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Numinous Elements, Mystic Science and Coded Tricks in Builsa Warfare

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Abstract:

The study examined the native science and technology of an ethnic group that made a name in the history of traditional warfare among the West African people in pre-colonial time. The objective has been met since the study uncovered and avails the myths which further researchers in the field of human protection to tap the rich intelligence that is coded in the models to enrich the policing system for guaranteed safety. The upholding of the warfare artistry is an eye opener for the sustenance of intangible cultural heritage. The sustenance of the war dance gives immense credit to the Builsa ethnic group following the request for the protection of both tangible and intangible heritage. In every patrilineal, nominal or royal set up, battle leaders are appointed as commanders of local military academies to offer tutelage within the hierarchy in order to sustain the oral tradition of continuity. The 'captains' demonstrated tenacity and considerable amount of physical and moral courage, professionalism and competence in indigenous warfare.

Keywords: Mystic, Coded tricks, Numinous, Builsa, Warfare, magico-religious, pageantry, talisman, smock, disguise

1. Introduction

Scholars around the world recall that in the 1960s when African states were struggling to gain independence, the 'Partido Africanoda Independência da Guiné e Cabo Verde (PAIGC) was launched by Amilcar Cabral a renowned agronomist, to fight against the Portuguese colonial authorities. He and his founded guerrilla movement were able to establish liberated zones and using his own science principles, he invented agro-machinery for crop yield through better agricultural techniques (Cabral 1969). The group begun its own system of trade and a considerable administrative structure in the zones. They were so successful that by 1973, numerous governments around the world acknowledged that they, and not the Portuguese authorities, were the real rulers of Guinea-Bissau. This kind of effort took the traditional mind-set to attain that level of development and technology.

Also, in Sierra Leone a group of 'fighters' called Westside Boys appeared in the late 1990s and some diplomats made all efforts to determine what side of Freetown they came from; They only realized that the group members were lovers Tupac Shakur's music entitles 'Me Against the World' (Reno 2008). The diplomats had heard of the mystic science and wondrous elements of their performances. These military superiority and physical conquest records offers us to find out who they are, how they operated and the scientific endowments. That was a civil warfare but the focus of this projects seeks to examine the physical warfare of the Builsa people (Kaagan, J. 1993. African-Builsa origin of science in traditional warfare is worth examination and extraction for the polishing of military and police training in modern times and beyond. Its advanced technology that has excelled in pre-colonial African warfare, which was widely acknowledged has been over shelved or relegated to the background, probably limiting the military expertise of in traditional militia. Late as it maybe for the security industry, it could be explored as Africa's museum of military technology for the purposes of tourism and ordinary entertainment.

1.1. Purpose of the Study

Following the nature in which the warfare enactment festival pulls crowd from all walks of life, and during which a large number body of security is deployed to ensure incident-free festivities, it has become necessary to study the creative element of the warfare in order to extract the special skills that are otherwise termed as mystics and numinous to be integrated into the conventional policing system for enhanced safety.

2. Historical Underpinnings

2.1. *The Clash of Titans: Builsa Warriors versus Babatu*

It had been pointed out by Oliver Davies (1967) and supported by the opinion of Aboagye in 'Indigenous African warfare' the importance of this historic event attributes its credit to the tenacity of the warriors and the magico-religious designs of the Warfare (Aboagye, 2010). Narrating their combat shrouded tactics which led the Builsa warriors to defeat Babatu, Naaba Azaksuk Azantilow II hinted that they had studied the pattern of attack of Babatu forces who were moving on horsebacks and observed that their dung guns needed periodic reloading; so, they periodically retreated briefly to [perhaps] reload their guns. Those moments were quiet. That were the times the Builsa war communicators (master horn and war drum messengers) would sound their 'siren' for a counter attack. This technique forced Babatu to flee especially when they got to the swampy area in Sandema where their caravans were getting stuck at every step they took (Eze & Akas, 2015).

Other forms of tourist interest to the economy is the traditional dance entertainment industry; dances that do not ordinarily consist of body movement but also characterized by the artistry of combat and defense to one's beloved state, colony or nation. The essence of these dances is mostly to commemorate the tenacity, perseverance and endurance and resolve to win a battle against enemies.

