

MOVING POETICS: A LINGUISTIC ANALYSIS OF INSCRIPTIONS ON VEHICLES

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ABSTRACT

Scholarship has examined a wide range of social interactions in all spheres of life. In our contemporary times, the media to have gained prominence include the internet and the mobile phone. A however unique, yet complex media of communication ongoing on the principal streets of Ghana are inscriptions on vehicles; where owners and drivers of, mostly commercial vehicles express their beliefs and experiences on their vehicles. This medium of communication appears to be most effective and efficient owing to the fact that publishing such information is far less expensive. The information is also free of charge; what is required is for one to be literate in the language in which the inscription is conveyed. This article examines the contexts of shared values and experiences vis-à-vis the inferences and interferences such as biases, emotions and exaggerations that hinder the smooth transmission of messages on vehicles. It also explores the rationale, categories and the overall effects of these inscriptions on the Ghanaian population. This article maintains that inscriptions have great literary significance. They are sententious aphorisms and wise sayings with social and cultural dimensions; hence, the primary objective to open an active line of inquiry into the growing communication on vehicle channels.

Keywords: poetics, moving, media, communication, trotros.

1.0 Introduction

Inscriptions are a common sight in Ghana and can be found on houses, stores, bars and vehicles amongst a host of other personal belongings. From among these media, the vehicle medium is perhaps the most compelling considering its higher chances at publicity. Though this media of communication may not be technologically advanced in the present era of globalization, its impacts are overwhelming as it continues to increase and affect the people around.

In as much as vehicles serve as a medium of transportation, they also serve an important function as vehicles for communicating or expressing knowledge, interests, attitudes, opinions, feelings and ideas. Inscriptions on vehicles in Ghana are basically responses to our human fears and anxieties and, most especially, are reminders of our human nature. They offer precautionary advice

and suggestions that may lead one to live better-fulfilled lives. These inscriptions on vehicles have carved out a unique national speech community or social network with shared values and norms. While some people are preoccupied with sending out their personal philosophies and experiences, others are engaged in a critical evaluation of the messages; taking nothing at face value but reacting to biases, emotions and exaggerations. A message conveyed may not necessarily be the message received. However, the interpretation by the receiver is nonetheless valid in as much as it reflects his/her own ideals. The choice of title for this paper thus plays on the word 'moving'; it brings us first to the domain of an ever-mobile and easily accessible font of witticism embossed on vehicles that ply the length and breadth of the country and especially the capital city Accra. Secondly, it highlights the goal that these inscriptions carry: to move one to sober reflection and action, and to caution, advise or admonish.

This study therefore seeks to bring to the fore the overwhelming impact inscriptions on vehicles have on the Ghanaian population in general. It examines how people draw on their philosophy of life in (re)constructing a range of intellectual and artistic communication. Within the broad field of linguistics therefore, this article focuses primarily on socio-pragmatics. By empirical research, it examines the social context of inscriptions on vehicles and the intended messages sought to be conveyed. It also involves the study of both lexical and grammatical semantics as inscriptions come in the form of words, phrases and clauses. The study draws on the speech act theory of J. L. Austin and J. R. Searle to account for the functions that these inscriptions on vehicles achieve in the varying contexts.

2.0 Objectives

This paper seeks to answer the following questions: Why do writers choose to put inscriptions on their vehicles? How do readers make meaning/ interpret a text? How do readers systematically decode a message? And to what extent can a writer believe that the intended message is actually conveyed to the reader?

The guiding objectives of this paper thus include:

1. To establish the motivation behind communicating by inscriptions on vehicles
2. To determine the functions of inscriptions on vehicles
3. To examine the pragmatic suppositions (context) of inscriptions on vehicles
4. To find the communicative relevance of inscriptions on vehicles
5. To examine the artistic manifestations of inscriptions on vehicles.

