UNIVERSITY OF CAPE COAST

BETWEEN SOCIOLINGUISTICS AND LITERATURE: ADDRESS AND

REFERENCE TERMS IN POST-COLONIAL GHANAIAN LITERATURE

BY

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Thesis submitted to the Department of English of the Faculty of Arts, College

of Humanities and Legal Studies, University of Cape Coast, in partial

fulfilment of the requirements for the award of Master of Philosophy degree in

English Language

JUNE 2023

DECLARATION

Candidate's Declaration

I hereby declare that this thesis is the result of my own original research and that no part of it has been presented for another degree in this university or elsewhere.

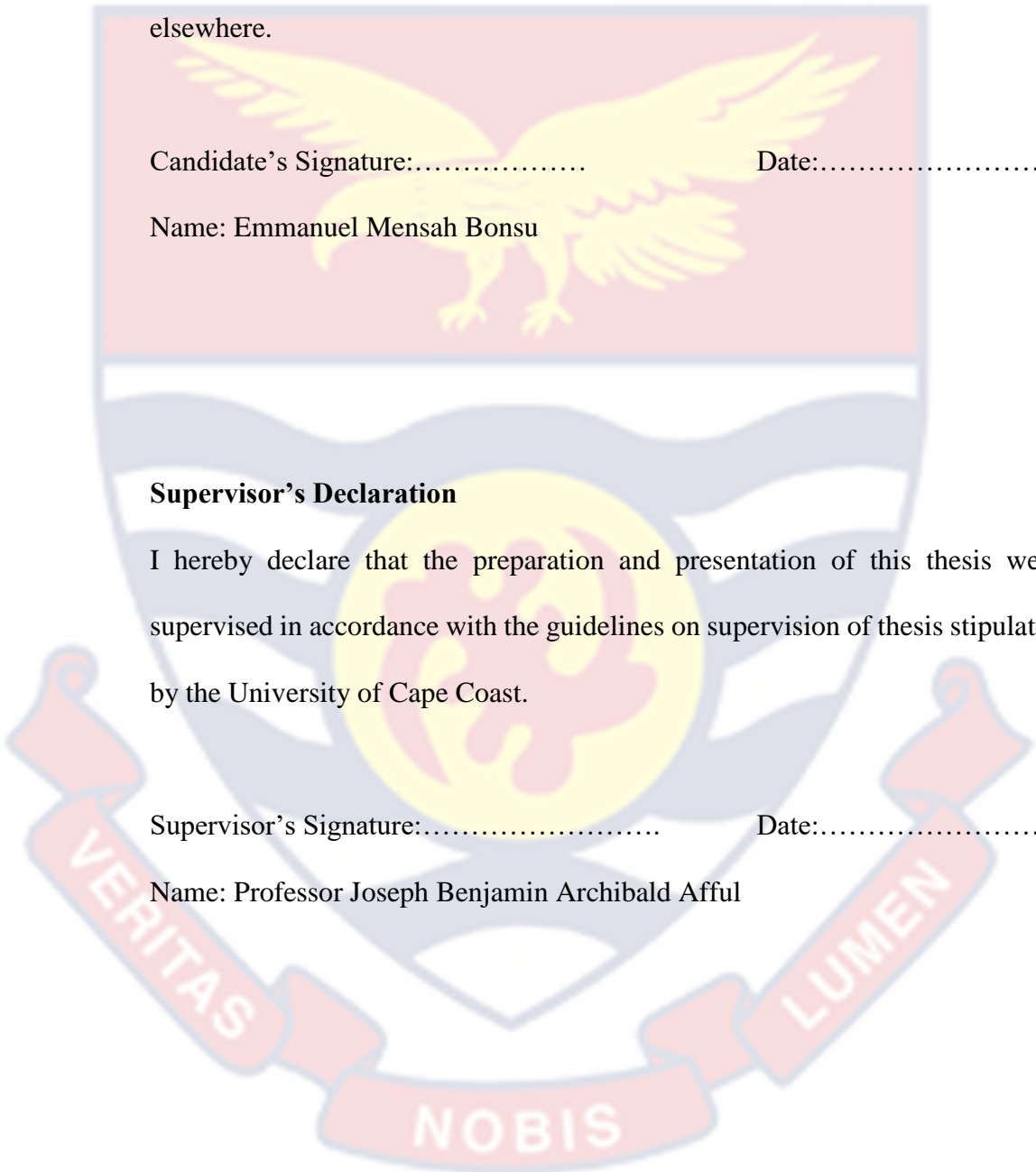Candidate's Signature:………………   Date:……………………

Name: Emmanuel Mensah Bonsu

Supervisor's Declaration

I hereby declare that the preparation and presentation of this thesis were supervised in accordance with the guidelines on supervision of thesis stipulated by the University of Cape Coast.

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Name: Professor Joseph Benjamin Archibald Afful

ABSTRACT

Taking cognisance of the cruciality of address and reference terms (ARTs) in real-world interactions, ARTs transcend into literary texts reflecting the nexus between Sociolinguistics and Literature. Little attention has been given to ARTs in literary texts, with a dominant scholarship adopting ethnographic approaches in face-to-face interactions. To occupy this niche, the present study explores the kinds and variations of ARTs in three post-colonial Ghanaian literary texts and examines how the ARTs implicate character traits. Adopting a qualitative descriptive approach, facilitated by directed and summative content analyses, the study analysed 558 ARTs from three post-colonial Ghanaian literary texts. The analysis revealed eight kinds of ARTs which were dominated by personal names. Also, aside from context, social variables and post-colonial issues such as racism, social class, occupation, Westernism, and globalisation accounted for variation in the use of ARTs across the novels. Again, characters' traits were portrayed through the ARTs. Based on these findings, the study provides contributions to the three-pronged theories and offers implications for studies on ARTs and literary onomastics.

KEYWORDS

Address and reference terms

Characterisation

Context

Literary texts

Personal names

Sociolinguistics

ACKNOWLEDGEMENTS

I am wholeheartedly appreciative to my supervisor, Professor Joseph Benjamin Archibald Afful, Department of English, University of Cape Coast, for his adept and critical supervision and guidance. Your hospitality and welcoming nature have brought me this far. Indeed, your values as a supervisor and mentor allowed me to see the hope in myself to bring this work to fruition.

Also, I am immensely obliged to acknowledge some lecturers from the Department of English who have contributed to my intellectual journey so far, especially Dr. Samuel Kwesi Nkansah, Prof. Kwabena Sarfo Sarfo-Kantankah, and Dr. Isaac N. Mwinlaaru, for their inspiration, trust, and opportunities to realise my potential. I express special gratitude to Dr. Daniel Oppong Adjei for the constant advice about making this work a priority.

Further, I appreciate my colleagues and seniors who advised me, recommended scholarly materials for me, and proofread my work continuously. To my brothers, Ebenezer and Governor, and the SuperFive members, Dorah, Sammy, Jay-York, and Iyk, thank you for the advice, comments, and 'jokes' that indirectly helped in structuring this work. I extend my deepest gratitude to Miss Lily, whose continual support, peaceful demeanour, and enlightening discussions were instrumental in the successful completion of my thesis. Lastly, AttaSam, I am grateful for sending me the articles you chanced on which related to my research.

Finally, to my family, especially my mother, Reggie, I am warmly thankful for believing in me. I appreciate your support throughout this academic journey.

DEDICATION

To my mother, Regina Acheampomaa, and all disciplined people, who in the

light of knowledge, demonstrate humility and respect

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LIST OF ACRONYMS

ARTs   Address and reference terms

DPs   Descriptive phrases

FNs   First names

KTs   Kinship terms

LNs   Last names

NNs   Nicknames

OTs   Occupation terms

PNs   Personal names

RITs   Racial identifying terms

RTs   Religious terms

Ts   Titles

CHAPTER ONE

INTRODUCTION

Introduction

Address and reference terms transcend into literary texts, where authors use them to encode several meanings. In this chapter, I present the background to the study, where I contextualise the work, review a few studies, and define some concepts. I provide what motivated me to conduct this study and present the statement of the problem. The aim, objectives, and research questions are presented in this chapter. I discuss the significance of the study, the study's delimitation, and organisation of the entire work.

Background to the Research

Address and reference terms have remained a vibrant and fruitful area in Sociolinguistics research over the past two decades. Brown and Gilman's (1960) study of pronouns of address in selected European languages led to the wide study of address and reference terms (henceforth, ARTs, used in a plural sense throughout the research). Afful (2006a) remarks that ARTs constitute a crucial part of verbal behaviour. ARTs are sensitive to social stratification. ARTs are socially conditioned phenomena. That is, ARTs index social relationships such as age, gender, race, ethnicity, and solidarity. As such, different social contexts require different ARTs (Brown & Ford, 1966). Address terms refer to the linguistic expressions used to identify the person being addressed, such as titles, names, or pronouns (Wardhaugh, 2006). Reference terms, on the other hand, refer to expressions used to refer to entities that are not present in the immediate context of the discourse (Dickey, 1997a). ARTs

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play a crucial role in establishing social relationships, conveying politeness and respect, and facilitating communication in diverse social and cultural contexts.

Scholars have provided several definitions of ARTs. For instance, Afful and Mwinlaaru (2012) explain address terms as linguistic expressions that interlocutors use to designate one another in dyadic interaction. Additionally, according to Mansor et *al.* (2018), address terms are words, phrases, or expressions that are used to refer to address(s) in an interaction. The concept has also been expressed as the way people call one another (Nalendra et *al.*, 2018) or as words or phrases used for addressing (Braun, 2012). Generally, these definitions indicate the presence of the addressee within the context of interaction and the use of linguistic expressions. However, reference terms implicate a referent or third person in what is being said. These points of convergence differentiate address terms from reference terms (Dickey, 1997a). Sometimes, address terms may be used as reference terms; however, the differentiation becomes clear in some uses of kinship terms. The affordances of cultures and languages hint at the differences in ARTs.

The cultural and linguistic influences make ARTs complex verbal behaviour (Wardhaugh, 2006). Human interaction is dependent on ARTs. Several sociological variables such as age, socioeconomic status, religion, and ethnicity influence ARTs. Familiarity among participants in an exchange also affects the use of ARTs. Thus, the choice of ARTs is largely influenced by the relationship between the interlocutors. Several studies (Afful, 2006a, 2006b; Brown & Ford, 1961; Dickey, 1997a, 1997b; Espinoza & Xia, 2018; Fujii, 2013; Mashiri, 1999; Ncube, 2019) have provided phenomenal contributions to the repository of knowledge on ARTs, demonstrating that someone can be

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addressed in different ways and these variations are not trivial. Additionally, the results of such variation in address terms are based on the communicative purpose of the addresser or referent, the intended behaviour of the addressee, and the context of the interaction.

ARTs are ubiquitous; hence, they permeate all forms of interaction, whether in real life, virtual settings, or other literary works. ARTs transcend the reality of face-to-face interactions into literary texts. In literary texts, ARTs indicate social relationships between interlocutors. As such, the analysis of ARTs in literary texts can provide valuable insights into the socio-cultural contexts of a story and how language shapes meaning in a narrative. From this standpoint, studies on ARTs have largely focused on face-to-face interaction. There is a rare account of studies that deal with address and reference terms in literary studies.

Motivation for the Research

The motivation for this study extends from a term paper research in Sociolinguistics and further reading of Afful (2006a), Agyekum (2006), and Dickey (1997a). The research topic was'Address Terms in Ghanaian Plays'. In the course of the research, I noticed that there are no studies that have explored address and reference terms concurrently in literary texts. After considering the insightful findings from the term paper, I engaged the literature thoroughly, intending to expand the project. From the literature, Afful (2006a) and Agyekum (2006) are some notable studies that have mentioned the cruciality of personal names and their significance in ARTs. A close reading of Bonye's (2021) research, Ennin and Nkansah's (2016), and Dickey's (1996, 1997a,

1997b) studies provided a fair overview and foregrounded my understanding of the topic. It was through such intersections this research was birthed.

Statement of the Problem

The scholarship on ARTs is vast. This scholarship spans from academic (Afful, 2006b; Afful, 2007a, 2007b; Afful & Mwinlaaru, 2012; Awoonor-Aziaku, 2021; Dickey, 1997a), political (Espinoza & Xia, 2018; Ncube, 2019), virtual platforms (Mahmud, 2020; Mahzari, 2021), media (Adams, 2018; Edu-Buandoh, 1999), family discourse (Fujii, 2013; Koenig Kellas et *al*., 2008), movies (Lesmana, 2022; Mintarshi et *al*., 2022), and ethnic communities (Afful, 2006a; Brown & Gilman, 1960; Domonkosi, 2010, 2018). Although several scholars have documented the use of ARTs in real-world interactions, ARTs transcend into the literary world. The dearth of studies exploring ARTs in literary texts presents an empirical gap worth addressing in this research. Additionally, the seeming dominance of studies on address terms, unlike reference terms, has used ethnographic approaches (Afful, 2006a, 2006b; Awoonor-Aziaku, 2021; Brown & Gilman, 1960; Domonkosi, 2010; Ncube, 2019). This presents a methodological gap to test other approaches, that are appropriate for the topic under exploration.

The crucial claim in this research is that ARTs are worthy of exploration, given their immense significance in Ghanaian and other societies. From the gaps in the previous paragraph, there is a need to recognise the kinds, systematic variations, and implications of ARTs in post-colonial Ghanaian literature. That is, ARTs are not functional only in everyday face-to-face interactions but also in literary texts, portraying the relationship between characters. The seeming interdependence between address and reference terms in literary and linguistic

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research gives credence to this research. The present research argues that ARTs in post-colonial Ghanaian literary texts are not fortuitous but reflect the nexus between sociolinguistics and literary creations conditioned by socio-cultural and thematic factors. ARTs indicate the material realities of interactions, which provide interpretations to society in the context of the texts. In this regard, through this research, I explore the kinds and variations of address and reference terms in three post-colonial Ghanaian literary texts and examine their implications for characterisation as a literary element.

Aim and Objectives of the Research

This research identifies and examines the kinds and variation of ARTs and how these kinds and variation influence characterisation in three post-colonial Ghanaian literary texts. The objectives of this research are two-fold. The research aims and objectives are linked to the extent that achieving the first research objective creates a space for achieving the second research objective. The following research objectives guide the research:

 i. to identify the kinds and variations of address and reference terms in three post-colonial Ghanaian literary texts;

 ii. to explore the influences of kinds and variations of address and reference terms on characterisation in three post-colonial Ghanaian literary texts.

Research Questions

The research questions that guide the work are:

 i. What are the kinds and variations of address and reference terms in three post-colonial Ghanaian literary texts?

 ii. How do the kinds and variations of address and reference terms implicate characterisation in three post-colonial Ghanaian literary texts?

The first research question seeks to identify the different types of address and reference terms (ARTs) used in three post-colonial Ghanaian literary texts. Thus, research question one provides a detailed account of the various forms of ARTs in three post-colonial Ghanaian literary texts. Additionall, it considers the distribution of address terms compared to reference terms, and their respective internal structure. Also, it investigates the factors that contribute to the variation in the use of ARTs in three post-colonial Ghanaian literary texts. These factors may include the social status, gender, age, and racial identity of the speakers or characters, as well as the historical, cultural, and linguistic influences that shape their language use. Also, I incorporate how post-colonial issues lead to such variation in the use of ARTs. Based on these, this research question seeks to provide insights into the complex dynamics of language use in post-colonial Ghanaian society. Finally, research question two sheds light on the ways in which ARTs shape or reveal characters' traits in the three post-colonial Ghanaian literary texts. This is because ARTs can reveal important information about the social relationships between characters, as well as their cultural and linguistic identities.

Significance of the Research

The significance of this research is two-fold: its contribution to theory and empirical literature; and its pedagogical relevance to sociolinguists, literary scholars, and researchers.

First and foremost, this study makes contributions to theory and empirical literature concerning the topic that is explored. The study adopts a triangulated set of theories. In the application of these theories, I evaluate their principles and suitability for this research. For instance, investigating address

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and reference practices requires suitable theories to achieve the aims of the study. As such, applying Brown and Gilman's (1960) T and V forms serves as a basis to evaluate the theory's current relevance to the topic and how best it can be adapted.

Additionally, the study draws a synergy between two disciplines based on the concepts and texts chosen for the research (Welleck & Warren, 1973). Again, the dominance of studies on ARTs in face-to-face interactions is acknowledged. However, this research promises to instigate further studies in literary worlds that mirror real-life interaction. The study accounts for how these distinct realities converge and diverge. The study extends the empirical literature on address and reference terms.

Pedagogically, the study is relevant to sociolinguists, literary scholars, and researchers with a particular interest in address and reference use. For sociolinguists, they would incorporate literary texts as teaching, learning, and research resources to instigate practical skills in learners. The study provides evidence of how sociocultural factors influence verbal behaviour in literary texts. For literary scholars, this study helps to show how ARTs are woven into literary terms. The study promises to trigger further literary analysis on the functional relationship between ARTs and post-colonial Ghanaian literature through fabricated identities and contexts.

Delimitations of the Research

This portion presents some delimitations of the research to put the study in a better scope and prevent conflict of terminologies. The delimitations are related to the theories and concepts of the research and the research

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methodology that is adopted for the study. The justifications and delimitations for the post-colonial Ghanaian literary texts are provided in Chapter Three.

First, given the vast literature on ARTs, scholars have provided several theoretical and conceptual approaches to explore them. Some of these theories are the Politeness Theory (Brown & Levinson, 1987), the SPEAKING Grid (Hymes, 1964), the Co-operative Principle (Gumperz, 1982), and the Sociological Theory of Resistance to Domination (Scott, 1990). Given the research, I adopt two theories from Sociolinguistics and one theory from Literature. The theories from Sociolinguistics are Brown and Gilman's (1960) T and V Theory, Dickey's (1997a, 1997b) Concept of Variationism, and the theory from Literature is Pragmatics of Literary Communication (Van Djik, 1978). Together, these theories form a three-pronged framework. The study is delimited to these three-pronged theories because they conglomerately help in achieving the aims and objectives of the research. It must be noted that I do not apply the Variationist Theory wholly to the research but adapt Dickey's (1997a) notion of variation.

Methodologically, this research uses a descriptive qualitative research approach. Although several authors have utilised an ethnographic approach for ARTs research, such an approach is unsuitable given the purpose of the study. This is because an ethnographic approach requires that I interact, interview, and observe individuals or a social group of interest (Angrosino, 2007). However, I use literary texts, and the research objectives demand that I adopt a descriptive qualitative approach. Using the descriptive qualitative approach does not invariably mean that I do not use numbers in the research. That is, I quantify the

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frequency of ARTs in each of the post-colonial Ghanaian literary texts for further exploratory discussions.

Organisation of the Research

This research comprises five chapters. Chapter One is the introduction to the research. The introduction contextualises the research by giving the background to the study, stating the problem of the research, stating the purpose of the study, and outlining the aims of the research. In Chapter Two, I review theoretical, conceptual, and empirical literature related to the topic of the research. Chapter Three of the study is devoted to the research methodology. The methodology comprises research paradigm and design, research approach, data collection and method of analysis, and ethical consideration. The penultimate chapter is Chapter Four, where I analyse the ARTs in the selected post-colonial Ghanaian literary texts, present the results, and discuss the findings in connection with previous studies. The final chapter is Chapter Five. Here, I summarise the entire research, present the key findings of the study, and provide the implications of the research.

Chapter Summary

In this chapter, I presented the introduction to the research by defining the key concepts (that is, address terms and reference terms), stating the problem of the research, and presenting the research objectives and questions. I also discussed the significance of the research and the delimitations of the study. The next chapter is Chapter Two, where I present a review of related literature on the research topic.

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CHAPTER TWO

LITERATURE REVIEW

Introduction

This chapter reviews the theories, concepts, and previous empirical studies related to the topic under research. The review draws a synergy between the theories, concepts, and studies to inform the conduct of this research. In this research, I use Brown and Gilman's (1960) T and V forms, Dickey's (1997a, 1997b) Concept of Variation, and Van Djik's (1978) Pragmatics of Literary Communication. The research focuses on three key concepts: address and reference terms, social variables of variation, and post-colonialism. I then review empirical studies related to the topic.

Theoretical Review

This section reviews a three-pronged theory that was adopted in this research. First, I conflate the theories and title them 'triangulated-theory of address and reference terms in literary texts'. Through this formulation, reviewing one theory leads to the other, ensuring coherence between the theories.

Triangulated Theory of Address and Reference Terms in Literary Texts

The first part of the theory is Brown and Gilman's (1960) *Tu-Vous* forms. Brown and Gilman's (1960) trailblazing work has extensively influenced numerous studies on ARTs across several cultures (Afful, 2006a, 2006b; Braun, 1988; Brown & Ford, 1961; Dickey, 1997a, 1997b; Ervin-Tripp, 1972; Oyetade, 1995). Brown and Gilman noted that cultures have ways of signalling power and solidarity. Among these is the use of '*tu*' and '*vous*'. Their phenomenal research created a theoretical lens (T and V forms), which has instigated several

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studies on address practices since then. *Tu-Vous* (T/V) corresponds to the pronominal system of several European languages, including French (Afful, 2006a). The pronominal address system indicated the relationship between semantic power and solidarity concerning address practices. Brown and Gilman (1960) noted that the distinction between these forms resulted from the difference between singular and plural forms in languages such as Russian (ty/vy), Italian (tu/lei), Sweddish (du/ni), and Greek (esi/esis) (Wardhaugh, 2006).

An understanding of the theory shows that its patterns of use vary depending on the degree of relationship between interlocutors, the circumstances (events, moods, attitudes, etc.), and time. For instance, the *V* form was used for mutual respect and politeness among the upper classes, while the lower classes used the *T* form. The asymmetrical use of *T* and *V* forms symbolised power relationships (Wardhaugh, 2006). Over time, the symmetrical use of *V* became 'polite' while the symmetrical use of *T* showed 'intimacy' and 'solidarity'. Presently, as noted by Wardhaugh (2006), the asymmetrical use of *T* and *V* forms has decreased since solidarity relationships have replaced those of power. The dramatic shift in T and V forms usage over the years evidences that solidarity is more important than power dynamics, although power is relevant to modern social systems. Brown and Gilman (1960) identified four stages of this shift: first, from the fourth century, when emperors and other prestigious people were addressed with Latin *vos*; second, medieval Europe prevailed in the asymmetrical *T* and *V* forms; third, the early modern period saw developments in the symmetrical use of *T* and *V* forms; fourth, from the nineteenth century, the symmetrical use became superior in several

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interactions, leading to an extension in the use of *T* forms (see Figure 1). Brown and Levinson (1979) postulated that *T* and *V* forms are intertwined with several social relationships where the stratifications in societies affect ingroup uses and relations.
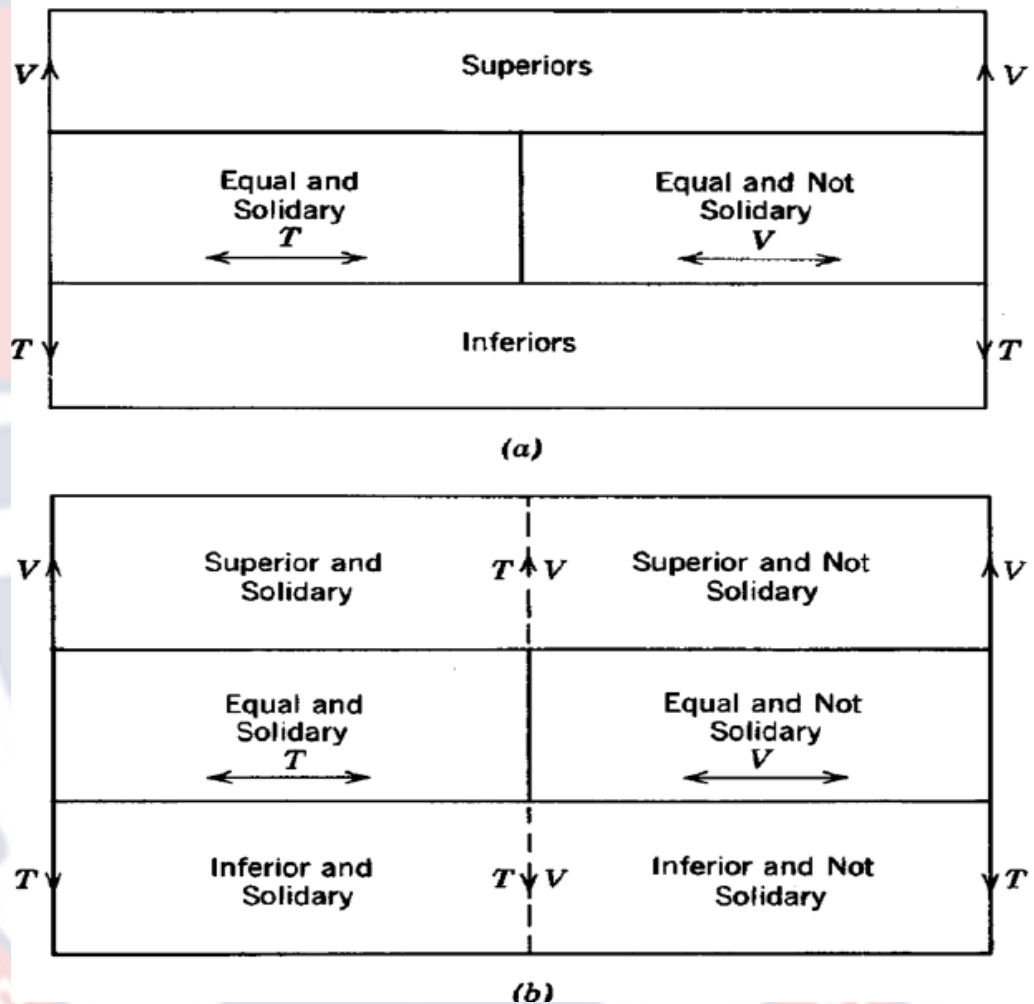
Figure 1: Brown and Gilman's (1960, p. 259) Semantics of Power and Solidarity *(a)* in Equilibrium *(b)* under Tension

The two categories of pronominal address created two conceptual dimensions: the 'semantics of power' and the 'semantics of solidarity' (Brown & Gilman, 1960; Hanganu, 2014). Brown and Gilman (1960) observed that high social stratifications were power-dominated. That is, such environments assert social inequalities based on interlocutors' social roles and attributes such as age, sex, roles in the family, wealth, and strength. As such, people with lower status

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use *V* forms and receive *T* forms. Thus, this creates a non-reciprocal and asymmetrical relationship. However, the semantics of solidarity bring commonalities and equalities between interlocutors through factors such as kinship relations, birthplace, frequency of contact, and membership of groups. The equality status allows for interlocutors who share common experiences to use *T* forms, while interlocutors who have distant relations use *V* forms (Brown & Gilman, 1960). As such, the relationships become reciprocal and symmetrical. Consequently, the semantics of power gaps were reduced as the semantics of solidarity based on equality gained attention around the world. This notwithstanding, these semantics are sometimes in conflict. For instance, parents have to re-evaluate how they address their adult children, soldiers have to reconsider their address to a previous superior when they are on the same rank, and a professor has to re-evaluate how he addressed his student, who is also now a professor. Brown and Gilman (1960) indicated that address usage is associated with ideological attitudes and social structures through the *T* and *V* forms.

Despite the complexity and comprehensiveness of the framework, it is not without limitations. First, although Brown and Gilman's (1960) framework highlights the relevance of understanding cultural and linguistic diversity in ARTs through the use of pronouns, I do not focus on pronominal addresses and references. For instance, in some languages and cultures, honorifics, title names, and nicknames may be used rather than *T* and *V* forms. Examples are *prof*, *sneaker*, and *jojo*. In this regard, I delimit the framework in terms of its semantics to focus on content-analysable ARTs. Secondly, Clyne et *al*. (2006) criticised the dichotomous nature of the theory in terms of exploring ARTs. That

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is, there are wider differences in ARTs in different societies. Thus, the effectiveness of Brown and Gilman's (1960) theory is context-dependent, as it has been heavily applied to European languages and cultures. For instance, Oyetade (1995) argued that the dichotomy between the semantics of power and solidarity is blurred concerning Yoruba kinship terms. I emphasise that this calls for a nuanced adaptation to incorporate cultural and linguistic expressions from a Ghanaian perspective. Afful (2006a) identified the theory as being overly deterministic. I add that Brown and Gilman's (1960) seminal research did not incorporate the difficulty associated with some systems of references and addresses, which makes the theory overly simplistic (Clyne et *al*., 2009). The theory fails to deal expediently with the concept of variation in the *T* and *V* forms (Clyne, 1994; Dickey, 1997a).

Given that Brown and Gilman's (1960) *T* and *V* forms are not universal, they form part of the triangulated theory to explore ARTs in post-colonial Ghanaian literary texts. Although the texts are classified as Ghanaian, it must be noted that there are different settings (context) within the novels, which factor in the variation in ARTs use. On this note, the theory provides trajectories to investigate the patterns of ARTs that reflect socio-cultural norms and hierarchies in the texts. Considering the shortcomings of the theory, I complement it with the second part of the pronged theory – Dickey's (1997a, 1997b) Concept of Variationism.

Although Brown and Gilman's (1960) perspective has been criticised, its combination with Dickey's (1997a, 1997b) notion of variation provides a suitable framework for this research. Before elaborating on Dickey's stance on variation concerning ARTs, I give a brief overview of the concept of variation

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from the seminal studies of Labov (1966, 1972). William Labov introduced how social variables such as age, social class, education, and occupation influence linguistic and verbal behaviour. According to Labov (1966), variation is systematic and structural. Variation is a resource for linguistic or verbal performances; it considers a speaker or interlocutors' personal and interpersonal attributes (Giddens, 1991; Hernández-Campoy, 2014; Labov, 1966). Labov (1972) stated that the social stratification of New York is united by a common evaluation of similar variables that differentiate speakers. That is, while speakers and interlocutors may be of different social classes and use language differently, they do so based on a shared set of norms. The social class system conditions the use of certain variables that influence variation. The 'variation' notion denotes that each social variable is unique and influences changes in linguistic and verbal behaviours.

Through such conceptions, Dickey (1997a, 1997b) introduced another concept of variation to understand how different cultures and languages use ARTs in different ways. That is, Dickey (1997a) acknowledged the existence of several cultures aside from that of Europe and specified her focus on an aspect of verbal behaviour, ARTs. She pointed out the biased attention towards English and other European languages and advocated the need to investigate other languages for possible interesting findings through variation. Dickey's concept of variation emphasises that ARTs are not fixed (Afful, 2007a) but vary depending on the context, interlocutors, and social norms and values (Dickey, 1997a, 1997b). For instance, some cultures use honorifics to address someone who is older or of a higher social status, while other cultures use first names regardless of age or status. Dickey (1997b) observed that the meaning of ARTs

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must be determined by their usage. Distinguishing between addresses and references, she illustrated that "students might refer to their teacher as *Stuart* when talking about him, whereas they would address him with *Mr*, *Dr*, *Professor* + surname for social reasons such as politeness or social status." (p. 256). She suggested that an investigation of the actual relationship between ARTs would put them in order. The suggestion bears relevance to the present study.