2.2. *Basis for Founding the Feok War Dance*

The government of Ghana and her policies continue to encourage the development of domestic warfare tourism imbedded in festival activities at all levels in the country to attract foreign exchange through visiting tourists. Compared with the philosophy of the founding of the Odwira festival of Akwamu to showcase their warfare for the capture of the Christiansburg Castle for 14 days, by their captain Asamani; no one has been able to establish the prowess that led to that success (Apoku, 1970). The warfare of the Feok War Dance of the Builsa people in Sandema in the Upper East Region of Ghana, is also one of the remarkable cultural identities whose importance cannot be overemphasized. The place of the warfare depicted in the festival with all the mystic-scientific principles and aesthetically endowed accoutrement can be described as phenomenal among other recognized festivals in Northern Ghana.

In indigenous warfare, it is argued that the attainment of success is determined by three possible factors ranging from refuge invasion, stronghold and strategic defense (Keegan, 1993). The popularity of the artistry, aesthetics, illusions and scientific elements in Builsa Warfare which is annually mimicked during the Feok War dance by the Builsa people in Ghana dates back to the early 1970s when the Sandema Na out-dooed at the inauguration of the Builsa District. A brief historical background to this festival seems pertinent and called for - etymologically, the name 'Feok' in Bulli is translated in English as 'bumper harvest. It originated during the carving out of a new district from the former Navrongo district (Azuntaba, 1994).

Nearly fifty years down the line, the war dance is celebrated annually to thank the land gods and deities for bumper harvest and commemorate the conquest of Babatu the leader of the notorious Zambarima slave raiders who depleted the human capital of the peoples in the southern savanna belt of the 1880s (Der, 1998). The war show-case of the warfare which has gone through several different themes of celebrations has also been patronized by people from all walks of life such as politicians, educators, traders, the clergy, foreign tourists, students, and musicians among others. This annual event, full of pageantry has often been met with spectacular performance through widely publicities on majority of the media.

3. Methodological Approaches

The study was a case study survey based on the Builsa traditional area. A number of opinion leaders who were indigenes and had historical facts were contacted one-on one. Series of focus group discussions took place where descriptions of the desired events were made. The qualitative research employed a translator the transcribe gestures and mimicry that characterized most of the proceedings. The main instrument was interviews with due respect to all protocols of dignity and secrecy. With regards to population, all apparatus bearers in Buluk were potentials however, only those who turned up for the group meetings were accessed. Reliability of facts, the groups were made to discuss the desired variables at different time for cross checking.

3.1. *Ethical Considerations*

It is important to inform our cherished readers that in conducting this research, the ethical practice according to AACD (1981), cited in Corey et al, required the team to notify the informants of all the objective of the research and to respect and protect the individual informant's rights and dignity to anonymity. Therefore, the presentation of this section is underpinned by the 'ethical principles' of a research of this nature, due to that, the names of some of the informants who opted to remain anonymous have duly not been mentioned Corey et al, (1988).

4. Findings on Mystic Science and Coded Tricks

4.1. *Coded Trick in the Sword Drill Competition*

According to Goody, (1972), the operation of Builsa magic, full of elements of incantations and invocations in most instances is performed with physical objects. The artistic action is not inborn; it is a voluntary act that can be transformed by availing the secret codes. What one needs to do is to obtain the correct proportions of relevant elements in disguised

form. This is followed the rules and incantations and one arrive at the desired results. Making a statement of the significance of the costume, Adjei and Sarfo (2016) found out that the use of certain apparel for pre-planned functions like this requires a mastery of dramatic episodes to avoid embarrassment. In view of that the informant hinted that, there is a pre-planned rehearsal stage where partners identify a password with each other a, they develop life-size prototypes and give it the maximum embellishment to appear real. Sword drill also takes the same trick to prepare where strips of leather plied together are used to make t a secluded location. If the chosen magic form is 'to club each other' for the bats to break apart (improvise) the sword, also with the needed adornment to look genuine.