3.0 Methodology

The approach to this study is based primarily on observation and experience. Interviews were also conducted to ascertain the views of writers and readers alike regarding the growing medium of communication on vehicles. Though a conscious effort by the researcher to undertake an investigation into the communication ongoing on vehicles dates some six years (2008-2014), inscriptions on vehicles have long been in existence; as long as (commercial) vehicles started to ply the roads of the country. A large corpus of inscriptions on vehicles was gathered across the country. A selected number are however included here in the glossary so that ample time is dedicated to the analysis. The research focused specifically on the principal towns and cities in Ghana. The areas sampled were based on a purposeful sampling technique since most (commercial) vehicles are found in the cities and towns. The inscriptions and interviewees were however randomly selected. It could be concluded therefore that the data presented herein is reflective of what pertains in the country; taking due cognizance of the fact that vehicles ply across borders and cultures. It is significant to note that the interpretations given herein are not absolute. Meanings or interpretations may tend to differ at any other given time or place depending on the situational contexts and the circumstances of the writer or reader.

4.0 Communication and the Nature of Inscriptions on Vehicles

The manner and ways of sharing ideas or information is classified as communication. To this end we may identify diverse means by which information or ideas may be communicated by one person to another. Some commonly known means of communication include forms such as the internet, telephone, and the print media.

In recent times however, the advent of vehicles as a means of transportation has served as a springboard where owners and drivers of mostly commercial vehicles like trotros and taxis seek to express their beliefs and experiences on their vehicles. Though this mode of communication may not be technologically advanced as in this era of globalization, its impacts are overwhelming as it continues to increase and affect the people around. In Ghana, most vehicle owners or drivers see inscriptions as norms, whereby a vehicle is almost incomplete without any message. Inscriptions on vehicles have almost become the case of licensing a car, securing a number plate or obtaining a road worthiness or insurance, only that unlike these, inscriptions are not mandatory by law. Some common examples include "Sea Never Dry", "American Boy", "All Shall Pass", "Still Man pass Man" "Kaa Worry", a code mixing of Ga and English which translates as "Don't Worry", "Ensu Nyame ye" which translates as

“Nothing is Beyond God’s Doing”, “Crazy for Kristo”, a code mixing of English and Twi which translates as “Crazy for Christ” and in Hausa “Ba Leifi”, meaning “No Problem”.

Questions that readily come to mind with respect to the inscriptions on vehicles is why people engage in such a practice and what at all do they stand to gain? Research reveals that inscriptions are meant to depict the nature and circumstances of what is being named. Hence, an owner of a relatively small car chooses to put on the inscription “Baby Jet” on his car to raise the awareness that people should not underrate his car. Irrespective of its size, it still functions as a jet. Another person is overwhelmed with the challenges that come with life and chooses to ignite his hope in God thus “It Shall be Well.” While another person faced by life’s challenges puts up the inscription “Okoi se Allah”, an expression in Hausa, another puts up the pidgin rendition of the same expression “God Dey”. In another instance, a person comes into wealth at a sudden pace and suspects that neighbours will be looking with suspecting eyes and doubts and decides to put up the inscription “Wonteasee” to inform the onlooker that “You will not understand”. Quite apart from the inscriptions serving as personal philosophies, they are most importantly shaped by some social circumstances that the writers may have gone through. Hence, inscriptions could either be based on bad experiences such as ‘Fear Woman and Live Long’ or good experiences or encounters such as “Jesus Never Fails” to express the atrocities caused by a woman and the faithfulness of the Lord Jesus respectively. In all, inscriptions on vehicles perform all the functions identified by Roman Jacob (Find below a sample list of inscriptions)

5.0 Factors external to language

Language external factors take into consideration the bodies of sources on which inscriptions on vehicles are written. It also looks at how these inscriptions are represented in visual forms and the underlying (historical) antecedents that shape the choice of such inscriptions.

