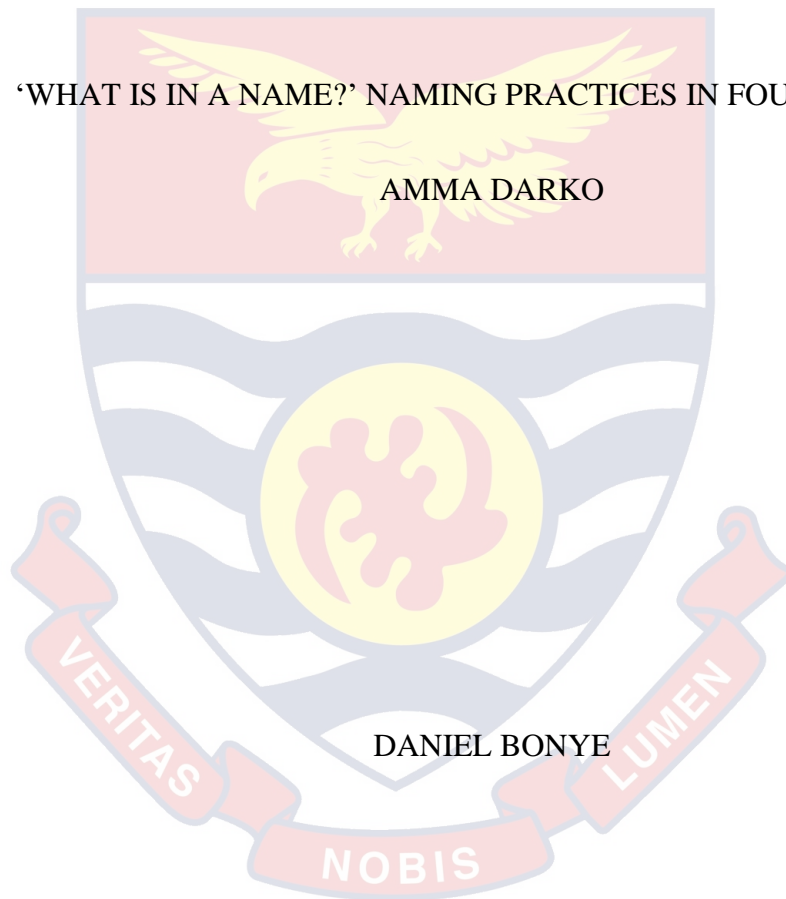UNIVERSITY OF CAPE COAST

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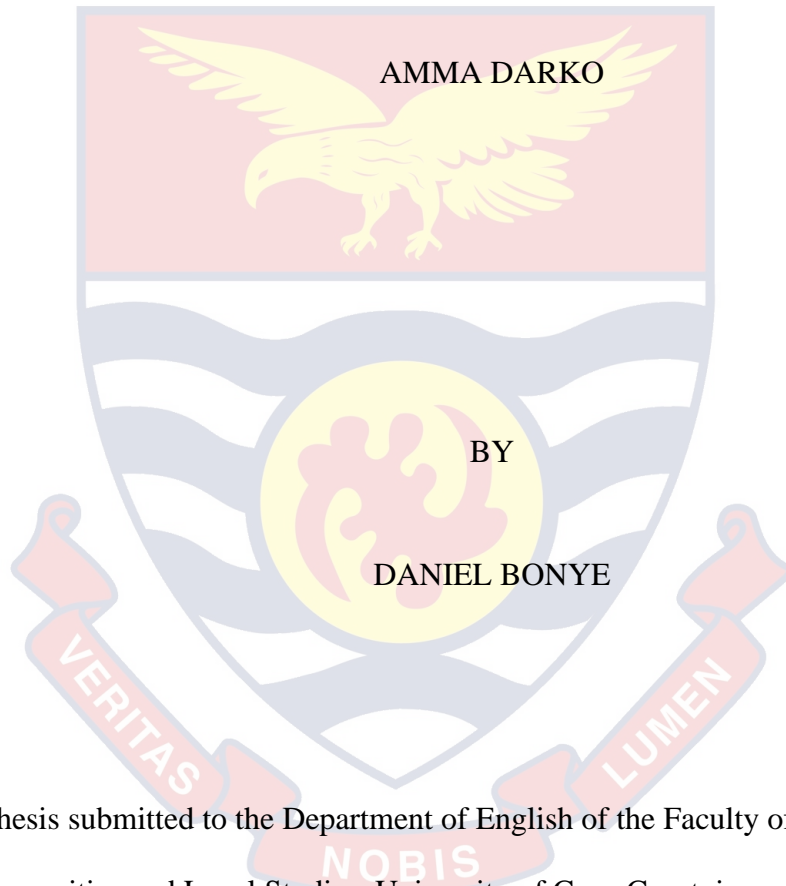
DANIEL BONYE

2021

UNIVERSITY OF CAPE COAST

'WHAT IS IN A NAME?' NAMING PRACTICES IN FOUR TEXTS OF

AMMA DARKO

BY

DANIEL BONYE

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

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

the requirements for the award of Master of Philosophy Degree in English.

APRIL 2021

DECLARATION

Candidate's Declaration

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

Candidate's signature……………………..   Date…………………….

Name: Daniel Bonye

Supervisors' Declaration

We hereby declare that the preparation and presentation of the thesis were supervised in accordance with the guidelines on supervision of thesis laid down by the University of Cape Coast.

Principal Supervisor's signature……………………   Date………………..

Name: Professor Joseph Benjamin Archibald Afful

Co Supervisor's signature…………………………   Date……………….

Name: Doctor Rogers Asempasah

ABSTRACT

The study aims at exploring the names and naming practices in four texts of Amma Darko, namely *Beyond the Horizon, Faceless*, *The Housemaid* and *Not Without Flowers*. The categories of names studied comprise personal names, place names and animal names. The study, an interface between literature and language, adopts the theory of Duranti's (1997) Three Interconnected Theoretical Framework to provide insight into the function of language (names) in culture in the areas of indexicality, performance and participation. A complementary theory is the Description Theory of names with particular reference to Replacement Theory of (proper) names which views a name as describing the object it names. The research design is qualitative. It uses the purposive sampling technique. The analytical procedure is a triangular analytical framework. The analysis suggests that names are not created, deployed or used arbitrarily but can dictate the roles of their referents. Also, names are found to have thematic and sociocultural significance. Archetypes created are in the areas of character trait, theme and ideology. The findings in this thesis contribute to the scholarship in onomastics (traditional and literary) as well as to language and culture with sociolinguistics and linguistic anthropological implications. The findings also have implication for further research.

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The present study would not have been undertaken without the inspiration and guidance from academics at the Department of English, University of Cape Coast and outside Cape Coast.

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Finally, I must mention Mr. Kwadwo Apraku Tuffour of blessed memory, who was my headmaster, for his great support. May his soul rest with his maker.

DEDICATION

To my three angels: Grant, Jerry and Bright.

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CHAPTER ONE

INTRODUCTION

The present study explores the names and naming practices in four texts of Amma Darko, where categories and sociocultural factors of the deployment of the names are studied. It examines the links of the names with roles of their referents and creates archetypes across the texts.

This chapter presents the background to the entire study. It covers the following: the aim of the study, the statement of the problem, the research questions, delimitation, texts synopses and the justification for the texts. The study also attempts to compare African and European names.

Background to the Study

What is in a name? This simple but interesting question may set many minds thinking about something that constitutes existence and yet we appear to ignore it. It is common knowledge that nothing exists without a name and it stands to reason that a name creates existence. Names are sociolinguistic variables that can inform language use, either in a discourse community or in the larger sociocultural setting. The non-linguistic variables, as opposed to names, are age, status, gender, education, among others.

Sociolinguistics is defined as "the study of the effect of social factors on the language system, on its functional use in the process of verbal communication and on its development as well as a study of the role played by language in the functioning and development of society" (Davidovich, 1986:42). In other words,

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it is a branch of linguistics that examines the interface between language and society and the variables that determine the use of language. This has a close association with linguistic anthropology, which examines the impact of language on society as names have impacts on social lives. The variables that are mentioned above are the social factors which are acknowledged by Davidovich. Names, as language phenomena, play crucial roles in the functioning and development of a sociorhetorical network (Swales, 1990). A sociorhetorical network is a group of people who have a common goal and adopt a preferred linguistic code that identifies and binds them together. In the taxonomy of language, names serve a referential function as can be referred to in Jacobson (1960) who explains that referential function of language relates to the things 'spoken of.'

Language has a magical property. What we say creates the situation being referred to in the language. This assertion is reflected in language use in terms of names and acts of naming which are common verbal practices in people's sociocultural settings. It may be praticable to consider the act of marriage. In a marriage ceremony, the minister may say, "I pronounce you a husband and a wife." In this instance, what is said by pronouncing the names, *husband* and *wife* brings into existence the situation (the marriage or union) being referred to.

We can ensure cultural mobility through naming practices. To a large extent, names are the embodiment of the sociocultural aspirations and beliefs of a people and a person at any place in a point in time is an ambassador of a particular group of people's culture, owing to the name he or she bears. In this

sense, it is said that, "Everyman carries his culture and much of his social realities about with him wherever he goes" (Firth, 1994). What Firth suggests is that a person's name can contain information about the culture and details of the social environment. Plato says, "The knowledge of names is a great part of knowledge" (Cratylus, as cited in Anderson, 2007). The acts of naming date back to creation and an allusion is made to the Christian Holy Scripture as well as other religious scriptures. The Supreme Being, according to these sources, commands man to name the things He (The Creator) creates (Genesis 2: 19-20). This, indeed, points to the view that the act of naming is ancient and historic and it is enshrined in the "common nomenclature of languages."

Historically, studies of names can be traced to ancient grammarians in Greece in the fifth century B.C (Anderson, 2007; Valieka & Buitkiene, 2003). According to those sources, Aristotle says that names are products of convention as language is conventional and that names are not the same for all. Aristotle says the function of names is to communicate our thoughts to each other. Socrates, on the other hand, talks about the natural correctness of names; that names are informative about the opinions of the name-giver concerning the objects that they name. It is known that the term, 'onomastics,' traces its root to Ancient Greeks' Traditional Grammar (TG) which is prior to the advent of structural linguistics. Traditional grammar is said to have been developed on the principles of ancient scholars such as Dionysius Thrax, Protagoras, Plato, Aristotle, Varro and Priscian.

Dionysius Thrax (C 100 B.C) is first credited as the language philosopher who produces a comprehensive grammar of Greek which lasts for about thirteen

centuries. Accordingly, Thrax comes up with two categories of grammar: Prescriptive Grammar (pre-scientific) and Descriptive Grammar (scientific). In the Descriptive Grammar, he identifies the sentence (logos) which is the upper limit of the grammatical description and the word which is the minimal unit of grammatical description and then distinguishes the constituents or the parts of the sentence (*meros logos*). Among the constituents is the **onoma** (noun). Others are *rhema* (verb), *arthron* (article), *antonymia* (pronoun), *prothesis* (preposition), *epirrhema* (adverb), *syndesmos* (conjunction) etc. It is believed that the study of names which is termed as *onomastics* is traced to the term, *onoma* (noun) constituent of the sentence.

Onomastics (studies in names) is concerned with two concepts, noun(s) and name(s). Here, I want to attempt to establish a distinction or otherwise a relationship between the two terms. Over the past four decades, there appears to be difficulties in distinguishing between names and nouns. Hornby (1995) as well as the English Grammar Revolution defines a noun as a word that refers to a person, place, event, substance or quality. They also define a name as a word or set of words by which a person or thing is known, addressed or referred to. The above definitions of the two terms (noun and name), therefore, suggest a close resemblance of their meanings. Additionally, according to Anderson (2007), there is the effort to draw the difference between names and nouns in terms of their particular and general references. As we have noted with Valieka and Buitkiene (2007) and Hornby (1995), a noun appears to be an umbrella term that signifies a word that connotes a name. Nouns are names attributed to persons, places,

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animals or things. Anderson argues that the syntax of names relative to meaning has been neglected compared with other aspects and this has affected the study of names, and that is against the backdrop that names are only marginally distincguishable from nouns (Garry-Prieur, 1994). It is considered that nouns usually involve denotations only. Denotation refers to the literal meaning that is given to a word and for that matter, a name. This is against the connotative meaning of a word (name) which signifies the underlying meaning of a name. On the other hand, names, as "special words," involve reference only. Reference is the symbolic relationship that a linguistic expression has with the concrete object or abstraction it represents (Crystal, 1985). The reference attribute of a name is at the center stage in literary onomastics and as Jamil (2010) puts it, reference demonstrates the relation that the meaning of a name, with unique properties, maintains with the object it represents.

Literature is a reflection of realities of society that may include various cultural norms as well as naming practices among the people. In many societies, naming is not done arbitrarily, rather, as Wamitila (1999) posits, names express experiences, ethos, teleology, values, ideology, culture and attitudes of individuals. This position of Wamitila is in consonance with the sociocultural implications of names which the present study pushes to demonstrate. As noted, the practice of naming or studies of names aresituated in the area of onomastics. Algeo (1992) defines onomastics as the study of proper names; their forms and use. This definition gives specification as to the category of names that comes

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under onomastics but that does not entirely mean that other name categories' referential properties should be ignored.

One area of study where names are inevitable is literature, where the interplay of names or naming practices and literature generates the term, 'literary onomastics.' The present study is an interface between literature and language (LL). Although the current study has an appearance of literary onomastics, I make use of relevant and crucial non-literary onomastics scholarly works. This decision is informed by the position of Butler (2010), that literary and non-literary onomastics are two sides of the same coin. It means, therefore, that literary and non-literary onomastics complement each other. Ashley (1989:14) states, "literary onomastics helps to stress the utilitarian aspect of literature." Additionally, Butler (2010) says that the primary focus of studies within literary onomastics has been the investigation of the meaning of names within specific works or those of a single author. Drawing on the views of these scholars, it is clear that the deployment of literary names is an art-form that an author may manipulate to shape his or her literary work to realize the intended artistic effect in a work.

It is imperative to suggest that it maybe for this reason that a number of scholars direct their attention to the study of literary and non-literary onomastics. The following are some examples of the onomastics scholars. The first nine are made up of literary onomastics scholars while the last three are non-literary onomastics scholars: Lutwack (1984), Gladstein (1984), Alvarez-Altman (1987), Templin (1993), Henthorne (2005), Asempasah and Sam (2016), Allagbe (2016), Ennin and Nkansah (2016), Zanawi (1993), Obeng (2001), Asante (1995),

Agyekum (2006) among others. Among other things, the afore mentioned works are onomastics scholarly exploits into literary and non-literary names practices, looking at how various societal backgrounds and literary writers engage in naming. However, they agree on a convergent point: those names can be sources of wide range of information on sociocultural issues and this has bearing on the present study. I wish to inform readers that the actual related literature review is done in chapter two where the above given examples of onomastics have been reviewed.

Following the above examples of onomastics and many others, the present study explores the naming practices in four texts of Amma Darko, namely *Beyond the Horizon*, *Faceless, The Housemaid* and *Not Without Flowers*. It also determines the connections between the meaning of names and the roles of their referents as well as creates possible archetypal patterns across the four texts. The outcome of the research work is useful and a source of reference in onomastics. The reader is to note that in this study, a name is conceptualized to mean a label or tag which is used for identity by a social group.

The Aim of the Study

Bal (1985) posits that "names in literature are not just merely deictic but rather have specific meaning that integrate character into its fictional life and that can also imprison it there" (p. 16). This observation means that a literary writer may know the intention for the choices of names selected for a particular piece of artistic work. The present study attempts to explore the naming practices in four texts of Amma Darko, namely, *Beyond the Horizon*, *The Housemaid*, *Faceless*

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and *Not Without Flowers*. In the light of this, I seek to do four things as far as the aim of the present study is concerned. First, I create classifications of the literary names used in the texts that include personal names (masculine, feminine and authorial lenses names), place names and animal names. Second, I determine the sociocultural factors that influence the choice of the literary names deployed in the literary texts. Third, the study establishes correlations or relationships between the meanings of the names and the roles of their referents in the literary texts and finally, I identify archetypes in the four texts. The present study aims at examining the sociocultural significance of the three categories of names mentioned above. Particularly, the study draws scholars' attention to, probably, the "neglected" categories like place and animal names which appear not to have been given that attention as personal names.

Statement of the Problem

In the light of the available related literature on literary onomastics, it may be appropriate to attempt to change the paradigm in literary onomastics where charactonyms (personal names) appear to have been overemphasized. Regarding personal names' overconcentration, I refer to Asempasah and Sam (2016) and Allagbe (2016) that exclusively analyze charactonyms in the texts of Amma Darko. While the former analyses the proper name, Mara, a feminine name as the major character in *Beyond the Horizon,* focusing on its semantics and how it reconstitutes a postcolonial feminine transnational subjectivity, apart from the name's biblical discourse it invokes as female migratory subjectivity and vulnerability, the latter treats masculine charactonyms. Allagbe concentrates on

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some selected masculine character names to determine the feminine project of Amma Darko. Other literary onomastics studies by scholars such as Ennin and Nkansah (2016), Butler (2010) and Wamitila (1999) analyzed mainly personal names from different perspectives. It seems that other categories of literary names, apart from personal names, have not been given the desired attention although they also inevitably contribute to the overall interpretation of literary texts.

Relatedly, Bertills (2003:33) argues that literary onomastics can be considered as an umbrella term that also covers other literary names like place, animal, artifacts (objects) names etc. In furtherance to this point, in *Beyond the Horizon,* for instance, the character name, 'Mara,' appears to be the main analyzable literary name in the text. That might be the reason why Asempasa and Sam (2016) chose that. However, in the same text, there can be found other names which are equally analyzable and shed more light on the interpretation of the text. Examples are the animal name, *monkey* and the name, *Negro.* 'Negro' is usually used to refer to a black African. The attributes of these names foreground the theme of racism in the novel because whitepeople use to refer to black people as Negros and monkeys (*Beyond the Horizon*, pp.70, 123-4) and we find this discussed between Gitte (Akobi's German wife) and Mara. It is this gap that the present study fills.

The study explores categories of literary names, covering place and animal names in addition to personal names in the texts. The study also examines some special personal names used by Amma Darko. I choose to refer to those

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personal names as 'descriptive names.' Those names seem not to be usual personal names but interesting tags functioning as personal names. Some examples are "Stained Teeth," "Scooby-Do Hair Cut," and "Roasted Face." These categories of names are also found to be meaningful with sociocultural and linguistic anthropological significance. By these revelations, the study suggests the expansion of the traditional definition of literary onomastics.