Dickey (1997a) argued that the use of ARTs is conditioned by several factors, such as age, race, social status, interlocutor relationships, and gender. These variables hold true for variation in ARTs, which several studies have confirmed (Afful, 2007b; Afful & Mwinlaaru, 2012; Bayley & Tarone, 2013; Clyne et *al*., 2009; Mashiri, 1999; McGivney, 1993; Oyetade, 1995). Appreciating the differences between address and reference terms, Dickey (1997a) provided a clear tendency to justify the leeway for such differentiation. She indicated that "when person A speaks to B about C, there is often a close relationship between the way person A addresses person C and the way person A refers to C" (p. 268). This demonstrates a convergent behaviour between the interlocutors, which ensures social approval. I support her claims by emphasising that the forms of ARTs may be the same and would only differ, depending on the referent or addressee. I concur with Afful (2007a) that the term "variation" connotes different tokens of a human reference. According to Dickey (1997), there are virtually infinite ways to address or refer to a person. She adds that trying to find the 'normal' way in which a person is addressed would be pointless, as would trying to determine how one is 'normally' referred to (Dickey, 1997). Relationships between interlocutors determine their

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addresses and references. Bayley and Tarone (2013) suggested that socio-cultural and contextual factors play a significant role in facilitating and constraining the use of address terms.

Dickey's (1996, 1997a, 1997b) studies have focused on Greek and Latin and shed light on how these languages use ARTs. In the present research, I use Dickey's Concept of Variationism to explore ARTs within a Ghanaian literary terrain. Within this scope, the theory captures the complex and dynamic aspects of using ARTs. Finally, some critics (Dickey, 2004; Tottie, 2014; Zeldes, 2014) have argued that Dickey's approach is overly descriptive and lacks analytical depth. Interacting with her studies (1996, 1997a, 1997b, 2010), I found that her studies were fixed on ancient language use (including ARTs) without providing a clear framework of how such nuances relate to broader social-cultural phenomena. Summarily, despite these criticisms, from the discussed perspective of variation in ARTs, within the context of the literary texts, characters would vary their use of ARTs based on several variables such as the topic of discussion, status, relationship, rank, and gender. Such factors are instrumental in answering the first research question.

The variationist sociolinguistic perspective predominates in face-to-face and ethnographic interactions, focusing on the ARTs. In this study, I am of the view that a pragmatic interpretation of ARTs requires a literary theory that reiterates the function of context in the use of ARTs. In this regard, the ensuing variation aspect of the triangulated framework demands the use of Pragmatics of Literary Communication theory. According to Van Dijk (1980), the majority of literary studies have concentrated on the analysis of literary texts rather than the process of literary communication.

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Pragmatics of Literary Communication explores the context-specific ways in which linguistic resources used by literary characters construct an identity for others and themselves within the context of the texts (Van Dijk, 1978). ARTs, as linguistic resources, form part of literary communication that conveys meaning beyond the literal meanings in literary texts. The pragmatic aspect of this theory incorporates the social context, at the extra-diegetic level, between the author of a literary work and the recipients, and at the intra-diegetic level, between characters projected in the literary texts (Jucker & Locher, 2017). Mey (2001, 2011) has explored the complexities of communication at both levels and externally and how literary texts are re-created by readers through the interpretation of linguistic resources. He emphasised that the point of literary communication is a collaborative work between the author and reader through a shared cultural background (Mey, 2001) (see Figure 2). In this research, the literary texts that serve as sources of data share a common background with me as the reader and interpreter. Thus, I consider the extra- and intra-diegetic levels of communication, focusing on three literary texts.
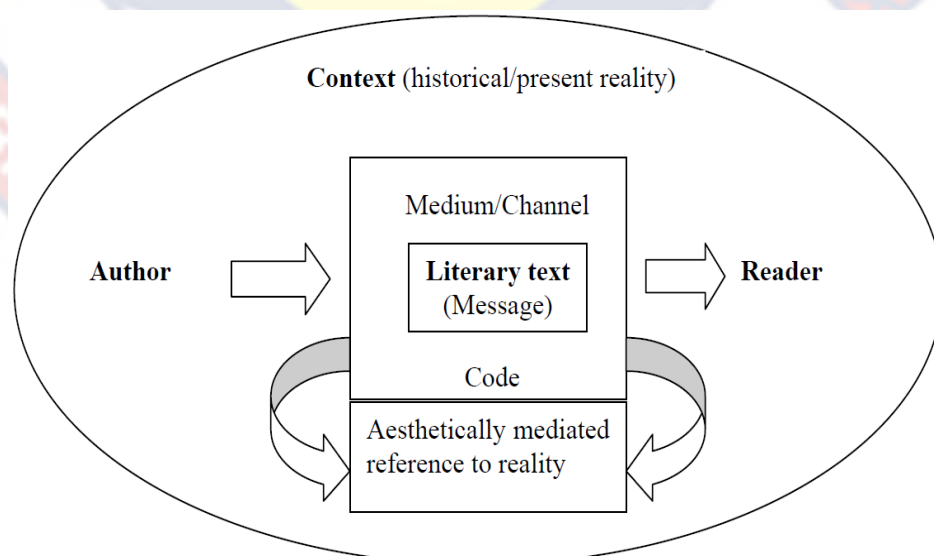
Figure 2: Model of Pragmatics of Literary Communication (Source: Lethbridge & Mildorf (2003)).

As can be seen in Figure 2, the pragmatics of literary communication require at least two participants (either the author and reader or between characters). The literary text functions as a message between the author and the reader. Although the spatial and temporal perspective between the author (or even the literary text) and the reader could be deferred, the content of the literary text, mainly ARTs for this research, is crucial. For instance, Yaa Gyasi's *Homegoing* (2016) transits from a historical context, accounting for generations of slavery, to a present reality, where, in each of the contextual instances, the ARTs vary considerably. The theory looks at the creation and interpretation of the literary text as social actions through socio-cultural variables (Eco, 1979). This puts literature on a pedestal as a form of linguistic interaction or an interpersonal activity, social variables, and purposes (Blommaert, 2005). The theory provides affordances to conceptualise literary texts as rich sources of data. Salmon (1987) avers that the expressions between characters in literary texts are spontaneous. Such spontaneity informs the natural use of language, in this case, ARTs. Brown and Gilman (1989) justified that literary texts are rich sources of colloquial speech that represent the range of societies and their verbal practices.

The theory considers the role of the reader in interpreting the meaning of literary texts. Interestingly, the aspect of context in this theory accounts for the reader's interpretation, which is influenced by their cultural background, values, and experiences (Sperber & Wilson, 1986). Conversely, this leads to different interpretations from different readers. The subjectivity of interpretation makes it challenging to establish a shared understanding (Sperber & Wilson, 1986). This notwithstanding, I find the theory to be relevant in

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explaining the complexities and myriad ways in which ARTs are made meaningful in literary texts. That is, ARTs are envisaged as a form of language use that reflects and reinforces cultural practices. A critique levelled against the theory is that it overlooks some aesthetic qualities of literary texts in favour of the communicative function of linguistic or verbal expressions (Eco, 1979; Fish, 1980). To make up for this, I discuss the concept of post-colonialism which adds to the appreciation of the aesthetic qualities of post-colonial Ghanaian literature. Concurring with Jucker and Locher (2017), I argue that the interactions between characters in a context must be analysed within its communicative context. This implies that to comprehend ARTs in literary texts, I need to interpret the circumstances and events surrounding them.

Deductively, giving a primary focus to the intra-diegetic level of communication in the literary texts, I emphasise that the characters in the post-colonial Ghanaian literary texts would address and refer to one another based on socio-discursive interactions configured by the context and socio-cultural variables. Thus, the Pragmatics of Literary Communication theory accounts for the varied use of ARTs in literary texts. The theory's application demands a thorough exploitation of contextual factors (Mey, 1999) that govern the use of ARTs as verbal or linguistic elements. In this regard, post-colonial Ghanaian literature becomes a fruitful source of data for the sociolinguistic exploration of address and reference terms within the context of the texts.

Conclusively, the Triangulated Theory of Address and Reference Terms in exploring post-colonial Ghanaian literature promises to evidence how characters use ARTs varyingly based on socio-cultural, contextual, and linguistic variables.

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Conceptual Review

Here, I review three main concepts that bear significant relevance to the topic. These concepts are address and reference terms, social variables of variation, and post-colonialism.

Address and reference terms

ARTs are linguistic and verbal phenomena that are presumably found in almost all languages such as Akan, Bimoba, English, Chinese, Ga, Ewe, etc. Afful and Mwinlaaru (2012) explain address terms as linguistic expressions that interlocutors use to designate one another in dyadic interaction. Additionally, according to Mansor et *al*. (2018), address terms are words, phrases, or expressions that are used to refer to address(s) in an interaction. Generally, these definitions indicate the presence of the addressee within the context of interaction and the use of linguistic expressions. Address terms are used to designate someone by using words and phrases. They refer to the interlocutor and thus contain a vital element of deixis. These points of convergence differentiate address terms from reference terms, which are used in the absence of an individual. A reference term, on the other hand, refers to an individual or group of individuals not physically present at the event. Reference terms can also include address terms, although they sometimes differ from address terms, as in kinship terms.

In her studies on ARTs, Dickey (1997a, 1997b) introduced reference terms as those used in the absence of an individual. According to Afful (2006b), the same linguistic form may be used for address and reference terms to point to a person, but that is not always the case. Although the use of ARTs may have the same human reference (Afful, 2007a), reference terms do not require the

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designated to be present (Dickey, 1997a). ARTs include personal names, kinship terms, descriptive phrases, and occupation terms, among others. These forms are explicated in the research and how they vary in their uses. Dickey (1997a) noted that references or referential meanings are determined by how a word is used in a non-address context. For instance, *Mr.* is used as a reference to attach to names and indicates a degree of respect and distance.

ARTs are complex and iterative in their functions. Wardhaugh (2006) emphasises that the complexity of ARTs reflects the complexity of society itself. That is, someone may be addressed in different ways depending on the social context. Critically, choosing suitable ARTs to use is not easy in most social contexts. ARTs maintain social relationships (Rifai & Prasetyaningrum, 2016). The ARTs literature acknowledges several types. These include interjections, personal names (PNs) (including the primary and secondary forms), titles (Ts), kinship terms (KTs), descriptive phrases (DPs), religious terms (RTs), occupation terms (OTs), personal pronouns (PPs), and even zero address terms (ZATs) (Afful, 1998, 2006a; Brown & Gilman, 1960; Dickey, 1997a; Mardiha, 2012). In using these ARTs, one must consider these categories or classifications. Generally, Winarti (2018) discussed how the various types of ARTs are concentrated in four word classes: pronouns, nouns, verbs, and adjectives. While pronouns have been the focus in most European and Western contexts (Brown & Gilman, 1960; Ervin-Tripp, 1972), other novel studies in Africa have tended to focus on nouns, adjectives, and even verbs (Afful, 2007a, 2007b; Awoonor-Aziaku, 2021; Mashiri, 1999).

Aside from these explanations, Dickey (1997a) notes that the meaning of ARTs should be determined by their use. She provides three kinds of meaning

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from ARTs: 'referential meaning' (meaning derived when a word or group of words is used in a non-address context to refer to a third person); 'address meaning' (meaning derived when a word or group of words is directly used to address an interlocutor); and 'lexical meaning' (includes both referential and address meanings). To clarify, when using personal names, the meaning is determined more socially than lexically. For instance, when someone decides to address a person named 'Mensah' as *Mensah*, *Mr. Mensah*, *Dr. Mensah*, *Dad*, *Uncle*, or *Prof. Mensah*, it will be socially determined as if the person were to refer to 'Mensah' with any of the different names. For instance, Dickey (1997a) noted that 'Madam', in its referential meaning, designates a brothel keeper, while its address meaning indicates politeness. The discussion subtly highlights the relevance of ARTs in different contexts. Norrby and Wide (2015) discussed how ARTs maintain social relationships through distance and closeness. For example, depending on the level of familiarity or affinity, one person can be addressed or referred to as *Emma*, *Emmanuel*, *Lucky*, or *Mr. Bonsu*. Sifianou (2013) outlined how globalisation and local culture have affected ARTs. She further indicated that it is not only globalisation that has influenced ARTs, even though informality has taken a widespread course in speech communities, but it also does not permeate all places (Sifianou, 2013).

Social variables of variation

One of the core mandates of Sociolinguistics is to investigate the relationships between society, or social variables, and language to understand how language functions in interaction. I acknowledge that the mechanisms of variation in ARTs are crucial since they override the abstraction of meaning. This section of the review focuses on the correlation between social and literary

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factors that account for variation. The review discusses age, gender (sex), social class, ethnicity, education, and stylistic variation.

First and foremost, the gender of interlocutors influences how they are addressed or referenced. Gender is a socially constructed and constant variable (Chesrie, 2002; Labov, 2001). Although the current construction of several genders challenges this notion, I, however, believe that these do not bear any significance in post-colonial Ghanaian literary texts. Close to gender, age as a sociolinguistic variable causing variation has received considerable attention in the literature (Eckert, 1997; Holmes, 1992). In contrast to gender, age is usually approached uncritically against other social variables (Hollien, 1987).

Age is excruciatingly fundamental in determining how interlocutors within the context of the text would address and reference one another. I assume from this perspective that the different age groups represent the different ways of addressing and referencing conditioned through solidarity, familiarity, politeness, and authority.

Although most variations stem from below the class system, Medina-Rivera (1997) provides evidence of some variation initiated by the upper class through education. The educational qualification or position of an individual could also earn the person an address or reference term. For instance, through education, some people are addressed as *Professor*, *Sir*, *Madam*, and referenced as *Lecturer*, *Head of Department*, and *Examinations Officer*. The role of education is relevant to analysing the different possibilities of addressing or referencing an individual.

Further, the ethnic orientation of interlocutor(s) influences their choice of address and reference terms. The idea of 'Ghanaian' post-colonial literature

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connotes a single ethnic or cultural group. However, within the context of the literary text, several ethnic orientations may be recorded, which could influence the ways interlocutors address and reference one another. Certain address terms identify the ethnicity of a speaker (Tagliamonte, 2012).

Conclusively, given the nature of the present work, I use some post-colonial issues in the selected literary texts as contexts that condition the use of specific ARTs. This approach promotes a balance between the language and literary aspects of the work. More importantly, while some social variables may not be explicit in influencing the use of ARTs, such shortcomings would be resolved within the post-colonial context.

Post-colonialism

Generally, post-colonialism concerns how colonialism has shaped cultural, social, and political relations between colonizing and colonized societies, and the ongoing effects of colonialism in the contemporary world (Mbembe, 2001; Spivak, 1999). Post-colonialism has been applied to a wide range of disciplines, including literature, history, anthropology, sociology, and political science. Post-colonialism is often associated with the work of scholars such as Edward Said, Homi Bhabha, Gayatri Chakravorty Spivak, and Frantz Fanon. These scholars have argued that colonialism was not simply a historical event but an ongoing process that continues to shape power relations between nations and peoples. They have also emphasised the importance of examining how colonialism has affected the cultural and psychological dimensions of society, including how colonised peoples have been represented in literature and popular culture (Grosfoguel, 2011; Quijano, 2000).

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Post-colonial scholars argue that colonialism has profoundly impacted the formation of identities, power issues, and representations, particularly for those who have been colonised (Bhabha, 1994; Loomba, 1998; Quijano, 2000). They have also highlighted how colonialism has involved the imposition of power relations that are deeply embedded in cultural and political structures (Chibber, 2014). In terms of literary studies, emerging as a distinct field of study in the mid-20th century, post-colonial literature is a body of literary works written by authors from formerly colonised nations or by those who write about the experiences of colonisation and its aftermath (Ahmad, 1992; Ashcroft et *al*., 2013). Post-colonial literary studies often involve a critique of how colonialism has represented colonised peoples in literature as well as an examination of how writers from former colonies have responded to these representations.

Post-colonial literature critiques colonialism and imperialism, challenges stereotypes and cultural assumptions, and reclaims their histories and identities. It challenges the way that colonial powers have represented their cultures in the past and provides a more accurate and nuanced representation of their experiences (Quijano, 2000). Some central themes in post-colonial literature are the notion of hybridity and representation (Ashcroft et *al*., 2013; Kuortti & Nyman, 2007), the idea of subaltern (Chakrabarty, 2000; Stefanescu, 2012), gender (Mills, 2013; Nfah-Abbenyi, 2005), decolonisation (Hamadi, 2014; Huggan, 1989), and race and class (Ahmad, 1992). Another important theme in post-colonial literature is the process of decolonisation, which involves the struggle to gain independence and establish a new national identity (Chakrabarty, 2000; Young, 1990). This theme is often explored through the experiences of characters who have lived through the process of decolonisation,

and the challenges they face as they navigate their way through a new, independent society. Other post-colonial literatures also examine how colonialism has led to the marginalisation of certain groups within society, and the ongoing struggle for social justice and equality (Quijano, 2000).

Within the complex stream of post-colonial literature is post-colonial Ghanaian literature. This literature reflects Ghana's complex and multifaceted experience during and after the post-colonial era (Akyeampong & Gates, 2012). Post-colonial Ghanaian literature often explores themes of identity, culture, and the legacy of colonialism. Many writers reflect on the struggle to define oneself and one's culture in the aftermath of colonialism. According to Graham (2007), post-colonial Ghanaian literature explores the effects of colonialism, such as the imposition of European languages and values. Other common themes include social and political issues such as corruption, poverty, and the struggle for democracy (Johnson, 2015; Larbi, 2005).

The style of post-colonial Ghanaian literature sets it apart from other post-colonial literature. Post-colonial Ghanaian literature is characterised by its diversity of styles and genres: traditional storytelling style; experiments with modernist techniques; proverbs; folklores; and myths (Larson, 2010; Obeng, 2018). Post-colonial Ghanaian literature has been subject to criticism. Some scholars have argued that some works are overly focused on the negative aspects of post-colonial Ghanaian society, portraying the country as a place of corruption, poverty, and despair (Larbi, 2005; Mazrui, 1997). Others have criticised some works for being too influenced by European literary traditions, such as language (Issifou, 2013), arguing that the language does not fully reflect Ghana's unique cultural perspectives and experiences.

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Conclusively, post-colonial Ghanaian literature is a rich and diverse body of literature that reflects the experiences and struggles of Ghana and its people during and after the post-colonial era. These diversities have given rise to a rich and complex literary landscape that is reflective of the complex and multifaceted nature of Ghanaian society, including Armah's *Fragments* (1970) and Aidoo's *Changes* (1991). Some post-colonial Ghanaian literature extends the timeframe to incorporate colonial tendencies, such as Yaa Gyasi's *Homegoing* (2016). Post-colonial Ghanaian literature continues to be an important and influential part of the literary landscape with its exploration of themes such as identity, culture, and the legacy of colonialism and its wide range of styles and genres.

Empirical Review

The empirical review is categorised into themes revolving around previous studies. The themes are studies on the kinds and variations of ARTs, studies on the selected literary texts, studies on literary onomastics, and studies on anthroponomastics. The relationship between studies on literary onomastics, anthroponomastics, address practices, and reference practices lies in the fact that they are all concerned with the use and significance of names and naming practices in different contexts. The review spans from a specific perspective (studies in Ghana) to a global perspective (settling on studies in other contexts). The last portion of the empirical review draws a relationship between previous studies and the present research. The purpose is to establish a niche for the present research.

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Studies on kinds and variations of address and reference terms

The empirical review evaluates studies on ARTs. I focus on studies in the Ghanaian context generally, studies on movies (since movies resemble a form of literature), studies accounting for the relevance of ARTs in communication, studies that looked at single and multiple cultures, and finally, studies on literary texts.

Within the Ghanaian context, single cultures or ethnic groups such as Akan, Ewe, and Kokomba have received attention from scholars (Afful, 2006b; Agyekum, 2006; Bisilki, 2017). In Akan society, albeit Agyekum (2006) identified ten categories of Akan personal names, Afful (2006a) observed sociocultural factors influencing non-kinship terms in Akan. While Agyekum's (2006) study may not be quite related to ARTs, he provides grounds to interpret how personal names such as day-born names, family names, circumstantial names, religious names, kinship names, etc. function in ARTs. Previously, he documented how honorifics indexed status in Akan communities in Ghana (Agyekum, 2003). Afful (1998) comparatively looked at how address terms conditioned an interface between language and culture. In a community, Afful (1998) showed eight categories of address terms (such as personal names, titles, descriptive phrases, zero address forms, etc.). In 2006, Afful developed another study to explain address terms used by Akans in post-colonial Ghana. He expanded his earlier observation of eight address terms to nine. He confirmed that modernisation and westernisation influenced personal names among the Akans (Afful, 2006a). Agyekum (2005) suggested that, for a speaker to get an addressee to do something, the speaker must use address terms that evince respect. I concur with Agyekum because inappropriate or abusive addresses

may coerce the addressee to respond negatively, which undermines the goal of the communicative event. Akrofi and Owusu-Ansah (1995) showed how personal names as reference terms are influenced by Europeans. The findings are evident among the inhabitants of coastal towns in Elmina. Bisilki's (2017) sociolinguistic study of kinship terms in Likpakpaln revealed that kinship terms are categorised into three: agnatic, matrilineal, and affinal. He found cross-cultural influence from neighbouring societies in the kinship terms of Likpakpaln.

Quite recently, Aborampah's (2023) sociolinguistic analysis of address forms in Kolangɛ language revealed that the groups that speak the language use names, titles, and reference terms that mark solidarity, politeness, deference, mockery, intimacy, and familiarity in an interaction. He concluded that such address practices are influenced by the relationship between the addresser and addressee. Appiah (2015) explored address terms in Akyem Asuboa. She found fourteen address term categories. Surprisingly, descriptive phrases, death prevention names, and interjections were found to be inappropriate, which affected the relationship between the interlocutors. Salifu (2010) examined how address terms signal politeness, power, and solidarity in Dagbanli. He pointed out that kinship terms, personal names, and titles are key linguistic components in Dagbanli address forms. He further discussed the socio-cultural values attached to these terms. Interestingly, such socio-cultural bearings find ground in the present research because I support the interpretation of the results with how Ghanaian socio-cultural values influence ARTs. On the relevance of personal names in socio-cultural contexts, Egblewogbe (1987) described the systems of personal names in Ghana and how they functioned in socio-cultural

contexts. His comprehensive study comprised Gas, Ewes, Dangmes, Akans, Nzemas, Dagaabas, Dagombas, and Kasenas. He concluded that most of the address terms were derived from personal names. I share in Egblewoge's (1987) conclusion, given the excruciating relevance of personal names as a universal practice across cultures.

Through a comprehensive review of the literature on ARTs, Afful and Mwinlaaru (2012) explored ARTs in an academic context. Their study revealed that students used kinship terms, nicknames, and titles for faculty members. The interesting aspect of their findings is how they demonstrated that ARTs functioned as symbols of domination, resistance to domination, and markers of identity. Insightfully, they adopted a triangulated methodological approach, while the present study adopts a triangulated theoretical approach. Their findings may be corroborated by the results of this study. Similarly, Essah-Ntiful and Kyei's (2022) research indicated that age and gender affected ARTs greatly in email messages between students and lecturers, rather than familiarity. This corresponded to five different ARTs: kinship terms, attention getters, titles, nicknames, and personal names. Also, Awoonor-Aziaku (2021) found students using honorifics, title + last names, and avoidance strategies in their addresses during lectures. However, lecturers used nicknames and first names of students as addresses. Earlier, Afful (2007a) investigated address forms and variations among Ghanaian university students. While his findings corroborate with others (such as Afful, 2006b) in the academic context, he adds that the address forms are inspired by naming practices. Afful (2007b) focused on descriptive phrases as a form of address term among university students. He pointed out four categories of descriptive phrases and highlighted the influence

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of pragmatic factors, context, and other socio-cultural factors. Later, he examined gendered identities through address terms (Afful, 2010). Inspired by the novelty of exploring the interface between onomastics and academic writing, Afful and Awoonor-Aziaku's (2017) exploration of naming practices (reference terms) revealed that postgraduate students used six address terms for eight groups of 'thankees', based on politeness, social distance, and solidarity.

In other African contexts, Mashiri (1999, 2004) and Uchenna (2009) have made considerable contributions. Mashiri (1999) presented that address terms in Shona of Zimbabwe communicate values, beliefs, expectations, fears, attitudes, and hopes. He showed the close relationship between address terms and cultural values through synchronic and diachronic change. In 2004, he focused on kinship terms and reported an inadequacy in theoretical models for explaining address terms. His critique of the models is appreciable since it calls for a more rigorous approach, as I attempt to explore ARTs. ARTs in Yoruba literary genres can be inferred from various instances where characters interact with one another, even though these genres do not explicitly focus on address forms. Studies on Yoruba address forms, such as those by Soyoye (1984), Akindele (1991, 1993), and Oyetade (1995), provide valuable insights into the subject. Soyoye's (1984) research on nominal terms of address in Standard Yoruba and Standard French reveals that it is unusual to address someone with their title, last name, and first name (TLN) in Standard Yoruba. Typically, people are addressed using titles (Ts) alone, including occupational and religious titles. Additionally, Soyoye (1984) notes that older Yoruba family members, friends, and neighbours are addressed as 'dad' or 'mum', while younger individuals are referred to as 'brother', 'sister', or 'aunt'. The use of

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these address forms is influenced by cultural contact with Europeans, which has led to language change. Akindele's (1991, 1993) studies on Yoruba address forms highlight the extensive use of titles (Ts) and teknonymy. The findings suggest that Yoruba people value titles so much that they may be displeased if not addressed with the appropriate title. Those without titles prefer to be addressed using teknonymy (TKM). The use of first names (FN) is generally disfavoured among the Yoruba, except for students and Western-educated individuals. Salami's (2004) study on Yoruba address forms examines the use of first names (FN), teknonyms (TKM), and pet names (PN) by Yoruba-speaking women when addressing or referring to their husbands. This research illustrates how language use reflects and reinforces gender relations and explores the impact of changing social structures.

Quite recently, scholars have paid attention to ARTs in movies as a form of reality. For instance, Mintarshi et *al*.'s (2022) exploration of address terms in the *Titanic* movie reported that personal names, kinship, intimacy, respect, and mockery were the kinds of address terms characters used in the movie. The politeness aspect of their study conformed to the principles explicated by Wardhaugh (2006) concerning the T and V forms. Like Mintarshi et *al*. (2022), Nalendra et *al*. (2018) and Rifai and Prasetyaningrum (2016) found kinship, intimacy, personal names, respect, and mockery as forms of address in movies such as *Love Rosie* and *Tangled*, respectively. Unlike the latter research, Nalendra et *al*. (2018) further revealed that social status, degree of intimacy, and gender were factors that influenced the use of the address forms. Interestingly, the findings of Lesmana (2022), in his analysis of address forms in *Emily in Paris*, were no different from the previous studies. However, he

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introduces age and occasion as influential factors when using address terms. Nonetheless, one striking feature of these studies is their use of only one theory (Brown & Gilman's, 1960, T and V forms), except Mintarshi et *al*. (2022), who supplemented the T and V forms with the politeness theory. Earlier, other sociolinguistic studies (Braun, 1988; Cao, 2007; Dickey, 1997a, 1997b) had indicated the influence of age, gender, and social status to cause variation in the use of address terms. The reports of these scholars are worth mentioning since they provide an empirical basis for the current study. Additionally, movies bear a close resemblance to plays as a genre of literature; hence, the researcher speculates possible variations between the text (play) and movies.

ARTs perform a crucial role in communication. Myers (2010) examined how ARTs conditioned intercultural communication. He confirmed that ARTs in intercultural communication are shaped by socio-cultural factors such as age, gender, and ethnicity. In a digital genre context, Fujii (2018) explored reference practices in Japanese business emails and identified four cultural styles that informed the references. These were elaboration, indirectness, contextualisation, and modesty. Within the same period, Koester (2018) compared the reference practices in workplace email communication between British and German speakers. He found that the differences in the use of the reference term related to politeness and directness in addressing the recipients. Blommaert (2001) explored how reference terms are used to reinforce power relations in discourse. Interestingly, he reiterated the overarching relevance of context in understanding reference practices. The findings were reported in earlier studies such as Silverstein (1976) and Irvine & Gal (2000). The cruciality of context flows through the pronged theory adopted for the research. In the

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family context, Fujii (2013) studied zero forms of address between a husband and a wife, focusing on the language practice of a husband addressing his spouse in Japanese society. He reported that the zero address terms indexed the power relationship between the husband and the wife, which showed a stronger sense of dependence. Similarly, Yoneda (1990) examined how a husband addressed his wife in a marital home. He evidenced the frequent use of kinship terms and nicknames among the family members and between the husband and wife. The nicknames were mostly used between the couple in the absence of other family members.

Further, an understanding of the topic under investigation presupposes an issue of culture. On this note, this section reviews empirical studies that have investigated address terms in single cultures (Brown & Gilman, 1960; Domonkosi, 2010, 2018; Qin, 2018) and across cultures (Clyne et *al*., 2006, 2009; Warren, 2006). The exemplar study by Brown and Gilman (1960) provides that, while the V forms indicate power, distance, respect, and asymmetrical relationships, the T forms of address signal closeness, intimacy, equality, and solidarity. Their influential study informed other studies (Hwang, 1991; Clyne et *al*., 2006) to confirm similar findings in other European cultures. Domonkosi's (2010) analysis of variability in address forms in Hungary revealed that switching between T and V forms reflects a change in the quality of the relationship between interlocutors. Interestingly, she instantiates a possible transfer of address and how kinship terms in Hungary are non-literal. In 2018, she further demonstrated how group norms such as age differences and other typical combinations influence the form of address in the Hungarian language.

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Quite different from the studies on single cultures, Clyne et *al*.'s (2009) comprehensive study described the use of English, French, Swedish, and German address terms. Their appreciation of the variation between these languages and address terms was phenomenal. Also, Warren (2006) observed individual preference and negotiation in the choice and variation of address terms in French within and outside the workplace. Contrary to Warren's observation, Qin (2008) held a different perspective when he identified interpersonal determinants, contextual factors, and types of intentions as the conditions for the choice of address terms. Additionally, Djenar (2006) reported that the shift in address terms reflected assessments and changes in relationships. She indicated that interlocutors' understanding of the divergent expressive values reflected in address terms and their own social orientations and personal intent were also reflected in their address shifts. This means that a person's choice of address term shifts in tandem with changes in his or her relationship with an interlocutor.

A clear tendency has been provided by several scholars in an attempt to explore ARTs in literary texts. Such studies are closely related to the present research. The phenomenal study by Dickey (1996) interpreted Greek literature by discovering the connotations of address practices and shedding light on Greek social structure. Interestingly, she discovered address systems in the use of colloquial speech. Similar studies (Aboh & Igwanyi, 2021; Cecconi, 2008; Nischik, 1997; Vaičekonis, 2014) investigated the topic in different contexts, using different texts. Cecconi (2008) showed the strategic use of ARTs in Dickens' *The Pickwick Papers* during Pickwick's trial in the novel. Aside from producing discoursal incongruities, Cecconi (2008) asserted that Dickens

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exploited two main relationships in using ARTs to foreground the lawyer's manipulative discourse: speaker-addressee and speaker-referent-addressee. Although Cecconi's (2008) study focused on a specific context (courtroom), he shows how politeness and mutual respect are undermined through ARTs.