One remarkable property of the observed inscriptions is their close association to the physical conditions of the vehicles on which they are written. It is often the case then that the prevailing structural features of the vehicle determine the kind of inscription it gets. Whereas new or beautiful vehicles may have inscriptions such as ‘London boy’, ‘One in town’, ‘I love my car’, etc. old and rickety vehicles may carry inscriptions such as ‘Slow but sure’, ‘Mind your own business’, ‘Don’t mind the body’, ‘Better days Ahead’ amongst other. The inscriptions may thus seek to draw attention to the aesthetic properties of one vehicle in one instance while pointing to performance, in terms of engine capacity, in the other. The owners of these vehicles thereby promote their businesses with their respective strong points while also acknowledging their shortfalls. In the case of the run-down

vehicles, their overriding humour is what endears them to the reading public and causes them to reflect on these meaning-laden inscriptions.

Another noticeable characteristic is the physical attributes of these inscriptions. Not surprisingly, one is likely to find that the driver of the vehicle that says 'Still Rasta' for instance, is most likely a Rastafarian; otherwise the inscription will come with the picture of a man wearing dreadlocks. Another inscription that says 'Golden Child' is also most likely to have a picture of a sweet baby embossed somewhere close by while an inscriptions that says 'Fire for fire' is visually represented as tongues of fire or has a burning flame juxtaposed to it. Of course, not all inscriptions come with pictorial representations, but those that do are often done with a lot of artistry that incorporate a lot of humour and perhaps allow for people who do not get the full import of the inscriptions to have a clue on what information is being conveyed.

Historical antecedents have also had a great impact on the kinds of inscriptions that have found their way onto the vehicle medium. Consider the following excerpt by Owusu (2011) on 'Rawlings chain' an inscription that was popularized by drivers and their vehicles:

After the 1966 coup, Ghana experienced coup after coup, rendering the country unhealthy for foreign investors. Ghana went through hardships, bribery, corruption and poor facilities in schools and in hospitals.... During his (Rawlings) first coming which overthrew a legitimate government, he could not find immediate antidote to the hunger which arose from bush fires resulting in low crop yields. The curvatures that appeared around the neck area due to hunger became known as Rawlings chain.

Yet another example supplied by Owusu (ibid) points to antecedents of a different kind, where a current inscription takes precedence from an older one and still hammers home its concern from the point of view of the driver:

In a small town in Ghana, the chief was a womaniser and a dictator. He recruited people to collect levies from any driver entering the town. You paid the levy regardless of how many times you entered the town with passengers. A driver got furious and inscribed on the front of his bus: "The chief in this town is stupid." He was seen by some elders of the town who advised him to erase it immediately otherwise if the chief sees it he (the chief) will burn him alive. He erased it and wrote "STILL" in front of the bus. In effect he was implying that the chief was still stupid.

6.0 Language internal considerations

Other factors conspire to make inscriptions on public means of transportation important sources of communication. One of such considerations is the choice of language. Considering that language pluralism is a common trend in Ghana and particularly so in the urban centres, inscriptions on vehicles come in different languages as can be found in the country and beyond. The commonest, in order of frequent occurrences, are English, Twi, Ewe, Hausa and Ga. It is however not uncommon to find inscriptions in other foreign tongues such as Arabic, French and Spanish. Some of the smaller indigenous Ghanaian languages also find their way onto some vehicles although these are minimal and represented only in the surrounding language communities where these vehicles ply their trade. Inscriptions in pidgin and a code mixing of languages (mostly English and Twi) are also common. Informal language is almost always employed for emphasis or to mimic a statement; these may also be a result of ignorance on the part of the sender or writer. It is not uncommon to find similar expressions in different languages.