Research Questions

The study is guided by the following research questions:

i. What categories of literary names are used in the four selected texts?

ii. What are the sociocultural underpinnings of the literary names deployed in the texts?

iii. What are the relationships between the meanings of names and the roles of their referents in the selected texts?

iv. What are the archetypes of names in the four selected texts?

Delimitation

Just as the existing literature such as Asempasah and Sam (2016), Ennin and Nkansah (2016), Afful (2007), Afful and Nartey (2013) among several others, have their boundary-limits in content-coverage, this research is also executed in definite parameters. The study is in onomastics, which is an interface between literature and language, using four texts of Amma Darko namely, *Beyond the Horizon*, *The Housemaid*, *Faceless* and *Not Without Flowers.* The categories of names covered in these texts are personal names, place names, animal names and

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descriptive names. In the light of the above stated parameters, any other texts of Amma Darko, apart from those mentioned are excluded. Similarly, any other genres of literary texts, drama or poetry, are also not included in the texts used for the research. Additionally, any other categories of literary names that are not mentioned are not considered in the present study.

Synopses and Justification for the Texts

This section contains the synopses as well as the justifications of the four texts for the work. The texts are: *Beyond the Horizon, Faceless*, *The Housemaid* and *Not Without Flowers.*

Beyond the Horizon

It is first published in 1991. The fifteen-chapter novel, with one hundred and forty pages, mainly recounts the life experiences of Mara - the main character in the novel. Other important characters with notable roles are Akobi (Mara's husband), Osey (Akobi's friend and a trafficker), Vivian (Ossey's wife from Ghana), Kaye and Pompey (owners of night clubs). The story begins with Akobi who marries Mara but instead of mutual love-sharing relationship, Mara is persistently maltreated. Later, Akobi gets gripped with irresistible obsession for prosperous life abroad and he moves Heaven and Earth to travel to Germany. After sometime, Mara is invited by Akobi to join him. She is full of hope of a prosperous marital life with her husband abroad. However, Mara's stay in Germany turns out to be a nightmare when she is coerced into prostitution for the financial benefits of Akobi and at the expense of Mara who uses her body to

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satisfy men. What happens afterwards? For the rest of the story, we learn that Mara sacrifices her dignity for the kind of better life she hopes for in a foreign land. At the end, Akobi gets imprisoned and his girlfriend, Comfort, is deported.

Faceless

It comprises twenty-five chapters with two hundred pages and published in 2003. The thought-provoking novel brings to the attention of society the pertinent issues and plights of streetism among the youth, with particular focus on girls. The story revolves around the protagonist, Fofo, a girl who is one of six children of Maa Tsuru (the mother) and of questionable and irresponsible different fathers, all staying in Accra. Irresponsible parenthood and neglect drive Fofo, including three of her siblings, onto the street to fend for themselves. Through Fofo's prostitution and thefts as her livelihood, she comes into contact with Kabria, a social worker, who works with MUTE, an opportunity Kabria takes to bring the plight of street children to the NGO (MUTE) for investigation into their situation. In the latter part of the story, Fofo's elder sister, Baby T. is murdered by the street lord, Poison, when she (Baby T.) finds herself working as a prostitute in a brothel. Baby T.'s body is found dumped at an open place behind a blue hairdresser's kiosk in Agbogbloshie Market. In the course of investigations, Fofo helps to provide useful information to MUTE in collaboration with Harvest FM on the causes and operations of streetism.

The Housemaid

This novel by Amma Darko was published in 1998. It covers twelve (12) chapters with one hundred and seven (107) pages. The story rests on two

characters: Efia and Tika. Efia, as the central character, becomes a maid to Tika and lives in the city of Accra. Tika is the only daughter of her mother, Madam Sekyiwaa, who snatches Tika's father from his first wife. She engages in prostitution behind the husband which the daughter (Tika) appears to have copied in a grand fashion and she (Tika) engages a lot of men in sex under the watchful eyes of Efia (the housemaid). Efia is convinced by her grandmother and mother to take advantage of her stay with Tika to become pregnant. If the pregnancy occurs, they will try to convince Tika, who cannot conceive, to adopt the baby and eventually the child will succeed and inherit the wealth of Tika and in the end brings the wealth back to Kataso. The idea behind this plan is that Madam Sekyiwaa is not a native of Kataso and that she contributes to the death of a son of Kataso (Tika's father) when she snatches the man from the first wife. Unfortunately, the schema falls through and Efia has to run away from the house, gives birth to an evil child and abandons it in a thicket at Braha.

Not Without Flowers

Published in 2007, the novel, authored by Amma Darko, has twenty-five (25) chapters with three hundred and sixty-seven (367) pages. This novel appears to share some common grounds with other novels, particularly *Faceless*. This involves the employment of the electronic media (Harvest FM) as a powerful tool to highlight the negative social issues that affect girls and widows in Africa. An example is the practice of widowhood rites where the widow is forced to marry the brother of the deceased husband. The novel introduces four families, comprisingIdan and wife, Pesewa and wives, Ntifor and wives and finally Pa and

Ma's family. These families, in one way or the other, are connected in the sense that a member from one family is identified dating another or interfering in the affairs of the other. We identify Aggie and Idan's family to be childless and later Idan dating Randa, a young university lady. We also see the wealthy man, Pesewa, with his five wives and later Pesewa commits suicide for fear of being stigmatized of HIV. Ntifor's polygamous family comes to focus when Aggie is found to be the daughter of Mena Kakraba. Prior to her proper marriage, she is seen dating Idan and Pa. (Pa is a husband of Ma and father of their three children namely, Kweku, Cora and Randa). Events turn out that the prettiness of Flower (refers to Aggie) persuades Pa to engage in extramarital affairs to the detriment of his family and that results in Ma becoming mad. Pa himself commits suicide as a result of excessive demands on him from Aggie (refers to Flower) leading to irreparable financial damage.

It is imperative to state the justifications for the use of the texts under study. First, Amma Darko seems to be interested in issues of common interest which occupy the public discourse globally in the areas of feminine abuse like sex slavery and migration. Secondly, the interesting names she employs in her works need to be studied for their sociocultural significance and aesthetics and lastly, she is one female literary writer who does not shy away from expressing freely feminine sexuality for important reasons.

African Names versus European Names

In this section, the study decides to try to place side by side African and non-African names to determine similarities or differences in the names from these two cultural settings. It is also to appreciate African names through global lenses.

Owing to such factors such as cultural differences, environmental differences and even racial differences, names and naming practices, indeed, take distinct shades. It appears that the motivation of name-giving tends to vary from culture to culture and from race to race. Nubling (2000) comes up with a list of characteristics or properties that describe what he calls "the ideal proper names." These unique properties of proper names make it possible to identify the referents of these names. It is considered that Duke (2005) employs that idea as the foundation for studies into the system of African personal names. The following properties of the ideal proper names are given: proper names should have precise identification, brevity, ease of memorization and formal marking of onomastics status. Duke, then attempts to compare the difference between African names and European names and notes that African names tend to be more descriptive of their referents than European names.

Chapter Summary

Chapter one presents the introduction to the present study by providing a background to onomastics. It refers to some ancient language philosophers like Socrates, Plato and Aristotle who recognize the crucial importance of names and name studies. The term, "onomastics," is traced to Descriptive Grammar of

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ancient Greek language philosophers. Dionysius Thrax (C 100 B.C) identifies the constituents of the sentence where he mentions "onoma" (noun). The chapter gives the aim of the study, statement of the problem and the four research questions. The synopses of the texts as well as comparison between African and European names are also given.

CHAPTER TWO

LITERATURE REVIEW

Introduction

For about five decades or more, there has been considerable interest in onomastics, in general, and literary onomastics, in particular. A number of scholars have conducted studies on literary onomastics which are related to the present study. The following review covers theoretical as well as empirical studies. There are two related theories reviewed, comprising Duranti (1997)'s Three-Dimensional Theoretical Framework and the Description Theory of (Proper) Names. Under the description theory, I specifically delve into the replacement aspect of the theory. The empirical studies are categorized into two approaches. We have the traditional approach and the literary approach. We start with the theoretical review, specifically, with Duranti (1997).

Theoretical Review

The current study adopts two onomastics theories to examine the naming practices in four literary texts by Amma Darko. These are Duranti's (1997) Three-tier Theoretical Framework and the Replacement Theory of (Proper) names under the Description Theory.

The use of two theories is significant for the current study due to their relevance and the complementation that they can offer each other in pursuance of the vision of the current study. Duranti's Three-Dimensional Theoretical Framework offers a three-tier framework with the components as indexical, performance and participation. This framework guides the analysis of the literary

names where names link the roles of their referents and also determine how a person performs and participates in sociocultural activities. The second theory is Description Theory. Under the replacement module, the theory guides the analysis to determine how a name has a definite description of its referent. The two theories are found to be similar in many respects and can complement each other to offer this research work the needed inspiration.

Duranti's (1997) Three-tier Theoretical Framework

This section reviews Duranti's (1997) Theoretical Design, one of the theoretical frameworks, which also is the main theoretical framework, used as the lenses through which I analyze the naming practices in the four texts by Amma Darko. The present study can be situated in the area of sociolinguistics and linguistic anthropology. It foregrounds the view that there is a significant relationship between language and culture. In other words, the theory holds that the language of a group of people has a linkage with the culture of the people.

What is important to note is that language is employed as a cultural resource and is used in social practices. More so, in order to appreciate and possess a clear sense of a particular sociocultural setting, language is deemed as an indispensable tool. Related to this, Duranti (1997:2) asserts that "Linguistic anthropology is the study of language as a cultural resource and speaking as a cultural practice." In a similar vein, we note the following observation by Foley (1997:3) concerning the role played by linguistic anthropology:

> Anthropological linguistics is that sub-field of linguistics
> which is concerned with the place of language in its wider

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social and cultural context, its role in forging and sustaining cultural practices and social structures. It views language through the prism of the core anthropological concept, culture and as such seeks to uncover the meaning behind the use, misuse or non-use of language, its different forms, registers and styles. It is an interpretive discipline peeling away at language to find cultural understandings.

From the ideas of Duranti and Foley, we learn that in linguistic anthropology language is viewed as constitutive of social and cultural practices that can be monitored and understood and that language constructs culture into meaning. It becomes apparent, therefore, that the understanding of the ways of lives of an identified group of people through language is significant to the progress of the society. In the context of human existence, language use and sociocultural practices are synonymous; they are interconnected in two ways. One, cultural practices, in the society, are expressed in the language of a people and two; the language of a people is shaped by their day-to-day practices. Agyekum, in fact, clarifies this in the following statement, "The language of the people is inextricably interwoven with their culture and thought and it is a cultural practice and verbal activities that link and fit verbal activities to the real world" (p. 210). This assertion by Agyekum fits appropriately into the world of names which can be seen as constitutive of socioculturally given names in the real social setting.

As has been noted, human cultural activities and experiences are realized, to a large extent, in the language of the people. There is, therefore, a close association between language and the social world, which is to say that societal activities and experiences are reflected in the expressive strength of language. In

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effect, life realities draw on the society's linguistic symbols and vice versa (consult Duranti 1997: 337). In the perspective of this thesis, the names are the linguistic symbols and the social world is manifested through sociocultural interpretation of the names. It is noted in the previous chapter that what we say creates what exists and is seen. In other words, a language spoken creates the manifestation of a thing in the environment. A religious minister pronounces on a couple: *I pronounce you, husband and wife*. As language, the use of the names, *husband* and *wife,* create the existence of an institution which is recognized in the sociocultural setting. Relatively, this magic power of words is reflected in Mey (1993:132) where the scholar remarks, "through the use of words I make the word fit my language and change the world in accordance with my directions as given through the use of language." The magical property of names, as language, is phenomenal and any blinded action to kill its sociocultural significance relative to our collective development is counter-productive.

Language, in the usage of (literary) names, is a reflection and description of the multi-dimensional nature of the lives of people. The social hierarchy and stratification which can be talked of as the universal societal system that can be found in almost all societies find their definition in the language relative to the naming practices of the people. This thesis emphasizes the viewpoint that the cultural practices of a social unit are based on the people's interpretations and meanings of the cultural and belief systems, conceptualization as well as other related things bordering the lives of the people. This is the emic perspective as against the etic perspective; where the observer is at the center stage, (see

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Agyekum, 2006). This research is seen as a little contribution to language and culture. It tries to discuss and to make the point that people's ways of life; their physical actions, emotional dispositions; the religious practices and the dimension of their worldviews are shaped and directed by their language in the area of their naming culture. The naming culture can inform how the people participate and perform in diverse and crucial sociocultural activities. "Language is a resource for reproducing social reality" (Agyekum, 2006:211).

According to Duranti (1997: 7), linguistic anthropology employs theory in general terms in peculiar social and cultural contexts and it projects how language makes it possible to create differences among individuals, identities and other groups. It has been noted earlier in this work that naming, as a language unit, can be taken as a universal social and cultural phenomenon. However, names are culturally bound. Universally, societies have varied naming systems according to environmental factors, belief system, economic circumstances, adventure and the totality of the people's cultural disposition. The way names are given or acquired recognizably is distinct from society to society and from culture to culture.

Literary works can vary significantly from one another with peculiar naming practices employed by authors. Specifically, literary texts differ from each other with the kind and the category of names, normally, informed by authorial preferences. A preference maybe based on the cultural setting of the author and where the work is produced.

In attempts to discuss the theoretical dimension of linguistic anthropology with its social and cultural contexts relative to language, Duranti's (1997:14-21)

presents a three-dimensional theoretical design. This theoretical design is adopted as the framework and guide to explore to understand the functions of language (names) in the sociocultural environment by exploring the naming strategies in four texts of Amma Darko. The areas of interest in the theory include (i) indexicality (ii) performance and (iii) participation. The main focus in the theory as far as this thesis is concerned is the indexicality aspect. Indexical or indexes are signs that have some correspondents with their referen-objects. It means there is a reference to patial, temporal, social or personal. In the domain of indexicality, language use, as represented in names, is used as a tool through which our socio-cultural world is constantly described, evaluated and reproduced.

Invariably, names are indexically related to objects or realities of the world, meaning, names carry with them power that transcends beyond just identification and tagging of people, objects or properties. Names possess qualities of meanings that actualize what they refer to. What I mean is that the name of a person, place, animal or a thing is that entity itself. Language has a unique property which has a definite description of what is being talked about (see Jamil 2010 with reference to Frege, 1977).

With regards to spatial index, in relation to indexicality as introduced above, it refers to the locality within the society where an individual is born. I have made a point earlier in this work that language has, as one of the features, the uniqueness of localization. Names are determined by the locality where the individual is born or he/she operates and through the activities of the person, the name is acquired and recognition is given to it. Similarly, places, animals and

things can assume names depending on the particular areas they are found. The particular societies and cultures that host the entities play important roles with their languages.

Temporal index refers to a name that is automatically conferred on a person by virtue of the day of birth. This way of acquiring a name, to a large extent, can be said to be peculiar to African cultures. It is believed that each day in the week is unique so that anything that happens on each day is as well unique. A person who is born on a particular day is believed to be endowed with special qualities and virtues as the day brings along and those are proudly guarded. For instance, a person who is born on Friday is considered as an honorable person. The social index involves the Social Centre (SC) pointing to the social status, power and rank of the addressee or referent. Many a time, names are attained because the bearers of the names occupy certain social positions and those positions may be accompanied with power, stemming from the rank the person occupies. In some instances, the social position imposes power on the language use which may be the name (see Fairclough, 2001). In the Akan society of Ghana, names of personalities can speak of the social standing of the bearer such as coming from a royal family. Some names like 'Prempeh,' 'Obiri Yeboah,' 'Osei Tutu' etc. are specifically noted to come from the Asante Royal line (Agyekum, 2006: 212). In the texts, we come across names such as Mama Abidjan and Mama Broni in *Faceless* who attain their names through social positions. The former is a feminine name attained upon a visit to Abidjan, possibly Abidjan's Red-Light District. Some societies in Ghana have their own perceptions about women who

visit such a place. The latter also is a feminine name for a referent that is fair in complexion. Fairness in complexion is highly cherished in the African society, especially by African women. The name, *Broni,* is an Akan language which means a white man or woman.

The personal deixis also signifies the name given to an individual who is named after somebody in the family. In the African sociocultural dispensation, people assume their names largely through being named after respectable personalities in the family. The motivation behind this mode of naming is that it is believed that when a child is named after someone in the family, the child is expected to live the good character of the person.

Performance: In the domain of linguistic anthropology, the term, 'performance,' refers to human actionatwhere it occurs and the manner in which communicative events are performed in a given unique environment. It can be observed that the place where human activities take place and the manner in which the activities take place can be as a result of cultural demand and what are generally accepted as the norm by the people.

The third pillar in the theory is participation. It is about the situation where communicative events go beyond the linguistic expressions and utterances to cover socio-cultural environment. People's participation in social activities can be informed by the linguistic dynamics of the people. The point to note is that naming also conforms to both performances and participation because names as linguistic elements may dictate how a person behaves, performs and participates in social-cultural activities.

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Description Theory of (Proper) Names

The second and complementary theory is similar in content as the one discussed above. This is the Description Theory of Proper Names. Under this theory, we look at the Replacement Module.

This theoretical framework holds that a (proper) name comprises unique properties by a definite description of the referent. According to the theory, the meaning of a name is the same as its definite description of its referent because the referent embodies both the proper name and its description. By extension, a name is synonymous with its definite description. The relationship between a name and its associated description or referent is established by the speakers of a speech community, which suggests that the relationship is socio-culturally informed.

According to Jamil (2010), the theory of meaning (of a name) comprises the theory of sense and the theory of reference. Jamil explains that sense is about meaning and reference is the principle on which sense rests and, indeed, the two terms are connected to the notion of proper names. The theory tends to have its roots in Frege (1977)'s philosophy of language which lies in constructing a theory of meaning that entails the theories of sense and reference.

In throwing more light on the theory, Frege gives an interesting dramatic scenario to explain the notion of sense and reference. From the language philosopher, we read that there are two explorers who wander in the wilderness. These explorers coincidentally sight a mountain of snow but from two different locations. From the north, the name given to the mountain of snow by one of the

explorers is Aphla. Aphla is at least five thousand (5000) meters high. From the south, the name given to the mountain of snow by the other explorer is Ateb. After some years, there occurs an amazing discovery which reveals that it is the same mountain that the two explorers' sight from different directions and they name it differently. At that point, the "sense" which refers to the names, Aphla and Ateb, though different, refers to the same referent. The two names may explain different senses but same referent. What we learn is that before the geographical discovery, the senses which refer to the names are different but after the discovery, the names will also have the same sense as the referent.