Within a broader context with a specific focus on endearment terms, Aboh and Igwanyi (2021) revealed how Igbo endearment terms are used in socio-discursive encounters to enact and re-enact relationships between groups or members in Achebe's *Things Fall Apart* and Adichie's *Purple Hibiscus*. I find that endearment terms construct identities for the addressee or referent, depending on the context. Vaičekonis (2014), with an interest in contemporary crime novels, analysed how the translation of address terms created functional issues in Coben's *Promise Me*, Slaughter's *Kisscut*, Rankin's *Set in Darkness*, and Grisham's *The Client*. He found that several functions of address terms in literary texts influence how characters are portrayed and how their relationships develop in novels, making address terms important for characterisation. Such findings are acknowledged in the present study because I explore how ARTs implicate characterisation. Vaičekonis (2014) accounted for minor issues in the translation of address forms. Finally, Nischik (1997) critiqued the relevance of sexist forms of address connected to perpetuating prejudice and stereotype against women in Atwood's novels.

Studies on the selected literary texts for the research

This part of the review focuses on literary and linguistic explorations of the selected literary texts. I review such studies based on the currency of the texts: *Homegoing* (2016), *Changes* (1991), and *Fragments* (1970).

Yaa Gyasi's Homegoing (2016)

Several literary explorations have been conducted on Yaa Gyasi's *Homegoing* (2016) from a slavery perspective (Maymin, 2022; Saleh, 2022; Welnhofer, 2017), trauma (Mikić, 2023; Pumfrett, 2021), migration and sedentarism (Heinz, 2020; Shringarpure, 2020), diasporic experience (Bafaluy Avenoza, 2020), post-colonial and identity issues (Asempasah et *al.*, 2022; Cañellas i Bosch, 2018; Jennifer et *al.*, 2022; Kerketta, 2022; Motahane et *al.*, 2020; Sackeyfio, 2021), and women's struggle (Septiana, 2022). These studies highlighted the novel's transcendence from a point in history to contemporary times.

Slavery has been an important theme in this novel. For instance, Ogunya (2016) examined how the narrative techniques in *Homegoing* re-evaluate understandings of slavery from the past and its effects in contemporary times. He demonstrated how acts of injustice and slavery traumatised individuals and their family lineage. The historical agency in *Homegoing* reinvigorates the essence of the past over future trajectories (Maymin, 2022). That is, in *Homegoing*, history controls the present and future of main characters such as H, Akua, and Marcus. Pumfrett's (2021) close analysis of material objects and places revealed familial significance, facilitating the transmission of inter-generational memory. There is a deep immersion into the past where characters visit sites of memory. Hence, the material objects in the novel become indices of memory and trauma. Similarly, Saleh (2022) explored how Cape Coast Castle represents a time and space of slavery and colonialism. From Saleh (2022), the changes in time reflect changes in the functions of the castle: from a place of oppression and slavery to a place of accounts for such practices

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against similar victims. The spatio-temporal perspective in Saleh's (2022) research was earlier evidenced in Ho's (2018) analysis. He emphasized that "time does not really pass for everyone in *Homegoing*" (p. 8). This provides myriad interpretations of subjectivity by incorporating several experiences that cut across gender, age, race, and ethnicity. Ho (2018) emphasised the points of healing in *Homegoing* through water and the ocean. Quite differently, Mikić (2023) added that the constant shift in focalisation in the novel portrays the affective experiences of Black characters and reveals the multigenerational effects of trauma on the descendants of the enslaved.

The identity crisis issues in *Homegoing* are conspicuously critical. From an eco-critical perspective, Asempasah et *al*.'s (2022) research reflected that slavery and colonisation have irreparably damaged the Gold Coast's (now Ghana's) natural landscape. Consequently, ecological hazards are neglected in favour of post-colonial topics such as resistance to slavery, memory, trauma, and healing. On the complexity of identity, Jennifer et *al*. (2022) examined how the evolution of identity and flexibility of cultures influence the characters' selfhood of immigrants in *Homegoing*. They pointed out the impending crisis of unresolved identities in the text. According to Cañellas i Bosch (2018), the traumatic memories of slavery are shaped throughout generations due to slavery's remnants in *Homegoing*. An aspect of Cañellas i Bosch's research focused on how circumstances create names. For instance, 'Ness' is the name of a character in the book. This name was a result of a colonial master lashing Esi. During the oppressive act, she could only utter "[m]y goodness!" (71), which became the name of her daughter: Ness. In that case, this became a

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process of assimilation for the slaves. From these instances, such given names became erasers of identity and created trauma.

Identity crises reverberate through diasporic experiences, migration, and sedentarism. For instance, Winters (2018) pointed out that the characters in *Homegoing* persistently surveyed their never-ending diasporic beginnings, which cut across several generations. Quayson (2019) commented that the discovery of identity restores the diasporic to a form of epistemological certainty. The characters in *Homegoing* provide critical perspectives on migration and racial dynamics in the United States of America through the frictions of different histories of different African diasporas (Bafaluy Avenoza, 2020). She added that the prevalence of white privilege creates racial inequality in America. In addition, Africans' constant circulation and mobility inspired Shringarpure's (2020) research, where he observed that the themes of fragmentedness, disconnections, and dispersal are incorporated into digital forms. These forms create dichotomous paradoxes such as linkage and breakage, part and whole, liberated and enslaved, and rooted and uprooted. Also, Kerketta's (2022) focus on cultural metamorphosis and identity under colonial domination hinted at dislocation, displacement, and the apprehension of doubt. The imposed English language on Ness and Sam robbed them of their Ghanaian identity and cultural heritage of speaking Akan, specifically Twi or Fante. Bearing verisimilitude to identity, Septiana (2022) focused on three female characters (that is, Effia, Esi, and Willie) and analysed how they were met with constant struggles and difficulties in *Homegoing*. She found that these women's experiences were different and conditioned by cultural imperialism, powerlessness, exploitation, and violence.

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From a linguistic perspective, Jimenez (2021) explored the Spanish-translated version of *Homegoing* into Spanish, focusing on the voice of the 'Other'. Jimenez (2021) revealed how the translated version standardized some fragments of *Homegoing*. Critically, he reviewed how the introduction of marked non-standard language in some aspects of the novel affected the narrative between 'Us' and 'Them' in *Homegoing*. Also, Miller (2016) criticized the novel's title and structure. Based on an African American belief that the spirits of enslaved people can return to Africa after death, Miller (2016) explained that this belief influences the novel's title. Despite *Homegoing* being a collection of linked short stories, she added that Gyasi's book is not a novel, as it tends to be anachronistic rather than modern. Additionally, Welnhofer (2017) showed instances of structural oppression in Ghanaian and American societies through *Homegoing*. The effects of colonialism, imperialism, and slavery are inscribed in blacks' memory through family lineages. Welnhofer (2017) scrutinized the institutions put in place by white culture to exploit Africans and African-Americans. An interesting aspect of his interpretation is evidencing the adoption of the English language as a demonstration of continuity in systematic oppression, which pushes blacks into the world of the whites.

From the reviewed studies on Yaa Gyasi's *Homegoing* (2016), the thematic issues and historical presentations provide a critical lens to investigate how such instances condition how characters use ARTs in the novel. As stated earlier, some of these post-colonial issues are used as contexts for the use of ARTs in the novel. The next portion presents studies on Ama Ata Aidoo's *Changes* (1991).

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Ama Ata Aidoo's Changes (1991)

Aidoo's *Changes* (1991) has attracted considerable attention, given its treatment of varied subjects such as feminism, education, marriage, masculinity, and abuse. The novel provides a glimpse into the lives of contemporary Ghanaian women and the nexus of their complex relationships. The themes explored in Aidoo's *Changes* are the effects of education (Azumurana, 2013; Brookman et *al*., 2019; Oloko, 2008), mobility (Curry, 2011; Toivanen, 2017), feminism and masculinity (Abdou, 2013; Elia, 1999; Saib, 2021), and marriage and gender roles (Ennin, 2012; Dako et *al*., 2004; Tugume, 2016).

On the effects of education in the texts, Azumurana (2013) pointed out that Western education is a high-price commodity for individuals and the Ghanaian society at large. Aidoo critiques the kind of education Ghanaians receive through colonial engagement, particularly through female characters. *Changes* illustrates that Africans, regardless of sex, have better access to quality Western education (Diakhaté, 2021; Oloko, 2008) and emancipation (Krakue, 2020). As such, African women return home from the workplace with a fresh perspective on their homes. Women are faced with a new reality that challenges their traditional responsibilities in unanticipated ways, challenging them to adapt to this new life through education. Similarly, Brookman et *al*. (2019) examined the significance of educated African women, using *Changes* as a case novel. They indicated the positive changes that were instigated by education and the revision of traditional socio-cultural dogmas. Clearly, there have been intentional efforts to ascribe reputable female roles to characters symbolic of contemporary Ghanaian society.

Feminist themes, mainly women's empowerment (Abdou, 2013; Djimet, 2022), have inspired the writings of Aidoo, with *Changes* not being an exception. From a systemic functional perspective, Djimet (2022) analysed how Aidoo's claims of women's freedom were realised at the experiential and interpersonal levels of language use. The mood and transitivity patterns of the text revealed that feminism is a form of exchange that is redefined through the description of females and their roles. Also, Saib (2021) explored the roles and positions of contemporary women in Ghanaian society. She interrogated the agents of change – women – by re-visioning their education, power, and intelligence. The myriad difficulties faced by women in Ghanaian society are based on the dilemma between tradition and modernity (Saib, 2021).

Significantly, in Olausson's (2002) research, the self-determination of female characters makes them appear unreasonable given their sense of entitlement Apart from self-determination, self-affirmation insists on women's rights focusing on the impact of patriarchy on females (Abdou, 2013; Kammampoal, 2017). A clear juxtaposition to the roles of females is the changing conceptions of masculinity as explored by Teiko (2017). Using *Changes* and Emecheta's *The Joys of Motherhood*, he argued that masculinities are redefined through hybridism in the context of marriage in an attempt to achieve parity between males and females. Ennin (2012) gave a similar presentation when she examined how gendered roles trapped male characters as much as their female counterparts in *Changes*. Combining the roles of both genders, Tugume (2016) posed that the views on marriage by characters are unrealistically superficial through failed negotiations.

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Considering the marital themes in the novel, Dako et *al*. (2004) asserted that the novel considers marriages, families, and opposite-sex relationships centred on honesty. They indicated that the narrative of *Changes* abandons the liberated African woman, Esi, who lost her husband and chose her self-gratification over her child's needs. Critically, *Changes* questions how evolving societies change and shape individual subjects. Marriage is redefined through cultural relativism (Ismail, 2016). To Ismail (2016), Esi's preference challenges the concept of human rights as universal and raises the question of cultural relativism. Thus, cultural realities complicate a universalist approach to women's rights in marriages in Ghana. Diakhaté (2021) showed that educated African women exercise a measure of power over their marriages and bodies.

Furthermore, Chikogu (2014) studied how the range of metaphors in the text implicates quintessential narrative strategies. Such metaphors were sites for communicating several emotions in the relationships that existed between the characters. Considering the broader space of marriages, the division of labour into gender-specific roles in marriage contributed to the widening of the gap of differences in the representation of female and male characters (Kombate et *al*., 2020). Aidoo also uses the text to communicate and hide behind Ghanaian culture as the central phenomenon that promotes patriarchy. This allows readers to interpret and act on social processes and actions (Kombate et *al*., 2020).

Ayi Kwei Armah's Fragments (1970)

The literary craft of Ayi Kwei Armah merits critical attention. His prolific penmanship addresses collective issues in Ghana and Africa. *Fragments* engages in a culturally ideological narrative of transitioning Africa's future. *Fragments* has explored nationalism (Wright, 1990), materialism and cargo

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mentality (Ogbeide, 2011; Wright, 1985), metaphorical representation of Ghana and Africa (Dadja-Tiou, 2022), migration (Opoku-Agyemang, 2013), trauma and the slave trade (Murphy, 2008; Owusu, 1988), characterization (Ampofo et *al*., 2020), and socio-psychological problems (Kim, 2018).

The effects of the trans-Atlantic slave trade have influenced several literary writings such as *Homegoing*, as evidenced above and Armah's *Fragments*. The effects are, however, treated differently from Armah's perspective considering the dispensation of writing. Using *Fragments*, Murphy (2008) recounted the repercussions of the trans-Atlantic slave trade. As other scholarly reports on *Homegoing* (Mikić, 2023; Saleh, 2022; Welnhofer, 2017), Murphy (2008) read *Fragments* as a course of remembering the suffering that inflicts trauma on generations. This inadvertently has created a 'been-to' mentality and maladies of the past. The main character, Baako, becomes a symbolic site to investigate several relationships which evidence the effects of the slave trade such as materialism and trauma (Murphy, 2008). As such, the long-term effects of trauma trace memory from past to future generations. Owusu (1988) drew speculations about the novel's multifacetedness of 'madness'. Baako's seeming madness reflects the traumatic experiences sprouting from social and familial pressures based on materialism as a product of the slave trade.

Neo-colonialism has been an effect of the slave trade. Ogbeide's (2011) paper argued that Africa's political leaders are pawns of colonial powers who perpetrate neo-colonialism facilitated by an unbridled desire for material possessions. I find that the passivity and unproductive state of Africa and Ghana are soothed by unrealistic hopes and miraculous solutions. Hence, the

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restorative process to survival in a society engulfed with materialism is undermined by different expectations. Osei-Nyame (2020) demonstrated a clear tendency toward neo-colonialism and alienation when he discussed that the experiences of the protagonists in the novel contributed to understanding Africa's rehabilitation and regeneration. Such attempts are best achieved through nationalism and nation-building quests. Previously, Priebe (1976), following Jung's theories of archetypes, evaluated Armah's use of Baako as a symbol to narrate alienation, moral, and cultural collapse in Ghanaian society. This interpretation weaves into Petersen's (1979) account that Baako tried unfruitfully to regenerate into Ghanaian society following such collapses. Featuring the motto of Ghana – Freedom and Justice, Berry and Kumar (2021) analysed how *Fragments* critiques the aspects of failed aspirations of 'Freedom and Justice". The failed aspirations were forms of injustice against 'been-tos', mostly the intellectuals.

The subjects who refuse to succumb to injustices, the consequences of neo-colonialism and cargo mentality usually embattle psychological issues and are isolated between worlds. Kim (2018) analysed how Armah uses *Fragments* to overcome the storm of psychological impacts and reimagined visions of Ghana and Africa. It is only through reintegrating with societal elements that maintain their ethical principles and value communal solidarity that the protagonist can overcome his estrangement. Interestingly, Kim (2018) revealed that *Fragments* carves a path for literary scholars in Africa to unite through a common struggle and guard the values and visions for Africa's survival. Similarly, under the guise of world representation, Colmer (1992) distinguished between humans and the divine represented by the material and spiritual world

respectively. Naana was a symbolic character who appreciated the cyclic relationship between such worlds. Abdou (2015) depicted how the Ghanaian traditional beliefs show Ghana's disintegrated state of institutional systems. Through this, the novel's focal point, traditional religion, projected how materialism offshoots corruption, which is perpetrated by disintegration and isolation (Ogede, 2011).

The issue of intellectual 'been-tos' resonates in the plot of the novel. On that note, there is a common perception that the intellectual serves the immediate family as an instrument of material support, a kind of living god who brings riches where misery reigns (Djiman, 2008). Hence, the enormous expectations of society subsume Baako, leading to his dementia and madness. There is a trend of post-independence intellectuals and 'been-tos' to suffer cultural clashes, alienation, and identity crisis. Aside from intellectual issues, other scholars have studied the names of characters in the novel from an anthroponomastic perspective. For instance, Ennin and Nkansah (2016) revealed that the names in the novel which are Akan are influenced by the day of birth, title, religion, and circumstance surrounding birth. They added that the names reinforced the various characters' roles in the text.

Conditioned by semiotics, Maledo (2020) studied the significance of signs and social meanings in Armah's *Fragments* and *The Beautyful Ones Are Not Yet Born*. Considering the replete signs in these novels, they revealed the struggles of people to survive in societies submerged in corruption, materialism and negative attitudes that isolate the main characters in the two novels: Baako and The Man. Maledo (2020) added the immense contributions afforded in the novel through verbal and non-verbal signs. Similar accounts of the signs and

images were discussed by Griffiths (1992) and Ogungbesan (1973). Concomitantly, Ampofo et *al*. (2020) adopted a Marxist feminist critical approach to explicate the roles of Naana. They narrated the literary significance of Naana achieving the success of the novel. Naana is the elderly voice and of reason who accounted for the origin of the decline in spirituality (Ogede, 2011).

The several literary explorations on Armah's *Fragments* indicate his relevance and creativity in addressing post-colonial issues that are significant in Ghana, Africa, and the diaspora. Armah deals expediently with several identities and predicaments in Africa, particularly Ghana. I envisage that the visions of Armah map into the forms of ARTs used by characters in *Fragments*.

Studies on literary onomastics

In reading any literary text, readers identify characters through their names (how they are addressed or referred to). Readers often take recourse to the names as a semiotic sign that is crucial to the literary text, given its resemblance to society. An actual engagement and analysis of striking names in literary texts present a rendition of thematic issues and ideologies that demand social awareness. That is, other than seeing names as ordinary tags to distinguish between characters, they are symbolic, figuratively imported, and implicated to designate social experiences. Literary onomastics, the study of names in literature, usually considers personal names and place names in literary texts. However, for this research, I focus on personal names through literary onomastic studies. Coates (2006) explained that personal names in literature are given, based on recognizable patterns which vary across generations. Now, Coates's explanation provides a perspective to review the context of naming

and how such contexts initiate variations. The ensuing paragraphs present some studies on names in literary texts.

Literary scholars (such as Algeo, 1982; Nguyen, 2006; Wamitila, 1999) have studied names in literary texts focusing on the aesthetics of onomastics (Ikbol, 2021), themed semantics of names (Butler, 2013), single characters (Asempasah & Sam, 2016; Palacas, 2005), and in contemporary novels (Bojcun, 2014). Perhaps, after Tuerk (1978), the earliest studies in literary onomastics could be traced to Rajec (1980) who explored Franz Kafka and Philip Roth's use of literary onomastics. From the African perspective, scholars investigated literary onomastics from a single culture (Mutunda, 2017; Sanka et *al*., 2016), names and attitudes (Allagbé, 2016), cross-cultural analysis of African novels (Ennin & Nkansah, 2016), and the novels of a single author (Asempasah & Sam, 2016; Bonye, 2021).

Usually, names in forms of literature are functionally structural or semiotic. The structural functions of names distance the reader from the characters (Palacas, 2005). As such, only the morphology of the name ignites relevance in the texts. In such instances, readers never truly know the characters which makes the readers observers of names rather than participants in their meaning (Burelbach, 1986). However, the semiotic relevance reveals several meanings that interweave with the themes or subject matter of the text and even real social lives. For instance, to appreciate the socio-cultural values of Ewes in Ghana, Agyekum (2018) explored the morpho-semantics of characters' names in Adi's *Brako*. He was informed by the relevance of personal names in literature and how it mirrors the way of life of people. He evaluated the names against the literary author's knowledge of the Akan language and culture.

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Akin to Agyekum's (2018) research, Ojebode (2019) generally looked at gender semiotization and literary onomastics in Adichie's *Purple Hibiscus* and Afolayan's *The Figurine*. He stated that although names are produced as oral renditions in Nigeria, they possess global significance as symbolic representations in a Nigerian literary context. Within the same socio-cultural space, Omolara (2021) observed that the characters' names corroborated with the themes of the two texts he investigated. As such, fictive names are derived from African contexts and constructed to manifest specific meanings in literary texts. His recommendation for more studies in literary onomastics to reveal psychological, political, and socio-cultural meanings of names is highly commendable. In congruence with these, Ennin and Nkansah (2016) used three novels as points of cross-culturalism to reveal that literary names influence the overall interpretation of a text and bear resemblance to cultures. Wamitila (1999) shared comparable explanations as well.

The creative and artistic process of producing literary texts affords writers a multiple-frame format where the names of every character could be thematically relevant to the roles they play. Focusing on a single character in Mary Shelley's *Frankenstein*, Palacas (2005) analysed how the name 'Ernest', of a character in *Frankenstein*, suggested honest dispositions of the character and other relevant events surrounding him. Being spared from tragedy, Ernest's survival resonated with caution to scientists who irresponsibly chased scientific progress. His name contributed to his symbolic development as a man who had the interest of people at heart rather than pursuing destructive science. I find that the names in *Frankenstein* ironically highlight the juxtaposition between the real self and portrayed self. Similarly, Rajec (1980) examined the literary

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onomastic strategies of Franz Kafka and Philip Roth using the text, *The Professor of Desire*. She revealed that the character in focus, David Kapesh, lived up to his clever and appropriate descriptive name. That is, Kapesh survived among picturesque names in his environment. This calls for Marcato's (2009) assertion that authors should consider the environment and be creative in choosing names of characters considering the evocations and connotations of the names. Also, Mexias-Simon and Oliveira (2004) revealed that names encode a message from the author to the reader, tracing transformations in the plot of the work.

Combining two texts and focusing on the major characters in each, Eckert and Röhrig's (2018) analysis established a clear relationship between the names of characters and the characteristics of their roles in the texts. He added the symbolic and etymologic motivations associated with names in the texts. His study followed similar patterns set by Andrade (1994), Obata (1986), and Oliver (2005). Not quite differently, Eckert and Röhrig (2016) explored the symbolic and etymologic implications of names in *Ubirajara*. They emphasized that the author named the characters based on Tupi etymology as well as reflecting on the process of naming these characters according to indigenous traditions. Viaro (2013) commented that etymological implications of names in literature make some names be used as common names and others as proper names. Marcato (2009) called in the creativity that also comes with nicknames which add details to the features of personal names. I am of the view that authors quintessentially have ideas about the roles of characters before their names are given. It follows that a change in a character's roles through their names confirms the internal coherence of the text and other related themes (Machado,

2003). In addition, Santos (2015), in analysing three different names of a character as he developed through a novel, stated that the names represented the changes in the behaviour of the character and the different characterizations which identified him. Although Mensah and Bonsu's (2022) research was not related to literary onomastics, they revealed that not naming characters steals their identity since names make characters unique.

Furthermore, selecting the literary works from three Eastern European writers, Bojcun (2014) examined the texts based on the title of the novels, names related to the places of action, names related to characters, and names related to emotions. Similar to the intertextual exploration of Bojcun (2014), Ikbol (2021) examined the aesthetics of literary onomastics of specific writers from the 19th century to the 20th century. He revealed that the interactions between the names in the texts represented particular styles and stylistically reasoned use of names. Noting character naming as a critical feature of contemporary African literature, Allagbé (2016) explored the names of characters in Amma Darko's four novels. Through the characters' names, Amma Darko demeaned the males' image by literally or/and rhetorically depicting male characters through names and naming labels, along with roles, attributes, and characteristics that are either implying or connoting negative semantic or onomastic implications of their character (Allagbé, 2016). What appears to be problematic is that Allagbé (2016) generalises his claims about patriarchy to encompass Ghanaians. To resolve this, I put forth that Ghana comprises matrilineal and patrilineal systems. Although Amma Darko may attempt to male-bash in her novels, she affords much space to criticize female characters, their names, and roles as well.

Recently, Bonye (2021) conducted a similar study using the same novels of Amma Darko. Just like other scholars (Ennin & Nkansah, 2016; Mexias-Simon & Oliveira, 2004; Santos, 2015) have previously confirmed, Bonye (2021) revealed that literary names are not arbitrary but dictate the roles of characters, bearing thematic and socio-cultural significance. Within the same year, Tetteh (2021) explored personal names in Armah's first three novels. His literary onomastic investigation revealed that personal names transcend mere identification as they are influenced by socio-cultural, politico-economic, and ethnopragmatic factors. The thematic and ideological positions embedded in the personal names, specifically in *Fragments*, have relevance in the present study's discussion. Ofosu (2013) and Adjei (2009) shared similar insights. Still, on Amma Darko's craft, Asempasah and Sam (2016) explored the myriad interpretations of the name 'Mara' from biblical, archetypal, and mythological perspectives. The exhaustive analysis revealed that the name demythologizes Europe's privilege, emphasises subjective female migration, reconstitutes post-colonial tendencies, and points out the instrumentality of patriarchy in the suffering of Mara. The next section presents some studies in anthroponomastics.

Studies on anthroponomastics

This portion of the review identifies key themes and trends in anthroponomastic studies. I focus on anthroponomastics (study of personal names) rather than toponomastics (study of place names) because personal names are preponderant forms of ARTs in interactions. To this end, Agyekum (2006) states that personal names entail a variety of information embedded in society. ARTs emanate from naming practices. I predominantly focus on studies in the Ghanaian context, which fits the topic of the research. I aim to liaise the

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relevance of anthroponomastics to the present research. That said, I emphasize that names are indelible in every society, surround communication and interaction, and construct an identity for people. Anthroponomastic studies (Adomako, 2016; Agyekum, 2006; Mashiri et *al*., 2015; Mintarshi et *al*., 2022; Obeng, 1998) have received considerable attention from local and international researchers.

In addition, Adjah (2011) reviewed Ghanaian personal names as sites for information. Awedoba and Owoahene-Acheampong (2017) explored nicknames, given their tendency to supplant personal names. After examining several nicknames, he confirmed that nicknames contribute to an appreciation of socio-cultural values in Ghana. Skewing attention from these general reports, several studies have confirmed the excruciating relevance of names in several cultures. Some of these cultures are Nzema, Akan, Ewe, Dagomba, Kasena, Kokomba, Konja, among others. The documentation of these cultures requires a review of their personal names and practices. Akan is the dominant culture that has received numerous attention in anthroponomastic literature (Abukari, 2020; Adomako, 2016; Agyekum, 2006; Sekyi-Baidoo, 2019).

Agyekum's (2006) sociolinguistic study of Akan personal names has become a trailblazer to guide several Ghanaian and African anthroponomastic studies. Agyekum (2006) revealed that Akan names have a socio-cultural function of identifying the bearer, which is based on day names and death prevention, which differentiates it from Western names which are easily predictable. In Akan, several factors contribute to personal names. For instance, Obeng (1998) provided a morpho-semantic analysis of death-prevention names in Akan. He reported that such names perform a dual function: referring to the

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life of the bearer and referring to the life of the name-giver. His earlier research (Obeng, 1997) focused on the morpho-phonology of hypocoristic day-born names. Sekyi-Baidoo (2019) analysed the phonetic structure and semantic content of Akan names. He observed that cultural and historical factors have influenced naming traditions among the Akan. Evidently, personal names reflect the reality of life (Olatunji, 2015). Adomako (2017) presented that female names in Akan are usually suffixed with 'a' 'aa' 'waa' or 'wa' by using male names as roots. An example is 'Ofori + waa', which is 'Oforiwaa'. Adomako (2015) reviewed how the truncation of Akan's personal names affected their meanings. Also, the naming practices in Akan have influenced the naming practices of other major cultures in Ghana (Adjah, 2011). Such influences were confirmed by Seneadza (2017) when she compared Ewe and Akan's personal names. Arko-Achemfuor (2018) analysed the names of children in Akan to construct an identity for them. His study provided instances for reviewing identity (re)construction through names.

Rather than looking at the cultures of northern part of Ghana (such as Dagomba, Sisaala, Kokomba, and Talensi) separately, I combine them to provide a summative account. Perhaps one of the earliest studies from the northern part of Ghana is Fortes's (1955) ground-breaking research on Talensi personal names. Recently, Abubakari (2020) examined the Kusaas personal names. His study revealed the socio-cultural and religious beliefs and practices surrounding Kusaas names. He emphasized that the names have semantic content and are linguistically meaningful. Bearing resemblance to other names in Ghana, the Kusaas names are categorised into death-prevention names, day-born names, and circumstantial names. From a different ethnic group, Bisilki

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(2018) studied the personal names of Likpankpaln of the Kokombas. In addition to proverbial names constituting the larger part of the names, he highlighted that the names are mostly clausal structures and indicated the communicative functions of the names. The names showed a paradigm shift. Abubakari's (2020) findings were earlier reported by Dakubu (2000). That is, Dakubu (2000) stated that there are names for circumstances, day-born names, and death-prevention names. Furthermore, Awedoba (1996) examined how names in Kasem related to the nominal classification system of their language. He identified meaningful linguistic forms. In a different report, Dagaare names are proverbial (Dominic, 2014).

Among the Gas, significant studies (Dakubu, 1981; Odotei, 1989) have presented intriguing findings. For instance, Odotei (1989) observed that the names were historical indicators. The report is closely linked to similar accounts in Akan. Similar to the Gas, allusive names have been explored by Caesar (2019). From her research, allusive names were reflected in words, phrases, and reduced clauses. Syntactically, the names appeared as simple, embedded, or compounded sentences and functioned as questions, statements, and imperatives. Dakubu (1981) revealed that Ga personal names extol linguistic and cultural meanings to the name bearers. This has been confirmed in recent studies (Agbloe, 2013; Okai, 2017).

The eastern and western parts of Ghana have also benefited from similar studies. Significant studies have been among the Ewes (Agbedor, 1991; Agbedor & Johnson, 2005; Blay, 2018). Amenyedzi (2019) analysed how Ewe personal names factor in power and identity construction. Agbedor (1991) showed that personal names in Ewe are influenced by domestic contexts and

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philosophical principles. After analysing some social aspects of Bono personal names, Ansu-Kyeremeh (2000) concluded that some personal names were acquired, others were based on circumstances and day-born names. Ultimately, he concluded that the naming system is dynamic, which causes the name formats to lose their communicative characteristics due to the dynamism of the naming system.

In non-Ghanaian contexts, Mashiri et *al*. (2015) analysed compound personal names in Zimblish (a variety of the English language spoken in Zimbabwe). Interestingly, they observed that while the names were mostly English, the Zimbabwean culture conditioned them. They pinpoint the relatedness of morphology and semantics in their study. Although Mashiri et *al*.'s (2015) study appeared to be significant, they did not focus on the local language of their culture. In a similar vein, Olenyo (2011) used a semantic aspect of the linguistic level to postulate that Luloogoli assign names as 'signifiers' to the 'signified'. He concluded that the names, while serving as identities, functioned as sources of the institutional memory of the people. The Luloogoli names analysed by Olenyo (2011) revealed that the names were manmade and heavily related to phenomena such as famine, wars, seasons, and poverty. These studies will be useful to the present study to provide a worldview of the signifier and the signified based on their relation. On gendered names, Aljbour and Al-Haq (2019) revealed that the names of females add to their beauty. This is because when females' names are attractive, it complements their beauty as well. The authors found that most families followed the trend of using similar names to distinguish themselves from other families. Their report confirms the previous findings by Al-Qawasmi and Al-Haq (2016) in Jordan.