Figure 1: Warrior Engaged in the Sword Drill Display
Source: Researcher's Field Work, 2014

The dancers then decide on who should initiate the process to come. At the peak of the performance when the drummers sound the pitch of juju competition, the initiator begins to chant citations of the password. This infuriates the orchestrated gangs to pour onto the scene in pairs to engage each other in the show. There is then exchange of various apparatus to the admiration of onlookers. This is where the 'blinded myths' are experienced.

Again the 'Blinded myth' (magic or science) as termed in this paper, is very eminent as they strategize to demonstrate the illusion of non-penetration of sharp implement in their bodies. The essence of this magic here is to scare the rival in war situation, to sustain their fame (Duut, 2014). The importance of this mysterious concert in social life is to entertain audience and spectators. In security terms, the absence of methodology classifies it as a hazard following the lethality on curious youths and onlookers (Channon, 1991).

4.2. Coded Trick of the Snake Pageantry

According to my informant on condition of anonymity, the conjurors (snake magician) have discovered that, reptiles especially snakes are allergic to caffeine substances such as tobacco. The chemical, instead of inducing them, it rather kills their drive of wilderness. The traditional hunter-scientist (expert tamers) who were believed to have inherited the vocation from their parents would have identify the habitats and pathways of some selected few. They then regularly introduce multiple doses of concentrated tobacco into their praise, specifically a day-old chick for them to feed on.

After they do that for a number of times, the reptiles become attracted and addicted to that kind of prey. The animals would never know the adverse effect of the food they have been eaten. So, after succeeding in contaminating their food with the caffeine-saturated food a number of times the reptiles become harmless and defunct. This is the time the hunters then arrest them. They become tamed and stay wherever there is regular supply of prey. The dancer can then pick it alive and harmless, and coil it around his waist, neck, hands or inside the smock. That is why it is possible to hold it in the mouth as shown below.

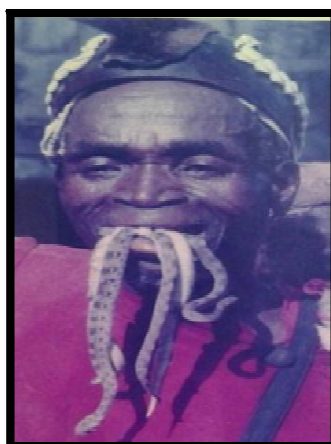


Figure 2: The Snake Pageantry
Source: Upper East Regional Library

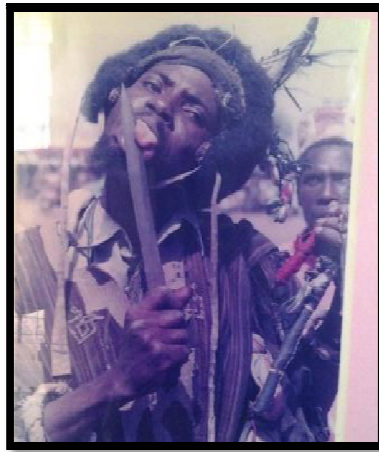


Figure 3: The Tongue Cutting Display
Source: Upper East Regional Library

4.3. Coded Tricks of - The Tongue Cutting Display

Another area of interest in this paper is the creativity in the illusive art of cutting one's tongue without being hurt (see figure 3). This would literary be explained as a coded secret which is centred on improvisation of the weapon and calculated dramatization of the use of it in shrouded secrecy. There are expert sculptors whose duty it is to carve the wood-based implements such as axe handles, clubs, and swords. Other materials for the production of long sword is jute stock after the fibers have been peeled off. The fabricated wooden swords are embellished with paint and strainers to make it appear real. This disguised copy is what the dancers use for display in the tongue-cutting competition. This science behind this coded trick which is beneficial to the study is to adopt the know-how, and encourage people to go into snake farming from which venom could be extracted and processed for the treatment of snake bite, and also exported to earn foreign exchange for the nation in general.