Additionally, we also note the following format of description as far as this theory is concerned. Take it that there is a description - "D" denoting a proper name, "P". The "D" does not denote anything except "P" in every situation. The description can be pure or impure. A description of a referent is said to be pure if and only if it provides a unique description that is about some particular referent. However, the unique description as a property of Replacement Theory has, in some ways, been criticized by some language philosophers and one of such philosophers is Searle. He holds a particular view that the referent of a proper name is determined by a set or a family of descriptions rather than a unique description. It is also said that, sometimes, the description of a proper name fails to provide the necessary and sufficient condition for determining the referent of the description. The supplied description may mislead the speaker because if a description is attributed to the name, there is little assurance that every competent

speaker of the language is going to use the same referent for the name and that also can pose difficulty in determining the referent.

In drawing conclusion on the theoretical section of the literature review as discussed above, the following points are noted. This research work employs two complementary theories. These are Duranti's (1997) Three-dimensional Theoretical Design for analyzing language in the sociocultural setting and the Description Theory of Proper Names. The specific areas in the former are indexical (spatial, personal, temporal and social), performance and participation. The main points to note about this theory are that indexes are signs that have correlations with their referents. The signs represent their respective referent-objects and by that names are made up of qualities that represent their respective referents. Naming, as language usage in the society, can, to a large extent, determine how people perform certain activities as well as taking part in particular sociocultural engagements. The latter (second theory) has the specific area of relevance as the Replacement Theory. This theory says that a proper name has a unique property of definite description of the referent.

In the nutshell, the common content across the two theories is that there are sense and reference as far as language use is concerned. There is relationship which can be established between a name and its referent.

Empirical Review

This study reviews related empirical research studies crucial to the present research study. The organizing principle guiding the review of the literature is thematic approach. In this approach, studies that have common themes are

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categorized and reviewed; where their commonalities and differences are discussed. The thematic approach review is executed under sections of traditional onomastics approach and literary onomastics approach.

Names are essential and semantically meaningful elements of human language and this assertion is equally shared by Toth (2014). The "wealth" of names has largely motivated the ascendancy of studies into names in recent years, with a scholar, in the person of Firth, once noting, "Every man carries his culture and much of his social reality about with him wherever he goes," (Firth, 1994:60). It is in the light of this observation that the existing and incoming scholarly works on onomastics are welcome.

The present study, being literary onomastics of four selected texts of Amma Darko, is guided by a number of relevant literatures that have been selected for review. It is to be noted that some of them are non-literary works. Their inclusion is based on the fact that they are, nevertheless, onomastics that examine names as part of sociolinguistics. In literature, the variables which encompass naming, a practice that is at the core of the sociocultural set-up are fictionalized by literary writers. In effect, literary and non-literary names are the same. In this light, Butler (2010) argues that literary and non-literary name studies are closely related and inter-linked and are two branches of onomastics enquiry. The review is done in four fronts or approaches as has been mentioned above. They are the traditional onomastics study approach, literary onomastics study approach, Ghanaian onomastics studies and non-Ghanaian onomastics studies. We start with the traditional approach.

Traditional Approach

In sociolinguistics, relative to studies in names, the traditional approach refers to the practice of conducting studies into names where the researcher practically talks to people to collect data of names, find meanings and clarifications. In simple terms, we refer to non-literary approach to studying names. A number of studies of various dimensions have been conducted on personal names from different nationalities including Ghana. In Ghana, scholars have attempted to study personal names of various ethnic backgrounds. Under the traditional onomastics approach, we discuss personal names from the Akan, Ewe and Dagomba ethnic groups.

Based on the studies of Egblewogbe (1977) and Kwakuvi Asazu's *The Stool and the Slave Raiders*, Abdul (2014) discusses Ewe personal names. The researcher looks at the description of types of Ewe names, comprising the linguistic structure and the semantics. He discusses his data by studying the changes that occur to Ewe personal names over the years. His work reveals that Ewes have rich traditions, cultures and history relative to their personal names. Although there are differences in dialect, geography, history and tradition which in turn influence the names of the people. One thing is binding: the identity as Ewes. The identity is also noticeable in the naming practices. The meaningfulness of the names is of crucial importance to the people as far as their society and culture are concerned. Abdul classifies the personal names (typology) into the following variables: age, gender and regional variation. The variables for the categories mean that Ewe personal names are determined by the individual's age,

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gender (being masculine and feminine) and the geographical environment. These account for the variations in the names.

With reference to Abdul's research discussed above, we recognize a similar study of onomastics by Agyekum (2006) in terms of typology of names. Agyekum researches into the Akan sociolinguistics and sociocultural aspects of personal names. Unlike Abdul, Agyekum categorizes his data of Akan personal names according to day and family names. The rest are circumstantial names, stool names, religious names and kinship names. The classification strategy that Agyekum uses is based on anthropology as the methodology, the tool used for the categorization. The theory he adopts for his work is Duranti (1997)'s Three-Dimensional Analytical Framework for analyzing language.

Akan personal names are not given arbitrarily but rather have sociocultural underpinnings. This point is identified by Agyekum (2006) and Ansu-Kyeremeh (2000). The latter studies the functions of personal names of Bono people of Ghana. He posits that Bono personal names are given unarbitrarily but carry sociocultural significance to the family and the name bearer. Among the Bono people who are part of the Akan ethnic group, names are sacred and prestigious and families want to keep alive the family names by naming their children with those names. Examples of such highly cherished personal names are Kodom, Agyemang, Benneh, Kyere, Kyeremeh, and Ansu among others.

As has been alluded to previously, African naming practices are largely motivated by the people's sociocultural and linguistic aspirations. The variables as religious beliefs including belief in reincarnation after death are embedded in

the names that people bear in the community (Dakubu, 2000; Obeng, 1998). For example, Dakubu conducts a study into the personal names of the Dagomba ethnic group of northern Ghana. The research analyses the linguistics and textual details of the names. As it is the case, every society is guided by certain factors when giving names to a newly-born baby. The study identifies Islam as the underlining factor which influences the Dagomba naming practices. The study notes that Dagomba names give information of the Arabic tradition which informs the choice of names of the people. The Arabic tradition is considered as the "primary" factor in determining the choice of names. So, the names derived from the religious context makes them to be classified as Traditional or Islamic.

There is also an age-old religious tradition of naming among many ethnic groups in Ghana including the Akans where specific names are given to break the death recycle of some children. One onomastics scholar who investigates death-prevention names is Obeng (1998). He analyses the types and content of the Akan people's death-prevention names in which he targets the structural linguistics of the morphology of the names. In furtherance to this, the study attempts to provide socio-ethno linguistic accounts of death-prevention names as they manifest in communications in Akan. The study categorizes names according to their structures and it is identified that death-prevention names are meaningful and refer to the lives of the bearers and the name-givers. Some of the Akan death-prevention names are the following: Beyeeden (what did I come to do?), Wangara (not Akan name), Bagyina (if you have come, stay!), Oyinka (may this one remain), Samereka (if I may tell), Kwandaho (you may leave) etc. The study

suggests that Akan names reflect bearers' hopes, dreams and aspirations, geographical environment, their fears, religious beliefs, philosophy of life and death. According to the research, among the Akans, death-prevention names are not just linguistic expressions but are culturally meaningful and they mirror life experiences as well as the revelation of emotional states.

In summary, this section has attempted to examine non-literary African names, with particular attention on Ghana. The names discussed are from ethnic groups, namely the Akan who are found in the middle and parts of the coastal belts of Ghana. Ewes are mainly found in the eastern vertical stretch of Ghana and the Dagombas in northern Ghana. The scholars of those onomastics classify their data of names according to various variables, among which are gender, age, social status, day of birth, environmental factors and regional variations. More importantly, the review reveals that the personal names demonstrate the religious beliefs of the people, especially in the case of the Bono and the Dagomba people. It is found that the underlining factor in the naming practices is the socio-cultural disposition of the people; thus, the names speak of the ways of lives of the people, particularly in the areas of belief systems.

Literary Approach

The literary approach, in this section, refers to the literature on onomastics of literary texts. With that and, making allusion to the typologies employed by Abdul and Agyekum, one scholar who seeks to offer terms and a typological system that can be used uniformly in further studies is Toth (2014). The researcher principally focuses on literary names and examines the logical and

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linguistic philosophy of names. It is believed that Toth suggested the term, "Literary Onomastics" which symbolizes an interdisciplinary approach in the field of names study. Literary onomastics is viewed as a specialized literary criticism in which scholars are concerned with the levels of significance of names in drama, poetry, fiction and folklore. In these genres of literature, according to Alvarez-Altiman (1981), the names that can be derived from them comprise place names, character names, and cosmic symbols relative to theme, structure and other essential relevant literary considerations.

Alvarez's work has its basis from a conference paper (conference on literary onomastics) which is devoted to two projects which are *Bibliography of Literary Onomastics* and *Typologies of Literary Onomastics*. Among the keynote speakers in the conference was Leonard Ashley in June, 1979. He issued a plea to onomastitians to consider the vast aspects of the study of literary names. The paper suggests three ways to study literary names. These ways are families or classes of names, the techniques used by authors in naming and typologies or functions of names.

In the area of literary onomastics, one scholar who is worth mentioning is Wamitila (1999). Using the classical or Sense Theory of proper names, the researcher claims that names play crucial roles in any reading exercise so also does an author give names to characters in literary texts. That character names express experiences, ethos, teleology, values and culture and Swahili texts are used to demonstrate these traits. Wamitila discusses the socio-economic and political realities in post–colonial Africa and stresses the widening gap between

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the rich and the poor. Related to the notion of post-colonial events in Africa is the article from Asempasah and Sam (2016). The paper uses one of Amma Darko's novels, *Beyond the Horizon* and dwells exclusively on the protagonist, *Mara*. The scholars use the semantics of the proper name, Mara, and identify two structural logics in the narrative. These are the demythologization of Europe as the privilege of redemption for people from the underdeveloped nations in the world and the possibility of liberation and reconstituting the self or identity. They observe that these two scenarios are interconnected and stream on a common course. The paper focuses and examines how Mara, as a name, reconstitutes a post–colonial transnational female subjectivity.

Again, Mara elicits a biblical discourse of female migratory subjectivity, vulnerability and dispossession versus the Fante notion of the term and name, Mara (*me ara*). Asempasah and Sam contend that Mara becomes an accomplice of her oppression and suffering, her complicity makes the biblical interpretation fall short to adequately interpret the novel. The paper reveals that though patriarchal factors contribute to the suffering of Mara, the character herself contributes to her troubles. The study compares the semantics version of the proper name in the Fante context. Moreover, the research reveals that literary names can function as narrative or discourse sub-texts in a literary work. In this light, Mara is not a mere proper name but "an intertextual node that summons series of sub-texts that open up areas of blindness in the novel" (p. 164)

In line with Asempasah and Sam (2016) is the research work by Allagbe (2016). Allagbe concentrates exclusively on some selected masculine characters

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in his research work. The paper seeks to drive home the point that the construction of the masculine characters by Amma Darko is influenced by authorial factor. This factor is to the effect that the author, being a female, tends to be gender biased and portrays her masculine characters in a negative way. The paper claims that the author has a feminist ideology that informs the way she portrays her feminine opposite characters (masculine characters). Allagbe seems to suggest that this is so because Amma Darko comes from Ghana, a country which is patriarchal in culture. I find the nationality connection of Amma Darko by Allagbe to be problematic and incorrect in the sense that Ghana is not entirely a patriarchal society. More so, Amma Darko does not single out male characters to "demonize" them. She, as well, portrays female characters in a negative way, especially projecting them as prostitutes in the same novels. This study of Allagbe (2016) on the perspective from which Amma Darko interrogates and attacks the patriarchal system in the African society in her novels, significantly by the use of literary names, is shared by scholars like Ofosu (2013), Annin (2013), Adjei (2009). These scholars, including Allagbe (2016), commonly examine the peculiar perspective from which Amma Darko addresses some pertinent issues of common interest pertaining to the traditional societal set-up, especially in Africa.

One of the current global topics currently at round-table conferences concerning the African continent is the system of patriarchy. Patriarchal society can be thought of as a male-dominated society where decision-making is almost entirely by men. It is "the system" (Bob Marley, from his song, *Johnny*), here refers to the patriarchy, that Amma Darko appears to interrogate using the

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feminine project as mentioned in Allagbe (2016). The feminine project is the perspective of strong feminism, manifesting in the negative construction of her male characters and defined in the names given them which are commonly demonstrated in the works of Ofosu, Annin, Adjei and Allagbe. Furthermore, the researchers look at how Darko questions cultural issues such as marriage, childlessness, old age and stereotyping that affect adversely the African female (Ofosu, 2013) and using narrative subjectivity and rhetorical violence to contest the societal male dominance and exploitation (Adjei, 2009). Again, the study tracks the feminism of Amma Darko as a perspective to expose the wrongs in the society and the moral lessons to be learnt (Annin, 2013).

As noted above, it can be argued that literary and non-literary onomastics studies are the same coin with two sides (Butler, 2010). Butler aims at showing why certain texts require specific literary names or onomastics systems and, according to him, this will help to explore and identify how literary names function. Butler employs the genre-based critical approach which determines the correlation or relationship between function and the form of literary names. Butler (2013) employs literary resources as evidence to contest the erroneous impression that names are potentially semantically meaningless entities. Names, being meaningful and part of human lives are also expressed in the studies of Kongo and Afful (2016). They note that names form an important category of human language and constitute insight into the society and the way of life of the people. Since it is real life experiences that are fictionalized in novels or dramas, the researchers study the sociocultural values and the morpho-syntactic structures of

the literary names. The study serves as a mirror to understand the socio-cultural structures of the Ewe people of Ghana. Kongo and Afful'swork is on Ewe personal names in Kwakuvi Asazu's *The Stool and the Slave Raiders*. Butler (2013)'s study, however, attempts to emphasize and discuss the value of onomastics from both a literary and linguistic perspectives. It puts forward a kind of methodology to assess literary sources based on genre and argues that names and genre in turn may be defined through their respective engagement with thematic considerations, providing a relevant critical structure by which to assess the application and construction of names within fiction. Butler (2013)'s work first assesses place names within dystopian literature and suggests that names are formed in the light of connotation properties and emotional elements which culminate in ideologically related thematic elements. The research work further argues that names, as language elements, have sense of definition and cannot be freely be interchanged.

Related to the study of Butler (2010) and Wamitila (1999) where they assert that literary names are symbolic and contribute to the interpretation of a text, Ennin and Nkansah (2016) also study the literary names in three African novels: two from West Africa and one, North Africa. These novels are Ayi Kwei Armah's *Fragments*, Buchi Emecheta's *The Joys of Motherhood* and Nawal El Sadaa-wi's *Woman at Point Zero*. The paper is a literary anthroponomastic study of personal names of characters. The scholars observe that literary names go beyond mere address terms to also influence the overall interpretation of a literary work. They appear to agree with Wamitila (1999) that literary names foreground

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themes or concepts in a literary work and this is what we term as the teleology of proper names. The researchers observe that it is not always the case that literary names description corresponds to characters' roles. I agree with this observation by the researchers. Their findings point to the fact that character naming and the role of the character are influenced by sociocultural factors. Czopek (1981) on the other hand, believes that literary onomastics "implies all proper names contained in a literary composition and their functions in it." In a similar vein, there is a busy discussion on the main trends of scholarly linguistic onomastics processes of construing names as well as the semantic standing of proper names vis-à-vis the impact of names on readers. The scholar behind the above assertion of linguistic onomastics processes is Adelina (2015). This paper lays emphasis on the relevance of literary names as deployed by authors and the appeal of literary names on the literary work. It states that, traditionally, literary onomastics investigates the link between characters and their names and holds that the name is to replicate its bearer as a metaphor duplicates its referent. As it has been alluded to by various literary scholars when it comes to aesthetic qualities of literary names, Adelina (2015) is no exception. She observes that meanings of names and their relevance impact the consistency and aesthetics of the literary work, that literary names have aesthetic quality in them.

Lastly, Jamil (2010) helps to provide a theoretical framework with which we can study literary onomastics. Jamil studies Frege's definition of meaning which can be connected to the notion of proper names. He looks at the theory of meaning which comprises the theory of sense and the theory of reference and

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notes that sense is about meaning and reference is the principle on which sense rests. This means that the theory of meaning of a name entails the name (sense) and the entity the name describes (reference).

A survey of the above literature suggests some trend. Majority of them focus on only personal names. Asempasah and Sam (2016) only study a single character in *Beyond the Horizon* at the expense of the other important names (personal, place, and animal names), based on the semantics of the proper name, Mara. They only compare the biblical discourse that the name invokes and the Fante notion of the term (name). Allagbe (2016) uses the novels under study in the current study but points towards a particular course. He settles on some selected personal names of only masculine characters in the novels and neglects the rest and with that, only tries to establish the link between the gender "business" (radical feminism) of the author and the construction of her masculine characters. I consider the trend in the literature as a weakness because the focuses of studies in the literature leave a wide gap to occupy. The present study attempts to occupy this gap.

The current study examines Amma Darko's naming practices in four selected novels comprising *Beyond the Horizon*, *Faceless*, *The Housemaid* and *Not Without Flowers*. It covers character names, special character names (descriptive names), place names and animal names, establishing the links between names and the roles of their referents in the texts. Bertills (2003:9), in favor of the focus of the present study, argues that the term, *literary onomastics* study is an umbrella term which "covers the names of persons, animals, plants,

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bodies of water and the names of objects (artifacts). And finally, the study determines the archetypal patterns in the four novels. This intention of the present research project appears to be lacking in the existing literature.