The numerous studies on personal names foreground one crucial relevance: that names are not just labels but important elements for cultural identity. Based on this view, the names reflect the plethora of beliefs, values, and historical experiences among cultures. Thus, an understanding of personal names would provide insight into several cultures. It is with such a clear understanding that I map the use of personal names in the selected literary texts to mirror several socio-cultural contexts. From these reviewed studies, I establish a relationship between the extant previous studies and the present work in the next section.

Relationship between previous studies and present research

The first relationship is between the literary explorations of the selected texts and the present study. The literary studies provide a suitable lens to answer and discuss research question two. That is, the studies explore critical post-colonial themes through characterisation which liaises with research question two. As such, ARTs become the foundation to interpret the literary significance of characters. This explanation draws on the studies on literary onomastics that explore naming in literary texts. This reverberates anthroponomastics studies as well (Abubakari, 2020; Agyekum, 2006; Dakubu, 2000; Mintarshi et *al.*, 2022). As noted by Uotinen (2019), "the use of personal names in address and reference practices is a complex and multifaceted phenomenon that has been the subject of much scholarly attention in both literary and anthroponomastic studies" (p. 94). For example, the use of a character's full name or a nickname as ARTs in a work of literature may indicate a particular relationship between that character and the other characters in the story.

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Aside from the studies by Dickey (1997a), Afful and Mwinlaaru (2012), and Essah-Ntiful and Kyei (2022), there are relatively few studies that have examined address and reference terms concurrently. The studies by Afful and Mwinlaaru (2012) and Essah-Ntiful and Kyei (2022) were in academic contexts, using dyadic and digital approaches, respectively. Only Dickey (1997a) explored address and reference terms in Greek literature, which heavily inspires the present work.

The empirical review points out the dearth of literature on ARTs in literature, aside from the studies by Cecconi (2008), Nischik (1997), Uchenna (2009), and Aboh and Igwanyi (2021) which were narrowly focused. Also, the study by Ennin and Nkansah (2016) provides some insights into cross-cultural perspectives in address terms through anthroponomastics. More importantly, none of these studies used a triangulated set of theories to explore ARTs, making this research quite novel. Additionally, several studies were outside the Ghanaian context.

Generally, the studies on anthroponomastics, literary onomastics, ARTs, and the literary exploration of the texts provide valuable insights into how names are used and understood in different contexts in literary texts. Together, these fields provide a comprehensive understanding of the role of names and ARTs in human communication and social interaction. They offer insights into how ARTs, through names, reflect cultural identity and social status and how they are used to establish and maintain relationships between individuals and groups.

Chapter Summary

This chapter presented the review of related literature concerning this research. The review started with a discussion on the three-pronged theory that underpins this research. I reviewed three key concepts (that is, ARTs, social variables, and post-colonialism). The final portion of this chapter presented some empirical studies relevant to the present study. In the next chapter, I discuss the methodological procedures adopted for this research.
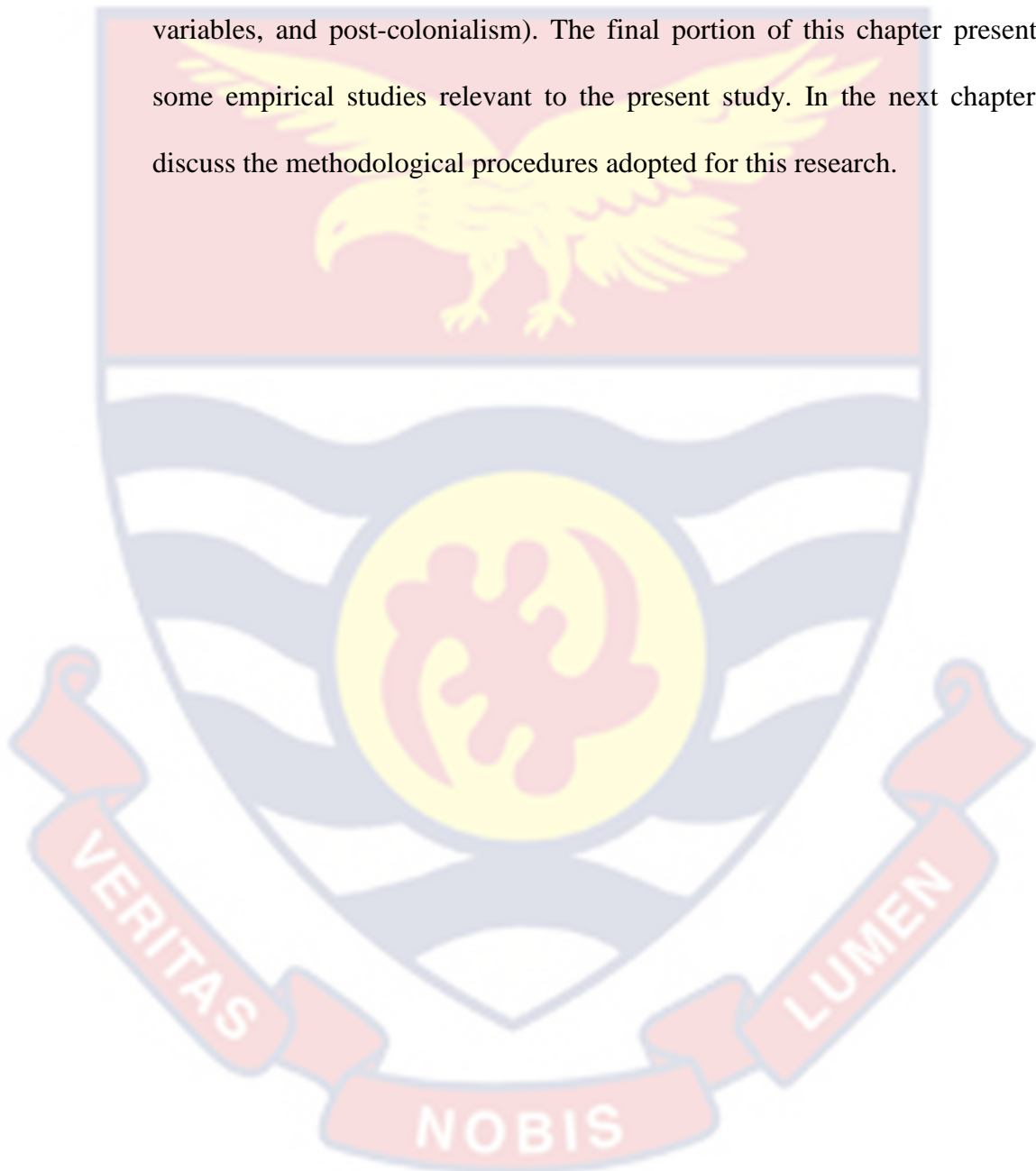
CHAPTER THREE

RESEARCH METHODOLOGY

Introduction

The previous chapter presented a review of related literature on the topic. In this chapter, I discuss the methodological approaches and procedures adopted for this research. Among other things, I discuss the research design and approach, provide justifications for the texts used, summarise the plots of the texts, and discuss the methods I adopted to collect and analyse the data. Also, I discuss the challenges I encountered in the research.

Research Paradigm and Design

This research is situated in the interpretivist paradigm, which facilitates the construction and reconstruction of meaning (Creswell, 2013). Through this paradigm, researchers emphasise the production of meanings. The interpretivist research paradigm is a way of understanding and approaching research that emphasises the importance of subjective meaning and interpretation in human behaviour and social phenomena (Denzin & Lincoln, 2011; Strauss & Corbin, 1998). It is often contrasted with the positivist research paradigm, which emphasises the objective measurement of phenomena. I situated the research in interpretivist paradigm because it allows researchers to create meanings and interpretations that are shaped by factors such as culture, history, or personal experience. Such factors bear relevance to the topic under investigation. In effect, I attempt to interpret ARTs, which are shaped by broader socio-cultural contexts and meanings in the selected literary texts.

Invariably, different research purposes require different research designs and analytical procedures. Considering the research paradigm adopted, I used

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the qualitative research design for this research. The qualitative research design is guided by the principles of the interpretivist paradigm. Through the design, researchers study things (in this case, literary texts) in their natural settings, attempting to interpret and make meaning from the object of study. The qualitative research design allowed me to make sense of the social meaning of the experiences and situations embedded in the literary texts. This aligned with the focus of qualitative research as interpreting and providing in-depth meanings to texts, words, and images, among others (Creswell & Creswell, 2017). Drew (2001) emphasised that qualitative research design is well-suited and useful for socio-cultural phenomena in which I emplaced ARTs.

I chose the qualitative research design for two main reasons. Firstly, the purpose of the research and the associated objectives required the use of qualitative research, which has proven to be instrumental for such enquiries into earlier ARTs studies (Afful, 2006a, 2006b; Afful & Mwinlaaru, 2012; Bisilki, 2017; Dickey, 1997; Warren, 2006). Secondly, the qualitative research design provided a means of presenting and establishing meaning and solid findings.

Thus, through the qualitative research design, I provide a taken-for-granted understanding of ARTs in literary texts. It must be noted that using qualitative design does not entirely sideline the use of numbers. That is, the numbers will be used to provide descriptive statistics about the frequencies of ARTs in the selected literary texts.

Research Approach

The plethora of studies on address terms is a result of the facileness of its methodological approaches (Afful, 2007b). Most studies (Afful, 2007a; Awoonor-Aziaku, 2021; Brown & Gilman, 1960; Warren, 2006) have adopted

an ethnographic approach that primarily served the purpose of such studies. However, taking cues from the research focus, I adopt the descriptive research approach, which is more suitable to explore the meanings based on the ARTs in the literary texts and what they represent. According to Sandelowski (2000), the descriptive approach uncovers the *who*, *what*, and *where* of events. I utilised this approach because it helps to achieve the research objectives: identifying the kinds and variations of ARTs and their implications for the characterisation. The descriptive approach aims at understanding the topic and interpreting the findings of the research. Also, I used the descriptive approach to represent the study findings in comprehensive summaries. Several studies have adopted the descriptive approach to explore ARTs (Essah-Ntiful & Kyei, 2022; Lesmana, 2022; Rifai & Prasetyaningrum, 2016).

While the descriptive approach does not holistically demonstrate the exigencies of the methodological procedures, I complement it with content analysis procedures (Hsieh & Shannon, 2005). This is a common strategy for data analysis in qualitative descriptive studies (Sandelowski, 2000). Content analysis is a flexible method for interpretive analyses to systematic textual data analyses (Rosengren, 1981). According to Downe-Wamboldt (1992), content analysis provides knowledge and understanding of a research problem. Content analysis allows researchers to subjectively interpret the content of a text by identifying patterns and themes (Hsieh & Shannon, 2005). It transcends mere counting of words to examining language features, focusing on the contextual meaning of the text-data and categorising them into similar meanings. This aligns with the general research purpose of identifying ARTs, categorising

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them, and exploring their meanings in context. Building familiarity with the text-data is another relevance of using content analysis in this research.

Content analysis comprises three key procedures: conventional, direct, and summative. First, conventional content analysis is usually adopted in studies that aim to describe a phenomenon when there is a paucity of literature or theory. It follows an immersion of the researcher in the data to develop clusters with a more grounded perspective (Hsieh & Shannon, 2005). Second, direct content analysis is used when existing theories and previous studies would benefit from further descriptions. It is more structured and allows researchers to identify key concepts and variables in a study (Hickey & Kipping, 1996). Finally, summative content analysis allows a researcher to identify and quantify specific words or contents and interpret their patterns for contextual meaning.

In this research, I adopted direct and summative procedures for two reasons. First, the research is supported by a three-pronged theory and numerous existing studies on ARTs. This validated the choice of direct content analysis. The theories and prior studies would guide the discussion of the findings. Second, I apply the summative content analysis to categorise the frequencies of ARTs manually. I calculated the frequency counts of the different kinds of ARTs, along with their sources, to account for the variation. As such, I interpreted the context associated with the use of ARTs. More importantly, these approaches were applied to analysing the research questions. Concerning the first research question, through the directed content analysis, newly identified kinds of ARTs and their variations could refine, extend, or contradict the already existing theories and previous studies. Also, the summative content

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analysis allowed me to quantify the frequency of the different kinds of ARTs and interpret the patterns that emerged based on their context of use in the texts. For the second research question, only directed content analysis was used. Specifically, existing literature on the literary texts for the research guided the discussion of research question two. I aimed to provide empirical support for how ARTs implicate characterisation.

Justifications for the Selection of the Texts

Sampling is crucial in every empirical research. In this study, I used the purposive sampling approach to select three post-colonial Ghanaian novels for this research. This is because the assessment of the research's objectives necessitates the use of purposive sampling to draw a suitable number of texts for the research.

More importantly, the use of novels provided an understanding of ARTs in ordinary colloquial speech, as Dickey's (1996) study justified. In addition, my use of the novels did not affect the data because the texts were rich sources for recovering ARTs patterns in conversational language which is more practical. Finally, novels provide fairly accurate reflections on the ARTs of ordinary conversation, unlike other genres (poetry and drama), which tend to be creative and elaborate with ARTs. Dickey (1995) suggested that a researcher should carefully consider their literary sources when recovering ARTs in novels.

In an attempt to document the histories and thematic concerns of Africa in general and Ghana in particular, literary genealogists (Gikandi, 2008; Ojaide, 2015) traced three generations of post-colonial writers in Africa from the 1960s to the 21st century (Adika, 2021). The first-generation Ghanaian post-colonial

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writers represented the exigencies of critical issues in the immediate post-independence era. The first generation spanned between 1960 to 1970. These writers pioneered the revision of Eurocentric narratives about Africa and led a robust nationalist discourse discarding the effects of colonialism. Some of these Ghanaian post-colonial writers include Ayi Kwei Armah, Ama Ata Aidoo, Kofi Awoonor, and Bernard Dadie.

For the second generation, they concerned themselves with projecting and showcasing the aspirations of the Ghanaian and African people. They also indicated the attempted and failed projects of the nation-states. The years of their writing span from the 1980s to the 1990s, and include writers such as Kofi Anyidoho and Nurudin Farah.

The third-generation writers navigate the complex realities of post-colonial Ghanaian space, being, and contemporary thematic concerns of the 21st century in Ghanaian post-colonial literature (Ojaide, 2015). Some of these writers include Yaa Gyasi, Nii Ayi-Kwei Parkes, Benjamin Kwakye, and Martin Egblewogbe. These writers came into the limelight at the beginning of the 2000s. According to Andrade (2011), other third-generation writers revive and revise the themes of first-generation writers.

I chose three post-colonial Ghanaian literary texts from each of these generations. The criteria for the selection of the literary texts were that the texts must delineate a phase that clearly marks the concerns of one generation. Also, the texts were supposed to be more than one hundred and fifty pages to considered. Finally, a quick scan through the post-colonial Ghanaian literary text provided more than fifty (50) ARTs, which were useful for the analysis and discussion of the research. To ensure equal representation and increase the

reliability of the research, I selected male and female authors from different generations. Based on these, the texts that I used in the research are: first generation – *Fragments* (1970); second generation – *Changes* (1991); third generation – *Homegoing* (2016).

Concerning the choice of post-colonial Ghanaian literary texts, I provide three main rationales. First, I chose novels as a genre of post-colonial Ghanaian literature for the research. This is because the novels are prosaic, encompassing several elements such as storytelling, foreshadowing, and sub-plots. These elements and others provide a perspective to infuse the novels with several ARTs that were used for the research. Also, aside from commenting on post-colonial issues enmeshed with society, the post-colonial Ghanaian literature reiterates contemporary issues that call to question socio-cultural and linguistic perspectives. Secondly, the texts that were chosen for the research were not detachable from the material realities of the Ghanaian society within which they were produced. Finally, the historical and linguistic developments in post-colonial Ghanaian literature influenced the ARTs, which provided volatile patterns for exploration and interpretation. As such, ARTs inhibited sociocultural, linguistic, and literary implications.

Plot Summaries of the Texts

Yaa Gyasi *Homegoing* (2016)

Yaa Gyasi's *Homegoing* (2016) is a novel that explores several post-colonial issues across generations. With an interest in tracking how slavery, imperialism, colonialism, transgenerational trauma and institutionalised racism work over a period of time, Yaa Gyasi expands and revolves her plot around two Ghanaian sisters, Esi and Effia, born in the 18th century and their

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descendants (Marjorie and Marcus) fate up to the 21st century. Effia, the daughter of a wealthy man, is married off to an English slave trader and lives in comfort in the Cape Coast Castle. Esi, on the other hand, is captured and sold into slavery, enduring the horrors of the Transatlantic slave trade before being sold to a plantation owner in the United States. The experiences of Effia and Esi from the British colonisation of the Gold Coast inform the story of both generations as they negotiate different landmarks in the struggle for emancipation. Earlier, each of these sisters is given stones. Both the presence and absence of stones in each family line, as well as the monumental Cape Coast Castle, symbolize the loss and/or continuity of ancestral and cultural memory in the novel. Although the novel covers several places and times, the Cape Coast Castle becomes the centre of such plateaus. It comes as no surprise that the novel ends with Marjorie and Marcus's persistent search resting at the banks of the Atlantic sea, in front of the Cape Coast Castle, a site of reconciliation.

Homegoing explores themes of identity, racism, the slave trade, trauma, displacement, and the search for a sense of belonging. Through these themes, the novel alternates between the stories of Effia's and Esi's descendants. Effia's side of the family becomes intertwined with the British colonizers, while Esi's side struggles to survive in America as slaves. Each chapter follows a different family member, showing their experiences of slavery, colonialism, and the African diaspora. The aesthetics of the novel lies in its poignant narrative of portraying the strength of characters who have endured oppression, struggles, and traumatic experiences.

Ama Ata Aidoo's *Changes* (1991)

Aidoo's *Changes* (1991) has been praised for its artistry in exploring the tension between modernity and tradition in Ghanaian society. The discourses of three educated Ghanaian women are presented and challenged in the face of traditional roles of women. The story revolves around Esi Sekyi, a successful Ghanaian woman who has just divorced her husband after realizing that she is not satisfied with the traditional gender roles and expectations that come with marriage. Esi is a strong-willed and independent woman who wants to live life on her own terms, but she faces resistance from her family and society, which view her as rebellious and immoral. Esi's failure to balance her womanhood, motherhood, and career sinks her into social scrutiny and ostracism. Esi's story is juxtaposed with that of her childhood friend, Opokuya Dakwa, who has chosen to conform to societal expectations and is content with her traditional role as a wife and mother. Opokuya's husband, Kubi, is also struggling to adapt to the changing times as he grapples with his own feelings of inadequacy and uncertainty in the face of modernity. Opokuya is endorsed through juxtaposition as the educated woman who negotiates her knowledge to assert herself in different ways. However, the failed expectations of Fuseina, through myriad subjugations (Islamic religion, as a woman, and as a mother) paint her as a self-pitied woman who abandons her professional teaching career upon insistence by her husband, Ali. As the story unfolds, the characters navigate the challenges and opportunities presented by modernity, including the impact of Western influence on African culture, the role of women in society, and the tension between tradition and progress. Generally, through the plot, Aidoo provides a powerful commentary on the complex and multifaceted nature of African

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society and the ongoing struggle for self-determination and freedom of women in the face of societal expectations and norms.

Ayi Kwei Armah *Fragments* (1970)

Fragments (1970) is the second novel of Ayi Kwei Armah. In *Fragments* (1970), readers get to know the story of Onnipa Baako, the protagonist, who is a 'been-to' - a person who has been to the United States of America for education. On his return to Ghana, he is superstitiously connected to the Western lifestyle. That is, there is a reproduction of modern cargo mentality through the complexities of colonial dependencies. Generally, the novel's triple narrative structure depicts the personal experiences of Baako upon his return from America as a learned scholar. The unfulfilled expectations of not bringing home material possessions which his family expects from him break him. Baako's refusal of the identity thrust upon him by his family makes him a stranger among his family. However, his mother was looking at him as if what she was staring at was something behind him. The novel's contemporary significance mirrors an urbanized Africa craving for materialism, commodities, status, lofty sinecures, and Western technologies. Baako bears witness to the eventualities around him as a sign of the corrupt society of Ghana. He is hounded into madness by his inability to effect change and live up to expectations. In his tribulations, Baako relies on Juana, a Puerto Rican psychiatrist, for companionship, both spiritual and sexual. Throughout the narrative, Baako is helped by Naana's ancient wisdom, whose prologue and epilogue depict a timeless frame of historical fragmentation that informs all of Baako's endeavours. All aspects of the novel evidence a near-complete destruction of whatever, including Baako, fails to provide instant gratification

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or fulfilment to characters. Through *Fragments*, Armah tries to contrast the dichotomy between materialism and idealistic moral values, dreams and corruption, and a world of integrity and social pressure.

Method of Data Analysis

To identify and extract the ARTs in the literary texts, I first skimmed through the texts to find instances of address and reference terms. Through documentation, I jotted these terms with their page numbers in the texts on three different sheets. After this, I did a close reading of the three texts and characterised the instances where the ARTs were used. Later, I retyped the instances containing the ARTs. Then, I did a second close reading of the texts to identify the contexts within which the ARTs were used and the interlocutors in the interaction. The second close reading aimed at identifying different contexts within which addresses or references were used with a literary function. In all, the readings and data extraction lasted three months (late-January to mid-April 2023).

It must be noted that I purposively sampled specific interactions based on two criteria. First, the interaction had to include an address or reference term used by, at least, one of the interlocutors. Second, after typical cases of ARTs used, I gave preference to other address situations different from the ones collected already. Finally, if an address term was used as a reference term in the same or different interaction, it was recorded for analysis. This ensured that a variety of instances were included in the analysis and discussion.

After these procedures, I drew a table to group the terms and account for their frequency of occurrence. The aim was to separate these terms from those that conflicted with the discussion of the data. Following this, I created three

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different tables to group the ARTs according to the texts within which they were found. This allowed for convenient identification, referencing, and classification. I tabulated the forms of ARTs (such as DPs, KTs, OTs, PNs, RITs, T+PN, etc). I treated each of the ARTs differently under subheadings, focusing on their simplicity and complexity. The differences were highlighted. Brown and Gilman's (1960) T and V forms and Dickey's (1997a, 1997b) concept of variation were instrumental in the analysis process. The frequency of the ARTs was counted, and their percentages were calculated relative to the total identified ARTs in each of the texts. Here, I conducted a comparative analysis to look at the difference in the frequency of the types of ARTs used in each of the post-colonial Ghanaian literary texts. Through this, I accounted for the kinds and factors of their variation through the Variationist Theory and the Pragmatics of Literary Communication which consider the context of literary practices. In all instances, I provided contexts for the extracts that were used in the research.

Challenges Encountered and Solutions Adopted

In this research, I encountered minimal challenges. The challenges related to classifying the ARTs and determining how they were used in the literary texts. After extracting the data, I found it a bit confusing to classify some of the ARTs. I read several empirical studies for insight into such terms. To promote the reliability of the preliminary classification, I contacted a senior colleague to check for accuracy. I factored in his comments and suggestions.

Secondly, some of the ARTs were new and did not conform to the established kinds or categories in the literature. This posed a challenge to classifying such terms. However, I frequently contacted the colleague who

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guided me to create new categories for such ARTs. For instance, I created a new category termed 'Race Identifying Terms' (RITs). Such a term was used to address or reference a character based on their race.

Trustworthiness of the Research

The first and critical aspect of the reliability of the research was checking to ascertain the grouping of the ARTs. After I gathered the ARTs from the three texts, I categorised them into their respective forms: such as kinship terms, personal names, descriptive phrases, and occupational terms. I did a member-checking with a senior colleague from the Department of English who had researched address terms. Our interaction was significant. The agreement score is presented in Table 1.

Table 1: Inter-Rater Agreement Score

Inter-Rater	Agreement Score
A	83%

Furthermore, the credibility of the research lies in its specific purpose and ability to achieve the stated research objectives. My engagement with the literary texts and continual interactions with the text-data added to the study's reliability and credibility. I was careful of my self-reflexivity in the research; hence, I did not have any opinion or past experiences that could have influenced the analysis and discussion of the data. While one may allude to the notion of 'Ghanaian' as having influenced me, it only provided the context needed to comprehend the topic under investigation and to predict future trajectories. Additionally, there was transparency in the data, sufficient theoretical and conceptual constructs, and a meaningful interconnection between the literature, research questions, and possible findings.

Ethical Consideration

Although the research does not include any human participants, it is necessary to present the core ethical procedure that was followed in the course of the study. Given that I collected the data from literary texts, which are readily available to readers, the ethics of the research were not adversely affected. To further ensure the ethics of the research, I ensured that all referenced materials and persons were duly acknowledged in the references. Also, the names of the characters are not anonymised because I deemed them to be fictional, although they have the symbolic relevance of marking identity or ideology based on the novelists' social commitment. I employed the services of a researcher to cross-check the in-text citations with the reference list and also check the similarity index of the research. His comments on the reference list were useful and were factored into correcting the mistakes. I did this to avoid possible threats of plagiarism that would affect the study. Also, any time I submitted a draft to my supervisor, I attached a similarity index report of the work. This ensured that I had not plagiarised any content which would adversely affect the entire work.

Chapter Summary

This chapter discussed the methodological procedures involved in the research. Here, I discussed the research paradigm, design, and approach. I provided some justifications for the choice of literary texts. Additionally, I presented the plot summaries of the texts and discussed the method taken to analyse the text data. The next chapter focuses on the results and discussion of the data.

CHAPTER FOUR

RESULTS AND DISCUSSION

Introduction

The previous chapter discussed the research methods adopted for the research. In this chapter, I present the analysis and discussion of the address and reference terms (ARTs) extracted from the literary texts: *Fragments* (1970), *Changes* (1991), and *Homegoing* (2016). This chapter is sectioned into two parts in line with research objectives one and two respectively: (i) kinds and variations of address and reference terms and (ii) implications of kinds and variations of address and reference terms for characterisation.

Kinds and Variations of Address and Reference Terms

Here, I discuss the first research objective: the kinds and variations of ARTs in the selected texts. The kinds and variations of ARTs focuses on the frequency distribution of address terms compared to reference terms, the frequency distribution of ARTs between the selected literary texts, their internal structure, and factors that accounts for these occurences. Through the analysis of the data, I present the backgrounds of the ARTs, highlighting the similarities and differences in their usage across the texts. Through the discussion, I navigate the landscape of ARTs and their use at intra-diegetic and extra-diegetic levels of interaction.

Distribution of ARTs across the selected literary texts

The analysis revealed a dominant use of address terms as opposed to reference terms across the texts. In the course of the discussion, words that have asterisks (*) are considered reference terms, and those without are address terms. The results are presented in Table 2.

Table 2: Distribution of Address and Reference Terms across Literary Texts

Literary Texts	Address Terms	Reference Terms	Total
Fragments (1970)	103	77	180 (32.3%)
Changes (1991)	58	53	111 (19.9%)
Homegoing (2016)	158	109	267 (47.8%)
Total	**319 (57.2%)**	**239 (42.8%)**	**558 (100%)**

As indicated in Table 2, 558 ARTs were found in the literary texts. As seen in Table 2, the total address terms recorded were 319 (57.2%), indicating more than half of the total ARTs, while reference terms were 239 (42.8%). In terms of literary exploration similar to my work, Dickey (1995) used 525 address terms, which produced a substantial amount of evidence from the total plays by Menander. Quite recently, Adams (2018) used 589 nominal terms of address and reference extracted from 16 songs.

Drawing on the close resemblance shared by the literary studies, I justify the suitability of the data. I emphasise that how the authors use ARTs in literary texts provides valuable insights into the cultural and linguistic norms of different dispensations (first, second, and third-generation post-colonial writers). Dickey (1997a) and Afful and Mwinlaaru (2012) found dominant use of address terms as opposed to reference terms, which concurs with the present findings.

The dominance of the use of address terms as opposed to reference terms is attributed to three reasons. First, at the intra-diegetic level of literary communication, the dominance of the address terms highlights the relationships that exist between the characters in the narratives. That is, by using the address

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terms, the authors highlight and emphasise the connection between the characters, which is, in turn, essential for character dynamics. Second, given that the texts are written by Ghanaians, the dominant use of address terms sheds light on the great significance placed on naming and address practices in Ghanaian society. As such, the use of the address terms in the literary texts reflects Ghanaian cultural norms, which create authentic representation. *Homegoing* (2016), however, takes us on a narrative tour of other cultural contexts, such as the United States of America (USA), which nonetheless conveys the setting. Finally, the writers' effects, such as tone and atmosphere, necessitated the use of address terms, which created a dialogic scene between characters. The dominance of address terms throughout the data shows that direct modes of address play a vital role in building character connections, expressing levels of formality or informality, and mirroring societal hierarchies.

Specifically*, Fragments* (1970) had a total of 180 ARTs, representing 32.3% of the combined total; *Changes* (1991) had 111, representing 19.9% of the combined total; and *Homegoing* (2016) had 267, representing 47.8% of the total ARTs. Also, in *Fragments* (1970), there are 103 address terms and 77 reference terms; *Changes* (1991) had 58 address terms and 53 reference terms; and *Homegoing* (2016) produced 158 address terms and 109 reference terms. Evidently, *Homegoing* (2016) had the highest frequency of ARTs among the texts. Initially, I assumed that the text length accounted for the dominant use of ARTs in *Homegoing* (2016). However, *Homegoing* (2016) has a similar text length to *Fragments* (1970): 296 pages for *Homegoing* (2016) and 287 for *Fragments* (1970). I then concluded that *Homegoing*'s (2016) treatment of myriad issues such as racism, family relationships, slavery, history, and social

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hierarchies contributed immensely to its ARTs. Thus, the issues required several characterisations that necessitated different interactions, leading to the dominant ARTs in the novel. Additionally, I found that Yaa Gyasi emphasises character relationships and social dynamics, which contributes to the dominant use of ARTs. However, the minimal frequency in *Changes* (1991) proved otherwise. This could be because the text length (200 pages) and the seemingly monotonic concern (mainly marriage) of the novel influenced the minimal use of ARTs. As a second-generation novel, *Changes* (1991) briefly projects the failed aspirations of African women attempting to adopt Westernism through marriage.

Internal structure of ARTS across the selected literary texts

Having explored the distribution of ARTs across the selected literary texts, I analyse the internal structure and semantics of power and solidarity of the ARTs, drawing on the studies of Dickey (1996) and Kambylis (1964).

Like Dickey (1996), Kambylis (1964) studied Greek forms of address and reference in Pindar's works. He classified the addresses into simple-word addresses and multi-word addresses, based on grammatical structure. I, however, go further and use simple, complex, and compound classifications to explore the peculiarities and regularities in the forms of ARTs. Dickey (1996) used the affordances of lexical meaning to organise forms of ARTs, which were later developed into semantic types (kinship terms, titles, descriptive phrases, personal names, etc.) in Greek prose.