Perhaps one other factor that detracts or brings a different angle to these inscriptions is grammatical in nature; on a number of grammar points, some of the inscriptions are off target. These grammatical mishaps could be faulty spelling, wrong choice of words, and incorrect punctuation amongst a host of other such challenges. There are some mistakes, which nonetheless, are not lost on the reader. For instance 'Never loose hope' should read 'Never lose hope' while 'Save journey' should read 'Safe Journey'. Others miss a letter or two but yet convey the import of the inscription such as 'God is abel' which should be correctly rendered 'God is able'. Other times it is difficult to determine if an inscription is typographically deficient or is exactly as it should be; as in 'God is God' or more likely 'God is Good'? Some others are cumbersome to deal with such as 'Deuteronomium:15:11' which should read 'Deuteronomy 15:11' and without the first colons too.

Grammar mistakes are not the absolute reserve of inscriptions in the English language. In the local languages that find their way onto lorry parts, some mistakes are also noticeable. 'Di wu Fei Asem' should be 'Di wu Fie Asem', to 'wit, mind your own business'. Perhaps, this is case because of the relatively low levels of literacy in the local languages. What is particularly endearing about local language use is the preponderance of transliterated texts on these vehicles often with a lot of dexterity. Examples include the ever popular 'Skin pain' from Akan 'Aho Ya' "something that pains one's self", 'Poor no friend' from '...' and what is most common among inscriptions on vehicles, regardless of the language in which they are written is that they are more often than not preceded by the adverb "Still"

to indicate continuity. Yet, scarcely does it appear alone. Examples include the expressions “Still Nyame Nti ye be Didi”, “Still Rasta”, “Still Think a Little”, “Still With God” and “Still the One in Town” amongst a host of others. This brings us to the core of this paper; the functions that these inscriptions achieve.

7.0 Functional goals of inscriptions on Vehicles

While some inscriptions are almost always implied, others appear as puzzles that are difficult to disentangle. Inscriptions that come in the form of lexical items such as “Peace”, “Unity”, “Wonderful Jesus” and “Emmanuel” are mostly implied while inscriptions that come in the form of clauses are likely to bring about ambiguity. Take the inscription “To be a man...” for example. It may be presumed by the writer that readers will easily follow his thoughts to fill in the gaps with the words “... is not easy”. On the contrary however, a reader may choose to fill in the gaps with the missing words “... is the best thing in life.” The intended message or perhaps what the sender seeks to communicate is not fixed; the receiver digests and interprets the message based on cultural and social dimensions familiar to the receiver other than the sender.

It is also observed that inscriptions on these vehicles conform to the six communicative functions of language identified in Jakobson (1960): emotive, referential, conative, phatic, poetic and metalingual. These ‘poetics’ thus achieve the following goals: they are Emotive: expressive sentiments emanating from the Addressor; are Referential: point to specific meanings based on the varying contexts and are Conative: seek to persuade the Addressee to a certain course of action. These inscriptions also have a phatic function: fostering contact between the addressor and addressee through shared psycho-social values such as is found in the wider Ghanaian population; are poetic: primarily serving to send messages that entertain and educate. The meta-lingual function corresponds to the use of a common mutually comprehensible language between the two major participants: the addressor and the addressee.

We tend to evaluate what is around us and that involves the things that we see that affects our feelings or perceptions. For example, when a person sees an inscription that reads, “Life is a Journey”, the person may first ask him/herself the truthfulness of the message based on his/her perceptions or worldview.

Meaning itself differs from person to person; in terms of age, gender amongst other socio-cultural situations. Hence the reader is responsible at finding the connections to the texts and its direction. The reader engages in a critical evaluation of the message taking nothing at face value to

identify the nuances, bias, emotions and exaggerations involved. It must be stated here also that the way and manner in which a message is received is also predominantly determined by the mood or state of the reader at the time in which the message is received. For instance, a person who feels dejected by Jesus is most likely to feel distain toward the expression “Jesus Never Fails”, while another who has had a good encounter with Jesus will easily accept the truthfulness of the message.