5. Implement Manufacturing Technology

5.1. Communication Instruments

Considering the aim to win in a battle, by way of description, the Builsa warriors employed science in the fields of communication and battle situations. Whistling instruments, known as *wiik* (in Bulli), some were carved in wood and others made of horn and or guinea stalk were blown as a siren for emergency assembly. Their emergency response systems developed both corporal and oral strategies to quickly mobilize reinforcement in other to outwit their enemies (Adjei et. al.2016).



Figure 4: The Siren Blowers
Source: Researcher's Field Work

5.2. The Stub (Picture Not Obtained)

This weapon was a very sharp double-edged hand-held knife which were mostly attached to the waist belt. The handle of the Stub had a hook-like, opening where all four (4) fingers of the palm are passed through and grabbed by the thumb. That weapon was mostly used at gun-point attack to quietly stab the opponent at a hide-out or during a physical wrestle. The Zambarima-trained blacksmiths were the experts in fabricating them. The entire device was in metal, however, there emerged another technology to economies the metal resources from running short in order to produce in large quantities. When the slave raiding intensified, the metal extraction craftsmen were targeted and captured by the Chokosi missionaries who had posed as business retailers to weaken their frontier. So, the situation affected the mining and supply of metals in the area. The blade of the knife was flattened in the same manner as the former but the handle of the latter was affixed with wood. The wooden handle was drilled through to enable the nail-like stalk of the knife to be driven into the wood.

5.3. The Whisk

The whisk was a very aesthetic item, complexly manufactured and very disguising; if one is not told of the build-up, one would take it on its face value as a mere hand-held implement for driving flies and other insects away. But that was a very lethal weapon to reckon with. The handle was a container by design; and the cover side was where the tail-fur was connected. Tiny holes were created in the cover. So, when it was *purposely-waved at a target (the enemy)*, the powdered tobacco got agitated and spread into the air around. This caused a very choking breath and consequent suffocation when the victim inhaled the scent. Figure 5 shows the kind of whisk.



Figure 5: The Whisk

5.4. Smoke-Gas Technique

During the search for these pieces of information, the team met a 72-year-old retired Policeman, a native of Kanjarga; he likened this technology to the orthodox teargas which is being used to pollute the air in the attempt to disperse demonstrators in modern police work. He narrated that, what the traditional soldiers did, was to set up heaps of garbage with quantities of ground pepper imbedded in them. A fire belt was then created to link the rubbish-heaps to one another. They would then take position to ensure that their enemies got into the vicinity before they set fire to pollute the air, where the enemies would sneeze profusely and easily captured

5.5. Strengthening the Arrow

The scientific principle applied, as narrated by the informant, was that, knives and arrows shot at a particular poisonous tree are left in the barks of the tree for 21 days for the poison to infuse into the tips of the metal weapons. They are then removed and submerged in a concoction of crocodile bile usually stored in pottery ware for a considerable period of time to season. It must not be forgotten that the metal nibs were designed with rough serration extending a few centimeters (cm) from the sharpest end up to the ring.

This is a very essential technological advancement which modern researchers could explore as Fisher (1987) and Wilks (1961) confirm that the popularity of weaponry (bow, arrow and the spear) among the ethnic peoples in present day Northern Ghana was credited to Builsa [sic]. The Builsa warriors were noted for their perfection in the manufacture of war, hunting and farming implements. The high level of the skill enabled them to excel against the trans-Atlantic marauding slave raiders. If asked to know the effectiveness of the bow and arrow are retained for their traditional usage, both as weapons and regalia of great importance, the Builsa that will be consulted for some idea of its ritual attributes and potency (Aboagye, 2010).

5.6. Fortification

Despite that the research team did not get any photographic image to show, Aboagye (2010), again talking about the Indigenous African Warfare attests that earlier accounts say that pictures often showed indigenous soldiers with *danta* (linen bands) tied around the waist while holding spears. Adding that European explorers in 1555 reported that Effutu soldiers [similar to Builsa] wore skin caps to protect their heads (similar to the Builsa head-mask that scares the enemy and protect the head). Our interview revealed the claim that, the Builsa indigenous soldiers had a mysterious juju called anti-knife otherwise called knife-proof and bullet-proof; this has been indicated in Wilks (1961). The understanding is that beside the technology of embedding flat bones of wild animals in their talismans-studded smocks, they believed and thrusted that their juju could repel bullets and blunt any knife of a sort.