The analysis of the internal structure of ARTs based on simplicity, complexity, and compoundness enables a comprehensive understanding of the ARTs in the selected literary texts. Simple forms of ARTs consist of single

words. The simple kinds of ARTs in the data extracted were intrinsically definite and explicitly marked for definiteness through the use of proper nouns (e.g., *Baako*), a common noun (e.g., *man*), a common noun with a pronominal (e.g. *my brother*) or a demonstrative prefix (e.g., *this man*), an adjective (e.g., *stupid*), or a definite article prefix (e.g., *the girl*) (see Extracts 1a to 1c).

Extract 1

a. "… and your money which she wants for herself alone, and your sweet kojo magic which she can't share at all. But as for me, *Feef*, I'm ready any time." (*Fragments*, p. 97) (An interaction between Christina, Fifi's mistress and Fifi Williams at Fifi's hotel apartment)

b. "But, *Fusena*, teaching is out of the question," Ali would insist during the regular discussions they had on the issue (*Changes*, p. 80) (An interaction between Ali Kondey and his wife Fusena in their house deliberating why Fusena should stop teaching)

c. "What do you want, *man*?" she asked, seeing him again. (*Homegoing*, p. 238) (An interaction between Amani and Sonny at a club)

In Extract 1a, the diminutive form, Feef, conveys a sense of endearment or affection and may be used to establish a sense of intimacy or closeness between Fifi and Christina as his mistress. In this case, the mistress uses *Feef* as a term of endearment to express her desire for Fifi and to differentiate herself from Fifi's wife who may be competing for his attention and resources. By using this term, she implies a unique connection with him and asserts her willingness to be available and accommodating to his needs. This diminutive form which

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appears as endearment shows a certain level of power (a descending T form under tension based on solidarity and equality). In Extract 1b, Ali addressing his wife by her first name without any honorifics or additional titles demonstrates a sense of familiarity and equality in their relationship (Brown & Gilman, 1960; Revell, 1996). The choice of using her first name alone also conveys a level of emotional openness between the couple, allowing them to engage in honest conversations and express their opinions freely. Against the context and topic of interaction at the intra-diegetic level, Ali addresses Fusena by her first name which aligns with a rising V form where he establishes superiority as the husband. Interestingly, Fusena does not address Ali back which foregrounds the expressive shift in using address between equals (Brown & Gilman, 1960; Brown & Ford, 1961). In Extract 1c, the address form *man* as a simple address term in this context indicates a level of informality and casualness in the interaction between Amani and Sonny, as strangers. This term of address suggests that the woman does not have any prior relationship or familiarity with Sonny but is still open to engaging in conversation with him. This is demonstrated through a linear T form (solidarity and equality). From the literature, Chipmunk (2015) and Adams (2018) identified the use of *man* as a solidarity term. Unlike Cheshire's (2013) claim that *man* is becoming a pronoun, in the context of *Homegoing* (2016), it was used as a neutral address term to show equality and solidarity. Other forms include *jack* (*Fragments*, p. 104) and *nigga* (*Homegoing*, p. 264). Rahman (2012) claimed that, based on street identity, the term *nigga* embodies survival.

Complex kinds of ARTs constitute two or more words. The complex forms of ARTs may consist of several constructions (Kim, 2022). However, two

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of such constructions were identified in the data: a construct chain, comprising two or more words where one is bound to the other to form a genitive relationship, such as *Nana Aba* and *Sister Mefia*; and definite construct phrases conjoined with definite noun phrases, which may be pre-set with possessive pronouns (e.g., my mother and your father) (see Extracts 2a to 2c). While acknowledging the presence of such constructs in the data, I found that they were low in terms of frequency of occurrence. It can be concluded that such kinds of ARTs are relatively uncommon in contemporary conversations.

Extract 2

a. "…He must be at the Star now. He's a real guy. *Swinging nigger**." (*Fragments*, p. 90) (An interaction between a taxi driver and Onipa Baako in a taxi when Baako was on his way to see Fifi)

b. "Tell *Nana Aba** to look after her … They must give her plenty of this, you hear?" she called after the retreating backs of the two children (*Changes*, p. 150) (An interaction where Opokuya refers to her househelp after Ogyaanowa was brought to her house)

c. "*Sister Mefia*, is your husband in?" Abena asked, and Mefia rolled her eyes and pointed toward the door (*Homegoing*, p. 123) (An interaction between Abena and Mefia, Ohene Nyarko's first wife)

For the complex ARTs, the words are *Swinging nigger*, *Sister Mefia*, and *Nana Aba*. While *Swinging nigger* is a descriptive phrase, *Sister Mefia* and *Nana Aba* combine first names with kinship and honorifics, respectively. In Extract 2a, the taxi driver refers to Fifi as *Swinging nigger*. Similar to the interpretation by Rahman (2011), the taxi driver notices the solidarity between Fifi and himself although they are not equal (descending T form). The taxi

driver explains to Baako that the term means "a tough guy who has a lot of good time" (*Fragments*, p. 90). Opokuya's use of a title and first name to refer to her househelp shows her regard for her (see Extract 2b). This familiarity implies that Opokuya and her househelp have a closer relationship than a purely formal one marked by a superior-inferior relationship (Brown & Gilman, 1960), indicating a sense of solidarity and possibly friendship between them (descending T form). According to Brown and Gilman (1960), this is based on the frequency of contact. In Extract 2c, *Sister* in the address term implies a level of respect and acknowledgement of Mefia's position in the community (as a wife of a chief). It signifies that Akua recognises Mefia as someone who holds a certain status, and she wants to show her respect by using an appropriate title.

Finally, compound kinds of ARTs are formed through a string of simple and/or complex forms of ARTs (Kambylis, 1964). It comprises co-referential simple and complex forms of ARTs. These are identified based on their constituent addresses, informed by apposition and repetition. For the apposition, two or more co-referential kinds of ARTs were juxtaposed asyndetically to form the compound ARTs. Also, the repetitions were formed by repeating simple kinds of ARTs (e.g., *my friend Marcus*, *beautiful awura* [lady] *nurse*, and *my friend Mrs Opokuya Dakwa*) (see Extracts 3a to 3d).

Extract 3

a. "… *Inspector Duncan Afum…Police Inspector Duncan Afum*, your turn now. Show your powers, Inspector…" Efua put the pan down to wipe her face with a handkerchief. (*Fragments*, p. 265) (A communicative event where Efua addresses the Police Inspector at a naming ceremony)

b. "*My son-o! My son! My son-o! My son!**" Then Akua's growing ear heard a new sound. (*Homegoing*, p. 184) (A communicative event where Akua, with Asamoah, was calling out to her son who was missing during a fire outbreak)

c. "Oh, Ali, meet *my friend Mrs Opokuya Dakwa**." (*Changes*, p. 62) (A communicative event where Esi introduces her friend to Ali Kondey at a hotel restaurant)

d. "I was about ten when you left. This is *my wife Gifty**, and *my son Henry**." (*Homegoing*, p. 218) (An interaction between Kofi Poku and Yaw Agyeman at Kofi Poku's house, when Yaw Agyeman returned to Edweso)

Concerning the compound ARTs, there were more instances of those in apposition than in repetition. In the apposition, two co-referential addresses were juxtaposed asyndetically to form a compound address (see Extracts 3c and 3d) while in the repetition, the compound address could be partially or totally formed comprising proper nouns (Full name) and common nouns (titles). In Extract 3a, there is a partial repetition of the address *Inspector Duncan Afum…Police Inspector Duncan Afum*. Given the context of the address, Efua attempts to persuade the addressee through his titles and the formality of the full names (Afful, 2006a). Additionally, it reinforces his identity and encourages

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him to demonstrate his capabilities during the ceremony. This repetition also adds a sense of formality and respect to the occasion, acknowledging his contributions and presence at the event. In Extract 3b, there is a total repetition of simple addresses *My son-o! My son! My son-o! My son!** which becomes a compound address. Functionally, the repetition performs an emotive function (Jakobson, 1960) which expresses the emotional attitude of Akua to her son, Agyemang; it indicates an immense familial bond between the mother and son. This also adds to the urgency of alerting her husband, Asamoah, about the whereabouts of Agyemang when the fire broke out (*Homegoing*, p. 183). This accentuates the mother's emotions for the son. For Extracts 3c and 3d, the compound addresses are in apposition. Usually, such addresses are used in real face-to-face interactions (Mashiri et *al*., 2015). As evident in 3c and 3d, the compound addresses in apposition consisted of proper nouns and common nouns with pronominal suffixes (except 3c where a title was used). That is, Esi introduces her friend to Ali Kondey by indicating their solidarity as friends, *my friend*, and presenting her full name and title, *Mrs. Opokuya Dakwa*. The use of the title *Mrs.* signifies her marital status and indicates respect, while the full name provides a more formal introduction (Afful, 2006a; Brown & Gilman, 1960). Kofi Poku, in Extract 3d, introduces his wife, Gifty, and son, Henry, to Yaw Agyemang. By specifying the relationships, Kofi Poku clarifies the familial ties between himself and the individuals introduced. The mention of these relationships helps establish the social context for Yaw Agyemang and provides him with information about the people he is meeting (Brown & Gilman, 1960). These instances reflect the significance of address and reference

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terms in shaping social interactions and highlighting the connections between people (Brown & Levinson, 1987).

In calculating the distribution of ARTs based on complexity across the texts, I counted the meaningful aspects of the ARTs. Articles, particles, and pronominal prefixes were not counted. Compound addresses were counted as one, rather than focusing on the series of content words in the ARTs. The results are presented in Figure 3.
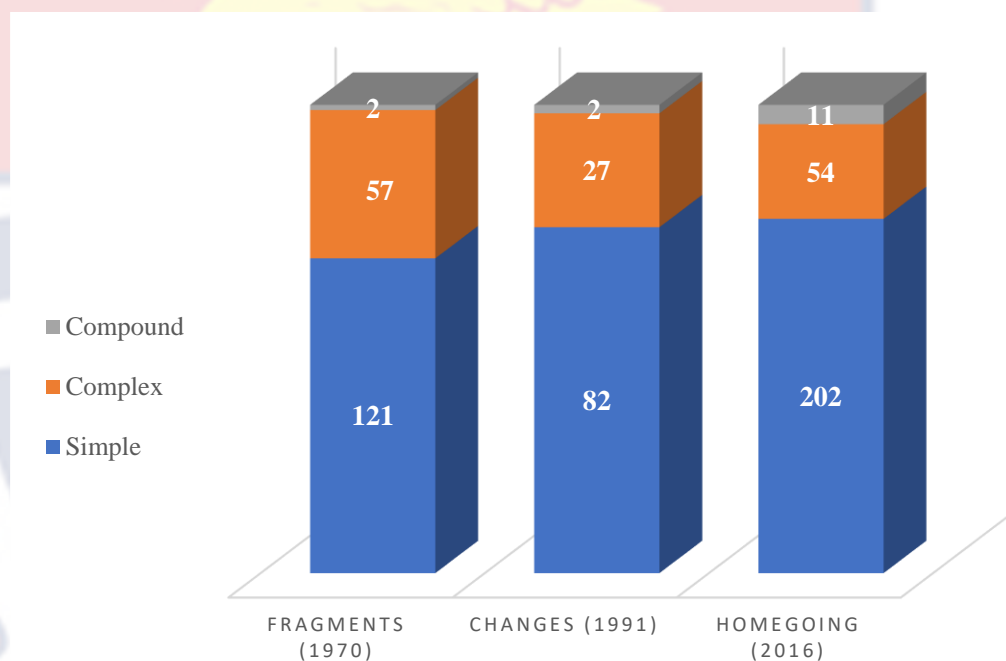
Figure 3: Frequency of Internal Structure of ARTs in Selected Literary Texts

Figure 3 presents a comparative analysis of the frequency and internal structure of ARTs in the selected texts. The simple forms of ARTs were dominant. Out of 558 ARTs forms recorded in the literary texts, it achieved 72.6% (n=405). This suggests that authors prefer straightforward and easily recognisable terms when addressing or referring to characters in their narratives. The complex and compound forms were 24.7% (n=138) and 2.7% (n=15) respectively. The minimal use of compound forms could mean that authors use

compound address terms sparingly, reserving them for specific situations or emphasising particular aspects of a character's identity, status, or relationship.

Dickey (1995) noted that the use of ARTs that consist of a name or word alone is pervading and ubiquitous in prose works. Such a view holds true in Figure 3. Three reasons are proffered for such a result. First, the conversational language of prose, as opposed to drama and poetry, normalises the use of simple ARTs. Second, characterisation in the literary texts involved fewer formalities which connect readers with characters in the narrative, in that the simple ARTs established familiarity through the use of first names and kinship terms. This is because the selected literary texts shared common visions grounded in family relationships and friendships. Concurrent with the conversational language, the characterisation through the simple ARTs humanised the characters such that the fewer formalities made characters seem more approachable, relatable, and human (Dickey, 1995, 1996). Finally, the simple forms of ARTs reflect the social contexts of interaction at the intra-diegetic level (Lethbridge & Mildorf, 2003; Mey, 2001). That is, the simple forms of ARTs reiterate the casual, egalitarian, and contemporary setting of the novels (Dickey, 2004). Conclusively, the literary texts bring the forms of ARTs sufficiently closer to reality, depending on the pertinent issues embodied in the texts.

A further point is the differences between the texts concerning the internal structure of ARTs. *Homegoing* (2016) uses more simple forms of ARTs than those in *Fragments* (1970) and *Changes* (1991). *Homegoing* (2016) consists of more single words as ARTs, which were mostly proper nouns and common nouns with pronominal prefixes (such as *Marjorie*, *Effia**, *my mother*, *your father**, *Fiifi*, *my wife**). Such evidence is the same for the complex and

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compound forms of ARTs. The low frequency of complex and compound ARTs foregrounds the liveliness and simplicity attached to the ARTs used by characters. A dominant use of complex and compound ARTs would have undermined the conversational language of the literary texts, making the ARTs mundane and elaborate.

Considering the complex structure of ARTs, most of the forms of ARTs were used as free forms across the texts. That is, they stood alone, seeming like vocatives (loosely integrated), which did not serve the argument of the verbs used in the sentences they appeared in. Dickey (1997b) noted that free forms of address are easily identified. Interestingly, the reference terms were bound to the syntax of the sentences. These interpretations are more grammatical; thereby adding to the comprehensive overview of kinds of ARTs used in the literary texts which have eluded some scholars in the area. Some scholars (Braun, 1988; Dickey, 1996, 2002) have shared similar views. The placement of the address terms as free forms, beginning the sentences in a vocative sense shows that the interaction or communicative event is urgent (Dickey, 1997b) as opposed to those at the end and the middle.

Interestingly, the prefixes to the kinds of ARTs were dominated by *my* (such as *my colleagues**, *my friend*, *my lady*, *my lady silk*, *my father**, *my sister*, *my daughter**, and *my beautiful girl*), occurring 69 times across the texts. Busse (2006) pointed out that *my* is used as a modifier in address or reference situations. Nonetheless, I agree with the earlier study by Nevalainen and Raumolin-Brunberg (1995) that *my* is a marker of intensified affection and intimacy between the addresser and addressee or referrer and referent. Interestingly, Nevala (2004) observed that *my* is associated with a high degree

of solidarity. I agree with such observation in the textual analysis of the three texts. The comprehensive research by Buyle (2021) confirms such interpretations. Despite such occurrences, most of the kinds of ARTs were anarthrous; that is, I add that the addressee(s) and referent(s) were identified by the speech context and definite form of ARTs used. Based on this, I deduce that the pronominal, demonstrative, particles, and determiners did not determine the definiteness of the ARTs in the communicative events between characters in the texts. A similar report from a statistical perspective was provided by Miller (2016). Convergently, the ARTs semantically and pragmatically acted as addressee(s) and referent(s) identifiers.

Drawing on the framework of Brown and Gilman (1960) in Chapter Two of this work, I checked the frequency of ARTs based on the semantics of power and solidarity among the three texts. This was facilitated by forms of ARTs in Equilibrium and those under Tension. The insightful results are presented in Figure 4.
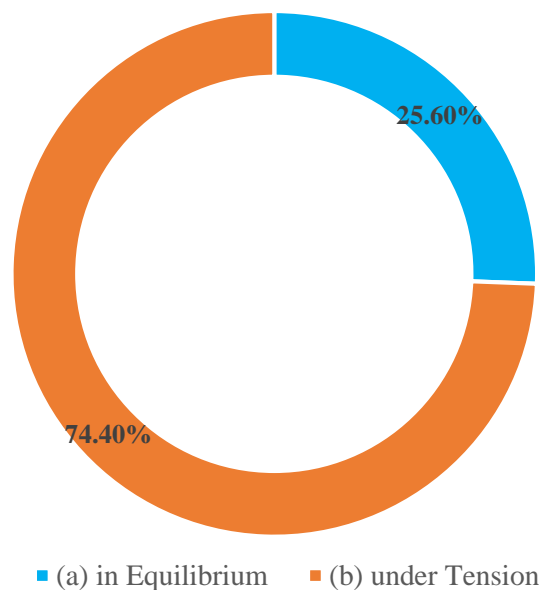

Figure 4: Frequency of ARTs based on Semantics of Power and Solidarity

In this analysis, I focused on ARTs in equilibrium and those under tension, as presented in Figure 4. Address and reference terms (ARTs) under tension are more prevalent in the selected literary texts, accounting for 74.4% of the total instances. This suggests that authors often use ARTs to highlight conflict, tension, or shifting power dynamics between characters, which can be crucial in driving the narrative and engaging readers at the extra-diegetic level (Jucker & Locher, 2017; Mey, 2001). The ARTs in equilibrium represent 25.6% of the total instances. While ARTs in equilibrium are less common than ARTs under tension, these instances reflect stable social relationships and balanced power dynamics (Afful & Mwinlaaru, 2012; Brown & Gilman, 1960; Brown & Ford, 1961) between characters, which are also essential in creating a realistic and relatable narrative.

Generally, the findings reveal that the relationships and interactions among characters are more complex which aids the authors to explore and portray the complexities of human relationships, the intricacies of societal norms, and the struggles faced by characters within the narratives (Cecconi, 2008; Dickey, 1996, 2004). In the next subsection, I delve into the various forms of ARTs.

Forms of ARTs across literary texts

Generally, I identified eight forms of ARTs in the selected literary texts. These were personal names (PNs) (including the primary and secondary forms), kinship terms (KTs), racial identifying terms (RITs), descriptive phrases (DPs), religious terms (RTs), titles (Ts), nicknames (NNs), and occupational terms (OTs). The results are presented in Table 3. The forms are ordered, based on frequency.

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Table 3: Forms of ARTs across the Selected Literary Texts

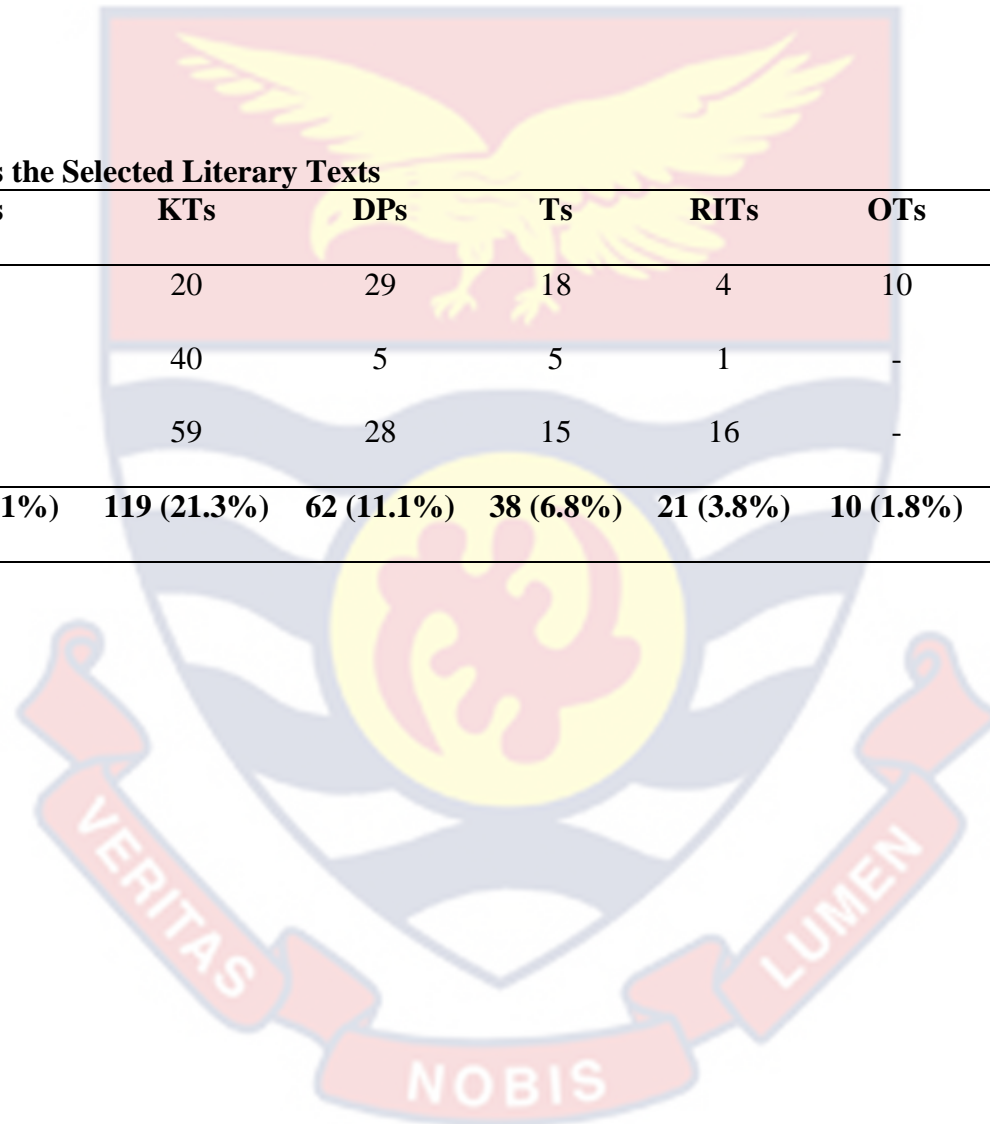| Literary Texts	PNs	KTs	DPs	Ts	RITs	OTs	NNs	RTs	Total
Fragments (1970)	95	20	29	18	4	10	3	1	180 (32.3%)
Changes (1991)	60	40	5	5	1	-	-	-	111 (19.9%)
Homegoing (2016)	141	59	28	15	16	-	6	2	267 (47.8%)
Total	**296 (53.1%)**	**119 (21.3%)**	**62 (11.1%)**	**38 (6.8%)**	**21 (3.8%)**	**10 (1.8%)**	**9 (1.6%)**	**3 (0.5%)**	**558 (100%)**

Table 3 reveals that PNs, accounting for 53.1% of address and reference terms (ARTs) across the three texts, are essential for character identity and differentiation within narratives. The dominance of PNs reflects their significance in the Ghanaian society (Afful, 2006a; Agbloe, 2013; Agyekum, 2006; Ansu-Kyeremeh, 2000; Bisilki, 2017; Egblewogbe, 1977, 1987; Obeng, 1998). Despite Griffiths' (2010) assertion about the complexity of learning and retrieving personal names, Arnold (2008) highlights their preference over pronouns and other functional expressions. Among the novels, *Homegoing* (2016) had 141 instances of PNs. Kinship terms, the second most frequent ARTs, had 21.3% occurrence, underlining the importance of familial connections in shaping literary narratives. Again, *Homegoing* (2016) had the highest use of kinship terms.

In addition to the reasons provided for its high use of ARTs, the intergenerational tendencies in the literary texts contributed significantly. Racial identifying terms (RITs) (3.8%), descriptive phrases (DPs) (11.1%), religious terms (RTs) (0.5%), titles (Ts) (6.8%), nicknames (NNs) (1.6%), and occupational terms (OTs) (1.8%) were less frequently used, accounting for a combined total of 25.6% of the instances. These forms of ARTs add depth and nuance to character portrayals, highlighting social, cultural, and professional aspects of the characters' identities within the literary texts (Dickey, 1997a, 1997b). There were no religious terms, nicknames, and occupation terms in *Changes* (1991); there were no occupation terms in *Homegoing* (2016). This is because of the absence of socio-economic tendencies in *Changes* (1991) and *Homegoing* (2016). Contrary to these two texts, *Fragments* (1970) recorded OT (n=10) which reflects the socio-economic milieu of post-independent Ghana,

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where reputation and integrity were attached to jobs because of the economic crises between the 1970s and 1980s (Dietz et *al.*, 2004). Also, there was high inflation (Amoako-Tuffour & Armah, 2008) and a quest for government jobs and driving. In the ensuing subsections, I discuss in detail the specific ARTs used across the literary texts, exploring their significance, variation, and the cultural milieu in which the texts were written.

Personal names

Confirmably, PNs are prototypical forms of ARTs. PNs are accrued from naming practices which is a universal cultural practice (Afful, 2006a, 2006b, 2007b; Agyekum, 2006; Alford, 1988; Brown, 1991; Sekyi-Baidoo, 2019). Through naming, an individual's identity is intertwined with a specific socio-cultural context. Agyekum (2006) stated that names embody several pieces of information about an individual in a society. I aver that PNs, in contrast to other linguistic elements, carry social meanings that are intrinsically linked to the context of interaction and the relationship between the interlocutors involved (Uotinen, 2019). Personal names are composed of two distinct components: primary and secondary names (Afful, 2007b).

Primary names may consist of first names and their diminutive forms (FN) (such as *Fusena*, *Ali*, *Graham*, *Luce*, *Patience*, *Suzie*), last names (LN) (such as *Onipa*, *Mensah*, *Mohammed*, *Kondey*, *Korankye*), or a combination of both (such as *Fifi Williams*, *Billy Wells*, *Carson Clifton*, *Osei Bonsu**, *Ali Kondey**, *Esi Sekyi*), while secondary names encompass a range of appellatives (Afful, 2006a) such as *my friend**, *my lady*, *Nana*, *man*, *nigga*, *jack*, and *brother*. According to Agyekum (2006), the use of primary names often signifies familiarity, intimacy, and a sense of equality between the interlocutors. The

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choice of each of these personal names is heavily influenced by the context of the interaction (Brown & Gilman, 1960), modernism (Afful, 2006a), and the nature of the relationship between the interlocutors, making it a dynamic and nuanced aspect of language use. According to Brown and Ford (1961) and Brown and Gilman (1960), the use of personal names is usually viewed based on equal status between interlocutors.

Primary personal names

Primary PNs are not merely labels for distinction but represent the character, essentiality, and reputation of the bearer in specific socio-cultural contexts (Agyekum, 2006). In the ARTs literature, scholars identify first names (FNs), last names (LNs), and or a combination of multiple names (Afful, 1998, 2006a, 2006b) as sub-types of primary PNs. For instance, the last names (LNs) or hypocoristic names trace the lineage of a person and associate the bearer to a group. Each of the sub-types is discussed below.

First names (FNs) as ARTs represent a common form of interpersonal communication used to address or refer to individuals. The use of FNs conveys a sense of familiarity, informality, or equality between interlocutors (Brown & Ford, 1961). In various cultural and linguistic contexts, employing FNs is a way to establish rapport, build connections, and create a more relaxed atmosphere during interactions (Afful, 2006a; Ervin-Tripp, 1967). Per the data I obtained from the texts, addressing someone by their FN is considered informal and reserved for close friends, family members, or peers. In some instances, diminutive forms or hypocoristic forms of the FN were used. Hypocoristics, which are informal, shortened, or affectionate forms of a person's name, express familiarity, closeness, or affection between interlocutors. Some examples are

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Josey, *Luce*, *Adam**, *Fusena*, *Kukua**, *Son*, *Rob*, *Opoku*, *Connie**, *Genie*, *Patience*, *Eugenia**, *Juana*, *Efua*, *Kofi*, *Baako*, *Robert*, *Sonny*, *Esi*, *Oko*, *Opokuya**, *Yaw**, *Akua*, *Feef*, and *Suzie*. From these examples, the factors accounting for the variations were the context of interaction, the emotional state of characters, and the relationship between characters. Interestingly, most of the first names were used in reciprocal situations.

Last names (LNs) as ARTs represent a distinct form of interpersonal communication used to either refer to or address individuals. The use of LNs or surnames can convey formality, respect, or hierarchy in certain cultural and linguistic contexts (Afful, 2006a). In some professional settings or formal situations, addressing someone by their last name, often combined with a title, is considered appropriate and respectful. Examples are *Onipa*, *Kondey**, *Ogyaanowa**, *Mohammed*, *Foli*, *Asante-Smith**, *Mensah*, *Boateng*, and *Ocran**. From the selected texts, variation was based on ethnicity and regional background, social status, and contexts of interaction.

The combination of first, (middle), and last names as ARTs serves as a formal and complete way to address or refer to someone. It is commonly used in various social, professional, and cultural contexts to convey respect or to differentiate individuals who may share similar first or last names. Using the full name, including the middle name when applicable, can provide a sense of formality and distinction, indicating the speaker's intent to be respectful or official in their address. Some examples are *Yaa Anoa*, *Hanet and James Scalder**, *Akosua Russell**, *Billy Wells*, *Carson Clifton*, *Yaa Asantewaa**, *Akosuah Mensah*, *Cora Hobbs*, *Osei Yaw*, *Ali Kondey*, *Esi Sekyi*, and *Wambui Wanjiku**. The examples present contextual instances of the use of such ARTs.

The level of formality in the interaction (Dickey, 1997b), historical periods (Dickey, 1996), and clarification of a character's identity variation factors accounted for these full names. These add to the general understanding of the social dynamics and power relations between characters. The full names emphasise the characters' background or heritage (such as *Ali Kondey*, *Wambui Wanjiku**, *Akosua Mensah*, *Cora Hobbs*, and *Carson Clifton*), highlight their social standing or role in the narrative, or convey the formality or distance between characters. These names demonstrate the influence of globalisation and assimilation. For instance, *Akosua Russell** is a full name that blends a female Akan Sunday day name, *Akosua*, and *Russell*, a Western name, as a last name. This highlights the influence of Westernism and globalisation (Afful, 2006a; Bisilki, 2017). *Ali Kondey* and *Wambui Wanjiku** demonstrate that their historical backgrounds are Islamic. Additionally, the use of full names helps to create a sense of realism or authenticity in the story, making the characters feel more grounded and relatable to the reader (such as *Esi Sekyi* and *Yaa Asantewaa**).

Variants of personal names

Under the category of personal names (PNs), I discuss how other categories of ARTs were used in conjunction with PNs in the selected literary texts. I consider these as variants of PNs, although I provide categories for them, because, in reading the selected literary texts and extracting the data, some characters negotiated their identities based on their PNs and not honorifics, titles, endearment, or nicknames. For instance, in *Fragments* (1970), in an interaction between Mrs. Onipa and Juana, Mrs. Onipa addressed Juana as "Doctor Juana". Juana reciprocated that "No. Just Juana. Doctor isn't my name.

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It's just my job." (*Fragments*, p. 54) Based on this and other instances, I envisaged PNs to be paramount in the various combination with other categories. The various categories of the variants are provided in the ensuing subsections.