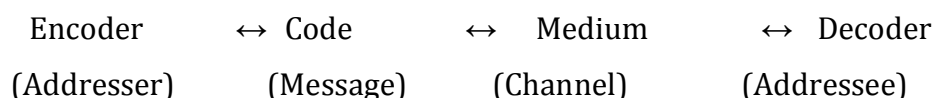
Most writers of the inscriptions maintain that the purpose of sending out the messages is mainly for identification. Vehicles may come in diverse brands such as Toyota Carina, Kia Rio and Opel Astra, yet, the owners and drivers of the vehicles consider rebranding vehicles to suit their taste other than that of the manufacturers. Most drivers or owners of vehicles are most especially being called by the inscriptions they put on their vehicles. Common examples include “Darling Boy”, “Efie Nipa” and “Rasta” among others.

8.0 Toward a Sociolinguistic and Pragmatic Analysis

In most instances, inscriptions make use of more lexical items as compared to grammatical words or a combination of the two. This is mainly done to effectively communicate a message as vehicles are almost always in motion and have less space to make readily visible the messages. Also, verbs that occur are intransitive or intransitive phrasal verbs. Informal language is almost always employed for emphasis or parody. Yet some others are due to errors by the sender. As with language and literary language in particular, writers also make conscious choices on how to express themselves. For instance, the expressions “Fear Not” and “Do not be Afraid” mean the same thing; the difference rest on their syntactic structure. However, writers will be quick to choose the former over the latter.

Inscriptions on vehicles come in different forms such as directives as in “Keep Trying” and “Respect the Police”; commisives as in “I Shall Return” and “I will Succeed”; representatives as in “Repent, Christ is Coming” and “Man no be God”; expressive as in “The Lord is my Strength” and “Thank you Jesus”; declaratives as in “All Shall Pass” and “You are Blessed” and verdictives as in “Still One in Town” and “I am Still so...”. The messages mostly revolve around the themes of religion, socio-cultural negotiations, gratifications and other meaningful information about our relationships with the supernatural; mostly the Almighty God.

Schema of Communication



Austin notes three parts of an utterance; namely the locutionary, illocutionary and perlocutionary acts respectively (Brinton, 302). Based on the diagram illustrating the process of communication, a locutionary act refers to a proposition such as an inscription or message, while the illocutionary act refers to the form or nature of the message as in a command, promise or statement as in the command 'Sing Praises' and the question "With God?" and a perlocutionary act refers to the effects of a proposition on the reader as in to persuade, console or annoy. The perlocutionary acts of the inscriptions "Christ is the Answer", "All is not Lost" and "All die be die" can be meant to persuade, console and annoy respectively.

Austin observes that not all utterances have 'truth value' (Brinton, 301); and this is true of inscriptions on vehicles. Consequently, inscriptions on vehicles can be distinguished as "Constatives" and "Performatives". Constative assertions are either true or false as with the inscriptions "God is Faithful" and "All Shall Pass" where as performatives cannot be characterized as either true or false but are either 'felicitous' or 'infelicitous'. Examples of performatives include "I love You Jesus" and "Let Them Say".

The inscription "Agya Pa Ye" which loosely translates as "it is well to have a good uncle" is bound to vary between an Akan and a Dagomba descent. The reason being that the former practices matrilineal form of inheritance and stands to gain from an uncle while for the latter it is the opposite. The inscription "Abubur Kosua" which loosely translates as "The egg of Abubur" is almost cultural specific. Note that this is an incomplete Akan expression or to put it rightly a wise saying fully rendered as "Abubur Kosua, Adea beye yie en se da" meaning "The egg of Abubur, what will be well never gets ruined". The implication rest on the fact that, unlike several other eggs, the said egg of Abubur (A kind of bird) is not easily broken. Hence, the writer indirectly assumes the nature of the Abubur egg. Nonetheless, many, if not most inscriptions are inferable. Any reader with the slightest knowledge of the political arena in Ghana can easily discern the inscriptions "All die be die" and "Still Respect J J".