Chapter Summary

This chapter presents the related literature review guiding the current research work. The review comprises theoretical as well as empirical literature. The theoretical literature involves two complementary theories. The first is Duranti (1997)'s Three-Dimensional Analytical Framework for analyzing language use. The key components in this theory are indexical, performance and participation. The supporting theory is Description Theory of Proper Names with reference to Replacement Theory. The empirical literature is divided into two sections: the literary approach, that involves onomastics of literary names and traditional approach, which involves onomastics based on data from community engagements.
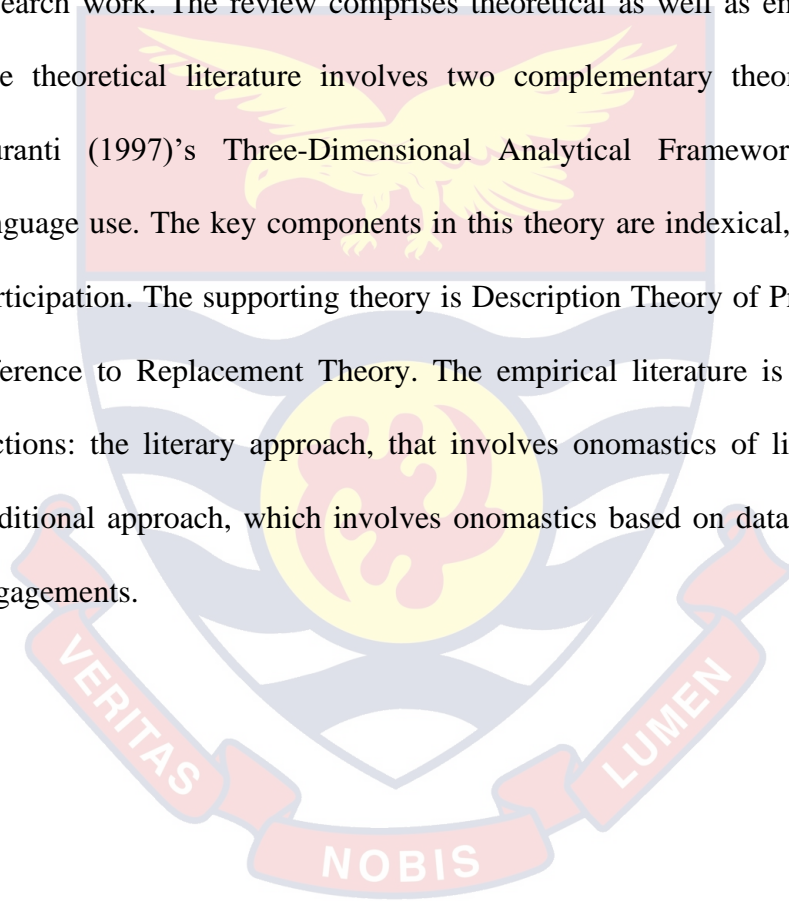
CHAPTER THREE

RESEARCH METHODS

Introduction

The preceeding two chapters looked at the introductory details and the literature review. In this chapter, I discuss the details that constitute the techniques and strategies used to collect and analyze the data for the study. The techniques comprise the following: the research design, the sampling technique, categorizing the elements of the data (typology), classification of personal names according to gender, the analytical procedure and the creation of archetypal pattern for the four literary texts. The summary of the chapter is also given.

Research Design

The design of the study is qualitative. The qualitative design allows for an in-depth description, analysis and interpretation of verbal behavior. The chosen design offers a complete description and analysis of the research data without limiting the scope of the research. Additionally, the use of qualitative research design becomes necessary because it entails observations in predominantly non-numerical terms and emphasizes description and interpretation of communication events, (see Afful & Tekpetey, 2011; Collis & Hussey, 2003; Miles & Huberman, 1994; Reinard, 1994; Langkos, 2014). In line with this design, relative to the present work, an in-depth "treasure digging..." (Grimaud, 1989:27) of the strategies of the choices of names in the texts has been pursued. The method that has been employed for the qualitative design is the case study (Kothari, 2004). The choice of the case study, which is also described as "the social microscope"

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(Burgess, 1949:13) as the qualitative method for the present study becomes appropriate relative to the data analysis. This is due to the association between the focus of the present study and the details that have been identified with the case study method. The case study is unique for the present study for three reasons: firstly, the method allows for complete focus on a "unit" of the works of Amma Darko, secondly, it allows for in-depth analysis of the unit (four literary texts of Amma Darko) out of other texts, some of which are in different languages other than English and; thirdly, it allows for identification of patterns in the "unit" for possible generalization.

Sampling Technique

The present research employs purposive sampling technique which allows for determination of the kind of members in the population to be selected that will best suit the aim of the research work. The members or elements are, therefore, selected based on their connection with the aim/ focus of the study (Freeman et al, 2007). In that regard and related to the present study, it is the meaningful and relevant literary names that link roles of their referentsas well as informing the the development of the themes of the texts that were selected.

Data Categorization

Qualitative data analysis requires that the researcher classifies the data into their identifiable groups to ensure unambiguous analysis (Kothari, 2004:18). In the light of that the sampled data are analyzed based on the following categories: personal names (masculine and feminine names), place names and animal names

including a category of names that I term as 'descriptive names/authorial lenses names.' Descriptive names refer to interesting tags of characters that are given as names in the texts. Amma Darko uses descriptions as names for those characters.

Gender Classification of Personal Names

Personal names are classified according to gender, based on the sociocultural factors that underpin the study of the names. The terms, sex and gender, are closely related but distinct. Whereas sex is associated with biological differences between men and women, describing the biological characteristics, both externally and internally, that differentiates a male from a female, gender is socioculturally defined.

Gender is associated with culture. According to Bravo-Baumann (2000), gender relations affect the social roles of men and women. Gender roles are ways in which society or culture defines rights, responsibilities and the identities of men and women in relation to one another. In effect, gender is a socially constructed definition of men and women. The sociocultural environment views and tasks males and females in such a way of assigning roles and responsibilities to them and forbidding each from behaving, talking, initiating, dressing and even thinking in a certain way. In this light, it is identified that names and naming practices are sociocultural phenomena that go beyond just identification tags but rather may show power and the embodiment of culture itself, carrying the spirit of the society. It is for that reason that this study finds it prudent to use gender for the classification of the personal names. It is in line with the present study's

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principle of undertaking sociocultural, sociolinguistics and linguistic anthropological studies of literary names.

The Mode of Analysis (Application of the Triangular Analytical Framework in the light of the theories.)

This section describes how the data are analysed, using the Triangular Analytical Procedure and how the theories are applied as a framework in the study. A model that has been developed for this research as a procedure which enabled me to analyse the data is in a form of a triangular framework. It entails the morphology of the names, the semantics of the names and the roles of the referents of the names. The procedure starts with the morphology and then touches on the semantics and finally, settles on the role of referent. In effect, the study explores the morphology of the names where it determines the inflections, nature or form of words (names). Next, the semantics of the names are explored where their meanings are identified related to the texts and then, I determine the relations between the meanings of the names and the roles of their referents.

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Figure 1 demonstrates the model of the Triangular Analytical Module:

Referent

Morphology   **Semantics**
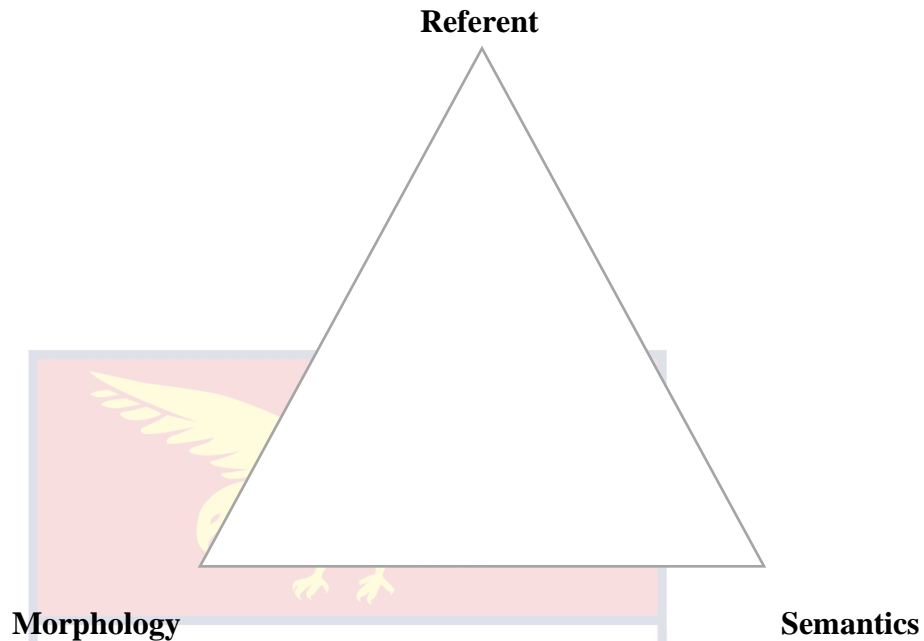
Figure 1: The Triangular Analytical Framework

The above stated procedure (morphology, semantics and role of referent) for the data analysis is pursued in the framework of Duranti's (1997) Three-Dimensional Theory, comprising indexical, performance and participation. The associated theory is the Description Theory of Names. With this process, the study goes through the triangular analytical procedure as stated above. This process occurs in the light of the theories. With the first theory, the study analyses each datum for its indexicality (correspondence between a sign (a name) and its referent), specifically, for its patial index (name due to locality where an individual is born), temporal index (day of birth) and social index (a name after a prominent member in society). The study again looks at the extent to which a literary name determines how the referent of a name performs and participates in sociocultural activities. Concurrently, the study also applies the Description

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Theory by analyzing the literary names in terms of their unique properties with definite descriptions of their referents.

Archetypal Patterns

The background to this concept is associated with Carl Gustav Jung (1875-1961), a Swiss psychologist and psychoanalyst, who is credited for founding Analytical Psychology. He is noted for his contributions in areas like literature, anthropology, archaeology, philosophy and religion. According to Dobie (2001), Jung describes archetype "as universal images that have existed since the remotest time." More specifically, he defines it as "a figure…that repeats itself in the course of history wherever creative fantasy is fully manifested." Jung is recognized as the trail blazer in applying the term in literature. As far as literature is concerned, it is a typical character, an action or a situation that seems to refer to such universal patterns of human nature. In a literary work, an archetype can manifest in the form of character trait, character role, plot, setting, theme, a symbol, idea, language, style of narration, ideology et cetera. And in this thesis, the areas of archetypal patterns creation are character trait, theme and ideology.

Chapter Summary

This chapter discusses the methods/methodology which has been adopted or developed to analyze the data. This includes the research design, case study method, the sampling technique, data source and categorization of the data,

gender categorization of personal names, the analytical framework and the creation of archetype.

Firstly, the design of the research has been qualitative and the method of qualitative design suitable for the work has been the case study method. Secondly, the sampling technique for this work has been the purposive sampling technique. Thirdly, the sources of data have been selected four texts of Amma Darko, namely, *Beyond the Horizon*, *Faceless*, *The Housemaid* and *Not Without Flowers*. The categories of names that have been analyzed include personal names (masculine and feminine), place names and animal names. Fourthly, there has been argument for the choice of gender for the personal name's category. It is established that since names are sociocultural phenomena, it is reasonable to choose gender, which carries the sociocultural definition for the classification of men and women. Fifthly, the chapter explains the mode of analysis which comprises the analytical procedure and the framework in which the theories are applied. Lastly, the areas of archetypal creation have been defined. They include theme, character trait, and ideology.

CHAPTER FOUR

DATA ANALYSIS AND DISCUSSION

Introduction

The previous three chapters discuss the background to the study, the related literature which comprises the theoretical framework and the empirical literatureas well as the methodology. In this chapter, the data collected are analyzed through the Triangular Analytical Procedure in the light of the theoretical frameworks. The analytical procedure is composed of morphology, semantics and the role of the referent. As we learnt in chapter three, the study analyzes three categories of literary names from four texts of Amma Darko. The texts are Darko (1995)/*Beyond the Horizon*; Darko (1998)/*The Housemaid*; Darko (2003)/*Faceless* and Darko (2007)/*Not Without Flowers*. In the analysis, the texts are referred to their titles as *Beyond*, *The Housemaid*, *Faceless* and *Not Without* respectively. "Beyond" and "Not Without" are short forms of *Beyond the Horizon* and *Not Without Flowers*. The order of categories of the names is personal names (feminine, masculine, descriptive and neutral), place names and animal names. Readers are to note that personal names are categorized into feminine, masculine and descriptive names. We begin with the personal names: feminine and masculine, followed by the descriptive names.

Personal Names

The table of selected personal names from the four texts can be found below, preceding the discussions. The table comprises masculine, feminine and descriptive names and also includes a name that can be described as neutral (i.e Negro).

Table 1: Personal names in the selected texts

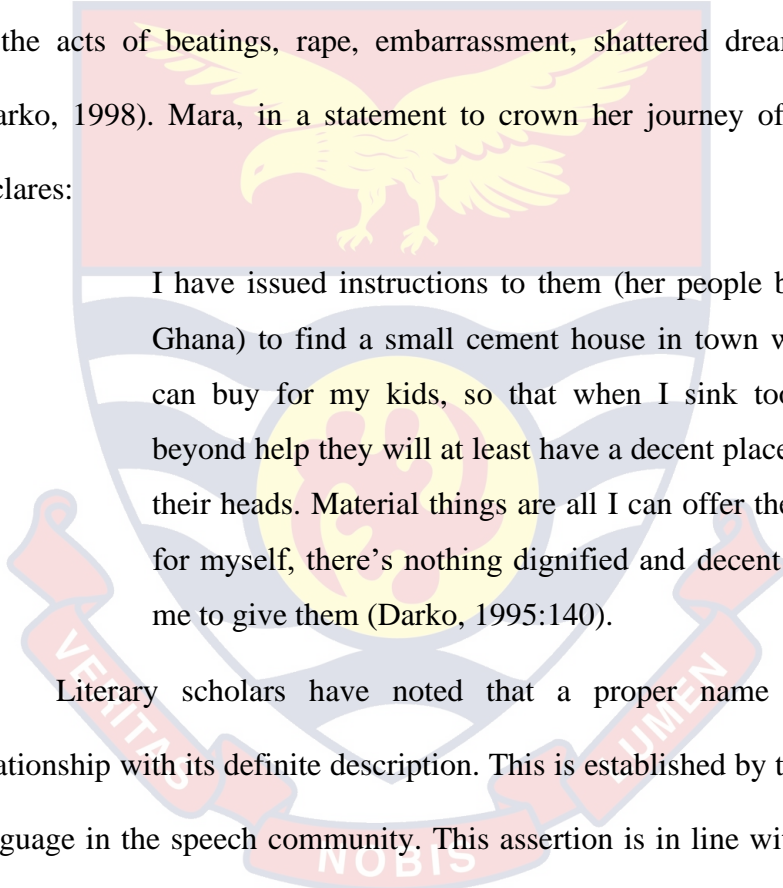| NOVEL	GENDER	
	Feminine	**Masculine**
Beyond the Horizon	Mara	Akobi
	Comfort	Osey
	Gitte	"Medicine man"
	Mama Kiosk	
	Neutral	
	Negro	
Faceless	Fofo	Poison
	Baby T.	
	Maa Tsuru	
	Mama Abidjan	
	Mama Broni	
	"Kayayo"	
The Housemaid	Efia	Mr. Nsorhwe
	Tika	Owuraku
	Madam Sekyiwaa	Papa Kaawire
	Mama Abidjan	
	Maame Yefunbon	
Not Without Flowers	Ma	Pa
	Randa	Idan
	Aggie/Flower	Ntifor
	Mena Panyin	Opanin
	Mena Kakraba	Pesewa
	1st Wife	Prophet Abednego
	5th Wife	Abrante
	Akatasia	
	Aberewa	
	Queenmother	

Feminine Names

This section explores the names that Amma Darko deploys for her feminine characters. The study creates correlations between meanings of names and the roles of their referents as well as identifying the sociocultural significances of the names.

We start with the name, Mara, found in *Beyond*. It is a two-syllabic word, *ma* and *ra*. It has one morpheme in the English Language but may have two (*ma* and *ra*) in the Mfanti dilect. The name appears to have been carefully chosen by the author to emphasize concepts she pursues in the text. These are patriarchy and feminine abuse. The name, Mara, which is a personal name, interestingly, has a Biblical allusion which suggests the meaning, "the Almighty God has made my life bitter" (Ruth 1:20). We learn this from an incident that occurs in the Bible. Naomi returns from the land of Moab with Ruth after the death of Naomi's husband and two sons. As she arrives in Bethlehem, the women in the city exclaim in excitement in welcoming her. Contrary to their expectation, Naomi asks them to call her 'Mara' instead of 'Naomi' because the Lord has made her life bitter.

Mara's name, which means bitterness, is given credence in the character portrayal of the referent in the text. The name's suggestive connotation is felt in the way the character suffers consistently throughout in the hands of men, including her own husband, Akobi, both at home and abroad. Among the painful experiences Mara endures are constant beatings by the husband and coercion into prostitution while her male "controllers" enjoy the financial returns from her

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sufferings (Darko, 1995). This bitterness that the feminine character goes through invariably corresponds to the meaning of the name, Mara. It goes to confirm the position of Butter (2013) that names are not semantically meaningless. The meaningfulness of the character's name makes the text of Amma Darko a striking one. Mara, as a character, is wonderfully constructed to live almost exactly the meaning of the name. The meaning of the name manifests in the bitterness as seen in the acts of beatings, rape, embarrassment, shattered dreams and self-exile (Darko, 1998). Mara, in a statement to crown her journey of bitterness in life declares:

> I have issued instructions to them (her people back in Ghana) to find a small cement house in town which I can buy for my kids, so that when I sink too deep beyond help they will at least have a decent place to lay their heads. Material things are all I can offer them. As for myself, there's nothing dignified and decent left of me to give them (Darko, 1995:140).

Literary scholars have noted that a proper name stands in direct relationship with its definite description. This is established by the speakers of the language in the speech community. This assertion is in line with the Description Theory of Proper Names, with specific reference to the Replacement aspect. It states that the meaning of a proper name comprises unique properties by a definite description of the referent. With this, Mara is constituted as a victim of fantasy and naivety, patricidal violence and contemporary global structure of dependency (Asempasah& Sam, 2016). The semantics of the name evokes multiple discourses. The discourses can be sociocultural with far reaching significance.

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The semantics of the name, Mara, is indexically synonymous with the roles of the referent (Asempasah & Sam, 2016; Agyekum, 2006; Duranti, 1997; Jamil, 2010). Subsequently, the characterisation of Mara is in line with the theory of "natural correctness of names," by Socrates. He posits that names are informative about the opinions of the name giver concerning the objects that they name (Anderson, 2007). Like the case of Mara in *Beyond*, there are related scenarios of feminine character behaviors, living the meanings of their names in *Faceless*, *The Housemaid* and *Not Without*. These texts feature Fofo, Baby T., Efia, Tika, and Aggie (Flower) respectively.