6. Medical Technology

First aid in controlling bleeding: For several decades the Builsa native medical practitioners had discovered and practiced the mysterious proven principle that when substances that are composed of fine powdered charcoal and soil get into contact with blood, it binds it together and hardens up very fast. So, they produced the activated charcoal with other herbal pieces with seasoned clay for that purpose. During war when a casualty is found bleeding profusely, they would sprinkle the powdered substance into the fresh wound, pad it with roasted fresh leaves and bandage it with slit leather. Instantly when the substance gets in contact with the fresh blood, oozing ceases, with little pressure, the lacerated ends cling-up as if it was sutured.

When the substance is put in an open wound, it forms a hard cover and sticks to the body of the lacerated or open wound, therefore closing up the damaged blood vessels. Bleeding stops in the shortest possible time. This endowment could be explored to enhance the efficacy of Ghanaian herbal medicine for domestic consumption and for export to boost the industry. Figure 6 below show the storage facilities that were used by the warriors. Notwithstanding the fact that the

Builisa developed curable medicine, they equally invented poisonous substances for use in overcoming their enemies. During war situation where the intent is to overpower the enemy, the poisonous substances with very large lethality rate are used in polluting the water sources of the enemies. When they drink the water, they are likely to be wiped away as was done in Vaare (Der, 1998). This method is carefully administered to avoid self-poisoning. Individuals are poisoned in food and local pito, porridge and bottled drinks.



Figure 6: Containers for Medical Substances

7. Artistry of Tenacity, Aesthetics and Therapy

Aboagye in 1999 was describing the artistry of the Ghana army in the 1890s using the tenacity and the key coded approaches that is similar to some of the nominiuous elements of Builisa origin; so, importantly, we ought to note that apart from strategic defence, fortification and seige warfare, the engaging positions of vulnerable contingent to encircle them at close range attack was a good strategy (Aboagye, 1999)

Also, the agument Filippo, & Christos (1995) put across about the sacredness of a costume is that, costume is a symbol which reflects the communal spirit of the society other than the personality of the wearer. That is why as soon as the smock gown is put on during such events, the wearer becomes 'different'. This performing art involves the movement of all parts of the dancer's body with different functions as we enjoy the weighty heavily studded smock and accompanying headmasks. What comes to mind is the artistry of trajections in synchronised pitches of the drums. A kind of throw-off in the air of a dancer is a demonstration of the smartness and fitness level of the combatant in battle situation. Sharing such intense pleasure with fellow dancer naturally elates the fellow feeling and feeling of belongingness. This engenders solidarity or the feel of unity in the group and the community at large.

The charracteristics about this dance is a stylistic rush movement among the dance forms is the 'Salengleng' dance; vigorous traditional aerobics which is said to strengthens the physical fitness level of the warriors. The ensemble entertains spectators with arms swing, trotting, throwing the upper torso forth and back. The exercise offers each individual member of the group an opportunity to inflates his ego, tenacity and self esteem and display his dancing expertise before other members. By exhibiting his dancing skills, the war dancer gains the admiration of the onlookers and increases his sence of self importance (Duut 2014). The dance teaches young ones the skill to learn on the job how to execute a task as a matter of urgency. The tutelage takes both didactic and experiential form (Agaasa, 2015).



Figure 7: A Sow of the Spectacular Salengleng Dance
Source: Researcher's Field Work, 2017

8. Beverage Contamination Technique

After studying and discovering that Pito, contaminated with tobacco could destabilize one's mental balance, the Builisa people exploited the science extensively and used it to outwit most of their targets. What they did, was to mix substantial quantities of tobacco substances into big jars of unfermented pito. They kept the pito under shady trees where they would gather and pretend to be enjoying themselves. They then run away leaving the pito, anytime they were attacked. The enemies unknowingly, would then take advantage of the booty, and drink to their maximum satisfaction and

loot the rest into their caravans. After a few hours they got intoxicated. After a while in their hide outs, the Builsa fighters would then reinforce their forces to launch a counter attack. This was how most of the Zambarimacraftsmen who supplied weapons during the attacks were captured and kept in shackles to prevent escape. Those captives who had knowledge in the implement manufacturing technology and other trade background were assimilated to serve as trainers for manufacturing war implements like arrow-and spear heads, hoes and stubs. The rest who had no trade skills were either sold to slave buyers or they were executed.