With the expression "Behind every successful man is a woman". The writers attempt to construct a message may unconsciously be deconstructed by a reader. That is to say, the inscription could either mean every successful man reached his height with the aid of a woman or that every successful man reached his height because he had connection with a woman. Here, both interpretations stand true. The inscription is Kasem; "Ba ta tea" could either mean "Let them Say" or "Let them Insult". Here again, the ambiguity rest on the tonal nature of the language thus rendering

either interpretation valid. The way a proposition or inscription for that is to be taken is generally known as the illocutionary force. The single word inscription "Justice" may have different illocutionary forces such as "Justice Everywhere" or "No Justice at all". In a similar vein, inscriptions that are followed by ellipsis as in "To be a man..." can also raise diverse interpretations. The reader simply fills the gap with the remaining expression that best suits his/her circumstance or worldview. The direction of fit - the relation inscriptions on vehicles have with the external world is mostly to bring about a change in the reader or society by what is communicated other than match generally held assumptions.

As with language, inscriptions on vehicles are sometimes accompanied by signs that serve to foreground the message conveyed. Of the three signs identified by C. S. Peirce - iconic, indexical and symbolic (Brinton, 4-5), iconic signs are most pronounced with inscriptions on vehicles. Iconic signs include photographs and diagrams. Hence, a vehicle with the inscription "Still Rasta" may be accompanied by a photograph of a Rastafarian such as Bob Marley, Peter Tosh and even still a caricature of a Rastafarian in a smoking act. "Thank you Jesus" may also be accompanied by a photograph Jesus, a crucifix or a cross. There are several other examples that testify to the use of iconic signs with inscriptions on vehicles.

Inscriptions may also convey physical presence such that an inscription reads Rastafari with a rasta man as driver. A ramshackle/rickety vehicle also bears the inscriptions "My Time will Come" indicating either that a time will come when the driver or the owner will own a better or perhaps sturdy vehicle.

The artistry of inscriptions on vehicles cannot be overemphasized. A writer chooses to present the message "I Shall Rise..." in an ascending order and "I Shall not fall" in a descending order. On the whole the inscription appears in the form of a pyramid, yet, significantly however it portrays the message in an artistic manner. Another writer puts up the inscription "Suns of God" with a pun implied with relation to the word Suns other than Sons; an impressive trait in poetry.

Though it could be presumed that most writers of inscriptions on vehicles actually mean what they convey, it is not always the case. For instance, a writer may put up the inscription "Pay Good to Evil" yet act contrarily to the message. Another may put up the inscription "Abotre Ye" meaning "It is Good to be Patient" yet is very intolerant. Hence, the sincerity condition- the expressed psychological state of some writers as in their beliefs and attitudes can be flaunted with impunity by themselves.

At best, writers of inscriptions on vehicles follow the cooperative principle identified by Paul Grice as they maintain relevance and are mostly brief and orderly and most importantly strive to avoid obscurity and ambiguity (Brinton, 313). However, if the inscription is laden with ambiguity of any kind, the reader attempts to discern the message making some context based inferences otherwise known as conversational implicatures.

8.0 Conclusion

It could be concluded therefore that the communicative competence of writers or perhaps inscriptions on vehicles is most appropriate in as much as writers and readers alike easily adapt to the diverse conditions and circumstances of the messages conveyed. The study also reveals that interpretations are invariably shaped by context. Meaning is not static, but dynamic and is influenced by both socio-cultural factors and the experiences of each individual. Interpretations may also be based on the psychological state or intentions of the reader. Writers of inscriptions on vehicles mostly engage in this act to share their beliefs and opinions. And summarily, inscriptions on vehicles achieve the purpose for which they have been created.