Fofo, the main character in *Faceless*, is a feminine name found among the people of Greater Accra Region of Ghana. The word, "Fofo," is a two syllabic word and has one morpheme. In the Ga language, it means perpetual pain; that is, someone who always finds herself suffering. The name is among the stream of names that form part of Amma Darko's naming strategies. The meaningfulness of names such as Fofo and Mara, indeed, demonstrates the author's feminine ideologies which underpin the themes of the texts under discussion. The apparent link between a name and theme of a literary work is recognized by Ennin and Nkansah (2016). They claim that the names in a literary work go beyond mere tagging to cover the overall interpretation of the text. Names also play major roles in the foregrounding of the themes of a literary work. In the texts, one finds authorial demonstration of strong interest in feminine issues such as the African sociocultural inequalities which are to the disadvantage of the female. Females, in

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her novels, endure a countless number of injustices and abuses like beating, disrespect and rape in the hands of males in society.

Fofo is one of four children who are forced out of their home into the street of Accra, specifically, Sodom and Gomorrah or Agbogbloshie to fend for themselves (Darko, 2003). The cause of this incident is normally obvious in big cities like Accra and other areas and specifically, the suburbs in Accra as mentioned above. In such areas, we observe irresponsible parenting, particularly, from the fathers who usually abandon the children after giving birth to them. The mothers are, therefore, left to bear the brunt of raising the children alone under extremely difficult situations. Often a time, the fathers cannot be traced as in the case of Maa Tsuru (Darko, 2003). Such is the situation that Fofo finds herself. Struggling to survive in life forces the poor girl to fend for herself. Prostitution and rape by men become almost occasional life experiences (Darko, 2003). The name, Fofo, is significant as it represents the poverty-stricken societies that may involve shanty towns and ghettos. The name is personally and spatially indexed with its referent and indeed, it possesses a definite description of the "object" it represents (Duranti, 1997; Jamil, 2010). Fofo's name is one clear case of authorial naming strategies in the text which tries to link the meaning of a name with the roles assigned to the referent.

In a similar vein, the name appears to give credence to feminine ideological disposition where Darko attempts to bring to the fore the inequalities and injustice against the feminine gender in the world of men (Darko, 2003). The

choices of names deployed in the texts are a testimony to this fact. Clear examples to that effect are Mara and Fofo in *Beyond the Horizon* and *Faceless*.

The same trend is associated with Baby T. in *Faceless*. The name may comprise one morpheme, "Baby" and an abbreviation, "T." and normally refers to an infant boy or girl. The letter "T" may stand for the Ga name, Tsuru. This character may have acquired her name from Maa Tsuru, her mother. "Tsuru" in the Ga language means irresponsibility. The seemingly pampered girl, as the name may suggest, appears to play a role that suits the name. Baby T. is an elder sister to Fofo, from the same mother but different fathers. The irresponsibility of the parents and, probably, the character's own irresponsibility motivated her to hit the streets of Sodom and Gomorrah and Agbogbloshie to earn a living. As "a baby" with a "T," inexperienced in a world of devouring appetite for sex by men, she is lured into prostitution in a brothel of Maami Broni and Maami Abidjan. She is molested, tortured and raped and later dies. Her body is later dumped behind a blue hairdressing salon at Agbogbloshie (Darko, 2003).

We get the information from the text that the two girls, Fofo and Baby T., are not customarily named by their respective fathers as a result of masculine parental negligence and irresponsibility. In the African sociocultural environment, it may be the case that a child who is not named by the father risks losing the cover and protection of the spirit of the father. This incident of failure to customarily name Fofo and Baby T. can be taken as accounting for the way-ward behaviors of the girls in the streets. The scenario can also be linked to the chick and hawk affair where for lack of protection from the hen, the chick risks being

attacked, displaced and killed by the preying hawk. According to Duranti (1997), the name, Baby T, belongs to the spatial and social indexes and in a way determines how the referent participates and performs in social activities in the sociocultural setting.

The name, Maa Tsuru, is mentioned above as the mother of the street girls such as Baby T. and Fofo. The former is a shortened form of Mama, a feminine title for a middle-aged woman. The latter is a two-syllabic word (Tsu + ru) and comprises one morpheme. In the Ga language (a Ghanaian language), the word, Tsuru, means irresponsibility. That is, someone who sheds his/her social commitments. These negative traits of the character manifest profoundly in the character's role in the text. Despite irresponsible men impregnating and abandoning her afterwards, Maa Tsuru continues to readily give herself to other men who come her way. The situation results in her inability to cater for the children. The circumstances force the children (emphasis on girls) to make the streets their home. Maa Tsuru is assumed, probably, to be cursed, (Darko, 2003). It may be considered that it is not the curse that Amma Darko wants to emphasize buther irresponsible behavior.

From a broader perspective, the phenomenon of irresponsible parenthood across families in Ghana makes children fend for themselves, as usual, in the streets of major cities, especially Accra and Kumasi. The girls, usually, end up being head porters, carrying peoples' luggage from one place to another. The popular term that is used in Ghana to describe the practice is "Kayayo." A Kayayo is a name of significance in *Faceless*. The word, *kaya*, in

the name refers to the concept of load in some northern Ghanaian languages. However, it is widely known to be associated with the Hausa language. In Ghana, the word plus its suffix, *yo*, is also applied as a personal name for a head-porter and those who engage in this trade are mostly women. This name, in the Hausa language, means head-porting. In Accra, the head-porters are mainly concentrated around Agbogbloshie, Sodom and Gomorrah and other areas (Darko, 2003). The employment of the name, "Kayayo," is crucial as it lays emphasis on the concept of "streetism" in the literary work. It is also the reality of life in Accra. From the lenses of Duranti (1997), Tsuru and Kayayo reflect social and personal indexes; the meanings of the names have correlations with their referents'roles. At the same time, the names exist in apparent definite description of the roles of the persons in the text being referred to (Jamil, 2010).

Efia is the principal character in *The Housemaid*. The name is an Akan word. Efia has a single morpheme but varied phonemic dimensions. We have the orthographic variance as Efia, Efua and Afia, all referring to the same semantic unit; a name given to a female born on Friday. The distinct units of sound (pronunciations) arising from the different spellings are due to different dialects in the Akan language. As we have learnt, Efia is an Akan (Asante) name for a female. The name for the male counterpart is Kofi. Agyekum (2006) reports that,

> among the Twi speaking people, each of the birth names
> has its own appellation that hints on the behavior of the
> people born on such days. The appellations for both
> male and female and their responses have the same
> interpretation. People born on particular days are
> supposed to exhibit the characteristics or attributes and

philosophy associated with the days. For example, a
Friday born is a wanderer and adventurer…

The afore mentioned beliefs and practices of the Akan, associated with their choices of names, are in line with the practices in the English society of England. With the English, children are named with the belief that they live the lives of the referents of the names (see Smith-Bannister, 1997, as cited in Anderson, 2007). The belief is that a name influences a referent's roles in life. The appellation of a name is supposed to have an impact on the behavior of the named, as is the case in the culture of the Akan. The appellation of Efia is "wanderer." A wanderer may end up good or bad. The Akans say that *if a mortar wanders, it gets palm-nuts to pound*. This translates to mean that if a beautiful lady wanders about, she gets a man to have sexual relationship with. This can be related to the appellation of the male counterpart which is "Kofi Babone" in the Akan language (Agyekum, 2006). It means Kofi, bad boy. If the male (Kofi) is bad, then the female (Efia) is also bad. This analysis enables us to understand how the character conducts herself in the text.

Efia is a personal name which has temporal index with the person named (Duranti, 1997). Efia, who is from Kataso, comes to stay with Tika as "The Housemaid" (Darko, 1998). The diabolical plan of the character, in collaboration with the grandmother and the mother, is not without significance. We note the prostitution she practices, even with Tika's sex partners; to the point of implicating Nsorhwe as responsible for the pregnancy she carries (Darko, 1998). It becomes apparent that the character's role relates with the suggested meaning of the name. In interpreting a literary work, we recognize characters by names

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attributed to them (see Adelina, 2005). The assertion that the type of name chosen for a character enables us to recognize and analyze the character is undeniable in many respects.

Another name worth examining is Mama Kiosk. It is a feminine name in (Darko, 1995). She is a close friend to Mara in the city. Mama Kiosk owns a kiosk from which she sells sweets and iced water (Darko, 1995). She is so called because she owns a kiosk. The first part of the name is a feminine title for an adult woman and the second part refers to "a small outdoor cabin for the sale of newspapers or sweets etc.," (Collin, 1980; Chew & Kaur, 2007). Mama Kiosk's name reflects societal realities. That is in the sense that in the traditional sociocultural setting, individuals are sometimes named based on where they come from or their occupations. For example, we hear a name like Maame Wamfie (Wamfie is a town in the Dormaa Municipality in the Bono Region of Ghana). There is also a name like Maame Dokono (dokono is the Akan word for the food, kenkey). The name relates to the role of the referent and has a social index. Societal factors which are responsible for the generation of the names are recognized in Duranti (2007).

Another name similar to Mama Kiosk is Maame Yefunbon. Maame Yefunbon is a feminine name in *The Housemaid*. With this name, Amma Darko appears to highlight and shame various anti-feminine practices where women are humiliated for no fault of theirs. They are branded witches and treated as outcasts. One of such names which is symbolic is Yefunbon. It is an Akan compound name comprising two morphemes: *Yefun* and *bon*. In the Akan dialect (Fanti), the word,

yefun, means stomach. *Bon* in the same dialect can have two dimensions of meaning. In one instance, it can mean "smell" and in another instance, it can mean "bad." The latter meaning actually applies to the name. The other part which is "Maame" is the Akan version of Madam. "Yefunbon" therefore means "bad stomach." In the Akan language and as it is also the case in other Ghanaian languages, names tend to be descriptive in a local context. The bearer of this name gives birth to *...a Down syndrome baby* (Darko, 1998:102). An evil child, as it is usually perceived in the African belief system, makes the mother to bleed to death at delivery. That makes her stomach "bad" (Yefunbon), a name that describes the role of the referent. It gives a description which is definite of the referent of the name (Jamil, 2010).

Also, in *Faceless*, we come across names like Mama Abidjan and Mama Broni. These names have their bearers as women who operate a brothel where Baby T. practices prostitution. These characters are constructed by the author, seemingly, to bring to the fore the social canker of prostitution, unfaithfulness and hopelessness. Mama Abidjan is a name that reflects the role of the bearer. Abidjan was the former capital of Ivory Coast. It is known that ladies visit Abidjan to "work" and return, on many occasions, as prostitutes or are tagged as old "graduates" of Ivory Coast's Red-Light District (Darko, 2003). Her counterpart is Broni. The word, in the Akan language, stands for a white man or woman. We can entertain the thought that the whites, probably, are closely associated with organized or commercial sex work than black people. This reason may account for the choice of the deployment of the name when the author addresses the sex

trade issue. We, therefore, can understand why the two are seen in the text as partners in the operation of the brothel, as their names suggest, with the key partner and supplier of girls being Poison.

Not Without presents a complex text of inter-twined societal system where different family units crisscross each other. We see four families, where a member from one family is found dating someone in the other. One of the families is Pa's. At this point, it is the wife's name that is discussed now. The name is Ma. Ma constitutes one unit morphologically, of the full name, Mama. Ma is a mother of three: Cora, Kwaku and Randa. This character lives her name and represents an ideal traditional African woman. She appears to have played her Ma (motherly) role appropriately. No where in the text do we see any past and present bad records of her. She is found praying for the husband and seeking answers to what has drawn her man away from her. This suggests faithfulness and commitment. "A holy" fight against "Flower" (she is discussed below) who breaks her heart and drives her mad (Darko, 2007). The name falls under social index. The social status of a person can determine the name given the person (Duranti, 2007).

While Ma enjoys monopoly as a wife, though she is rivaled by Flower under cover, Mena Panyin and Mena Kakraba experience different situations. The names are Mfante names. Mfante is a dialect of the Akan language. The word *mena* means "my mother." "Panyin" means senior and "Kakraba" also means junior or small. That suggests that there is a senior wife (Mena Panyin) and a junior wife (Mena Kakraba). The polygamous home with the two wives is headed by Ntifor. The first part of the names which is "Mena" has two morphological

units. The morphemes to be identified are *me*, in Akan. It is also translated as *me* in English (as in the first-person singular pronoun). The pronoun (me) is used as an object, and not a subject (see Chew & Kaur, 2007). "Na" in Akan means mother. So, Mena will read, *my mother*. Mena Panyin's social status as the first and senior wife, gives her authority in the marriage, as the name suggests. As typical in a traditional African polygamous home, we see her commanding junior wife (Mena Kakraba) when she (junior wife) prepares herbal concoction for the treatment of Ntifor's sore leg. From a peculiar angle, one may interpret that Mena Panyin's exercise of power over her rival is a sign of jealousy due to her barrenness, (Darko, 2007). Mena Panyin remarks concerning her situation of childlessness: "A little jealousy, yes. Even till today, I am human, you are the mother of all these children. And if …" (Darko, 2007:160).

Similarly, Mena Kakraba appears to live her name as a junior wife. In the sociocultural environment, as in a traditional African polygamous household, the junior wife or wives usually do most of the chores under the supervision of the senior. From a personal experience, the senior wife can discipline the junior wife or wives. In the text, we see Kakraba exhibiting a typical traditional wife's traits of humility, submission and obedience. She makes sure she does things to satisfy the husband and the senior co-wife. Unlike the senior wife, the junior wife (Kakraba) demonstrates reconciliation, selflessness and peace. She shows a feminine quality of selflessness. She does well to wipe away her rival's tears of the pain of barrenness. She accomplishes this by extending her ownership of her children to cover Mena Panyin, her senior rival (Darko, 2007).

Another showcase of African tradition is the introduction of a second polygamous home involving five wives. This strategy of Amma Darko in naming her feminine characters as 1st, 2nd, and 3rd up to five wives can be seen as a synonymous translation of the names of Ntifor's wives. Mena Panyin and Kakraba are meaningful as 1st Wife and 5th Wife. Probably, the author engages in code switching in naming as a convenient way of dealing with the same storyline in the same text. The same issue also can be assumed that the household in question comprises a number of wives, up to five, aside concubines. In fact, the authorial naming of characters using numbers can be deemed as a convenient literary naming plan.

Now, among the five, two have been chosen for discussion based on their crucial roles in the buildup of the theme of African traditional culture. To begin with, 5th Wife occupies a privilege position in the marital home as the last and "…favorite wife, and for as long as she remained that..." (Darko, 2007: 262). In the African tradition, a last-born baby usually has the privilege of enjoying the parents' attention and gifts to the dissatisfaction of the elderly siblings. In the same situation also, the last wife of a husband normally attracts the man's attention and love most because she becomes the "new car." We learn of qualities of responsibility, alertness, carefulness and power, relative to this character, qualities that should be guarded by African women. The 5th Wife insists on the use of condoms to have sex with the husband and sometimes buys the condoms herself. The move of this feminine character is considered a smart one as it saves her from contracting the HIV virus (Darko, 2007). The name relates to the

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interesting roles of the referent. 5th Wife also relates to the performance and participation modules of the theory. It states that a name can determine how a person behaves (performs) and participates in social-cultural activities (Duranti, 1997).

A rival character to 5th Wife is 1st Wife. She is the senior wife and traditionally, the mother of the five wives. 1st Wife appears to be living her name. She exercises her traditional motherly role by consoling her rival wives. This is when they are isolated by society after they are diagnosed to have contracted the HIV virus. 1stWife and 5th Wife and the other three, manifest Darko's naming plan of what can be described as number naming.

Not Without introduces the name, Aberewa, an Akan word which is translated in English as "an old lady." Socioculturally, African traditional culture views an old lady as the repository of wisdom, tradition and custom. Traditionally, when elders meet to discuss and take a crucial decision, it is usually said that they have to consult the old lady (Aberewa). She symbolizes customary and cultural norms which are cherished in Africa. This is exhibited in a clash between tradition and modernity (between Aberewa and Akatasia). The referent's name is indexically synonymous with her roles in the text in the social sense (Darko, 2007).

Queenmother is a name which is used to refer to the queen of a traditional area. The compound word, made up of *queen* and *mother* may carry semantic load of grand or the "king" of all mothers in a traditional area. We find the referent of this name in *Not Without Flowers* where a family member of Pesewa comes to see

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her concerning Sylv Po's radio program. The significance of this name is relevant to African traditional society which is given attention in the literary works of Amma Darko. The roles of traditional rulers, particularly, queenmothers are indispensable. They are instrumental in the selection of new chiefs and are consulted on matters of importance to the harmonious running of African traditional jurisdictions. A queenmother is an embodiment of peace and harmony. This is why, in order to ensure peace and harmony, the family of Pesewa consults and complains to her about the interview program of the radio presenter. One, therefore, can determine the linkage of the name with the role of the referent in the literary text. The name is classified under the social index (Duranti, 1997).

Similarly, Darko employs a name for a foreign character. The name is Gitte. The bearer of this name is a German wife of Akobi, Mara's husband (Darko, 1995). According to *First names meaning.com* (an internet site), the name, Gitte, is a Danish and German pet form of *Brigitte* (Bridget). Bridget is said to be a Celtic name, relating to the Celtic noun which is *brigh* meaning power, strength and vigor. In addition to these meanings that are related to *Brigitte* or *Bridget*, the persona of the name is described as having qualities like gentleness and tenderness. Again, she is described as a "dreamer… who looks forward to the day she will meet her *Prince Charming* but she may suffer emotional injury for shutting herself away in her ivory tower." These attributes of the name appear to link Gitte's role in the text. As mentioned above, it may be possible that Prince Charming represents Akobi that Gitte looks forward to meet. It, however, turns out that she is shutting herself up in her ivory tower. That is,

indeed, evident in how Akobi treats her. He lies to her into believing that he is building in Africa where they will soon relocate to escape the pressures of Europe. This dream of Gitte never materializes. She suffers emotional injury. By this name, Amma Darko addresses the concept of broken dreams associated with life in Europe. From another perspective, the author also tackles the issue of racism. The name symbolizes the racism that divides the world into White and Black races (Gitte and Akobi). The evidence to this is found when the family of Gitte kicks against her decision to marry a black man or a Negro (Akobi) (Darko, 1995). Here, Gitte declares:

> And it is my love for him that has left me without a family, Mara. My family didn't want me to marry a foreigner, and worse still, a Negro, you understand? They said that if I married him, they would have nothing more to do with me. And they have kept their word, Mara… As for my father, when he heard that I had married a Negro, he started to drink. Now he drinks so much and beats my mother, blaming her for not bringing me up properly

Adelina (2005) notes that traditionally, literary onomastics aims at investigating the link between characters and their names. Adelina makes the point that the name's role is to replicate its bearer as a metaphor duplicates its referent. However, not all literary names respond to this principle regarding onomastics study. Unlike the character names discussed already in the previous paragraphs in Darko (1995 & 2003), issues surrounding names like Aggie/Flower, Tika, Randa, Madam Sekyiwaa and Comfort are variant.