9. Costume Craftsmanship

The costume for this programme is purposeful. It requires specialized practitioners in the dyeing processes of the yarns and the weaving of the smock in the sense of indigenous colours. The accessories and accoutrement components are not left out since they characterize spiritually-backed format as a war uniform. While the talismans are studded in calculated layouts to offer protection to the combatant, the fly whisks and head-mask are created as weapons of equal importance. A cross-like arrangement of talismans creates a sense of centrality and convergence. The H-like layout suggesting a balance of stability and fitness, while an irregular patches of talisman accessories leads us to the notion of miscellany of powers.

The gathered hand-sewn gown in a glance creates a sense of rhythmic movement, wavy enough to disoblise the viewer especially when a swivil step is taken in lieu of trajection. The shapes, colours, and tones of the talismans do not have assigned literal meanings such as 'red – danger', however, There are many meanings relating to symbolism. The symbolic meaning of red as a covering to the talisman is 'courage' and 'bravery'; a spiritual tenacity that inhibits in the warrior to endure with vim and high hope of victory. The colour again aggitates and emits strong emotional feeling in the warrior; an effect that evokes all manner of strong associative anger and displeasure (Duut, 2014).

The assigned symbolic meaning of a black leather-covered talisman, housing desired dyed storage accessory of powdered composition of charred sacred substances. To consider a a research finding, it is believed that all the black covered accesssories connotes the potency to vanish the physical body, neutralisation or repell any spiritual attack or phisycal or disable the lithality of a cast bullet of spears, arrows and fire arms. (Wilks I., 1961). The browns, which are largely the main colour of the smock gown relates us to the condemnation of the physical body to the earth as a riminder of the mortality of the physical being .

10. Dance Formation

The formation is linear-design and very fast depicting a situation of sudden reaction. The maneuvers are rendered in a fast-forward mode to build the stamina of warriors. The enactment is a moment of urgent preparedness of psychic fortitude and endurance (Ebeli, 2011). The lead dancer determines the pace at which the aggression is depicted, then the group as a whole engages in some sort of choreographic dance pattern as directed by the drum orchestra. Interestingly, the lead dancer parades himself with successive dramatic war tactics.

Owing to the assertion that music and movement of bodies, offers a great deal of physical fitness and excitement with extensive appeal in the faces of the audience and spectators, the Salengleng dance always arouses the success mood in Builsa history during their encounter with Babatu (Abbey, 2010). It also brings to mind pre-colonial wars with enemies. In view of that, the training session of this dance has always been of military drills where trainees and masters undergo vigorous physical, drum and whistle communication exercises.

The dramatization of this episode is to recap the communication drill as a reminder for prompt situational response.

11. The Magico-Philosophical Make-Up of the Sabagaruk or Gbaknu

The Gbaknu(talisman-studded smock) is a brownish old-looking smock that is studded with not less than 60 talismans at strategic parts of the smock. These parts normally cover the sensitive human organs within the chest-rib case which in science identifies as the spot housing the heart. The native Builsa have the awareness of this science and is no doubt why they would seek to fortify that part, see figure 8below. While some of the talismans are concealed with chippings of granite stones, others are shrouded with ribs and feet-bones of wild and domestic animals wrapped in python or crocodile skins.

The science behind this technology is to serves as a bullet wall, or what they christened as ante-spear, ante-cutlass or bullet-proof. Where the talismans have covered on the smock are most likely to receive the impact of weapon force which emanate from the enemies. But the understanding here is that, the talismans will minimize the injury drastically or repel any weapon to zero effect. It is at that point that 'they claim' to repel bullets when a gun is short at the warrior. Where warrior is not wearing the head mask with horns, he is made to wear the talisman hat to equally protect the head, see figure below. It is in very isolated cases that war-meant smock would be studded with talismans at the bottom the smock leaving the top.