Titles + full name

Titles, combined with full names as ARTs, evoke a heightened level of formality and respect to the way individuals are addressed or referred to in various contexts. In social, professional, and cultural settings, using titles followed by a character's full name, emphasises the recognition of their social status, achievements, or position within a particular hierarchy (Dickey, 1997a, 1997b). Examples are *Mrs Opokuya Dakwa** and *Honourable Mr Charles Winston Churchill Kessie*.

From the examples, the title + full names indicate character development. In the case of *Mrs Opokuya Dakwa**, the title *Mrs* signifies her growth or evolution within the story, as she acquired a new social standing or role as a wife. The same interpretation could be passed for the use of *Mr* in *Honourable Mr Charles Winston Churchill Kessie*. However, the title *honourable* creates a sense of formality or distance between characters, indicating a lack of familiarity. The influence of Westerninsm is heightened, focusing on titles plus full name. The use of titles and full names in literature also conveys the author's intention to treat characters with respect, formality, or decorum, mirroring the way people might address or refer to one another in real-life situations. The situations within which the titles were used are crucial. For instance, *honourable* was used in a highly formal situation among other notable personalities. Hence, the title added respect to their personalities. The use of

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Mrs. indicated the marital status of Opokuya when she was introduced formally to Ali Kondey. Generally, aside from the context of interaction, respect and politeness, and character portrayal are crucial factors that accounted for these terms.

Titles + first/ last name (TFN/TLN)

In the selected texts, titles were sometimes used with first names (TFNs) or last names (TLNs). Using titles along with either first or last names as ARTs strikes a balance between formality and familiarity in different social, professional, and cultural contexts. Some instances from the novels are *Doctor Juana*, *Mr Onipa*, *Mrs. Pinkston**, *Mr. Agyekum*, *Miz Benton**, *Mr Baako*, *Mrs Kessie*, *Mr Boateng*, *Mr Onipa**, *Mrs. Onipa**, *Mr Onipa*, *Mr. Williams*, *Mrs. Onipa*, *Governor James*, *Mr. Mathison**, *Massa Tom*, *Miss Mary*, *Mr Kondey*, and *Mrs Kondey**.

The various instances indicated three key purposes. First, it showed respect and courtesy. The use of TFNs or TLNs displayed a level of respect and courtesy while maintaining a level of personal connection among the characters. These were peculiar with *Mr. Baako*, *Mrs. Onipa**, *Mr. Kondey*, *Mr. Onipa*, and *Mrs. Kessie*. Second, it showed the social status of the characters. The titles emphasise characters' roles or positions in society. However, the attachment to first or last names indicates the degree of familiarity between the characters or the cultural norms of the selected texts' settings. Examples are *Mr Baako*, *Mrs Kessie*, and *Mr Boateng*. Third, titles and first or last names helped to establish the cultural or historical context of the narrative by demonstrating the customs, norms, and values of the society in which the characters live. Some instances are *Governor James*, *Miss Mary*, *Miz Benton**, and *Massa Tom* (The use of

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Massa is a variant of the standard 'master'. 'Massa' indigenises and reduces the formality associated with master, which somehow shows power difference). The use of *Governor* with *James* provides a historical context during the colonial period where such titles were greatly revered and used. This is placed within the historical context of colonialism in Gold Coast, now Ghana. Also, *Miz* is the variant of *Miss*. However, both titles are commonly used in Western contexts to address women, usually unmarried or working (Dickey, 1997a). Fang and Heng (1983) indicated that these terms have undergone considerable changes over time. Chen (2010) noted that *Miss* is a respect term. Interestingly, Brown and Ford (1961) emphasised that to address someone as *Miss* is to address the person on a categorical level. For the variant of Miss, *Miz*, it was used as a professional title (Situmorang, 2018) to refer to a professional teaching woman. Strikingly, while *Miss* is used politely as an address, *Miz* reduces the level of politeness as a reference (Brown & Gilman, 1960).

Endearment + first/ last name

Another variant was the use of endearment with first or last names. This creates a sense of warmth, affection, and familiarity between individuals in the context of intra-diegetic interactions. Based on the semantics and context of interaction, this category conveyed emotional closeness while acknowledging the identity of the referent. Instances of this category were all reference terms; they included are *my dear Okubi** and *Effia the Beauty**. Although there were two instances, they indicated critical nuances such as characterisation, familiarity and intimacy, and contrast which indicated variation. For instance, in *Changes* (1991), Opokuya, in an interaction with Esi, refers to her husband as *my dear Okubi**. First, she uses this reference to signal her degree of

familiarity or intimacy with her husband and their romantic marriage. This follows Esi's divorce from her husband Oko, on account that Oko had committed marital rape. Second, Opokuya's reference creates contrast or conflict within the narrative, as she navigates the boundaries between affection, familiarity, and personal identity. That is, unlike Esi who despised Oko, Opokuya appreciated her husband, regardless of the ordeals they went through. The reference from Opokuya contrasts the two characters' emotional connection to their husbands. In *Homegoing* (2016), *Effia the Beauty** is used as a reference by James to show his affection and love for Effia, the sister of Esi. *Effia the Beauty* provided clues to Effia's personality and physical traits.

Honorific + first/ last name

Similar to the interpretations of titles with last or first names, honorifics with first or last names convey respect and recognition of an individual's social roles, achievements socio-cultural contexts, and rank. Some instances are *Nana Aba**, *King Prempeh I**, *Ohene Nyarko*, *Chief Abeeku**, and *Nana Yaa*. Of this category, three were reference terms and two were address terms. The honorifics reflected monarchy or authority and respect for the elderly.

In the examples, *Nana* is an honorific used in Ghana to show respect for elders or people with high social standing (Afful, 2006a; Agyekum, 2006), indicating social status and importance. As such, Aba and Yaa become the first names used with the honorific *Nana*. Particularly interesting, *Nana Yaa** is used as a reference for Osei Bonsu's eldest daughter in the Asante Kingdom during the colonial period. In this regard, the honorific emphasises the relevance of context in the text. Also, *King* is an honorific used to signify the highest-ranking male monarch in a kingdom, in this context, the Asante Kingdom. The

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honorific, *king*, indicates the supremacy of *Prempeh*. The *I* foregrounds his image as the first of his name in the kingdom. Additionally, *Ohene* is an Akan word that is translated as king or chief, indicating a person with authority and leadership within a community or region (Yeboah et *al.*, 2021). *Ohene* underscores Nyarko's leadership and position in the community he ruled in *Homegoing* (2016). Finally, *Chief* as an honorific is similar to *Ohene* foregrounding an effect in tribe, clan, or community. *Abeeku* is the last name of the character. Concerning the *Chief* honorific of *Abeeku*, it adds to his character development in the book as he was initially an "Omanhin, chief of Fante village." (p. 11) Summarily, the honorifics demonstrate the authority, significance, recognition, and respect of characters in the novels.

Kinship + first/ last name

From the selected texts, several instances were recorded as a combination of kinship with a first or last name of characters which were either used as address or reference terms. This creates a sense of strong familial connection by maintaining the character's personal identity in or outside the interaction. Instances from the texts are *Uncle Foli**, *Aunt Efua**, *your husband Kwesi**, *my father Eli*, *my wife Gifty**, *my son Henry**, *Ma Akua**, *Mma Abu*, *Auntie Esi**, *Uncle Ali*, and *Opokuya my sister*. From the examples, while seven instances were used as reference terms, four were address terms.

Three categories of kinship terms relating to family relationships were identified concerning the combination of first or last names. The first one concerns extended family relations such as *Uncle Foli** and *Uncle Foli*. *Uncle* is used for one's parent's brother. *Uncle Foli* is the uncle of *Baako*, whose mother is the sister of Baako's mother. Second, nuclear family relationships

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were used. Examples are *your husband Kwesi**, *my father Eli*, *my wife Gifty**, *Mma Abu*, *Ma Akua**, and *my son Henry**. In these examples, *Mma* and *Ma* are variants of 'mother' as a kinship term. *Mma* is a Hausa kinship term. Also, *Ma* is a variant of mother. The term, *my wife*, shows that the referenced participant is a married partner of the speaker, just as *my father* shows a male parent and *my son* refers to one's male child. Third, the marked forms of kinship did not show a familial connection. Examples such as *Aunt Efua**, *Uncle Ali*, and *Opokuya my sister* are marked because the kinship was addressed or referenced to characters who did not share familial or blood relations with the individual who used it. For instance, Fifi, a friend of Onipa Baako, references Baako's mother as *Aunt Efua** although she is not the sister of a parent of Fifi. Also, Esi addresses Opokuya as *Opokuya my sister* although she is not her blood sister. That is, their friendship has transcended solidarity and familiarity to kinship relations. Conclusively, this category emphasises familial relationships, social dynamics and characterisation, which enriches the narratives. The next section discusses descriptive phrases used with first or last names.

Descriptive phrases + first name (DP + FN)

Clearly, descriptive phrases and first names as ARTs provide additional information about participants in an interaction. Under this category where it was combined with first names, it provided additional information on characters' qualities and/or states. I recorded two instances from the texts. These are *Akua the Crazy Woman! Akua the Crazy Woman!* and *drunkard Foli**. DPs add relevant details for interpreting the narratives' progression.

Interestingly, the repetition of the complex address term *Akua the Crazy Woman! Akua the Crazy Woman!* serves both as a flashback and a foreshadow

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in *Homegoing* (2016). The descriptive phrase *the Crazy Woman* takes readers to when Akua supposedly lost her son to a fire and nearly went mad. It also foreshadows her wisdom among the community members. This is because, as the oldest woman in Edweso, she tells stories from the period of colonialism to the present day and rattles about unimaginable things. Attaching *the Crazy Woman* to the first name *Akua* expresses disdain or stereotype against the old woman in that context. Also, *drunkard Foli** describes the moral deterioration of Foli Onipa as a character in *Fragments* (1970). The descriptive *drunkard* emphasises Foli's trait as an alcoholic. This helps to create a mental image of the character or understand their actions better (Afful, 2006b).

Secondary personal names

Having elucidated the instances of primary personal names, I now explore secondary personal names. Secondary PNs encompass a variety of terms that serve different social functions. Afful (2006a) categorises these as endearment terms, honorifics, and solidarity terms.

Honorifics

Honorifics as address terms are linguistic elements used to convey respect, politeness, and deference to an interlocutor based on their social status, achievements, or position (Agyekum, 2003, 2006). In many African societies, including Ghana, the use of honorifics is an essential aspect of communication, reflecting the cultural values of respect and hierarchy. Agyekum (2003) documented how honorifics index status in Akan communities. Honorifics often imply a high level of formality, and their choice depends on the nature of the relationship between the speaker and the addressee, the social context, and the cultural norms governing politeness. Instances are provided in Extract 4.

Extract 4

a. "He said we must give him the Golden Stool so that he can sit on it or give it as a gift to *his queen**." (*Homegoing*, p. 166) (A reported interaction between Akua and Nana Serwah after the British governor demanded the Golden Stool)

b. "Aha?" Nana asked.

"Yes, *Nana*." (*Changes*, p. 134) (An interaction between Esi and her grandmother after her divorce from Oko)

c. "I will, *Naana*, but not today." (*Fragments*, p. 220) (An interaction between Baako and her grandmother when Baako returned from abroad)

From Extract 4a, *his queen* is a reference to the then Queen Elizabeth II. The honorific *queen* in the given extract implies a high level of respect and reverence. The use of the term *queen* denotes her royal status and signifies the importance and prestige associated with her position. The context of the speech highlights the perceived value of the Golden Stool and the desire to bestow it upon someone of significant importance, such as a queen. This demonstrates the complex power dynamics (Brown & Gilman, 1960). The honorific *Nana* in Extract 4b implies a high level of respect and affection for the grandmother being addressed. *Nana* in the context of the interaction between Esi and her grandmother signifies the importance and prestige associated with the elderly within Ghanaian culture, mainly Akans (Agyekum, 2003, 2006; Sekyi-Baidoo, 2019). Using the honorific *Nana* in this context reveals the respect given to the grandmother and the value placed on intergenerational relationships within the society (Afful, 2006a; Agyekum, 2006). It also emphasises the importance of

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acknowledging and honouring the wisdom and guidance that older generations can provide to younger family members. In Extract 4c, *Naana* is a variant of *Nana*. The phonological stress on *aa* brings such variation. The honorific signifies the close relationship and the respectful position that the grandmother holds within the family hierarchy (Agyekum, 2006). Baako uses *Naana* to convey his respect and affection for his grandmother while responding to her.

Summarily, the use of honorifics in interactions helps establish and maintain social boundaries (Brown & Gilman, 1960; Farghal & Shakir, 1994), marking the distinctions between various social roles and relationships. By employing honorifics, speakers acknowledge and reinforce the social hierarchy, showing their awareness of and deference to the addressee's position or status. Moreover, honorifics play a crucial role in maintaining social harmony. Although honorifics may be morphologically marked (Brown et *al*., 2014; Wang, 2023), meaning that they are expressed through changes in the grammatical structure of words or sentences, such assertions were absent in my work.

Endearment terms

In what ensues in this section, I explain endearment terms, provide some instances from the literary texts, state the factors of variation, and discuss the findings in light of other empirical studies.

Afful and Nartey (2013) stated that endearment terms are coterminous with sweet words, soft words, terms of affection, and sweet talk. Endearment terms are linguistic expressions that convey affection, warmth, and intimacy between speakers (Agha, 1994). These terms are often used in close relationships, such as between family members, romantic partners, and close

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friends, to express feelings of love, care, and emotional attachment (Braun, 1988).

Endearment terms take various forms, including pet names (e.g., sweetheart, honey), flora terms, epithets or terms of affection derived from kinship terms (e.g., sis, bro) (Brown & Gilman, 1960; Hickey, 2005). These terms serve to create and maintain emotional bonds, as well as to express solidarity and a sense of belonging between individuals (Fitch, 1991).

Extract 5

a. "*Esi*, please try to understand…" (*Changes*, p. 165) (An interaction between Esi and Ali when Ali did not visit her)

b. "*Darling*, it's not like you to be unreasonable…" (*Changes*, p. 165) (An interaction between Esi and Ali on telephone, sweet quarrelling over spending time together)

c. "How's *my baby** doin'," he said. He wiggled his fingers in front of Josephine's face, and she followed them with wide eyes. (*Homegoing*, p. 202) (An interaction between Eli and Willie, when Eli returned from hustling on the streets)

Extract 5a shows how Ali tries to convey a sense of empathy and understanding, as well as to connect with Esi on a personal level. Ali's use of her first name creates a sense of intimacy and closeness, which softens the message and makes Esi more receptive to his explanation. In Extract 5b, Esi addresses Ali as *darling* to emphasise the affection and closeness between them as romantic partners. It indicates the intimate relationship between Esi and Ali, demonstrating their emotional connection and mutual affection. It softens the tone of their conversation, making it a more playful and affectionate quarrel

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rather than a serious conflict. Given that endearment terms can be used strategically to manipulate power dynamics (Brown & Levinson, 1987; Holmes, 1995; Mills, 2003), the asymmetrical use of *darling* by Esi suggests that she is attempting to appeal to Ali's emotions or establish a sense of intimacy and warmth during the conversation (Alberts & Decsy, 1990; Kipp, 1986).

Also, the endearment *my baby** (Extract 5c) used in this interaction signifies affection and intimacy between the interlocutors. In this case, Eli is addressing Josephine (a baby) and expressing his love and care for her by using the term *my baby**. This endearment term highlights the close relationship and emotional bond that Eli shares with Josephine. The choice of the term *my baby** in this context implies a sense of protectiveness and responsibility that Eli feels towards Josephine. He emphasises his role as a caregiver and nurturer, while simultaneously acknowledging the vulnerability and dependency of Josephine as a baby. While most studies have focused on endearment between adults revealing uses of 'my baby' (Afful & Nartey, 2013; Khalil & Larina, 2022; Landman, 2022), I find that endearment can be used between an adult and a baby.

Conclusively, the endearment terms in the selected literary texts provide valuable insights into character relationships, emotional states, and the nature of interpersonal dynamics (Tannen, 1984). The choice of endearment terms reveals various aspects of the characters' identities, such as their social status or personal history (such as *my lady*, *my dear*, *honey*, *my own*, and *darling*). Moreover, the endearment terms contribute to the overall tone, atmosphere, and emotional resonance of a narrative, by evoking feelings of warmth, affection, or nostalgia in the reader (Baxter, 1988; Cameron, 1997).

Solidarity terms

Solidarity terms are linguistic expressions that convey a sense of unity, mutual support, and informality between interactants (Brown & Gilman, 1960). These terms are used in a variety of contexts, including among friends, peers, colleagues, and members of a social or cultural group, to establish or maintain a sense of connection and shared identity (Wardhaugh & Fuller, 2015). They serve to express camaraderie, foster a sense of belonging, and reduce the social distance between individuals (Eckert & McConnell-Ginet, 2003). These terms include colloquial or slang expressions, diminutive forms of names, or other informal address terms (Braun, 1988; Spencer-Oatey & Jiang, 2003). Some examples are *friend*, *old friend*, *nigger*, *great friend**, *a friend**, *man*, *friends**, *man*, *brother*, *jack*, *your colleagues**, and *my colleagues**. Extract 6 provides context for the terms.

      Extract 6

a. "First we go up Link Road, toward the little power sub-station." "Yeaaah, *Jack*, I'm with you." (*Changes*, p. 104) (An interaction between Baako and a taxi driver when he arrived in Ghana and boards a taxi)

b. "Wasn't her mother aware of all that when she went whoring on the last day of the year?... Eh, *my friend*?" Oko asked Kubi with a dead-pan face. (*Changes*, p. 154) (An interaction between Oko and Kubi after Esi's divorce from Oko)

c. "What, *nigga*?" Marcus said, turning to look at him. (*Homegoing*, p. 286) (An interaction between Marcus and D. Chill during an encounter with Marjorie)

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As evident in Extract 6a, *Jack*, as a solidarity term, provides a sense of camaraderie and informality between the taxi driver and Baako. The taxi driver addresses Baako, and by using the term *Jack*, the driver aims to establish a friendly and relaxed atmosphere during their interaction. The choice of the term *jack* in this context implies that the taxi driver wants to break down any potential social barriers that might exist between them, such as differences in social status or hierarchy, creating an atmosphere for a casual conversation. I associated this term with *dude* as an index that marks solidarity, which demands masculine values (Kiesling, 2004).

The solidarity term, *my friend*, used in the interaction between Oko and Kubi (6b) implies a sense of familiarity. Oko uses this term to involve Kubi in the conversation, creating an informal and relaxed atmosphere (Dickey, 1997a, 2004; Lee & Cho, 2013). This term also indicates that Oko feels comfortable enough with Kubi to share his thoughts and opinions on a sensitive topic (his divorce), reflecting their close relationship.

In Extract 6c, the *nigga* term, according to Adams (2018), characterises solidarity among African Americans with a shared familiarity. Essentially, through the use of *nigga*, there is an in-group solidarity identity conditioned by social class construction (Armour, 2014; Yoon, 2021). Interestingly, I agree with Yoon (2021) in classifying *nigga* as an ethnic slur to distinguish between in-group solidarity and racism. Concerning racism, racial slurs are unspeakable as they often arise from specific historical and socio-cultural interactions between various ethnic communities (Yoon, 2021).

The solidarity terms create and reinforce social bonds, facilitate communication, and contribute to the development of trust and rapport between

characters in literary texts. Through these verbal behaviours, characters create a sense of informality and relaxation, which can be particularly important in situations where formal language might be perceived as overly distant or cold (Bell, 1984; Holmes & Stubbe, 2003).

Kinship terms

Kinship terms (KTs) occurred 199 times (21.3%) in the data. In Anthropological Linguistics, scholars typically identify two primary forms of kinship: consanguineal and affinal kinship (Keesing, 1975; Parkin, 1997).

Consanguineal kinship refers to familial relationships that are established through biological procreation or blood ties, connecting individuals who share a common ancestry (Keesing, 1975). On the other hand, affinal kinship originates from marital bonds, linking individuals who become related through the institution of marriage (Bisilki, 2017; Parkin, 1997). These two categories of kinship provide a framework for understanding the diverse connections that exist within families and the broader social context (El Guindi, 2012) (see Figure 5 for the distribution. I, however, do not include the marked forms which summed up to 85).

Aside from these forms, KTs can be grouped, based on generation of affiliation such as ascending, descending, and horizontal (Kim, 2022). Ascending KTs refer to relatives who are part of a generation above (by one or more steps) the individual in question, such as *my father*, *Mama*, *Ma*, *my mother**, *your mother**, *my aunt*, *auntie*, and *my uncle**. Descending KTs, on the other hand, pertain to relatives who belong to a generation (one or more steps) below the person. Examples include *my son*, *my girls**, *my daughter*, and *my child*. Lastly, horizontal KTs describe relatives who share the same

generation as the individual, such as siblings like my brother and my sister (El Gurindi, 2012; Kim, 2022).
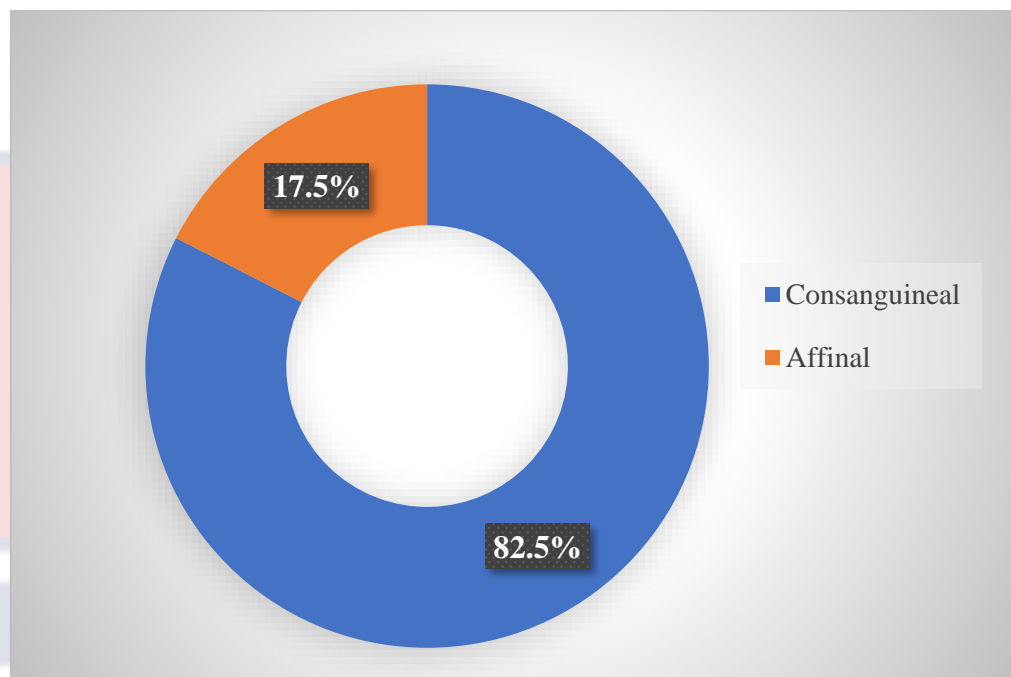
Figure 5: Forms of Kinship Terms

Figure 5 shows the distribution of kinship terms in the selected literary texts, with consanguineal and affinal kinship terms being the two primary categories. Consanguineal kinship terms account for 94 (82.5%) of the total kinship terms used. This high percentage suggests that blood relations play a significant role in society; hereby, reflecting the importance of family bonds, lineage, and cultural heritage in these works. In many societies, consanguineal relationships are considered the foundation of family structure, and their prominence in post-colonial Ghanaian literature indicated that authors explore themes of identity, belonging, and ancestry (Carsten, 2000; Keesing, 1975). Affinal kinship terms, on the other hand, refer to relationships established through marriage and account for 20 instances, representing 17.5% of the total kinship terms used.

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Although less frequent than consanguineal terms, affinal kinship terms still play a substantial role in post-colonial Ghanaian literature, possibly reflecting the social and cultural implications of marital relationships (Bisilki, 2017). These terms might be used to explore themes such as gender roles, societal expectations, and the impact of marriage on individual and collective identity (Ottenheimer, 2007; Parkin, 1997). The prominence of consanguineal KTs underscores the significance of blood ties and lineage, while the presence of affinal terms indicates the role of marriage in shaping individual and collective experiences. These interpretations cut across the literary texts.

KTs serve various purposes, such as establishing and maintaining social relationships, emphasising shared identity, conveying respect, and expressing affection (Afful & Mwinlaaru, 2012; Dickey, 1995, 1997a). Kinship terms facilitate the expression of relational ties and emphasise shared identity among group members (Bisilki, 2017). Braun (2012) introduced the concept of abstract names, which denote a form of address that reflects a person's abstract qualities and is closely associated with kinship terms (Nalendra et *al*., 2018; Rifai & Prasetyaningrum, 2016). Several studies have explored the use of kinship and abstract terms in various linguistic and cultural contexts, highlighting their role in communication and the expression of social relationships (Fitch, 1991). I examine the use of KTs in the selected literary texts to provide further understanding of how they contribute to the dynamics of interpersonal interactions and the construction of group identity. Instances are provided in Extract 7.

Extract 7

a. "…The nicest things I bought will have to get home by sea. I've insured everything, though, but still. You know, for *my mother** I bought a complete freezer." (*Fragments*, p. 76) (An interaction between Baako and Brempong on an airplane when they were returning to Ghana)

b. "You're very late. The appointment was for eleven." "I had to take *my sister** to the hospital," Baako said. (*Fragments*, p. 109) (An interaction between Baako and the Junior Assistant to the Secretary of the Civil Service Commission)

c. "That was the only way, *my grandchild*. Men were the first gods in the universe, and they were devouring gods…" (*Changes*, p. 134) (An interaction between Nana and Esi after Esi's divorce with Oko)

d. "Leave one man, marry another. Esi, you can. You have got your job. The government gives you a house… You already got *your daughter**." (*Changes*, p. 132) (An interaction between Nana and Esi concerning her divorce)

e. Lil Joe answered with sleep in his eyes. "*My daddy** ain't back from the meeting yet, Uncle H," he said. (*Homegoing*, p. 166) (An interaction between Lil Joe and H, when H visited his friend)

f. The cars passed, and Carson tugged on the end of Willie's shirt. "We gon' cross, *Mama**?" he asked. (*Homegoing*, p. 214) (An interaction between Carson (Sonny) and his mother by the road side)

The KT, *my mother**, as used in Extract 7a by Brempong highlights the consanguineal relationship Brempong has with his mother. In this context, mentioning his mother signifies the importance of family bonds and the

connection he feels towards her. The information Brempong shares with Baako about his family is a way of building trust and demonstrating openness in a conversation. In Extract 7b, the KT, *my sister**, that Baako uses to reference his sister provides a reason that he considers his sister's health and well-being as an important responsibility and priority. This foregrounds the consanguineal relationship established through blood. In this case, Baako's reference to his sister not only reflects his familial bonds but also serves as a means to communicate the importance of his family responsibilities in the context of the interaction. In Extracts 7c and 7d, *your daughter** and *my grandchild**, as used in the interaction between Nana and Esi, highlight the consanguineal relationship between Esi's daughter and her grandmother. Nana, in this conversation, refers to Esi's daughter to emphasise the fact that Esi already has a child from her previous marriage, which is a significant factor to consider when contemplating divorce and remarriage. Furthermore, *my daddy** (Extract 7e) is an informal and affectionate way of referring to one's father, which also reflects the closeness of their relationship. The implication of using *my daddy** highlights the personal connection and affection Lil Joe has for his father. Lil Joe conveys a sense of familiarity and warmth in their relationship, which serves to establish a more informal and friendly tone in the conversation with Uncle H. This reinforces the importance of kinship and close connections in the social fabric of their community. Finally, *Mama* is used as an informal variant of mother in Extract 7f, reflecting the closeness and warmth of their consanguineal relationship. I find a personal connection, affection, and dependence Carson has for his mother. Carson shows a sense of familiarity, warmth, and trust in their relationship, which also indicates his reliance on her for guidance and

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protection, especially in potentially dangerous contexts like crossing a busy road.

From the discussion of the extracts, KTs vary considerably and significantly across contexts (Bisilki, 2017; Mashiri, 2004). In the context of the literary texts, almost all the KTs were used based on family relationships, ties, and lineages. I recorded some instances where the KTs were used for characters who did not identify as a family member of the addresser or referrer. (Such instances were marked and demonstrated signs of respect and recognition).

Titles

Titles (Ts) (or titles of respect) play a significant role in shaping interpersonal communication. The analysis showed 38 occurrences (6.8%) of Ts in the data. These terms, which may include professional titles and social status markers, contribute to the establishment and maintenance of social relationships, as well as the expression of respect, politeness, and social hierarchy. According to Afful (2007b), in certain speech communities, titles intrinsically convey social status and accomplishments. Through titles, individuals acknowledge and honour the addressee's position or achievements, thus fostering an atmosphere of respect and esteem within the interaction (Afful & Mwinlaaru, 2012). This underscores the sociolinguistic significance of using appropriate titles in various cultural and linguistic contexts, as they serve to establish and maintain social harmony and acknowledge the importance of one's social standing. I provide instances in Extract 8.

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Extract 8

a. "*Owura*," she said. "I am going to Adabraka. Asylum Down. If you are going that way, perhaps it will not be hard if I come with you?" (*Fragments*, p. 86) (An interaction between an old woman and Baako when he hired a taxi from the airport)

b. "Excuse me, *sir*," Robert said. "I saw a sign outside there." (*Homegoing*, p. 200) (An interaction between Robert and a store clerk in New York)

The old woman addresses Baako respectfully with *Owura* (Extract 8a). *Owura* is used to address men, similar to the English title *Mister* or *Sir*, and is employed to show respect and deference to the person being addressed. In this specific interaction, the old woman uses the term *Owura* for Baako, indicating her politeness and respect towards him. By doing so, she acknowledges the social hierarchy and distance between them, as well as the formality required in such a public setting (a rising V form). The old woman's use of *Owura* also conveys her expectation of being treated with respect in return, given her age and status in the community. However, Baako does not address her which is not reciprocal. This lack of reciprocity in politeness markers may create a perceived power imbalance between the two individuals (Brown & Ford, 1961; Brown & Gilman, 1960). In Extract 8b, Robert's use of *sir* serves as a politeness marker that reflects respect and deference towards the store clerk. This choice of address term is based on Brown and Gilman's semantics of power and solidarity. Using *sir* in this context suggests that Robert acknowledges the store clerk's higher social status or authority within the particular situation of their interaction (Liu et *al.*, 2010), as the clerk represents the store and is in a position

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to provide the job assistance Robert was seeking. Moreover, *sir* indicates a degree of social distance (Afful & Mwinlaaru, 2012; Huang, 2008) between Robert and the store clerk, as it is a formal address term that does not imply familiarity or closeness (Shalihah, 2018). Extract 9 provides some examples:

Extract 9

a. She spoke in a hushed tone, her lips barely moving. "*The British Governor**, Frederick Hodgson, was in Kumasi today…" (*Homegoing*, p. 176) (An interaction between Akua and Nana Serwaa)

b. "Parlez, *monsieur*," the keeper said. (*Fragment*, p. 75) (An interaction between Baako and an airline ticket keeper at Air France)

c. "There'll be dozens like her after you the moment they smell you out. You heard her saying it; *the new been-to**." (*Fragments*, p. 98) (An interaction between Fifi and Baako after Christina had left Fifi's apartment)

Extract 9a shows how *The British Governor* highlights the importance and authority of Frederick Hodgson in the context of the conversation. By referring to him as *The British Governor*, Akua emphasises the significant role that Frederick Hodgson plays in the colonial administration and his powerful position as a representative of the British government. This reference to his official title conveys the sense of formality and respect that is associated with such a position, acknowledging the power dynamics and social hierarchy that exist between the colonised people and the colonial authorities. More importantly, it provides a historical context to the novel. In the interaction between Baako and the airline ticket keeper at Air France (Extract 9b), the title

term *monsieur* serves to convey politeness, respect, and formality per Brown and Gilman's (1960) semantics of power and solidarity. The address term *monsieur* is a French word that translates to *sir* or *mister* in English (Wierzbicka, 2015). In using the title *monsieur*, the ticket keeper shows respect and acknowledges the social etiquette expected in a formal, professional setting (Huang, 2008). Moreover, *monsieur* reflects the cultural context and language of the interaction (Liu et *al*., 2010). As the interaction takes place at Air France, it is likely that the ticket keeper is a native French speaker or is following the company's language policy.