Aggie is a feminine name which is derived from the full version (Agnes). It is a Christian name which means "pure heart," (Ekuban, 2005). But her pure heartedness does not translate into reciprocity from her environment. Aggie marries Idan, a marriage that is characterized by pain, suffering, crying, non-commitment and heart-breaking. As a social worker at MUTE, she deals with social injustices against the weak and the poor in society (Darko, 2007). Nevertheless, Aggie cannot get someone to fight for her. *A needle cannot sew its bottom*, (an African proverb). That is to say that someone who helps people in the society now cannot help to solve her own social issues. She suffers emotional trauma and cries (Darko, 2007). There is an irony here. Elsewhere, in the texts, the persona of Aggie represents old and modern-day prostitution. Men's destroyer. Aggie acquires the name, "Flower" from Randa's father, Pa (the married man she dates) for her unique beauty and love, just as what a flower symbolizes. The character's actual name, Aggie, with the meaning as pure heart becomes paradoxical to the connotation of what the name, Flower, stands for (Darko, 2007). Flower's beauty has a firm grip on men. Incidentally, it goes destructive against one woman who is Pa's wife. The name and the role played have contradictory correlation.

Tika is a feminine character who brings Efia to stay with her in Accra as "The Housemaid" (Darko, 1998). The name (Tika) involves a single morpheme and lacks semantic clarity. As we study literary namesand meanings and their connections with the roles of their referents, it becomes apparent that it is not always the case that all names in a work of art link the roles of their referent. The

dimensions of the roles assigned those referents of the names do not commensurate with the meanings of the names. This observation is also shared by Ennin and Nkansah (2016) and Butler (2010) who establish the point that not all literary names match the roles of their referents. Despite the seemingly unclear correlation between some literary names and the roles of the referents, these referents bear crucial significance for analysis. We notice that phenomenon with the name, Tika. It is Tika who lays the foundation for the overall build-up of the theme in Darko (1998) or *The Housemaid*. Tika serves as the catalyst for the prostitution spree of Efia which characterizes her role as a "Housemaid." Tika is not an Akan name; neither is it a Ghanaian name. The meaning of the name in the text appears to be unclear and like Anderson's assertion with reference to Morpurgo-Davies (2000), that opacity becomes manifested when names are imported from other systems. However, the strategic role given to Tika by the author demonstrates a point that, probably, some negative deeds of the feminine gender in society are being ridiculed (Darko, 1998).

A similar identifiable trait can be associated with Randa (Darko, 2007). "For if you know the origin of a word, you more quickly understand its force" (Curtius, 1953 as cited in Anderson, 2007). It is immensely important to recognize the sense in the above quoted assertion. Curtius may want to say that if you do not know the root of a word or something, it will be difficult to understand it. This connects to the concept of contextuality. Although the name, Randa, is devoid of originality that should make it familiar and meaningful, its referent's role in the text is crucial to the realization of a socio-cultural thematic point. We

find that this feminine character (Randa)'s role represents societal failures, vices and indignity. She engages in multiple sexual partnerships to the point of "hijacking" Idan, who is Aggie's husband. This incident disorganizes a marital institution which is a basic foundation of society (see Darko, 2007).

Yet still, some literary names have deceptive meanings. Those names' implied meanings can be sharply contrary to the roles of the bearers. One instance in such circumstances is the name, Comfort. She is a girlfriend to Akobi. The name means "comfort." That is, having peace of mind and better life. However, the role of the character, unfortunately, contributes a great deal to the discomfort of her fellow female (Mara), to the point of almost ruining her life. This is when Akobi's attention is shifted from his legal wife, Mara, to his concubine (Comfort) and to the extent that Akobi picks Comfort to Europe first before Mara (Darko, 1995). The persona of Comfort represents a tool of unfaithfulness in relationships in society. This phenomenon usually occurs when husbands tend to be attracted more to their concubines. The results from this happening, at times, lead to marital collapse. Madam Sekyiwaa is another name with an unclear semantic-role-play relationship.

The name has two parts: a title and surname. "Madam" is a feminine title that can be used for a middle-age woman. In Ghana, it also refers to a female teacher, especially, at the pre-tertiary level. The surname comprises a root word, Sekyi, which constitutes one phoneme with a suffix (waa). So, we have Sekyi + waa. The first part of the name (Sekyi) is an Akan masculine family name. Its feminine counterpart is formed by adding the suffix "waa." According to

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Agyekum (2006), the name belongs to a family of an Akan descent of Ghana. In theory, it belongs to the spatial and personal indexes in the sense that the name gives clues about the locality in the society where the individual comes from. Additionally, it points to the person after which the individual is named. Madam Sekyiwaa is a mother to Tika, her only daughter (Darko, 1998). The role of this character significantly contributes to the realization of the theme of vengeance. This character (Sekyiwaa) is suspected by Efia's grandmother to be the one who causes a son of Kataso to die. Madam Sekyiwaa snatches Tika's father from the legitimate wife, eventually leads to the divorce of the first wife. After this, she goes about having sex with other men behind her husband. The man (Madam Sekyiwaa's husband) finally dies.

Gee (2005) posits that one of the seven building tasks of language, that is, how language constructs our world in reality, is identified in different capacities and situations. Amma Darko's ways of naming appears to be in tandem with Gee's point of view because the author's naming practices appear to construct the reality of society. In view of this, we continue to study literary names such as "Akatasia" and "Abrewa" in *Not Without*. The Akan word Akatasia has two morphological units. The first morpheme is *akata*, signifying "cover" and *sia* (sie) means "hide." Akatasia then literary means "cover to hide" and describes a youthful beautiful young lady. The beautiful lady (Akatasia) is supposed to dress and cover herself decently. The said referent (Akatasia) is a pretty daughter of a wealthy businessman from Ghana. The lady stays in England but decides to return to Ghana to be wedded by her boyfriend (Abrante). "Akatasia was modern

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woman …a virtual Londoner" (p. 174). The cultural shock is that the sociocultural norm that is traditionally accepted is found to be in conflict with foreign cultural invasion. The dressing of Akatasia becomes a cultural shock which is captured in the following words:

> It was horrible enough that the dress was way up above Akatasia's knees. Did she have to choose that day of all days to be so outrageously generous with her body curves and feed the hungry and greedy eyes of many males around with her near nakedness? (Darko, 2007:174).

The social touch of the name makes it have a zero correlation with the roles the referent performs. This is because the connotation of the name, Akatasia, whose referent is expected to cover her body curves, decides to expose everything. This, therefore, goes to confirm the observation that not all literary names have relationships with the roles of their referents. However, in the sense of modernity the above description of the dressing of the referent reflects vividly the social status of Akatasia (a pretty young lady). She is a character who is a symbol of modernity and foreign culture invasion. In the lenses of the theory through which this study is conducted, the name is deemed as a social index. This is demonstrated by the sociocultural variable such as status and age in the society.

In the preceding paragraphs, I attempt to explore the feminine naming practices of Amma Darko in the four texts. In all, twenty-five feminine names are involved. In the study, I try to establish correlations between the meanings of the names and the roles of their referents and how they foreground concepts in the

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texts. The study reveals that feminine names are found to be meaningful to their referent's roles. The names of the characters correlate with the roles of their referents. Some examples are Mara, Fofo, Maa Tsuru, and Mama Abidjan among others. The names, therefore, contribute to the various themes in the texts such as feminine gender and prostitution, parental irresponsibility and prostitution and others. On the other hand, we learn that some of the names do not relate to their referents' roles. On that score, it will mean that they do violate the principles of onomastics. The "behaviors" of those names that do not link their referents confirm the positions of Butler (2010), Ennin & Nkansah (2016), and Adelina (2005). They state that not all literary character names tend to connect meaningfully with the roles carved for them by an author.

Masculine Names

In this section I explore the naming styles of Amma Darko's masculine characters to determine 'what is in a name,' (refer to the thesis topic). I agree with Ennin and Nkansah (2016) that names are markers of identity and sources of a wide range of information. This can be identified with the fact that a name by virtue of its semantic property may point to a character, place or a thing's identity. It is an undeniable truth that societal factors, to a large extent, influence the naming practices of individuals. That also, in turn, contributes to the behavioral patterns of the individuals. The observation being made feeds into the assertions that the meaning of a name correlates with the role of the referent. The principle of onomastics study provides the lenses to examine the following masculine charactonyms; starting with the name, Poison.

Poison, at the age of eight, is forced by social pressure to leave home to make the streets his abode. What makes this happen is that his non-biological father (stepfather) often greets him with brutalities and hostilities (Darko, 2003:169). He becomes a notorious gangster in the streets, commanding a majority of street dwelling youth under him. According to Duranti (2007), anthropological linguistics provides cultural interpretation of language use. Anthropological linguistics may have common grounds with sociolinguistics where the latter sees language as social action. Society and cultural influences affect how language is used by an individual. It also affects the person's actions, thought and world view and can determine how an individual behaves and performs in society. Poison's name is active. A name is active when its meaning and representation sound in the name. It looks as if the name itself is working. Poison attempts to rape Fofo on the street. He is also an accomplice in the crime with Mama Abidjan and Mama Broni in the brothel. He beats and rapes Baby T. to death and her body is dumped behind a blue hairdresser's kiosk at Agbogbloshie in Accra (Darko, 2003). Poison's name and character role correlate perfectly. The names come under the social and spatial indexes and also under the performance and participation modules of Duranti (1997).

A similar character whose trait, nature and role are synonymous with his name is Mr. Nsorhwe. The name may be seen as a code-mixed one that comprises a mixture of English and Akan languages. There is a male title and a surname. The surname, "Nsorhwe," is an Akan word that has two morphemes (*nsor* and *hwe*). *Nsor* means 'don't hold' or 'touch' and *hwe* also means 'see' which will

then mean 'don't hold and see.' However, the name's actual meaning is *temptation*. The character'sname appears to be an exact description of his role, personality and what he goes through and experiences in his social life. He is one of Tika's lovers, the Commercial Bank Manager (Darko, 1998). The temptations surrounding his life even start with his personality. He is described as an ugly person that makes even ladies to shun him. He is found to find it hard to win a girlfriend. We read that:

> Nsorhwe was a man who was very honest with himself.
> In particular, he was honest about his very ugly looks.
> Start, plump, plain-faced, pot-bellied, square-head, and
> with a pair of buttocks that would have better suited the
> behind of a Makola Mummy… (Darko, 1998:82).

Tika is said to be following him because of his money, and not his love. She hardly gives him sex and even when it happens, she quickly showers up. Can we assume that nature has not dealt fairly with this male character? The character's unimpressive physique makes society look down on him as he is accorded less respect. Nsohwe's name dictates how society treats him. That is demonstrated in the action of the "Housemaid." Efia represents feminine infidelity and unfaithfulness. She accuses Nsorhwe falsely of being responsible for the pregnancy she carries. We read in Darko (1998:80) that, *it…it…was Mr…er…Nsorhwe*, Efia declares, to the dismay of Tika. Nsorhwe's unfortunate physical look and the incidents which appear to be coming his way fit into the assertion that readers can inspect the characters' physical looks for signs of their personalities (Willis & Tanzlar IV, 2015). The way this character has been

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constructed, portrayed and given a name suggests that the feminist author wants to pay back men in the patriarchal society. The reason is that Darko appears to possess a certain ideological view, as a feminist, that motivates her to give what seem to be undignified masculine character names. This stance feeds into what is described as the feminine project of Amma Darko (Allagbe, 2016).

Authors, and more importantly, African writers, appear to have the tendency to construct their characters to reflect the meanings of the names. The roles and behaviors are given realization in the related name. As we see, Nsorwhe's role reflects his name. In *In the Land of Idiots*, we pick a related scenario with Ododu who is sent by Ananse to fetch water with a perforated gourd. He suffers to bring water home but fails to realize the problem with the gourd. He is portrayed as the idiot of Din-Nyim-Lira (Asare, 2014). Nsorhwe's name indexically relates to the roles of the referent and it carries spatial and social indexes. This means that it is the social environment of an individual that may determine the name of the person. Also, the name embodies a unique property by definite description of the bearer (Duranti, 1997; Jamil, 2010).

Social status is an essential part of human existence and it is cherished and guarded seriously. One's status in the community determines the respect and prestige he/she earns and enjoys and that can lead to acquisition of a nominal label. People in society acquire names by virtue of the individual' self-esteem and vision and which change society's feedback view. I agree with the point that the social practice of verbal naming can either have positive or negative semantic connotation, subject to the author's ideologies, attitudes, biases, worldview and

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the name-bearer's factor (see Allagbe, 2016). Darko (2007) introduces Pesewa, a masculine character that is constructed for the commentary above. Pesewa is a famous wealthy man who has five wives. The word, "Pesewa," is the name of one denomination of the Ghanaian currency. It remains a speculation as to the brain behind the deployment of this currency name by the author as her naming strategy. However, we can assume that due to the character's social status as a wealthy man, he acquires the name. Pesewa's name speaks of the social classes and relations that exist in the African sociocultural environment; if you have money, let it "smell" around you.

The sociocultural significance of Pesewa's name links with the idea of discursive practice by Foucault (1980). Foucault's idea on the term, "discursive practice," suggests that there is power relation in the society. Relations are characterized by assertion of power through the deployment of language. The use of language by the powerful becomes remarkable in a number of techniques in terms of speech styles. These comprise vocabulary, syntax, intonation, proverbs and more importantly, naming strategies (see Foucault, 2008). Pesewa's name, as connoting money, is demonstrated in his social identity and role as a character. He is noted as a wealthy man who can afford to marry and keep about five women (Darko, 2007:59). He owns mansions at Tantra Hill, rents expensive apartments for his favorite wife at Sakumono and has a building at Taifa (Darko, 2007). Even about his death through suicide, people debate and gamble over the supposed extravagant funeral that is scheduled to be organized (Darko, 2007). The character seems to stand for a typical African tradition and symbolizes power in the African

society in terms of the masculine gender. According to Leeuwen (2007) and Gee (2005), names can form part of the social goods that can make one assume authority; one of the legitimate strategies for analyzing discourse. The character's name gives impetus to his or her social goods and that enables him to assume authority and power in society. Pesewa has the indexical quality of social index with the variables of status and power (Duranti, 1997). The point is that the name is synonymous with the character's role in the text. Moreover, it has a definite description of the role of the referent (Jamil, 2010).

Still, with the discussion of male character roles in connection with their names, Opanin and Abrante are names found in *Not Without*. The two names represent characters which can be deemed to have father-son relations. Both names are in the Akan language and have one morpheme each. The former means an elderly or a mature person (especially, a male). In the Akan society, as a micro setting of the larger African society, the elderly (opanin) is considered the repository of knowledge, wisdom and experience. As such, they are revered highly. Often, they become traditional healers or herbalists. It is, therefore, interesting that in Darko (2007:77), we see Opanin as "the seasoned herbalist." He treats Ntifor of his chronic sore leg. Traditional doctors are also regarded as spiritual fathers who oversee physical and spiritual matters.

The opposite of Opanin, in terms of age and experience in the view of society is Abrante. The name, "Abrante," is also an Akan word which means a male youth. The youth are seen in society as the energetic and vibrant section of the population. They usually fancy extravagance and modernity. With Abrante,

we remind ourselves of "Akatasia" (the female counterpart) who follows modernity to the detriment of traditional African values, (refer to previous chapters discussing feminine characters). It is Abrante who is to marry Akatasia. However, he is killed in an accident before the wedding can come off (Darko, 2007).

What happens to the 'Akatasia-Abrante' relationship brings to mind African religious beliefs and practices and the need to cherish and follow them faithfully. We understand that due to the negligence of customary rites and traditional values, the gods display their displeasure and terminate what will further pollute the sacred land of Africa. The divine action of the gods is the strike on the husband-to-be (Abrante). In the lenses of the theoretical framework, the names, Opanin and Abrante, have social labels that indexically correlate with the roles of the referents of the names. Specifically, they have social indexes as well as performance and participation. The performance and participation dimensions of the framework tell how names can determine the way a person behaves and participates in sociocultural activities.

Another polygamous home, next to Pesewa's, is headed by Ntifor. His name comprises two morphemes: *nti* and *for*. *Nti*, in the Akan language, means "does not hear." *For* means advice. Together, it means being stubborn and not listening to counsel. This male character has two wives who are Mena Panyin and Mena Kakraba (they are discussed in previous chapters). His principal occupation is farming (Darko, 2007). As a reminder, Ntifor is the father to Aggie (Flower) who torments Pa to death. This masculine character becomes the target of

soothsaying, otherwise referred to as prophecies. The so-called Prophet Abednego and Cora target him. Ntifor's chronic sore turns a reference point. Maybe, the frustration of Opanin's potent traditional medicinal treatment on him makes us to believe Cora's desire for the sacrament for him as the only hope (Darko, 2007). Is he (Ntifor) not stubborn for going against the divine providence's demand of marrying one? Is it not the case that his non-healing sore, a punishment for his way-ward marital affair, though seen as a good man? However, that one analyses the issue, the character's name indexically links the role of the name's bearer.

In a similar circumstance, the study captures the name, Kofi, in *The Housemaid*. Kofi is a birthday name, a Friday born, and it has one morpheme. We read that a birthday name

> …is the first automatic name every Akan child gets based on the day she/he was born even before she/he is officially named. Except in few cases, this first name is not tempered with. The Akan call it 'Kradin (it) 'souls name' and they believe this is a name and they believe this is a name that a person's soul offers him/her (Agyekum, 2006: 213).