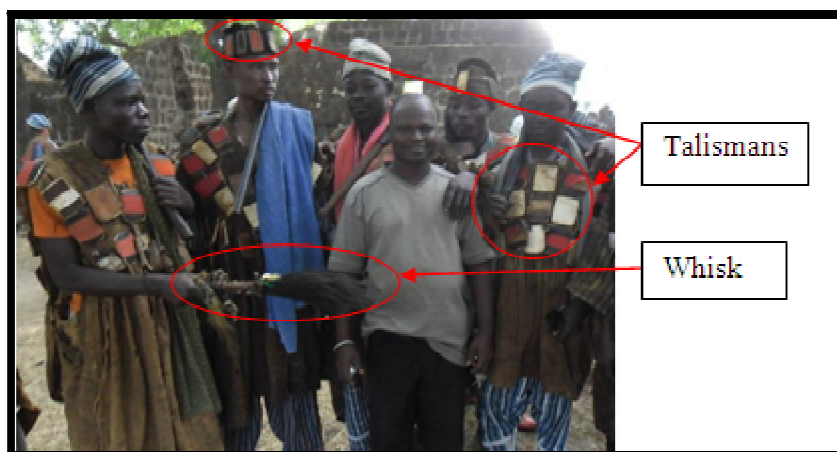


Figure 8: The Researcher in a Pose with War Dancers in Costume

12. The Sacredness of the Head Mask

The head-mask is one of the sacred gadgets of the costume. It is the last to be put on, by the warrior. The wearing of that implement goes with the recitation of tenacity prayer. After the last word, the warrior is expected to kiss it and that symbolic gesture means he the warrior has sealed his mouth to the desecration of the sacred powers imbedded in the mask, if even he has to be executed by the enemies. To consecrate the head-mask is equally a sacred ritual which requires the confinement of seasoned terror with the potential warriors in good standing. It is at that stage that the dancers learn the verses of the sacred pledge and then recite them at the time of war dance. According to one of them the pledge goes like this "...I place on my head, this spiritual power to protect and be my frontrunner as a conqueror, help me god". The mask is rafted with two antelope horns, affixed to a woven hut.



Figure 9: The Head Mask

13. The 3-step Execution Model

An old warrior who was a designer of a combat model made this description on the tree main steps to take before a target could be overpowered. The photographic images were deducted was from a videorecording from life Feok war dance in comparison with the descriptive illustration.

13.1. The Three Primary Stages to Execution

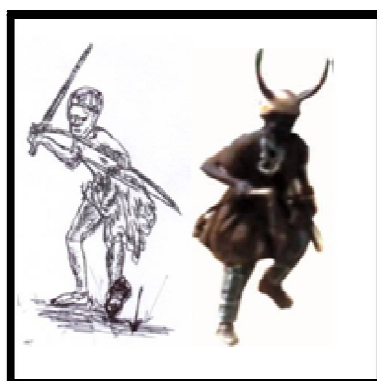


Figure 10: 'Going to' Is a Stage in Which the Warrior is in Motion to Destination of Attack.
Illustrated by and Photo-Extracted Researcher

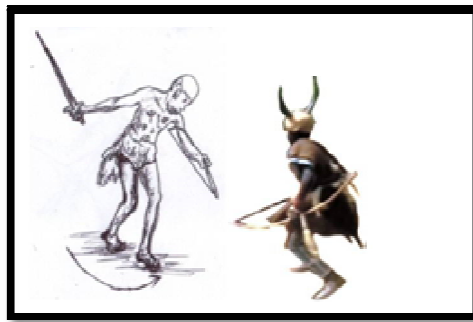


Figure 11: 'Ready to' Is the Stage of Arrival and Firm Grounding

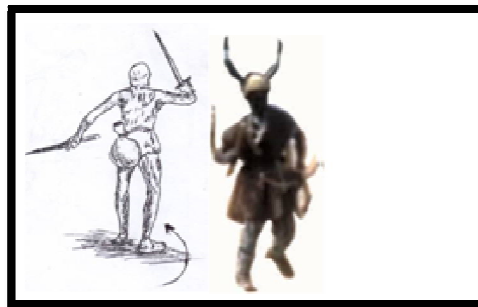


Figure 12: 'about to' is the Moment of Attack / Execution

The old warrior and made a description of the seven movement steps to attack a target. The illustration was made by the researcher as follows.