Finally, while *the new been-to** (Extract 9c) appears as a descriptive phrase (DP), the context of interaction and reference recategorises it as a title. That is, *the new been-to** could have been the *honourable*, *the mister*, and among others. The title *the new been-to** reflects a specific social identity and highlights the tension between tradition and modernity in the context of post-colonial societies. This term indicates the influence of migration on an individual's name and identity in society. This term carries both positive and negative connotations, depending on the context and the speaker's perspective. In this context, it is used positively to signify Baako's status based on overseas experience.

In all, in the post-colonial Ghanaian literary texts, the use of specific titles illuminates the nuances of respect, politeness, formality, and social hierarchy, revealing how characters navigate their positions within different social structures.

Descriptive phrases

Descriptive phrases (DPs) encompass 62 (11.1%) occurrences, which characterise the addressees or referents within various communicative interaction. These DPs provide information about an individual's appearance, personality, or other notable attributes, thereby shaping the context and tone of the conversation (Braun, 1988). Several studies have investigated the use and social implications of DPs as forms for ARTs, shedding light on their role in interpersonal communication and the expression of social relationships (García, 2010; Locher & Watts, 2005; Mills, 2003).

Descriptive phrases range from simple adjectives to more elaborate constructions and can be employed in various social and linguistic contexts (Fitch, 1991; Mills, 2003). I provide insight into their function in conveying social meaning and shaping the dynamics of various interactions.

Some instances include *my smart girl*, *foolish woman**, *white girl*, *Old Lady*, *house girl**, *Crazy Woman**, *hardheaded fool*, *Evil Woman*, *Wicked one*, *Wicked woman*, *Kumasi woman*, *professional African woman**, *witch**, *lucky girl*, *foolish woman*, *the big man's wife**, *Grandfather of the nation**, *Swinging nigger**, *been-to stranger*, *The Cultural Empire Loyalists**, *pregnant slug**, and *upright worm**. Concurrent with Afful (2007b), the DPs were conditioned by the contexts of situation. However, the present finding departs from socio-cultural indices such as age, gender, and pragmatic factors which were found by Afful (2007b). Also, while there were few instances where the DPs showed warmth, they were dominantly used hostilely. Contextual instances are provided in Extract 10.

Extract 10

a. "Look well, stranger," he said to Baako… "The *upright worm** is his wife." (*Fragments*, p. 153) (An interaction between Baako and Boateng at an art gallery in describing the wife of a British official)

b. "You's a *hardheaded fool*," Willie said, pushing past him now. "You need to stop spendin' time in jail and start spendin' it with your kids." (*Homegoing*, p. 238) (An interaction between Willie and her son Sonny after he was released from prison)

c. "You *vain creature!* In fact, you look very well and prosperous." (*Changes*, p. 43) (An interaction between Esi and Opokuya after Esi's divorce with Oko)

In Extract 10a, *upright worm** offers a figurative and potentially derogatory depiction of the wife of a British official. Boateng suggests that she is insignificant and perhaps even repulsive. This unconventional metaphor can be interpreted as a commentary on the perceived characteristics of the woman, which may include her social status, appearance, or behaviour. The use of such a phrase in this interaction between Baako and Boateng highlights the power dynamics and cultural tensions that often pervade post-colonial literature. Boateng's choice of words could be seen as an act of resistance (Afful & Mwinlaaru, 2012) or subversion against the British colonial authority, as he uses this unflattering metaphor to belittle the wife of a British official (Ashcroft et *al*., 2002). To this, Appiah (2015) stated that DPs that tend to be insulting should be avoided for peaceful co-existence.

Also, *hardheaded fool* (Extract 10b) highlights the frustration and disappointment that Willie feels towards her son Sonny, who has spent time in

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jail instead of being present in his child's life. The term *hardheaded* implies that Sonny is stubborn and unwilling to change his behaviour, while *fool* emphasises that his actions are perceived as unwise and detrimental to himself and his family. Extract 10c presents *vain creature* as a light-hearted and teasing comment from Esi towards her friend Opokuya. The second-person pronoun *you* preceding it makes it definite. The phrase implies that Opokuya is somewhat self-absorbed or overly concerned with her appearance. However, Esi's tone suggests that this comment is made in a friendly and playful manner rather than as a harsh critique. The address term, which I find to appear pejorative, rather conveys emotions and friendly relationships between the interlocutors. The discussion contrasts Aliakbari and Toni's (2008) assertion that descriptive phrases are used as courtesy expressions. Perhaps, this could be attributed to the differences in cultures.

Despite the discussion on some of the descriptive phrases in Extract 8, in some cases, descriptive phrases were used to uniquely identify a person when their name is unknown, forgotten, or unnecessary (such as *Crazy Woman** and *Kumasi woman*). They also conveyed information about a person's social status, occupation, or other aspects of their identity (Afful, 2006b, 2007a) (such as *The Cultural Empire Loyalists** and *Grandfather of the nation**). Descriptive phrases also communicate the speaker's attitude or evaluation of the person being addressed or referred to (Afful, 2006b; Oyetade, 1995) (such as in Extract 10b and 10c). Descriptive phrases play a role in shaping interpersonal dynamics and relationships by emphasising shared experiences, creating a sense of intimacy, or setting boundaries (such as *lucky girl*, *swinging nigger**, and *my smart girl*).

Racial identifying terms

Racial identifying terms (RITs) refer to linguistic elements used to describe or address individuals based on their racial or ethnic background. This term had a frequency of 21 (3.8%). While these terms sometimes foster a sense of community and shared identity within specific groups, they can also be employed inappropriately or offensively, perpetuating stereotypes or reinforcing power imbalances. It is important to recognize the sociolinguistic implications of using RIT and exercise sensitivity and cultural awareness when engaging in interpersonal communication. Researchers have investigated the use of RITs and their impact on social dynamics, race relations, and perceptions of identity (Bucholtz, 2016).

Extract 11 navigates the diverse communicative contexts, promotes respectful and inclusive interactions, and helps to understand the complexities of the ARTs. It must, however, be acknowledged that some of the RITs were used stereotypically in the data. Examples are *Americans**, *Afro-American**, *a blackwoman**, *white man**, *a blackman**, *Northerners*, and *nigger*.

Extract 11

a. "Please, my wife, sir. She's eight months pregnant and I ain't seen her in days."

"Your wife, huh?" the policeman said, snatching the picture from Jo's hands. "*Pretty nigger**, ain't she?" (*Homegoing*, p. 124) (An interaction between a white police officer and Jo when Jo was searching for her wife)

b. "Who are they?" I asked.

"Who?"

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"The people singing. Those playing"

"*Afro-Americans**" (*Fragments*, p. 13) (An interaction between Foli and Naana during a performance)

Generally, I recorded several *nigger* (nigga) terms in the data, pertaining to *Homegoing* (2016). Although I have offered some interpretation to some of these terms, in Extract 11a, *pretty nigger* racially refers to Jo's wife. Among black people in Western and European countries, *nigger* is used as a solidarity and familiarisation in-group term (Adams, 2018; Yoon, 2021). The white policeman endears 'nigger' with 'pretty', which appears to be an objectification of Jo's wife and an insult (Tezcan, 2014), which serves to demean her and belittle Jo's concern for her well-being. It reflects the social hierarchy and racial prejudices that exist in the American society. In Extract 11b, I evidenced the use of *Afro-Americans** as a racial identifying reference term. The term refers to individuals of African descent who were born or have roots in the United States. This helps to create a shared understanding between Foli and Naana about the performers' backgrounds and the type of performance they are witnessing.

In conclusion, the RITs in the literary texts foreground the context of interaction across different cultures that highlight the socio-historical aspects of the terms. Other instances of use indicated the racial tensions and discriminatory attitudes that have existed in various historical and cultural contexts. These terms often reflect the power imbalances, prejudices, and stereotypes that have shaped the relationships between individuals from different racial backgrounds. The authors effectively convey the complexities of race relations and the impact of racism on the characters and their interactions. Furthermore, these terms

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serve as a reminder of the need to confront and challenge racial discrimination and promote understanding and empathy among diverse communities.

Nicknames

Nicknames (NNs) are important terms of ARTs. They are functional in communication, social relationships, and identity formations (Adams, 2009; Afful, 2006b; Mashiri, 1999). Among the occurrences of NNs (n=9; 1.6%), 3 were used as reference terms while the remaining 6 were address terms. While some scholars treat nicknames as part of personal names (Afful, 2006b; Yassin, 1978), I considered them to be independent, looking at their context of use and semantics associated with them (Gladkova, 2002). Also, NNs are independent because not everyone in society is given a nickname as compared to a personal name. For instance, Aborampah (2023) emphasises that an individual can live their entire life in a society and not have a nickname.

Generally, nicknames were less prominent in the entire data. This could be attributed to the socio-cultural context of the texts, Ghana (and the USA), where politeness is paramount. Also, the critical issues expounded in the texts do not allow the frequent use of NN to demonstrate solidarity or familiarity. Finally, concurring with Gladkova (2002), it could be the optional or transient nature of NNs. Afful and Mwinlaaru (2012) provided reasons for the widespread avoidance of using NNs in one-on-one correspondence, particularly within the Ghanaian cultural context.

In the Ghanaian culture, it is considered necessary to demonstrate respect and adhere to established social norms, especially when engaging with someone in a position of power or authority (Agyekum, 2006; Sekyi-Baidoo, 2019). As a result, NNs, which often convey familiarity or informality, are

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generally avoided in such interactions to preserve the expected level of politeness and decorum. In the data (see Extract 12), NNs were used between peers (exclusive to two instances where people who appeared to be in higher positions used it for those in lower positions).

Afful and Mwinlaaru (2012), building on Aceto (2002), categorise nicknames into two types: internally derived and externally derived. Internally derived NNs, generated through morphophonological adjustments to personal names, typically represent a form of endearment or familiarity, resulting in a shorter or altered version of the original name. Conversely, externally derived NNs arise from pragmatic contexts beyond the personal name, influenced by aspects such as an individual's appearance, personality, profession, or unique experiences. Despite the limited data on NNs, all instances reflected external derivation, aligning with Afful and Mwinlaaru's (2012) findings.

Extract 12

a. "Do you people not come from Kumasi? You have kept me here like a prisoner with your bad luck. *Unlucky*, they call you... " (*Homegoing*, p. 131) (An interaction between Abena and her father when she wanted to leave to Kumasi)

b. "We ain't been here but ten minutes, *D. Chill*," Marcus said, but he was starting to feel restless too. "Naw, nigga. I ain't about to burn up in this same heat…" (*Homegoing*, p. 288) (An interaction between Marcus and his friend at a gathering)

c. "Ei, Bukari," the barman shouted, "is that you?"

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"Yes, *Bontoss*, it's me again." The young man's tone was very dejected. (*Fragments*, p. 129) (An interaction between a barman and a customer at a bar)

There were seeming negative and positive dispositions towards the use of NNs between characters. This indicated the co-construction of some NN, while others were imposed based on circumstance (as evident in Extract 12a). That is, while some were used to express in-group solidarity (such as *D. Chill* and *Bontoss*), others were used as a form of oppression (such as *Unlucky*). Although Awedoba and Owoahene-Acheampong (2017) contended that NNs can supplant personal names, such assertions are refuted in the present findings. The NNs in the study were relatively used once in the context they were identified. Also, NNs barely reflected an appreciation of socio-cultural values in Ghana. Rather, they indicated socio-economic situations, personal traits, and negative circumstances around characters.

The findings from the NNs concur with the reports by Afful (2006a, 2007b) and Morgan (1975) that NNs mark and maintain social relationships; Placencia's (2007) study that NNs express power relationships; and Alford's (1988) study that NNs highlight individual and in-group identity formation. The findings from my research and the literature on NNs underscore the importance of NNs as a unique and dynamic aspect of language and communication across various cultural contexts.

Occupational terms

The last category of ARTs pertains to occupational terms (n=10, 1.8%), which are employed to refer to individuals based on their professional roles or societal functions (Braun, 2012). These terms highlight the importance of one's

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occupation or position in society and serve to establish a connection between the speaker and the addressee within the context of their professional or social roles. In this way, the use of occupational terms (OTs) in addressing others acknowledges their expertise and contributes to the establishment of appropriate interpersonal dynamics within diverse communicative settings. Examples are *Owura driver*, *Doctor*, *the police guard**, and *Taxi Driver*. Extract 13 presents some instances.

Extract 13

a. *"Taxi driver!"* The nurse made the words come out like shots. "I am not speaking to you." (*Fragments*, p. 107) (An interaction between a taxi driver and a nurse at a hospital when they sent Baako's sister to deliver a baby)

b. "Don't let them waste your time, *Doctor*. Don't kill yourself trying to work against the stupid people in your Ministry. No matter what you do, they'll spoil it." (*Fragments*, p. 151) (An interaction between Mrs. Onipa and Juana at the hospital deliberating on why no ministry is employing Baako)

First, the use of *taxi driver* (Extract 13a) has certain implications concerning the dynamics between the interlocutors and the underlying attitudes that are at play. How the nurse addresses the taxi driver creates a sense of disdain or disrespect towards the driver's profession. This could be indicative of a perceived hierarchy between the two occupations, with the nurse possibly considering her profession to be more prestigious or important than that of the taxi driver. Such a perception leads her to treat the driver as inferior without solidarity (a descending T form) (Brown & Gilman, 1960), choosing to ignore

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him in the conversation. This reinforces the distance and social disparity between them, emphasising their different roles and statuses within society (Brown & Gilman, 1960; Wardhaugh, 2006). In Extract 13b, *doctor* is used to address Juana. While *doctor* could be a title term, the context of interaction reclassifies it as an occupational term. Hence, the use of *doctor* reflects a level of respect and recognition for Juana's professional status. It also signifies Mrs. Onipa's awareness of the authority and expertise that come with the occupation (Wardhaugh, 2006). That is, Mrs. Onipa shows that she acknowledges Juana's professional standing and seeks to create a respectful and polite atmosphere (Brown & Gilman, 1960) in their conversation.

In achieving research objective one, kinds and variation of address and reference terms in three post-colonial Ghanaian literature, I explored the frequency of ARTs in the three literary texts and conducted a comparative distribution across the texts. Afterwards, I analysed the internal structure (simple, complex, and compound) and semantics of power and solidarity of the various ARTs in the texts. The forms of ARTs such as PNs, OTs, DPs, KTs, etc. were further explored based on their distribution. I provided examples and Extracts (adding the context of interaction) for further discussion and interpretation.

Implications of Kinds and Variations of Address and Reference Terms for Characterisation

Here, I discuss the second research objective: the implications of the kinds and variations of ARTs on characterisation in the three post-colonial Ghanaian literary texts. This section is devoted to how the kinds and variation of ARTs in literary texts significantly implicates characterisation. Through

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different forms of ARTs, authors create unique identities for their characters, establish and develop their relationships. To achieve this objective, I focus on characterisation, where I look at how ARTs reveal character traits.

Implications for characterisation

Here, I focus on three aspects of characterisation in the selected novels. I discuss the ARTs and implications based on each text. I explore how the characters were addressed or referred to, and how they addressed or referred to other characters. I delimit the discussion to revolve around the main characters in each of the texts: Onipa Baako in *Fragments* (1970) and Esi Sekyi in *Changes* (1991). I use Onipa Baako in *Fragments* (1970) because the novel explores Baako's struggle to reconcile his aspirations and experiences abroad with the realities of post-independence Ghanaian society, as well as the challenges he faces in reconnecting with his family and cultural roots. For *Changes* (1991), I use Esi Sekyi because the novel follows Esi as she navigates the complexities of her professional and personal life, particularly as she deals with issues related to gender, tradition, marriage, and modernity within the context of contemporary Ghanaian society. However, I acknowledge that in *Homegoing* (2016), there is no single main character. Instead, the novel follows the multi-generational story of two half-sisters, Effia and Esi, and their descendants. Each chapter focuses on a different character from either Effia's (a narrative which showcases the intersection of African and European cultures, the impact of the transatlantic slave trade, and the legacy of colonialism) or Esi's (perspective on the African diaspora, the horrors of slavery, and the struggle for identity and belonging in a foreign land) lineage, providing a rich tapestry of interconnected lives and experiences spanning from the 18th century to the present day

(Shringarpure, 2020; Winters, 2018). Hence, I focus on Marjorie and Marcus as significant characters in *Homegoing* (2016). This is because they are the last of their generation that make it back to Ghana.

From the ensuing justifications, I emphasise that the use of specific address and reference terms provides insights into a character's personality, background, and attitudes. Alford (1977) contends that naming, a critical aspect of address and reference terms (ARTs), plays a significant role in literature, particularly in post-colonial works. In literary contexts, a character's actions and personality are often assessed based on these underlying associations connected to their name (Butler, 2013). For instance, a character who frequently uses endearment terms might be seen as affectionate or caring, while one who employs descriptive phrases to refer to others could be perceived as judgmental or observant.

Character traits of Onipa Baako in Fragments (1970)

This section discusses the character traits of Onipa Baako in Fragments (1970) as demonstrated through the kinds and variations of ARTs. The traits are presented and discussed with extracts as examples.

Baako as friendly and solidary

In *Fragments*, the use of ARTs indicated ambition which emphasised social status, solidarity, recognition, and pride. That is, characters use ARTs that emphasise their social status or friendliness, which reveal traits such as ambition or solidarity, indicating their desire to achieve success and recognition within their society. This is exemplified in Extract 14.

Extract 14

"Hi, *Fifi*," Baako said, shaking hands.

"Ei, *Baako!*" Fifi shouted. "When did you come?"

"Last night."

"But why, *man*, why didn't you let me know?..." (*Fragments*, p. 96) (An interaction between Baako and his friend Fifi after he returned from abroad and visited Fifi at his apartment)

In Extract 14, the reciprocal use of the address terms between the Baako and Fifi indicates an equal relationship between them. This adds to the solidarity between the friends. The term *man* is a casual and informal way of addressing a male friend (Adams, 2018), which further emphasises their friendly relationship and pride in seeing each other. Baako's response to Fifi's enthusiasm and surprise at seeing him highlights his modest and unassuming nature. He did not inform Fifi about his arrival, possibly because he did not want to make a fuss about his return. This foregrounds his ambition of being who he is which sharply contrasts that of Brempong when they met on the plane. This interaction suggests that Baako is a down-to-earth person who values genuine connections with his friends (Tetteh, 2021).

Baako as idealistic and modest

Onipa Baako, the protagonist of Fragments, displays a strong sense of idealism throughout the novel. After studying abroad in the United States, he returns to Ghana hoping to contribute to the development of his country post-independence. However, he soon becomes disillusioned by the corruption and materialism he encounters. Despite these setbacks, Baako stubbornly clings to his high-minded principles and continues striving to make a positive impact

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through his work as an educator. Also, he holds dear the ideals and values of society and shows respect to other characters.

Extract 15

"*Mr. Onipa* works for Ghanavision," Juana said.

"I've heard of you, *Mr. Boateng*," Baako said, shaking hands. (*Fragments*, p. 152) (A communicative event where Juana introduces Baako to Boateng at a gallery exhibition)

The address exchange between the characters elucidates the relative status and formal relationship (Brown & Gilman, 1960) between Baako and Boateng (Extract 15). Based on this, the exchange of titles (*Mr*) between Baako and Boateng shows Baako's awareness of the formality involved in his introduction which is further grounded in the context of interaction. This shows Baako's recognition of socially acceptable practices based on formalities. Baako's use of the formal address *Mr. Boateng* while shaking hands reveals that he is respectful and mindful of social etiquette. He demonstrates a courteous and respectful attitude towards others, particularly when meeting them for the first time. This character trait can be seen as a reflection of Baako's overall personality, as someone who is considerate, educated, well-mannered, and aware of social norms. This is heavily ideological (Tetteh, 2021).

Baako's sense of familyhood

Despite being an idealistic and educated man, Baako maintains a strong devotion to his family throughout the novel. He returns to Ghana out of a sense of obligation to his relatives. Baako's familial piety contrasts with some of his more individualistic peers who pursue status and wealth after being educated abroad. Further, Baako, by holding on to his social consciousness and family

dynamics, understands the shift in a parent-child relationship when a child is growing (see Extract 16).

Extract 16

"Oh, *Baako*," she said, trying to smile through her tears, "you came so suddenly. You didn't give us time to get ready for you."

"It's all right, *Efua*," Baako said. (*Fragments*, p. 100-101) (An interaction between Baako and his mother after he returned from abroad unannounced)

I find that when children are growing, there is a shift in power and solidarity relationship with their parents. That is, children have to reconsider addressing their parents by their first names or their diminutive forms. In Extract 16, while Efua addresses her son as *Baako*, Baako calls her by her first name, *Efua*. This tension in the address shows an unequal but solidarity relationship between a mother and her older son. Baako demonstrates a close and affectionate relationship with her, which indicates that he is a caring and loving son. Baako's decision to address his mother by her first name suggests that he views their relationship as being based on mutual respect and trust, rather than strictly adhering to social hierarchy or formality (Ampofo et *al*., 2020).

Baako's resistance to modernity

Furthermore, Onipa Baako displays a complex relationship with modernity throughout the novel. On the one hand, he clearly benefits from modern opportunities like his education in the US. This allows him to return to Ghana with progressive, idealistic notions of driving development and progress in his home country. However, Baako becomes disheartened when he encounters the realities of post-colonial Ghana, including greed, corruption, and

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the trappings of consumerism and wealth. His resistance to modernity manifests in his rejection of materialism and insistence on maintaining a simple, traditional lifestyle. He refuses to buy into superficial status symbols and turns down lucrative jobs to retain his integrity. Other characters cling to traditional address terms to resist the influence of modernity in their language choices which demonstrate traits such as nostalgia, conservatism, or a longing for the past, reflecting their struggle to adapt to a changing world. In *Fragments* (1970), the use of some terms depicted such notions. Extract 17 illustrates such an instance:

Extract 17

"*Owura*," a distant voice said. Baako opened his eyes. "*Owura Krakye*," the old woman next to him was saying, with a voice diminished as if in awe, "if it pleases you, we are approaching the neighbourhood where I live."

"Oh, just tell the driver when we're there," Baako said. (*Fragments*, p. 89) (An interaction between an old woman and Baako in a taxi)

From Extract 17, the use of *Owura* and *Owura Krakye* by the old woman in the interaction with Baako reveals several aspects of Baako's character traits. *Owura* is a respectful term in the Akan language, often used to address a male figure of authority. *Krakye* is an additional term of respect, which can be translated as 'gentleman', 'brave', or 'strong'. The old woman demonstrates her respect and admiration for Baako. Baako's response, "Oh, just tell the driver when we're there," shows that he is approachable, humble, and accommodating. He does not take offence or react negatively to the old woman's respectful

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address, which implies that he values and appreciates her respect, but he does not let it inflate his ego.

Character traits of Esi Sekyi in Changes (1991)

This portion discusses how ARTs reveal the traits of Esi as a character. This follows how she was addressed, referred to, addressed other characters, and referred to other characters.

Esi as independent and resilient

First, Esi Sekyi demonstrates her independence throughout *Changes*. She defies social expectations by divorcing her husband Oko and pursuing an education and career, rather than remaining a housewife. Esi embraces singlehood, supports herself financially, and makes her own choices despite societal judgement. Her resilience is evident as she perseveres through difficult transitions like divorce and single motherhood with determination. Though Esi faces sexism and derision, she remains strong-willed and adaptive, exhibiting an unshakable sense of self. This projects traits such as independence, determination, and resilience, highlighting her ability to navigate the challenges of modern life. Extract 18 and 19 provide a lens for the interpretation:

Extract 18

"*Opokuya*, I have left *Oko**." It was like the booming of a cannon into the evening. (*Changes*, p. 44) (An interaction between Esi and Opokuya, when Esi was breaking the news of her divorce to her friend)

Extract 19

"But…but *Maa*," Esi had virtually stammered, "aren't they her *cousins*?"

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"You know that in our custom, there is nothing like Oko's sisters' children are Ogyaanowa's sisters and brothers. Are we Europeans that we would want to show divisions among kin?" (p. 82) (An interaction between Esi and her mother after her divorce with Oko and considering how to cater for her child Ogyaanowa)

In Extracts 18 and 19, the ARTs help to illustrate Esi's character as an independent and strong-willed woman. Considering Extract 18, we see Esi's straightforward and assertive statement to Opokuya, "I have left *Oko*", highlights her decisiveness and courage to take control of her own life. Esi takes control of her own life and makes a decision that goes against societal norms and expectations. Her use of the booming metaphor also emphasises the weight and importance of her decision. Esi demonstrates her willingness to break away from societal expectations and choose her own path. Her direct approach in sharing the news of her divorce also reflects her strength and determination as a character. For Extract 19, Esi questions her mother about the traditional customs and roles of family members in their society. Esi demonstrates her independence and critical thinking. Esi's stammering also indicates her discomfort with the expectations placed on her by society and her desire to break free from those expectations (Saib, 2021). The use of address terms like *Maa* shows Esi's respect for her mother, but her questioning of traditional customs highlights her desire to understand and potentially redefine her role within her family and society. Her use of direct and assertive language reflects her agency and autonomy, even in the face of cultural and societal pressures (Abdou, 2013).

Esi as adaptable and flexible

Throughout the novel, Esi demonstrates her ability to adapt and be flexible in the face of major life changes. When her marriage to Oko falls apart, Esi shows her adaptability by embracing singlehood and forging a new path for herself rather than clinging to traditional expectations of women. She flexibly takes on new roles as a working professional and single mother, juggling her career and family. Even when she struggles with loneliness, Esi adapts by developing a community of female friends for support. Her openness to new relationships like her affair with Ali also exhibit flexibility. Esi's shift between different forms of address, depending on the situation or the character she is speaking to, reveals her adaptability, flexibility, or even cunningness to navigate complex social landscapes. Instances are provided in Extracts 20 and 21:

Extract 20

"Oh, *Ali*, meet *my friend Mrs Opokuya Dakwa**. *Opoku*, *Mr Ali Kondey**." (*Changes*, p. 62) (A communicative event where Esi introduces Ali Kondey to her friend Opokuya at a hotel lobby)

Extract 21

"But *Esi* tell me, doesn't a woman's time belong to a man? *My lady Silk*, that one is a very new and golden reason for leaving a man, if ever there was one, and if you are truly asking for my opinion…" (*Changes*, p. 132) (An interaction between Nana and Esi, advising Esi why divorce is not an option in African and Ghanaian culture)

Extract 20 shows how Esi introduces her friend Opokuya to Ali Kondey, using formal address terms, *Mrs. Opokuya Dakwa* and *Mr. Ali Kondey*. This highlights Esi's ability to navigate different social situations and adapt her

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communication style accordingly. When introducing Ali to her friend, she refers to him, using his full name and the title *Mr.* instead of using a more informal or affectionate term. This indicates that Esi is aware of the cultural expectations of formal introductions and can adapt her language use accordingly. Additionally, Esi's use of her friend's full name and the title *Mrs.* shows her respect for Opokuya and her understanding of the importance of social hierarchies in Ghanaian culture. Extract 21 mirrors the different ways Esi's grandmother addresses her. Nana addresses Esi as *My lady Silk* an endearment term that highlights the close relationship between them. However, the conversation itself reveals Esi's adaptability as she listens to her grandmother's advice on the traditional roles and expectations of women in their culture. Esi's willingness to engage in this discussion demonstrates her openness to understanding different perspectives, even when they conflict with her own beliefs and decisions (Azumurana, 2013; Oloko, 2008). This adaptability allows Esi to make informed choices about her life and relationships, showcasing her resilience in the face of societal pressures. The variation in address terms in Extract 19 helps to convey the nuances of the relationship between Nana and Esi, as well as the tone and context of their conversation.

Esi as sensitive and diplomatic

Esi demonstrates sensitivity and diplomacy in navigating complex interpersonal relationships. As her marriage to Oko unravels, Esi is sensitive to Oko's feelings of loss and hurt despite her own unhappiness. She handles their separation diplomatically, remaining civil and avoiding unnecessary conflict. Esi is also sensitive as a mother, perceptive to her children's needs. Her sensitivity lends itself to diplomacy, as she thoughtfully mediates conflict and

disagreement with nuance and care. When her friend Opokuya disapproves of her affair with Ali, Esi responds with sensitivity to her perspective. Even when she faces criticism herself, Esi maintains poise and diplomacy. Furthermore, there is the use of thoughtful or considerate ARTs that reveal traits such as sensitivity, kindness, or diplomacy. This suggests a desire to maintain harmony and avoid conflict in their relationships. Extracts 22 and 23 reveal such traits as found below:

Extract 22

"Yes *Esi*, I want to marry you."… However, she knew that by marriage he also meant her becoming a second wife… "And *your wife**?" It was Ali's turn to be startled. (*Changes*, p. 103) (An interaction between Ali and Esi after Ali proposed marriage to her).

Extract 23

"But *Oko** is that kind of a man."

"What kind of a man?" Ali was feeling jealous and not even trying to hide it (*Changes*, p. 105) (An interaction between Esi and Ali, discussing how Esi's ex-husband Oko is appealing to mothers)

Esi responds to Ali's marriage proposal by asking about his current wife (Extract 22). Esi's use of the term *your wife** when asking about Ali's current spouse portrays her awareness of the cultural expectations and potential conflict surrounding polygamy. This shows that Esi is sensitive to the potential emotional impact of marriage on all parties involved and is not just focused on her own desires. Esi's question shows that she is not only considering her own desires but also taking into account the existing dynamics and relationships within Ali's life. Extract 23 reveals a more critical perspective on the femininity

and sensitivity of Esi. That is, Esi's comment about her ex-husband Oko being 'that kind of a man' reveals her ability to objectively assess her past relationship. She recognises that men and women view masculinity and attractiveness differently, and this awareness informs her interactions with Ali and her past experiences with Oko. Esi's awareness of Ali's emotions and her ability to navigate this sensitive topic in their conversation underscores her empathetic and perceptive nature through the ARTs.