According to Agyekum, everybody gets an automatic name before being officially given a family name, depending on the day of birth. It is the soul-recognizable name. Kofi is a day-name for a male child; its feminine counterpart is Afia. The name has its appellation that gives peculiar distinction and aesthetic properties. Agyekum (2006: 2015) provides the appellation for the name, Kofi, as "Babone/Ntifor." The English translation is "a bad boy." Amma Darko appears to have studied the name's meaning and constructs the character to match. In Darko

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(1998), the character is said to have been on rampage. He impregnates a fourteen-year-old girl, a behavior that is unacceptable in the society. This action of Kofi brings to twelve the number of girls he uncustomarily impregnates in Kataso. The chief ensures social sanity by expelling him from the town. It is notable not to be surprised about an author's strategy of naming if the meaning of the name is known. Kofi is known. Kofi is a name which has temporal index which means a name an individual acquires by virtue of the day of birth (Agyekum, 1997).

We have discussed the theme of modernity and tradition using the names: Akatasia and Aberewa. In the following paragraphs, we discuss two masculine names that suggest similar theme. These are Prophet Abednego and Medicine Man.

Not Without introduces "a man of God" in the narrative that develops a theme of foreign culture and traditional values. Prophet Zachariah Abednego appears before Sylv Po, at Harvest FM. Before then, the self-acclaimed prophet arrives in Accra to hustle for a living. He is seen making different "ghettos" as his home including places at the Kwame Nkrumah Circle and the beach. After following some gospel preachers, he decides to practice what has been learnt from his masters. He eventually assumes the title of a prophet and appears to be prophesying. In an encounter with Sylv Po, we see his tricks and deception, a phenomenon that has become a social canker in Africa, particularly Ghana. We always hear of so-called prophets giving false prophesies to dupe ignorant people. Similarly, we also see this prophet coming to Sylv to give clues about the suspected cause of the chronic sore leg of Ntifor (Darko, 2007).

Morpho-semantically, Prophet Zachariah Abednego, as a name, comprises three morphemes. The first part is a title for a seer or someone who can foretell the future or can tell what happens in the spirit, especially, in Christianity. The Gospel of Luke 1:5-14 mentions Zachariah, the name of a priest who burns incense and gets angelic promise to give birth to a son to be called John. In the same vein, the book of Daniel gives names like Shadrach, Meshach and Abednego. Abednego is a Jew, among three, who refuse to bow to king Nebuchadnezzar's statue in Babylon (Daniel 3:8-18). It is difficult to realize the link between the biblical connotation of the name and the role of the bearer. The name has a social index, a principle that suggests the social status of a person relating to the name (Duranti, 1997). If we can suggest Prophet Zachariah Abednego as symbolic of foreign invasion of modernity and civilization, then what can we say about Medicine Man?

The name that Faceless deploys which connotes thematic contrast with reference to the name, Prophet Abednego, discussed above is Medicine Man. The name is a translation of a fetish priest. The label, Medicine Man, appears to have been used informally. The native speaker of the English language does not recognize someone called Medicine Man. However, in Africa, a Medicine Man is a recognized designation. He is held in high esteem to the extent that he is respected as a spiritual father and protector. He can also be consulted to harm an opponent. The name cannot be taken as a proper name but its selection for analysis is respected owing to the relevance to a theme of tradition and modernity in the text. Amma Darko is an African who holds and cherishes her sociocultural

beliefs and values. She demonstrates this through related themes with the deployment of onomastic elements. These names are carefully selected to achieve the intentions of the author. The author may have chosen this name (Medicine Man) to reflect the role of "traditional prophets" who can foretell the future as well as offer herbal treatment. In *Beyond*, the traditional priest (Medicine Man) foresees the danger in Akobi shaking hands at the airport which can spell his doom. Akobi's resolve to discover what is *beyond the horizon* in Europe will have been jeopardized. The two tradition-driven names satisfy the Description Theory of Replacement. It is connected to sense and reference, rooted in Frege's (1977) philosophy of language.

This thesis recognizes the fact that in literary onomastics, not all names employed by a literary writer are meaningful in respect of the roles assigned the referents of the names. We also learn that names for characters are normally influenced by sociocultural factors (see Ennin & Nkansah, 2016; Asempasah & Sam, 2016; Allagbe, 2016). To this end, there are some names in the texts which are doubtful as far as the correlation between names and referents' roles is concerned. We have seen this trend with the analysis of feminine character names in the previous chapters. The following paragraphs also contain analyses of masculine names that do not have clear name-meaning-role-play relationships. Nevertheless, the characters' roles are significant.

Anthroponomastics, sometimes, fails to provide the necessary and sufficient conditions relative to description for determining the referents of nominal descriptions (see Jamil, 2010). *Beyond* introduces Akobi and Osey.

These names appear to be corrupted Akan words. Akobi sounds like *M'akobi* or *Arko* and Osey is *Osei*. If the former (M'akobi) is to be considered, then M'akobi (a Ghanaian language which is translated to mean *I too have travelled*). It may explain why Akobi determines at all cost to travel to the extent of selling his wife's gold jewelry. If this assumptous analysis is to be taken not entirely true then that will, to some extent, give a difficulty as to the determination of the semantic values of the names as used by the author. We discover in Windt (2005) that "the significance of most names in literature is not immediately clear or so narrowly focused." Whatever is thought of an author's choice of those character names, there are still useful things we can read about them. Akobi is a husband to Mara, (Mara has been discussed already). Darko constructs and portrays this masculine character as non-loving and wicked man who almost is qualified to be a threat to womanhood. He is found beating, disrespecting and turning Mara into a prostitute (Darko, 1995). Akobi is constructed in a particular way to portray men as ant-feminine partners who seem to seek the suffering of women. Such a sense that can be inferred from the text feeds into an observation that "man is the enemy, the exploiter and oppressor." There are clear instances of the masculine negativity portrayed by the author in the text with the use of names.

In a similar picture, we mention a close ally of Akobi who is also seen as an enemy to womanhood, Osey. It has been observed that some characters have opaque name-role relationships and Osey (or probably Osei) is one of them. He becomes an accomplice in crime to Akobi. In the text, he is found to be a human trafficker who plies his trade between Africa and Europe. This phenomenon can

be best described as modern-day slavery. Moreover, the anti-feminine treatments against Mara are carried out in collaboration with Osey. He starts the move to initiate Mara into prostitution when he sends her to the movie house to watch pornography (Darko, 995:69). Although the roles of the characters, Akobi and Osey, do not tally with their names, the roles are significant to the development of themes in the literary text. Instances of themes that emanate from the use of those names are themes of oppression, feminine abuse and disappointment.

Still, on character names with unclear semantic-role relationship, Pa and Idan are cited for discussion. The word, "Pa," has a single morpheme, a part of a full word, "Papa," which is used in the Akan language to refer to a father or an elderly man. It also appears that Papa (an Akan word) is accepted in the English language. The short form of it is Pa, which has the same reference. He is seen as the husband to Ma (feminine character that has been discussed already in *Not Without*). He is also the father to Cora, Kweku and Randa. As a male character, he is constructed as representing men's weaknesses, foolishness, and unfaithfulness. We learnt earlier of a pretty young lady called Aggie or Flower (as Pa names her for her beauty). He abandons the care of his family for Flower and eventually commits suicide from excessive demands from Flower (Darko, 2007). Onomastics look at naming practices in the sociocultural setting and how the meaningfulness of the names impacts the roles of the referents. Relatively, the name, Pa or Papa, has the semantic sense of goodness or being good. It means Pa is expected to be socially and maritally responsible in his marital home. However,

we see failure and irresponsibility, thereby, stampeding "social flow of progress." The link between name and role is broken.

Another character who has similar social appearance as Pa is Idan. The meaning of this name is not known but is perceived to be Mfante name (Fante is an Akan ethnic group found in the Central and Western Regions of Ghana). What can be learnt with this name is that, as typical with Mfantes, it sounds like a Western name. The referent of the name is a husband to Aggie. Aggie is one time a girlfriend to Pa. In a similar role like that of Pa, where we see representation of masculine injustice against the feminine gender, the evidence about Idan's case is seen when he cheats on his wife and befriends Randa, a university lady (Darko, 2007). We read elsewhere that scholars must be able to determine what the author intended a name to mean and then what the name really means to us (Alvarez-Altiman, 1981). It is difficult to determine the author's intended meaning for the name, Idan. And for that reason, one finds it uneasy to establish any correlation between the name and the referent's role.

With reference to *Beyond*'s attempt to develop a theme that can be perceived as one of racism, she selects nominal labels to contribute to the realization of this vision. A name which is identified as relevant to the issue of racism as far as the literary text is concerned is the nominal label, Negro. The term Negro refers to a "member of a dark-skinned race of people originating in Africa," according to Collin (1980). A Negro is an adjective and Negress is a noun. The allusion to racism also links with the concept of diaspora and migration in the text. It is no secret that white-skinned people do not accord the needed

reverence to black-skinned people (Negroes). Black people, sometimes, face disrespect at home and the situation turns worse abroad. In the text, we see the migration of black Africans from Africa to Europe. Many a time, they face indifference and racist attitudes from the whites. Instances of that situation can be found when Akobi attempts to marry a white lady (actually, in a move to acquire a permanent stay in Germany). The action of this character constitutes a slavish tendency of subjecting African dignity to white supremacy. From the wife-to-be to Akobi, Gitte, she remarks, "My family didn't want me to marry a foreigner and worse still, a Negro…" Darko (1995:123). The author, hereby, paints a picture of inequality on the line of race where blacks are always the losers. We read in *Beyond* that Gitte's fellow whites even treat her with scorn and degradation for her "crime" of marrying a Negro. Based on racial color, the whites call black Africans as monkeys (see Darko 1995:70). It is, therefore, not difficult to learn that the referent's name, as a label, determines his role in the text (i.e., how he is treated in the society he finds himself). Theoretically, the name corresponds to the role of the referent in the text with particular reference to social index. It also references the personal and participation aspects of the theoretical framework.

In the nutshell, on the analysis of the masculine names, fourteen names are discussed using the theories of Duranti (1997) Three-Dimensional Analytical Framework and Descriptive Theory of Proper Names. I attempt to establish correlations between meanings of names and the roles of the referents of the names. We discover that the masculine names created or used for her (Amma Darko) male characters largely match the roles given those characters. Examples

of some of such names are Poison, Pesewa and Nsorwhe. On the other hand, some of the names cannot be considered as having meaning-role correlations but are rather found to have thematic significance. Such names as Osey, Akobi and Owuraku can be cited as examples. Again, we find that the kind of male character names created by the author may reveal her feminine ideologies. It is an ideology that seeks to fight the status quo of patriarchy in the traditional African society.

Descriptive Names (authorial lenses names)

The table of selected descriptive names from the texts can be found below, preceding the discussions.

Table 2: Selected descriptive names from the texts

NOVEL	NAME
The Housemaid	Stained Teeth
Not Without Flowers	Scooby-Do-Haircut
	Torpedo Haircut
	Roasted Face.

This section looks at the category of personal names that I term 'descriptive names' due to the descriptive nature of those literary names. These names may also be termed as 'authorial lenses names' because these personal names, as used by Amma Darko, seem to have been created according to how the author views the physical appearances of the characters under discussion. The studies of this category of personal names as descriptive address terms or descriptive phrases (Afful, 2007) constitute a principal ingredient in verbal behaviors among interlocutors in society. Descriptive address terms are found to be informed by the context of situation. They are also influenced by sociocultural

elements such as gender and pragmatic factors (see Afful, 2007; Fitch, 1991). The current study of descriptive literary names shares in that light.

Exploration of the naming techniques by Amma Darko in her works becomes intriguing and interesting with the identification of descriptive names. This category of charactonyms is not the normal familiar names we know. As indicated, they are created from the appearances of the individual characters as examined and described through the lenses of the author. This naming strategy, as it is from the view of the author, suggests that the characters concerned are "nameless." On the other hand, can we say that the author finds it not expedient to name such characters? Algeo (1992:728) says that "…people are almost invariably named, indeed, a human being without a name would be socially and psychologically less than a fully man." Algeo's observation agrees with a point that was made in the introduction of this work that, one's name is him/her. In other words, one's full-man is one's name. With regards to the circumstances of the deployment of this kind of names, a person's personality or appearance is the representation and realization of his/her name. Now, on these names as created by the author whom I term as descriptive or authorial lenses names, Darko (1998:7) features one of such names as *Stained Teeth*. This name does appear not qualified to be a personal name. It is a noun phrase which is made up of a noun and a qualifier (an adjective). The phrase connotes human teeth that are rusted and fallen below their normal state. The circumstances that occasion the creation of this name is the break out of the news of an abandoned baby in a thicket at Braha. (Efia, who is behind this and what occurs are discussed already). One of the

characters (a male truck pusher) gossips about the issue and exposes his stained

teeth. The state of the teeth of this man is taken and given to him as his name. The

reason or motive of Amma Darko's style of naming this way appears interesting

indeed. It is assumed that this is another avenue to hit at men's domination of

women in a patriarchal society. The meaning of the name indexes the role of the

referent, especially, the impact of the body expression. Darko engages in

metonymous creation and application of names.

In *Not Without*, the author gives other descriptive names. But for the

purposes of the present discussion, I have selected three of them. Page 199

mentions *Scooby-Do-Haircut* as the name of a male character. The name, as it

suggests, is a haircut style by a man who participates in the gossip about the rich

man, Pesewa, about his extravagant funeral, the expensive casket and grave. The

name of this character carries sense of time and currency. That is, the haircut

fashion may be the order of the day and it looks a match with the current trend of

affairs of the time, that is, Pesewa's funeral issues. It can be thought that, in some

ways, Darko's strategy of naming is currency sensitive and opportunistic. It,

however, demonstrates the author's fictional creativity and versatility because a

writer's ability to create meaningful strategic literary names is key to shaping his

or her work. It has been noted that the meaning of a name can influence a great

deal the roles of the referent. This observation is in consonance with a position of

Alvarez-Altman (1981) that stresses that an author's practices of naming form

part of the poetic expertise, prose virtuosity and dramatic skills. Following the

texts under study, it becomes obvious that the author wields prose virtuosity and experience and it manifests in the creation of names.

A similar literary name like the above is *Torpedo Haircut* (Darko, 2007). This is another appearance-motivated name that spicesup the novel. Torpedo haircutting style has the characteristics of a haircut of the day and is also currency sensitive. It is intriguing why the author is fond of identifying the outlook of her characters and using such to name them. The character in question is among the crowd outside the Harvest FM to listen to a hot interview featuring 5th Wife and Sylv Po as the host. The subject for discussion is that there is an attempt by the family of late Pesewa to force 5th Wife to marry Pesewa's younger brother. 5th Wife kicks against that vehemently. The name is descriptive in nature, which speaks of how the individual looks like in the eyes of society. It may be suggested that such a method of an author in naming is a "convenient name creation." However, the descriptive names appear to add aesthetic quality to the literary work.

Still from *Not Without*, we pick the name, *Roasted Face*. It comprises two words: a noun and an adjective with the noun as the head word which then combine to become a noun phrase. There are three morphemes in the names (Roast+ed+Face). The semantic value (meaning) of the name is connected to the description of a woman's face which looks as if it is roasted or burnt …*from over-bleaching* (Darko, 2007: 90). The woman is also a character who is part of the gossips around a radio set and listening to the interview of 5th Wife. The meaning of the name indexes the appearance of the name's referent and possibly the role in

the fictional society. From the standpoint of this feminine name, it may be viewed that this time round the author is not taking gender swipe but rather a sarcastic move with the name. This can emanate from the fact that there is a lot of talk about the dangerous practices of women or ladies bleaching their bodies. It has come up that bleaching poses serious health risk to those who engage in it (Gardner, 2016). Against this background, Amma, probably, wants to be sarcastic of her own to fight the practice in a way that sounds she is "insulting the product of the action and not the actor."

In summary, the above section has explored a kind of personal names created by Amma Darko for some of her masculine and feminine characters. This category of names does not appear to be real names that are recognized in the societies (Akan and Ga) represented in the texts. The names are descriptive of the appearances of some characters and I choose to refer to them as 'descriptive names' or 'authorial lenses names.' Those names' skilful creation and aesthetic nature become a motivational factor to examine them to ascertain their significance in the texts. It is found that descriptive names have ideological significances.

Place Names

Aside the discussions on personal names, the study in this section focuses on place names in the texts. This is based on the conviction that literary onomastics is not only limited to character (proper) names. It covers other areas like place names, animal names, objects names et cetera (see Bertils, 2003). The conceptual principle of the term, *place name*, for this study is that it is a name that

refers to any space meant for a social activity or occupation. Examples include continent, country, cities/town/village, a suburb of a town and even a drinking spot.

Every name that is deployed by an author can be significant to the course of the literary composition, its aims and the sociocultural motivations. It is imperative to study the background or the settings at where characters perform. Place names are not meaningless in literary discourse because like the character naming, place naming meaningfully forms part of the overall literary stylistics and cycle. Place names provide sense of background for the actions of the characters in the literary work. More so, place names may determine how the characters think, see and act, all under the manipulation of the author. The author selects among existing names that best suit the building of the story. The table below shows the place names analyzed.
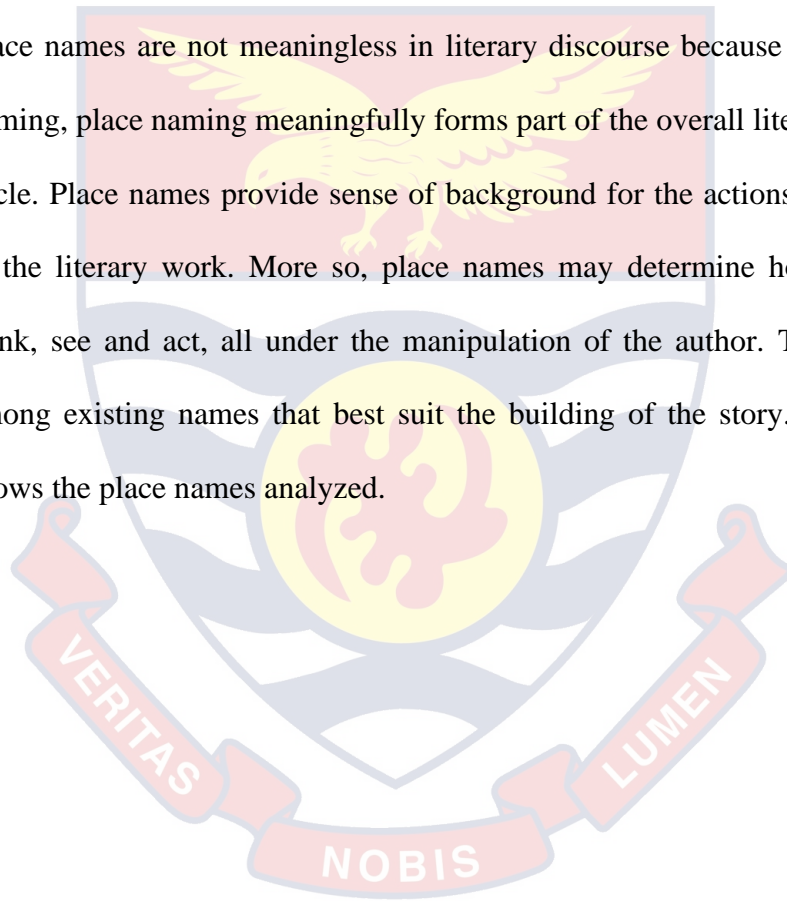
Table 3: Selected place names from Beyond *the Horizon, Faceless, The Housemaid* and *Not Without Flowers*.