13.2. The Seven-Stages to Reverse and Execute

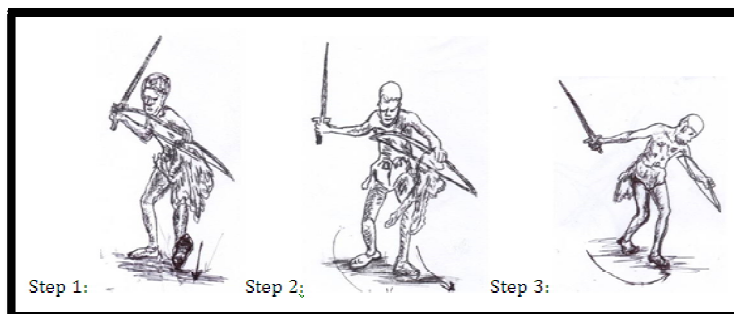


Figure 13

The first three steps are a moment of absolute alert. The fourth stage is the back-turn grounding. The fifth and sixth are the stabilization moment while the seventh and final stage is the accomplishment of target.

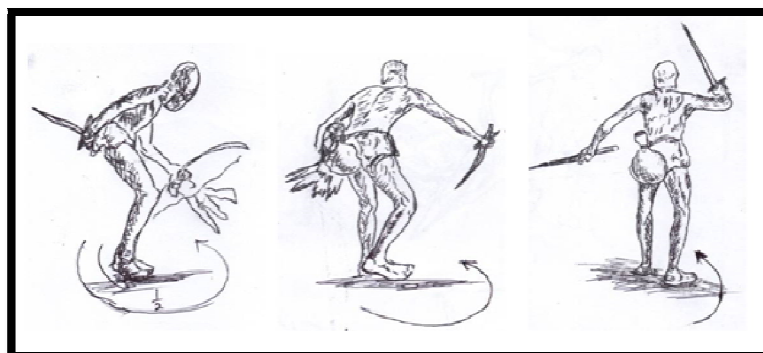


Figure 14

This is a systematic approach of launching an attack from behind. The description and sketch of the concept of Builsa warfare comparable and based on the Jim Channon Theory of combat (Channon, 1991). This resource will be a guide for crime scene studies and illustration in conventional policing.

14. What then is the Relevance of the Enactment of the Warfare Artistry to the Builsa People?

In general terms, the paramount essence of the enactment which comes with ritual sacrifices is the well-being and continuity of the Builsa ethnic group and its associates. This gives prominence to the desire for good health and increase in the procreation of children with supplications for the fertility of the land and animals. In this case, while the former ensures continuity, the later provides material resources to sustain their societies. The annual occasion that closes every year bring all natives in the diaspora to renew the ties with one another in order to draw resources for the development of the traditional area. It teaches the younger generations the need to revere the ancestors and to undergo rigorous rehearsal training of the native warfare heritage which has been utilized as a form annual competition for entertainment.

The Political relevance is that, it offers the forum for politician and government functionaries to market themselves while they also make pledges and promises to contribute to the developmental needs to the area. The function is an economic boom when the season draws near. The season promotes business in the sale of bull horns and corn husk for the production of head masks, 'sale of filtered sachet and bottled water, varieties of local dishes including sakabo, kunkogre, tubani, and alcoholic beverages. The hoteliers in the hospitality industry receive a boost in the rate of accommodation rental and food services while the transport sector make bumper harvest in the flock of people from all walks of life throughout the week. Photographers zoom and sharpen their lenses ready with instant photograph production device to deliver in-situ.

15. Conclusion

In conclusion, the study was successful following the recovering of information pertaining to the methodological formation of the type of warfare among other known ones. The essence of the study calls for concerted efforts to tap the rich skills and tactics embedded in the package and integrate it into the modern police training system.

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