Character traits of Marjorie and Marcus in Homegoing (2016)

Homegoing (2016) tells the story of multiple generations across different cultural contexts, including characters from various tribes in Ghana and those living in the United States. The novel spans several centuries, starting in the 18th century and ending in the 21st century. The use of ARTs conveys the changing historical context by showcasing the evolution of forms of address and reference over time, reflecting shifts in social norms and values, as well as the effects of colonialism and the transatlantic slave trade on language and relationships.

Marjorie as sensitive and intelligent

Marjorie displays great emotional sensitivity throughout the novel. Marjorie is also portrayed as highly intelligent and perceptive, especially for her young age. She recognises injustice and thinks critically about the world around her. Her intelligence allows Marjorie to gain deeper insights into complex social issues at play. In this regard, some ARTs presented perspectives which provided a lens to understand the character traits of Marjorie. Consider Extract 24 below:

Extract 24

"Don't mind them," Marjorie's mother, Esther, said that night as she stroked Marjorie's hair. "Don't mind them, *my smart girl. My beautiful girl.*" (*Homegoing*, p. 262) (An interaction between Marjorie and her mother after her schoolmates teased her because she is a black girl who talked like a white girl)

From Extract 24, the address terms *my smart girl* and *My beautiful girl* used by Marjorie's mother, Esther, reveal several aspects of Marjorie's character. Firstly, the use of these terms indicates that Marjorie is intelligent and beautiful, as her mother perceives her to possess these qualities. Secondly, the context of the conversation suggests that Marjorie is struggling with her identity and self-esteem, as she is being teased for being a black girl who talks like a white girl. This shows that Marjorie is facing challenges in navigating her social environment and finding a sense of belonging (Kerketta, 2022). Lastly, the fact that Marjorie confides in her mother about the teasing and seeks comfort from her implies that she has a strong bond with her mother and values her opinion. This suggests that Marjorie is a sensitive and emotionally open individual who relies on the support and encouragement of her loved ones in difficult situations (Septiana, 2022).

Marjorie as respectful and affectionate

In addition, as a young girl still exploring her emotions and psychological processes, she confides in her parents, rather than friends for specific socio-emotional and psychological support. Marjorie also shows great affection for those she encounters. Her respect demonstrates an ability to see

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beyond societal prejudices. She navigates the complexities involved in developing as a black girl in America. This is illustrated in Extract 25:

Extract 25

"*Daddy*, when did you know that you liked *Mama**?" she asked at breakfast the next day. (*Homegoing*, p. 264) (An interaction between Marjorie and her father after she had feelings for Graham)

Marjorie uses kinship terms for her parents in Extract 25. Marjorie demonstrates a sense of respect and affection towards them. This foregrounds how she has a close and loving relationship with both her mother and father. Marjorie's question to her father about when he knew he liked her mother implies that she is trying to understand her own feelings and emotions, possibly about Graham, as mentioned in the context. This portrays that Marjorie is an introspective and self-aware individual who seeks guidance from her parents when trying to navigate complex emotions, such as romantic feelings. Her use of direct or confrontational address terms reveals traits such as assertiveness and confidence.

Marcus as resilient and patient

Concerning Marcus, some instances showed how he demonstrated resilience and patience in situations. Marcus demonstrates remarkable resilience as he endures great adversity throughout his life. Marcus does not give in to frustration, but calmly and steadfastly dedicates himself to any worthy cause. For instance, he used a nickname to address his friend to calm down while he was restless. Characters who use solidarity and nicknames in their interactions demonstrate empathy, compassion, or emotional intelligence, which reveals

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their ability to form deep connections and understand the feelings of others (see Extract 26):

Extract 26

"Shit, *Marcus*, how long we gon' stay out here, *man*? It's hot as hell. This some Africa heat right here."

"We ain't been here but ten minutes, *D. Chill*," Marcus, but he was starting to feel restless. (*Homegoing*, pp. 280-281) (An interaction between Diante and Marcus on their visit to California for an event)

From Extract 26, it is understandable that Marcus and D. Chill are mutual friends who share a level of comfort and familiarity. When D. Chill complains about the heat and questions how long they will stay in the location, Marcus responds by addressing him as *D. Chill*, which emphasises their close relationship. Marcus's response also reveals his level-headed and patient character traits. He tries to reassure D. Chill by mentioning that they have only been there for ten minutes, despite feeling restless himself. This shows that Marcus is a calming presence, able to keep his composure and maintain a rational perspective even when feeling uncomfortable or impatient.

Marcus's understanding of racism

Marcus possesses a nuanced understanding of racism based on his personal experiences. He recognises that racism extends beyond individual acts of prejudice to engrain itself in society's institutions. Through Marcus's perspective, Gyasi highlights the complex, systematic nature of racism as well as its psychological and moral dimensions. Considerably, there were instances where some address terms evoked a sense of belittlement on the character of Marcus. This was enacted in the context of racism, as presented in Extract 27:

Extract 27

The man, Howard, was carrying a slender cane, and he tapped at Marcus's feet with it. "You lost, *boy*?" Marcus didn't speak. (*Homegoing*, p. 273) (An interaction between Howard and Marcus, when Marcus was lost at a museum)

As for Marcus, the use of the term 'boy' by Howard might reveal that Marcus is perceived as a young, perhaps less knowledgeable or less powerful individual in this interaction (Extract 27). This is justifiable because Howard is a white man who perceived Marcus as inferior to him since Marcus was a young black man. Marcus's decision not to speak in response to Howard's question suggests that he is aware of the power dynamics at play and may be uncomfortable with being addressed in such a manner. This term also evokes a sense of condescension or belittlement, implying that Marcus is inexperienced, naive, or inferior in some way. It is also an indication of Marcus's character traits, such as resilience or self-restraint, as he chooses not to engage with Howard's condescending tone.

In conclusion, the analysis revealed how ARTs in *Fragments* (1970), *Changes* (1991), and *Homegoing* (2016) influenced character traits of the selected characters in the selected literary works. The various terms employed by the characters in their interactions not only reflect the cultural and historical context of the novels but also provide a deeper understanding of the characters' personalities, emotions, and social positions.

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Chapter Summary

In this chapter, I analysed and discussed 558 ARTs from *Fragments*, *Changes*, and *Homegoing* in relation to the two research questions. First, the study revealed eight (8) forms of ARTs, with personal names being dominant across the texts. Second, the study explored how the kinds and variations of ARTs implicated characterisation. In the next chapter, I conclude the study by providing a summary, key findings concerning the two research objectives, implications for theory and practice, and recommendations for further research.

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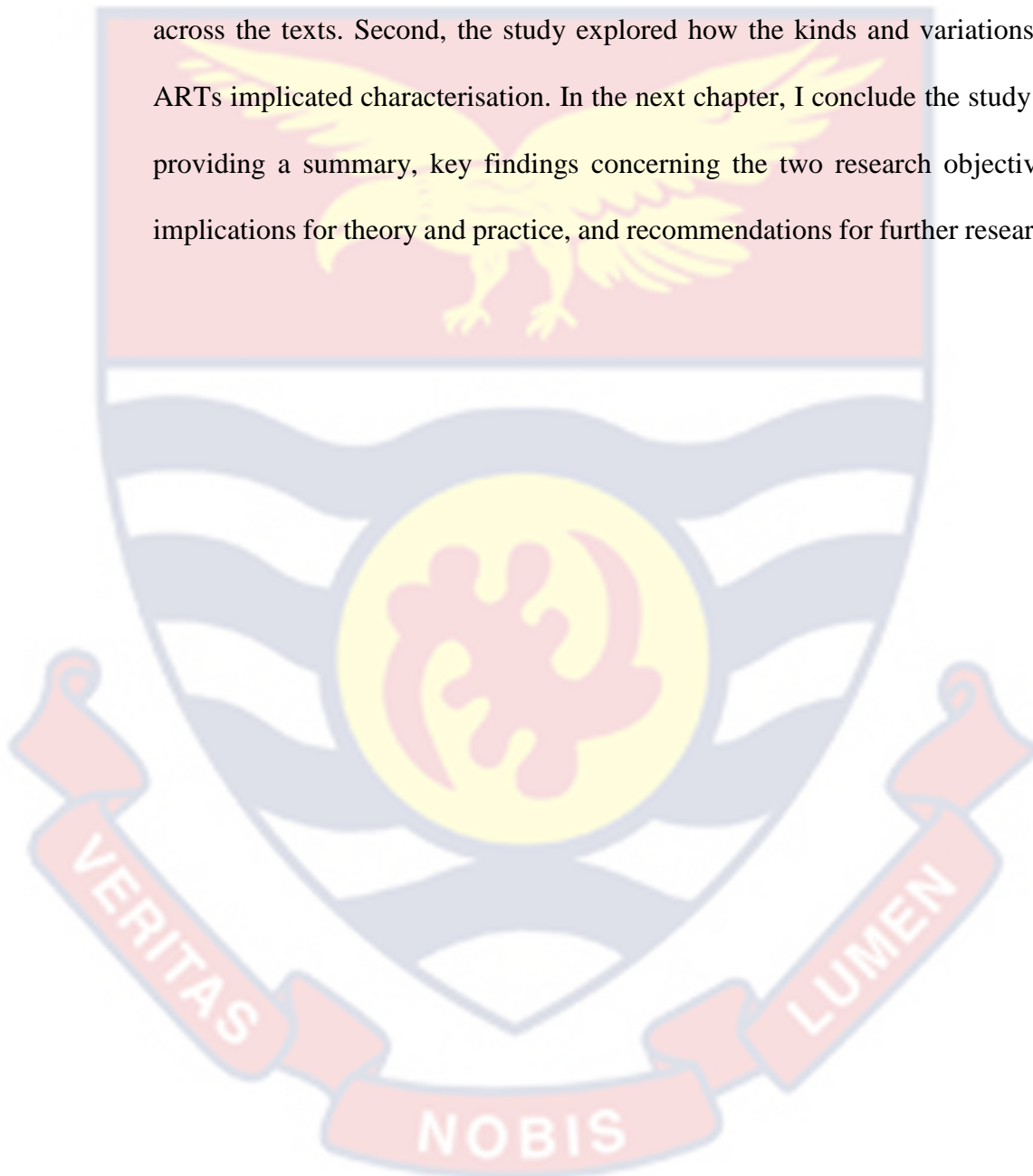
CHAPTER FIVE

SUMMARY, IMPLICATION AND RECOMMENDATION

Introduction

In the previous chapter, I analysed and discussed 558 address and reference terms (ARTs) from the three selected literary texts. This chapter summarises the study by presenting the synopsis of the entire study, the key findings based on the research objectives, the implication of the study, and areas for further research. The ultimate subsection summarises the information in this chapter.

Summary of the Study

I conducted this study as an interface between Sociolinguistics and Literature, focusing on address and reference terms (ARTs) in post-colonial Ghanaian literary texts. There were two-fold research objectives: (i) to identify the kinds and variations of address and reference terms in three post-colonial Ghanaian literary texts, and (ii) to explore the implications of kinds and variations of address and reference terms on characterisation in three post-colonial Ghanaian literary texts. I used a three-pronged theory to guide the study. Adopting a descriptive qualitative research approach, facilitated by directed and summative content analyses, I analysed 558 address and reference terms from *Fragments* (1970), *Changes* (1991), and *Homegoing* (2016).

Concerning Research Objective One, the ARTs were analysed using the three-pronged theory, encompassing Brown and Gilman's (1960) T and V forms, Dickey's (1997a) Variationism, and Pragmatics of Literary Communication. The kinds and variations of ART were discussed in relation to these theories and other relevant literature. Likewise, for Research Objective

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Two, the concept of post-colonialism and the Pragmatics of Literary Communication were used to discuss the ARTs. The two content analysis approaches were dominantly used in achieving these objectives, considering the theories applied and the descriptive statistics in the analysis and discussion. In all, the research was guided by some relevant previous studies (such as Adams, 2018; Afful, 2006a, 2007b; Afful & Mwinlaaru, 2012; Brown & Ford, 1961; Brown & Gilman, 1960; Diakhaté, 2021; Dickey, 1995, 1996, 1997a, 1997b; Djimet, 2022; Jennifer et *al.*, 2022; Murphy, 2008).

Key Findings

This section discusses the key findings of the research. The discussion is based on the two research objectives: (i) the kinds and variations of address and reference terms, and (ii) the implications of kinds and variations of address and reference terms (ARTs) on characterisation.

Kinds and variations of ARTs

The analysis of the first research objective revealed that address terms were dominant compared to reference terms in the selected texts. This highlighted the relationship between characters through direct modes of communication (Brown & Gilman, 1960), emphasised the relevance of naming in Ghanaian society (Agyekum, 2006), and created dialogic situations based on familiarity, tension, and social hierarchies (Dickey, 1997a).

Also, the study revealed eight (8) forms of ARTs across the texts, focusing on content expressions. While this similarly concurs with Afful (1998, 2006a), the present finding's extant discussion of content expression deviates from zero address terms, attention getters, and pronouns which were found in Afful's studies. Also, personal names were the most frequent form of ARTs

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used across the texts. It had several variants such as honorific+first name, title+last name, endearment+first name, and among other forms. Examples include *Musa*, *Nana Aba*, *Auntie Esi*, *Lucille*, *Dinah*, *Mr. Mathison*, *Araba*, *Ocran*, *Boateng*, and *Mr. Williams*.

Another interesting finding is that, while *Fragments* (1970) and *Changes* (1991) had primary personal names dominating the secondary personal names, there was a different situation in *Homegoing* (2016). The dominance of the secondary personal names (such as *Nana*, *darling*, *my baby*, *nigga*, and *jack*) in *Homegoing* highlighted the contemporariness of the novel, the dynamic issues in the text, and more importantly, the evolution in writing influenced by Westernism. Moreover, the study found that the prevalent use of simple ART foregrounds the material reality of using ARTs in face-to-face interaction. I, however, emphasise that given the familial dynamics across the texts, I expected kinship terms to be dominant rather than personal names. This is because personal names assert individuality which allows for clear and effective communication (Braun, 1988; Wardhaugh, 2016), maintain or challenge power dynamics and social hierarchies (Brown & Gilman, 1960), and create a sense of belonging and connection in society. While my expectations were proven otherwise through the analysis, the findings concur with previous studies such as Adjah (2011), Afful (2006a, 2007a), Bisilki (2018), and Mashiri et al. (2015). Concerning the counterintuitive finding, kinship terms were the second dominant form of ARTs with consanguineal (such as *my mother*, *my father*, *uncle*, and *auntie*) sub-types being more frequent than affinal (such as *my wife* and *my husband*). This key finding contrasted with the report by Bisilki (2017). Aside from the key findings on personal names and kinship terms, the

study found that racial identifying terms were used sparingly in first- and second-generation post-colonial Ghanaian literary texts, and frequently in the third-generation one. Context accounted for such findings. RITs were used positively (fostering a sense of community and shared identity) and derogatorily (perpetuating stereotypes or reinforcing power imbalances).

Furthermore, the study found a relatively par distribution of local names to Western names. This is crucial because Western names (such as *Carson*, *William*, *Marcus*, *Lucille*, and *Charles Winston Churchill*) are permeating and replacing local names that identify the ethnicity, life purpose, or characteristics (Amenyedzi, 2019; Blay, 2018) of an addressee or referent. Afful (2006a, 2006b) and Akrofi and Owusu-Ansah (1995) have indicated the influence of Westernism, Europeanism, and modernisation in address terms. In all instances, I found the overarching role of context and characters' relationship in accounting for the variation. For instance, ARTs such as *nigga*, *monsieur*, *doctor*, *hardheaded fool*, *Feef*, *Mensah*, *Boateng*, *Mr. Baako*, etc. were used varyingly. Contrary to reports from other studies (such as Afful, 1998, 2006a, 2007a; Awoonor-Aziaku, 2021; Brown & Gilman, 1960; Essah-Ntiful & Kyei, 2022), sociolinguistic factors such as age and gender did not influence variation in the ARTs. However, ethnicity, occupation, social class, and literary issues caused variation in addressing and referencing characters (Dickey, 1997a). Finally, following the excruciating relevance of ARTs, some characters negotiated how they should be addressed. Interestingly, while this underscored the significance of identity construction through ARTs (or naming), it highlighted changes in characters' relationship status, power balance, or self-perception. Examples include the use of *doctor* and *Carson*.

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Implications of ARTs on characterisation

In achieving this objective, I analysed how ARTs indicated characters' traits across the three literary texts. Concerning the character traits of Onipa Baako in *Fragments* (1970), the study found that Baako was modestly ambitious and humble. He was aware of the formalities in contexts and acted respectfully. The study discovered that Baako was a loving and caring son who, regardless of the ordeals he went through as a consequence of unmet expectations from materialism, remained approachable and accommodating. While there are no explicit studies that have analysed the character traits of Baako, the present findings affirm that Baako is portrayed as a sensitive, introspective, and idealistic individual.

The key findings in *Changes* (1991), focusing on Esi Sekyi, point to the fact that she is decisively independent and determined to attain personal freedom. While literary interpretations find Esi to re-vision traditional gender or marital roles through education (Brookman *et al.*, 2019; Ismail, 2016; Olausson, 2002), the findings from this research showed otherwise that Esi was adaptive, flexible, and open to different perspectives through her interaction with Nana. Contrary to Ismail's (2016) and Diakhaté's (2021) report that Esi was influenced by cultural relativism and education as a measure of power, the exploration of the ARTs revealed that Esi was aware of the cultural expectations in Ghana and that the touch with her femininity accounted for her traits.

Finally, in *Homegoing* (2016), Marjorie and Marcus are presented as intelligent, compassionate, and emotionally sensitive. Rather interestingly, while ARTs used for and by Marjorie showed her cultural appreciation and

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introspective nature, Marcus understood power dynamics in a racial context through the ARTs.

Implications of the Study to Theory and Practice

Taking cognisance of the key findings, I provide some implications of the research pertaining to theory and practice (Sociolinguistics and Literature).

First and foremost, I present the implications to the three-pronged theory adopted in the research. The study provides empirical support for Brown and Gilman's (1960) theoretical claims, and that the principles are not exclusive to face-to-face interaction or pronouns. That is, the ARTs found in the texts support Brown and Gilman's concepts of T and V forms, which are symbolic representations of power dynamics and social hierarchies in communication. Personal names, as found to be dominant in the texts, can indicate intimacy (T-form) or respect and distance (V-form), depending on the context. Aside from the contribution to Brown and Gilman's T and V forms, the evidence from the study aligns with Dickey's (1997a, 1997b) Concept of Variation. The diversity of ARTs across the texts – from personal names to kinship terms and racial identifying terms – highlights the flexibility and variation of address terms in reflecting social relationships, cultural identities, and power dynamics. The use of both local and Western names also suggests a cultural variation influenced by Westernisation and globalisation (Afful, 2006b; Sifianou, 2013). Concerning the Pragmatics of Literary Communication (Van Djik, 1978), the findings highlight the significance of ARTs in literary communication (Mey, 2001). ARTs serve as powerful tools in constructing characters' identities, relationships, and social contexts. They are integral to understanding the

dynamics and nuances at the intra-diegetic and extra-diegetic levels of the novels.

In addition, the study reveals and foregrounds some peripheral, yet critical, concerns through Post-colonialism. The way ARTs are used to express characters' traits in the selected literary texts aligns with the concept of post-colonialism. The struggle of characters like Baako, Esi, and Marjorie reflects the conflict between modernity and tradition, a central theme in post-colonial literature (Gikandi, 2000; Paolini, 1999). The use of both local and Western names and the dominance of materialism, social class, and societal expectations in determining identities also demonstrate the lasting influence of colonialism (Bhabha, 1994, 2023). The tension and conflict resulting from these differing identity aspects manifest in the characters' sense of displacement, alienation, and struggle to reconcile their aspirations with societal expectations. Succinctly, this implication is supported by the Pragmatics of Literary Communication. This is because it illustrates how language and its pragmatic usage can enrich literary texts' depth and complexity (Eco, 1979).

Finally, the findings contribute to the understanding of sociolinguistics, particularly the intersection of language, literature, society, and culture. The variations and context-dependence of ARTs suggest the need for a more nuanced understanding and analysis of how language reflects and shapes social realities. The fact that sociolinguistic factors like age and gender did not influence the variation, but racism, occupation, and social class did, calls for a broader consideration of social factors in sociolinguistic studies. Concerning the literary practical implications of the study, the findings solidify the value of examining language, particularly ARTs, in literary analysis. As the findings

show, ARTs are not just communicative devices but powerful literary tools that can shed light on characters' personalities and their relationships. They can enrich a reader's understanding of a literary work by offering insights into the characters' psyche, their social and cultural contexts, and the conflicts and tensions they navigate. Also, the findings show how language, in this case, ARTs, are crucial lenses for analysing character development in literary works. For instance, the negotiation of how characters should be addressed serves as a powerful symbol of changes in relationships, power balance, or self-perception.

Conclusion of the Study

This study set out to explore ARTs in three selected post-colonial Ghanaian literary texts. From the key findings of the study, I conclude that ARTs are not limited to face-to-face interactions but permeate literary texts as well. Given the dialogic interactions and other literary elements, ARTs condition a relationship between Sociolinguistics and Literature as two disciplines. As such, the different kinds of ARTs influence the characterisation of entities within literary texts.

Recommendation for Further Research

This study has shown that ARTs are not only fruitful in face-to-face interactions but transcend into literary texts, with critical insights into characterisation. Based on the findings and implications, I provide the following recommendations for further research.

First, I recommend a cross-cultural comparison of ARTs in literary texts. This research could be expanded to include a comparison between Ghanaian literary texts and those from other post-colonial societies, or with other Western novels. Such a study would highlight the similarities and differences in the use

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and implications of address and reference terms across different cultures and societies. This is because the scholarship on cross-cultural studies between literary texts has focused on literary onomastics (Akpomuvie & Esiri, 2021; Ennin & Nkansah, 2016) and others on single authors in one culture (Asempasah & Sam, 2016; Bonye, 2021; Tetteh, 2021) rather than ARTs. While this study subtly compared post-colonial Ghanaian literary texts across three generations, further studies could consider novels from other contexts. This would illuminate differences and similarities in linguistic and cultural practices.

Second, I found varying use of ARTs between the texts which may be authorial innovativeness. Also, although Dickey (1996) confirms that prose works are replete with ARTs, there are relatively no known studies that have explored ARTs in other genres of literature. I, therefore, recommend genre-specific and author-centric studies on ARTs. A study focusing on different genres like poetry, drama, and short stories within post-colonial Ghanaian literature could reveal how ARTs vary across different literary forms. Additionally, analysing ARTs across different works by the same author could elucidate an author's individual style, experiences, ideologies, themes, and character development techniques.

Finally, the study focused on post-colonial Ghanaian literary texts among three generations. Interestingly, while this points to a periodicised based analysis, I recommend a further investigation into how the use and implications of ARTs have evolved over time. Such a diachronic study could provide a historical perspective on changing societal norms, cultural shifts, and linguistic evolution. In addition, it could delve deeper into how socio-political contexts influence the use and implications of ARTs. This recommendation is borne out

of how some ARTs were used in Armah's *Fragments* (1970). Concerning the use of local and Western names, it could be useful to explore how contemporary influences like Westernism are impacting the use of ARTs in literature and everyday language use.

Chapter Summary

All in all, I presented the summary of the study, the key findings based on the research objectives, and the implications of the study. In all these, I highlighted the relevance of the study. After that, I provided three suggestions for further research and summarised the entire chapter. Indeed, through this study, I have grounded that ARTs permeate all forms of interaction, even in literary texts.

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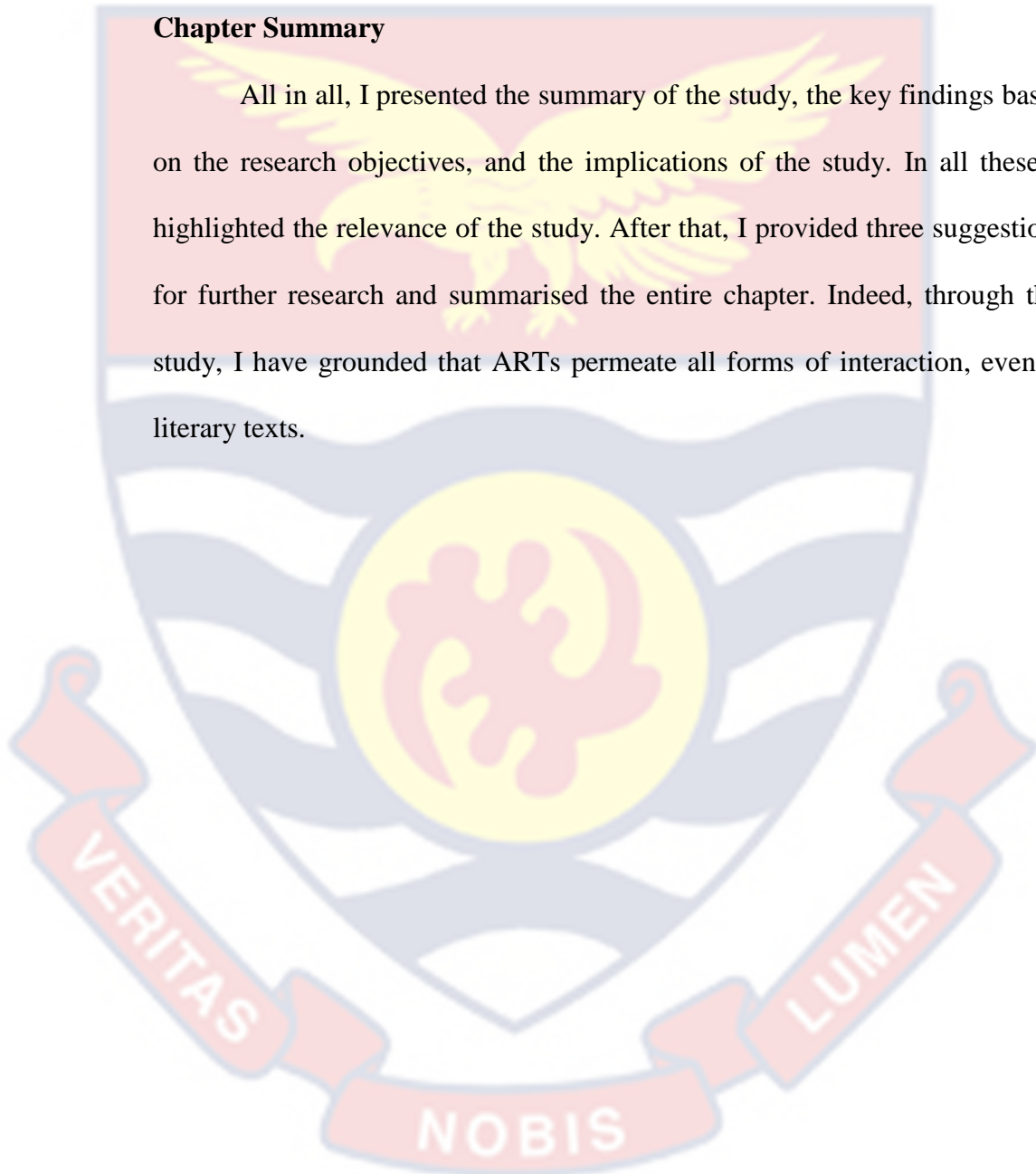
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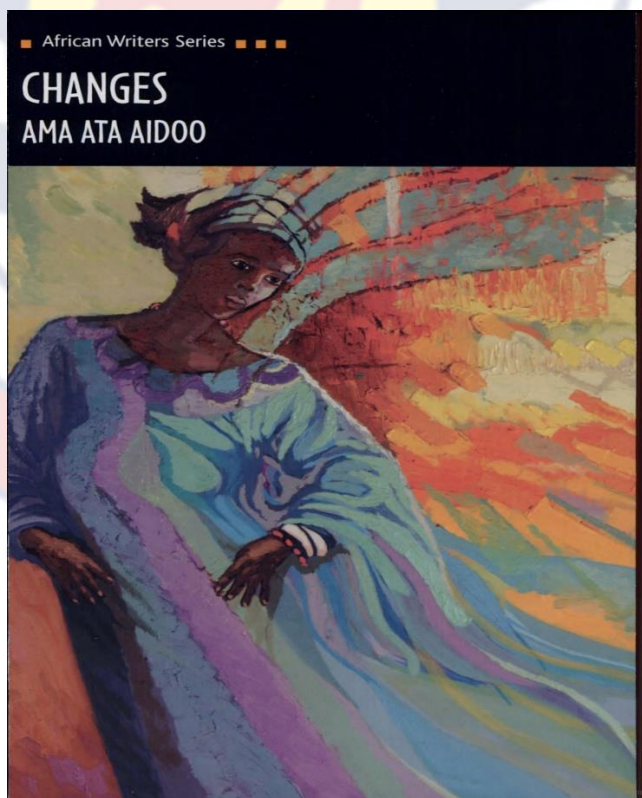
APPENDICES

Appendix A: Ayi Kwei Armah's *Fragments* (1970)
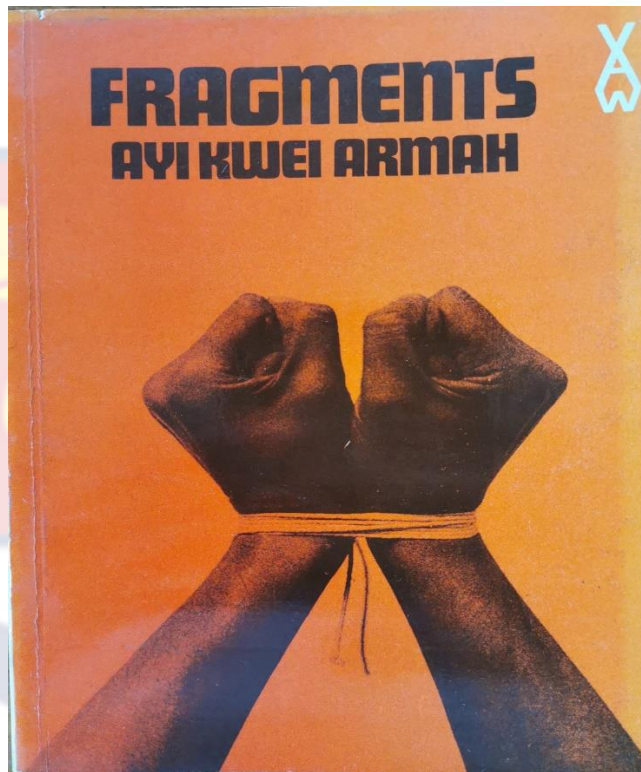
Appendix B: Ama Ata Aidoo's *Changes* (1991)

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Appendix C: Yaa Gyasi's *Homegoing* (2016)

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