life with much regret. This is found in some of their decisions; committing suicide, absconding and requesting for being killed.

The way Setsoafia uses invectives on arrogance and construct acts of arrogance reveals arrogance and its related conducts as an illusion and allusion of superiority that characters perpetrate either to fool themselves in the eyes of the masses or to fool the masses. Arrogance is found in the way characters were trying all means to convince others, that they are more than them whom they know them to be or they appear to be. For instance, Fianyo's insinuating statements try to convene that unlike him, his brother Agama is too weak, uncivilised, not bold and not handsome to be installed a king to replace him (Fts106, 106). He stated categorically his arrogance with the invective adages that a decorated monkey is still a monkey, and no matter how a cat messed up and soiled itself, it isn't the mouse who will clean it up –“...*ne kese ta ago hã la, kese koe wònye eye ne dadi fe kpeta fo ba hã la, menye afiwoe akpɔe aku tsi akpalae o*” (Fts 106). This also shows the extent of his hatred for Mr. Agama and disregard for the decisions taken by the whole kingdom to make Agama king. Fianyo brags that no matter how bad he Fianyo is as a ruler over the people, it should not be the types of Mr Agama who should be selected to replace him; not even when he is dead.

4.0 Findings

The study elucidate invective usage as a common device in literary works and speech. They have much economic importance in literature but the negative notions surrounding them have created a gap in invective literature. It is a fact that all compositions and discourses have records of invective effects but people just failed and chose to pay depth ear to it. This gray area needs much attention in scholarly research as its effects can be experienced in diverse fields of study including rhetoric, politics and anthropology among others. Setsoafia variedly used invective as a tool to highlight

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and heighten the depth of emotions for a cause and actions at hand when certain behaviours are exhibited. The language forms that construct those thematic and aesthetic forms were also not left out. For instance, he uses formal language to construct high invectives and non-formal language and images to create low invectives. The high invectives convene creative expressions which aid in creating entirely different impacts, hence different thematic effects and aesthetic pools were found in the common way of using common invectives but in a different order than that of low invective, which concerns stock images and words. These forms allowed him to convey his heartfelt bitter emotions toward the elite folks, people in power, or other such annoyances.

Unlike in rhetoric, Setsoafia did not use invectives as a tool of persuasion or to persuade as sometimes is thought, but used it as a device employed to get a sort of reaction or awakening in the reader as well as in some characters. For instance, Amenyo blasted Afiwa over her reckless sex life with men and advised her to rather settle with a man and marry. He described as an ugly whorson destructive entity to male fraternity and disgrace to womanhood and family among others. After the blasting, Amenyo proposed marriage to her but Afiwa reacted violently toward him by saying that he had insulted her in public and now is asking for her hand in marriage? She told him she would never marry any old wretched grey-haired bachelor (Fts 12-16). The chief purpose of using invective is to bruise the human ego through the employment of harsh, abrasive, and unpleasant language of any degree (Dogbey, Mbithi, Kpodo & Macharia 2021). Be it in the low or high form, invectives perfectly deliver the blow one reckons a thing or a person rightly merits. Irvine stated that invective is like disgorging lava; if it touches the human skin, it burns the flesh so intensely that one will feel it as if he had momentarily been transported to the inferno. However, there is a certain beauty with destruction, which arrests the reader or spectator or observer attention.

It is also found that invectives could be delivered orally or in writing, but with the intent of denouncing, ridiculing, satirizing, or trying to provoke. Invectives also probe for more evidence on actions and how to foster dialogue. The engagements and expressions surrounding the use of invective in the works of Setsoafia seems a calling for to be responsive and responsible in all ways. It projects the sources of ethics and consequences of actions and situations. Through the works of Setsoafia, it is believed that the emergence of invectives in speech contexts is simply not just to exercise intentions of hurting, disapproving, or subgenre a thought, neither is it a comedy or satire, but rather a very important communication tool, available for interrogating and interpreting events. Invective consciousness is, therefore, a brand and a drive that enables immediate communication and its patterns with others. It offers regulatory expectations and expressions surrounding situations.

5.0 Conclusions

Conclusively, the study made a cursory revelation that the presence and roles of gender ideologies and invectives commonly function around power relations (ordinate or dominant versus subordinate relations) across forms and contexts of language usage. Also, invectives in language forms and performances significantly produce a rich view of the complexity of structures that uphold order in society. Setsoafia's use of invectives along gender lines also shows two facets along which invectives were employed on gender issues; benevolent sexism and hostile sexism. Many of the examined invectives on gender either contained metaphors or exhibit metaphorical senses that reinforce a social justification for male chauvinism or male structural power.

The exhibition portrays men as protectors, controllers and providers for women. Women are seen to be a little placed above children and are assumed to be the weaker sex in society. The invective packages depicted women to be valuable home maintainers, but, at the same time, they are represented as dangerous elements that cause ruin. It seems the male power is there to use feminism as a tool to label all negatives or as a tool employed on circumstances that advocates for male wellbeing. Animals, tools, humans and cosmic imageries found in proverbs expose the privileges and exclusions which are characteristics of sexism. The invectives used to describe imagery of women as dog, dove, cat, horse, child, pig, parrot, chicken, tiger among others portray the view that the traditional gender roles assigned to men and women are natural. The use of these metaphors in samples perpetuate the normative demands and help to endorse the gender order because such features reinforce the idea that the prevailing gender status quo is normal, natural and non-negotiable when considering the environmental demands and conditions.

This study found that invectives on misogynistic structures as found in language forms project language forms as patriarchal weapons that propel gender ideologies and stereotypes, thereby sustaining the unequal gender around power relations to the favour of men. They express traditional or socio-cultural views that are never out of season in any generation. These language forms, their notions and functions have existed for ages and perpetuated the same function as a rotary engine that is subtly for circulating misogynistic ideologies and stereotypic behaviours across the linguistic and geographical barriers in diversity. Talbot (2003:480) noted that traditional sexist stereotypes are very resilient and well-entrenched, hence are repeatedly contested without undermining their commonsensical status and functional effects. The invectives on gender here position subordination and domination between the sexes, traditions and views. Nevertheless, those exposed in the discourses of this study present a deconstructed form due to creativity, literary context and fiction-like forms in which they are constructed in the books under study.

The implications for gender issues with invectives in this study identifies that the purpose of invectives is to function as vessels through which cultural creeds are produced, stored, transported and shared. They are the structures that nurture and assess the competence, performance and personality of individuals within given socio-cultural settings. Through invectives, the individual becomes conscious of gender, personality, social structures, performances and roles. In terms of transmitting gender ideologies and the machinations of power plays, invectives play significant roles. In everyday activities, gender ideologies are very common and pervasive.

This study of invectives revealed a universal perspective in understanding how humans relate and behave toward each other. It also presents insights into the resilience of ideologies surrounding invective competence and how hard it is to root them out in a socio-cultural setting. The study posits that the observed invective patterns portray a persisted form in the oral literature of the Ewe people and as a shared way of circulating language forms in the cultures. This similarity is the result of the fact that oral and written literature share common performance roles and emanates from a common literary ancestry to show relations and hierarchical structures in a system and their contributions to the birth of given tasks, forms of events and their executions. One can hypothesise from these assertions that oral forms of invectives arose, and were subsequently inherited and fed into the written generations of the oral descendants of a language.

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