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Glossary of Selected Inscriptions on Vehicles

A. Inscriptions of Religious Connotation

- i. Hail Mary
- ii. Repent
- iii. Jesus is Coming Soon
- iv. Yesu Nti
- v. Eye Nyame
- vi. Nyame Ne Hene
- vii. Born Again
- viii. Blessing (Nyira)
- ix. Gyedie
- x. Crazy for Kristo (Code mixing)
- xi. Christ Nti (Code Mixing)
- xii. Boafoe Ne Ewurade
- xiii. All shall Pass (also social)
- xiv. Ask God
- xv. With God... (The use of ellipsis)
- xvi. A word to the wise... (the use of ellipsis)
- xvii. Pray without ceasing
- xviii. In Jesus' Name
- xix. Numbers 23:8
- xx. Meda Nyame Ase
- xxi. Yesu Dea (Mostly on the quite recent VIP Buses)
- xxii. Psalm 35
- xxiii. Give Thanks
- xxiv. Keep on Praying
- xxv. Never Give Up
- xxvi. Your Miracle is on the Way
- xxvii. Psalm 109
- xxviii. Suru Nipa
- xxix. Yesu Mo
- xxx. Amen
- xxxi. Give unto God what belongs to God – Mat. 22:21
- xxxii. Thank You Jesus
- xxxiii. Exodus 14:14
- xxxiv. The Lord is my Shepherd

B. Inscriptions of Social Connotation

- i. No Food for Lazy Man
- ii. The Young Shall Grow

- iii. Life is Good
- iv. Life is War
- v. Who is Free?
- vi. Don't go there
- vii. Don't Rush
- viii. Blackman black sense
- ix. No Man is Perfect
- x. Think Twice
- xi. No Jesus, No Life
- xii. Fear God
- xiii. No Lawyer after death
- xiv. All die be die (Note the validity of some expressions)
- xv. Who knows Tomorrow
- xvi. God is Faithful (note how some inscriptions run into other connotations)
- xvii. Trust in the Lord
- xviii. God's time is the best
- xix. Pray for Hustlers
- xx. Sweet Father
- xxi. Sweet Mother
- xxii. Such is Life
- xxiii. We are Blessed
- xxiv. God's Given
- xxv. Let Them Say (They say, they say, they say)
- xxvi. Step by Step
- xxvii. Never Give Up in Life
- xxviii. I Shall not Fall, I will Rise (The artistic presentation of this inscription).
- xxix. Time is Money
- xxx. Put your mind on God
- xxxi. Pray for Life (For in Life is Hope)
- xxxii. Now is the Time
- xxxiii. Jah Bless
- xxxiv. God is God
- xxxv. God is Good
- xxxvi. One Love
- xxxvii. Just Imagine
- xxxviii. Jah Guide
- xxxix. Babylon
- xl. Trust no Man
- xli. Vote for God, Campaign for Allah
- xlii. Eye Adom
- xliii. Laisser Les Dire (Let Them say)
- xliv. Allahu Akbar
- xlv. Six Feet
- xlvi. Just love
- xlvii. Still With God (Note the use of the preamble Still in Most cases)
- xlviii. Man to Man
- xlix. Naked Jealousy
- l. No Helper than God

- li. Be Careful
- lii. Man No Be God (Note The use of pidgin)
- liii. Yesu Npo Wo Na Tamfo
- liv. The Wicked Shall Fall
- lv. Who knows tomorrow
- lvi. To be a man is not easy
- lvii. Enam Obi Su
- lviii. Ba ta tia- (In Kasem, Let them say/ let them insult)
- lix. This Man

C. Inscriptions of Self Gratification

- i. Simple Man
- ii. Body Body
- iii. Big Joe
- iv. Mystic Man
- v. Serious
- vi. Rasta was Here
- vii. Still The Man (Note how the word still appears in virtually all aspects of inscriptions)
- viii. Ba leifi

D. Others

- i. No Story
- ii. Destiny
- iii. Peace
- iv. Patience
- v. Love
- vi. Faith
- vii. Yafo yafoo

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