NOVEL	NAME	CATEGORY
Beyond the Horizon	Schonfield Airport	suburb
	Saint Pauli	suburb
Faceless	Sodom and Gomorrah	suburb
The Housemaid	Kataso	town
	Braha	town
	Crabs-Do-Not-Bear-Birds Spot	spot
Not Without Flowers	Switzerland	country
	Jerusalem	city
	Tema	city
	Sodom and Gomorrah	suburb
	Tantra Hill	suburb
	Sakumono	suburb
	Kwame Nkrumah Circle	suburb

We start with an adopted place name, Sodom and Gomorrah. This place is one of the suburbs in the city of Accra, the capital of Ghana. The name has a biblical allusion with the representation of immorality, prostitution and other social vices. The twin-name refers to one particular biblical land around the time of Lot and Abraham and their families. Two angels of the Lord visit Lot in Sodom and Gomorrah, possibly to seek a confirmation of the vices of homosexuality. The proof of this is when the men of the city demand the release of the visitors to them for sex. In the end, the city is annihilated by the angels.

Pocoock (1981) posits that "we doubtless all have our favorite literary landscape depiction, where the quality of observation is more memorable and indeed more meaningful than the exactitude of conventional maps or tables of statics" (p. 2). I agree with Pocoock to the extent that a literary landscape has an observational quality which is memorable and meaningful. Darko (2003) mentions Sodom and Gomorrah as a name of a place the author uses in the literary work to address a pertinent social issue. Darko picks and addresses the issues of streetism and prostitution. This place in Accra, as portrayed in Darko (2003), is notorious for its social vices and filth. Examples of such vices are prostitution, homosexuality and robbery. Earlier, we discussed names like Fofo and Baby T. The referents of these names operate in this enclave (Sodom and Gomorrah) of the city, engaging in prostitution and theft for survival.

It can be observed that the semantics of the attributes of the place name, Sodom and Gomorrah, points to the behavioral patterns of occupants of the name's referent. So, like the biblical Sodom and Gomorrah with its social vices such as homosexuality and other immoralities, the literary Sodom and Gomorrah of Darko also harbors similar immoral behavioral patterns. This place name correlates or with or links the role of the referent. There is also a property of a unique and definite description of the name relative to the role (see Duranti, 1997; Jamil, 2010).

Still on Amma Darko's strategy in ridiculing social vices in the sociocultural setting through naming, we study the role of the place name, Crabs-Do-Not-Bear-Birds-Spot. The significance of this name is partly connected to the

roles of Tika and Teacher. As it has been discussed earlier, "like mother like daughter," Tika appears to be following the footpath of the mother, Madam Sekyiwaa. The issue at stake concerning the conduct of the character is the social vice of prostitution. With Tika's role in perspective, the author, strategically, fixes the card so well by deploying a place name that corresponds with the activities of Tika, Madam Sekyiwaa, and Efia. And the name given is Crabs-Do-Not-Bear-Birds-Spot. This is the place where Tika and Teacher meet to discuss Efia's pregnancy through prostitution (we are mindful of the prostitution "apprentiship" from Madam Sekyiwaa to Tika and then to Efia).

In the African sociocultural dispensation, custom demands that parents exhibit culturally sanctioned characteristics that can be emulated by children and not what is seen passed on from Madam Sekyiwaa to Tika and then to Efia as well (Darko, 1998). The place name describes what activities go on there. The place name seems to be a literal translation of an Akan proverb: "koto nwo anoma" (see Darko, 1998:68). This place name (Crabs-Do-Not-Bear-Birds Spot) is crucial to the buildup of a theme of unfaithfulness and prostitution. With this, we recognize the observation by Ennin and Nkansah (2016) that names foreground themes in a literary piece of work. The name becomes a reminder of a kind of successive behavioral pattern. The old generation is identified to be passing over to the new generation. In terms of Duranti (1997), Crabs-Do-Not-Bear- Birds Spot has social and spatial indeces with correlations with role of the referent of the name.

A significant number of place names have traditional cultural interpretations. So, what one detects in the semantics of a name is embedded in

the name and can inform what and how an activity is conducted and how the society perceives it. Anderson appears to share in this observation when he says that many place names are such that the entity named is indicated in the name's structure (Anderson, 2007). In that regard, we find the place name called Kataso (Darko, 1998). This name is an Akan word which has two morphemes which are *kata* and *so* and they are translated to mean in English as "cover it." The semantic value of the name seems intriguing. What is it that is being covered? Is there something evil or sinful that has to be covered to, probably, avoid humiliation? Whatever the motive behind this place name, the semantic significance can never be taken for granted. There is a local parlance in the Akan language that "you cover yours and open mine." This saying is synonymous with hypocrisy. Darko may be out to attack this unwarranted human behavior of seeing and condemning others' wrongs while covering yours.

In the text (The Housemaid), we see Maame Sekyiwaa and her daughter, Tika, engaging in multiple partnerships. We also see Efia (the Housemaid) who also has multiple sex partners and eventually delivers and abandons the baby. All these circumstances invariably can tag the town negatively. In the traditional social setting, vices of such magnitude may compel elders to name a place as "Kataso," as a way of attacking hypocrites in society. If the analysis is to be pursued from that tangent, then it can be reasoned that there is a relative link between the name and the roles of the inhabitants. It can, therefore, be deduced that place names carry language of description and have messages. These

messages have semantic significance for the members of the discourse community.

Another dimension of the author's socially motivated naming strategy is the place name, Braha, also found in *The Housemaid*. This literary place name presents two morphemes: *bra + ha*. Semantically, *bra* means "come" and *ha* means "here." So, we have "Braha (come here) in the Akan language. Being mindful of the Housemaid (Efia) who conceives out of prostitution, she delivers and later abandons her lifeless baby in a thicket at Braha, a village near Osiadan. The motive behind the deployment of this name by Darko can be that there is an intention of drawing attention to socially offensive acts. The name appears to speak to the effect that, "come here (Braha) to see an abandoned baby." There is a scene of connection established between the meaning of the name and the action and activities that occur there. In this manner, it becomes clearer that place names such as Kataso and Braha have indexical correlations with the roles they play in the text (Duranti, 1997).

In the same text (The Housemaid), the author introduces another place name called Osiadan. The word, Osiadan, is also in the Akan language that means "a builder of houses" It entails dual morphological units which are *osi* and *adan*. The former means "he or she builds" and the latter means "buildings." In the text, we learn that it is a place where a police station is built and it is near Braha, where the dead baby is abandoned. It is difficult to determine why the author deploys such a name if we are to create the link with the role of the name.

A critical study of Amma Darko's novels partly addresses issues of migration which involves internal movements of people from one region to another in Ghana. The youth who travel to Ghana's capital, Accra, usually arrive at a *center* before heading to various destinations. The text gives a place name as Kwame Nkrumah Circle (Darko, 2007). This is an actual place in contemporary Accra with a roundabout and a lorry terminal, (now replaced with a flyover and an interchange). The place hosts uncountable number of travelers. Nkrumah Circle has become a symbol of migration and hustling for survival in an urban settlement. The name is meaningful thematically in the text and contributes to the overall interpretation and focus of the literary work (see Ennin & Nkansah, 2016; Asempasah & Sam, 2016; Allagbe, 2016).

One angle of conceptual build-up in the literary text has to do with wealth in an environment of poverty and misery. That phenomenon is normally identified with the African social set-up where there are islands of wealth in the midst of widespread poverty and destitution. Amma Darko appears to have captured this scenario in *Not Without*. In this social hierarchy, there are areas (places) which are reserved for the rich to stay in the sense that the poor cannot afford the luxury of those places. Symbols of such places of affluence are Tantra Hill and Sakumono. In respect to these places, the reader is reminded of Pesewa. He is a wealthy man, having five wives and several concubines. He is seen displaying riches by renting apartments at well-endowed suburbs in Accra. In page 64, Darko mentions place names such as Tantra Hill and Sakumono. These places in the cityof Accra are known to be associated with the elites in society; made up of the rich and the

educated. It is these privileged settlements that Pesewa owns a famous mansion and renting for 5th Wife. In a relation with the discussion on Nkrumah Circle, the above place names possess the tags of representation of wealth. The concept of wealth is prominent in Amma Darko's writings and it seems appropriate that the author uses those place names in the texts.

Another place name that is connected with the theme of wealth and privilege is the appearance of a place name, Tema. Tema is a municipality in the Greater Accra Region and is the industrial hub of Ghana. The place has evolved to be highly patronized by the elites and the rich in society. We recall that Randa, (a feminine character, already discussed) happens to have multiple partners, where Pa is one. We find in Darko (2007) the place name, Tema. It is at this place that one of her boyfriends' lives. He is Dam. The reader is also reminded that Randa is a university girl who does not go for puppets but the rich. The rich men usually stay in high class residential places and one of such places is Tema. It is, therefore, obvious to reason with the author the motivation for the selection of this place name as she addresses feminine infidelity in the text. These names discussed above can be deemed to correlate with what the meanings represent.

The discussion on authorial place naming strategies also draws attention to names that are foreign. Examples of these names are Switzerland, Jerusalem, Schonfield Airport and Saint Pauli. Place names are culturally bound in a great deal of respect, an allusion attributable to Wamitila (1993). One of the qualities as far as a name is concerned is its relation with a "particular" culture. With reference to Pesewa, as found in *Not Without*, about his riches and fame, he dies

later of suicide as a way of avoiding embarrassment of contracting HIV AIDS. A literary work considerably is a representation of realities with prominent highlight on culture. In *Not Without*, we read of people who gossip about the huge amount of money to be spent on a lavish funeral for Pesewa. Extravagant funeral expenses are cultural issues in the African society. Many a time, it becomes competitive as traditional cultural practices demand that a dead relative is honored with highly patronized and expensive funeral. With the issues of expenses relating to money, the text makes reference to a place name, Switzerland. What is known about this European country is the fact that it hosts the World Bank. There is the argument that Africans extravagantly spend on funerals and then go to the World Bank in Switzerland to borrow for development. Thus, Switzerland symbolizes wealth and Pesewa, symbolizing societal riches, are placed side by side.

Again, it is identifiable in the text the way a worrying trend of extortion is on the ascendancy in the society and how it is addressed onomastically. In this way, there are attempts to use relevant names in creating satire as a means to tackling the social canker. This canker has to do with false prophets who are out there and defrauding unsuspecting people in society. In light of this, Darko gives a biblical place name as Jerusalem in Israel, (see Acts of the Apostles 2:5 in the Good News Bible with Deuterocanonical Books). Connected to the connotation of this place name is "Prophet" Abednego (he has been discussed already). Opanin (Ntifor's herbalist) thinks the "prophet" may have come from Jerusalem (Darko, 2007). The authorial deployment of this place name in relation to the fraudulent prophet may be an opportunity by the author to expose the present day "social

cancer." This social cancer is the phenomenon of army of churches at every corner of our social environment enslaving and extorting from the poor.

Beyond consequently makes use of additional place names in the literary work that are non-indigenous. In our discussion on place names so far, we are aware of Butler (2010)'s point that literary names can raise the concept of a place or setting. We know that literary names can reflect certain physical features in the text. This study has already established a point of a theme of migratory subjectivity. There has been also a discussion on racism against Black Africans. Those two concepts: migration and racism involve movements from Africa to the Western World in search of greener pastures. To paint relevant and descriptive picture of the settings in the Western World, specifically, Europe, the author, probably, will have missed her track of the story by employing local place names. To be on track, the place names, in this instance, will be foreign, in order to reflect the subject being pursued and to reveal the setting.

In line with this, we see place names such as Schonfield Airport in Eastern Berlin and Saint Pauli in Hamburg. In the text, the travels by Black Africans to Europe are, specifically, to Germany. And, actually, nowhere may we find these places except Germany. In effect, one can find metonymy with the use of these foreign place names. However, there appears a paradox. Saint Pauli in *Beyond* may be the same as the familiar name in the Christian religion which is Saint Paul. The character of Paul in Christianity is believed to be a holy one (a saint) and if a place is named after a saint, the place is supposed to also be sacred but we find an irony here. Osey tells Mara,

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> This here is the Lord's own anointed street of
> Hamburg, Mara; His Most Revered Saint Paul. Here
> are the cream of Germany's Mary Magdalenes, Mara.
> And when you receive blessing here, then fear no foe,
> for then there ain't no Messiah's feet in this whole
> wide world you cannot wash (Darko, 1995:68-69).

The place name stated above, invariably, means opposite to the actual connotative property of Saint Paul. Uncharacteristic of a place named after a saint, one finds social vice symbols such as pornography that entails nude pictures of ladies. Using a paradoxical approach, there looks like a ploy to uncover the deceits in "paradise overseas" and how it ensnares black-African-greener-pasture seekers.

In sum, this section discusses place names in the texts. What I seek to do is to establish correlations between the names and the roles they play in the texts as well as determining their significances. The place names used in the texts are found to be meaningful to the roles of the characters created by the author. They also have sociocultural importance and further the overall interpretations of themes in the texts. Some place names, however, do not match the roles of the characters.

Animal Names

The above discussions so far have been on character and place names. In this section, the study explores animal names that are employed in the literary texts. The table below shows the animal names selected for discussion.

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Table 4: Selected animal names from *Beyond the Horizon* and *Not Without Flowers*

NOVEL	NAME
Beyond the Horizon	Monkey
Not Without Flowers	Santrofi bird
	Let-Them-Say

We begin with the animal's name, Monkey. The name links the conceptual paradigms, one of which is the issue of racism. By way of reference, *Beyond* brings to attention the non-equity that exists between Whites and Blacks with the symbolic character roles of Mara, Akobi, Osey and Gitte. We see the magnitude of the phenomenon manifested when Gitte faces fierce opposition from her family in her decision to marry a Negro. *Beyond* (p. 70) indeed, gives it a deeper emphasis when it introduces an animal name which is Monkey. The name appears to have two morphemes (mon + key). *Mon* can either refer a member of an ethnic group in Myanmar (Burma) or their language. It can also be an abbreviation of the day, Monday. The word *key* can belong to three grammatical name categories namely, noun, verb and adjective. As a noun, it can refer to an object used to unlock something. As a verb, it can mean entering data on a computer and as an adjective; it may refer to something of crucial importance. However, the two morphemes combine to form an animal name which refers to "a small to medium- sized primate typically having a long tail and living in trees in tropical countries" (Pearsall, 2002: 920). Mara expresses her sentiments when she says, "I felt funny, especially when I thought of Osey's claim that the people here

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call us Monkeys" (see page 70 of Darko, 1995). The author may be at the verge of entering the global discourse of racism and social inequity. The metaphor in the name in the work has far reaching significance. The name, monkey, drums home the fight against injustice and inequality against black Africans. There is enough reason to suggest a thematic significance of monkey as an animal name in the literary work and which, undoubtedly, is worthy of studying onomastically. The connotation of the name correlates with the role of the referent (see Duranti, 1997).

A sociocultural paradigm related to the featuring of animal names in Darko's works is accorded prominence in *Not Without*. The fact that the creation of fictionalized stories in literature is the representation of realities in life cannot be overemphasized. As a reminder, previous chapters have analyzed names like Pa and Ma (Pa and Ma are married couple). We also know of Pa and Aggie (Flower)'s behind-the-scene relationship, where Pa can neither bring Flower home nor break up with her because of the strong affection he gets from her. Metaphorically, the author likens the personae of Flower to an Akan proverbial bird. The bird being referred to in this instance is "Santrofi" (Santrofi bird). Its familiarity and acceptance is, however, indigenous to Akan native speakers and it appears to illicit an element of traditional cultural discourse.

The proverbial bird which usually features in folktales and proverbs in Akan is metaphorically applied. The message in the proverb from the name is that, *captured in the forest, you cannot bring it home nor leave it there*. Santrofi is symbolic of a situation of a dilemma. There is the difficulty in taking a decision or

a stance. In this situation, Flower is the "Santrofi" bird which is captured by Pa. He can neither leave it in the forest nor bring it home. The feature of this name of an animal is strategic and well placed in its relevance to the theme of masculine unfaithfulness. It turns out to be a feminist strategy to fight masculine dominance and inequality in relationships; patriarchy that allows males to play around while restricting females. The index of the name, Santrofi, links meaningfully the authorial protest of masculine injustices against the feminine counterparts in a patriarchal society.

There is a portrayal of social classes with the introduction of a name attributed to a dog. *Not Without* (p. 225) features the name as *Let-Them-Say*. These three worded names can be seen as a descriptive name and carries a linguistic message of insinuation. Who is telling what to whom? We read of the dog (Let-Them-Say) belonging to Sylv Po (Harvest FM presenter) and it is given a grand birthday party. The dog is treated to "one whole tin of Exeter brand corned beef all the way from Argentina" (p. 224). Although the Auntie of Sylv is against an animal enjoying that way and also worried about what people will say, the name, probably, does its own defense. The meaningfulness of the dog's name paints a picture of social classes and inequality. It is as if to say that, have your say and let me have my way; a culture that characterizes the African society, especially, in African politics. It is; therefore, appropriate to suggest that the authorial choice of the name in the text is relevant and worthy to be studied.

In the above discussions, we explore the animal names that appear in the texts and to examine their relevance once the author decides to use them in her

works. The study analyses three names. The apparent low number of the names in the texts does not, indeed, mean that they are not worth researching into. Their indispensable featuring is significant to thematic build-ups. We find that the animal names are not arbitrarily used in the literary works of Amma Darko but have relevant connections with the plots of the stories. Additionally, the animal names have thematic and sociocultural importance. The literary names are meant to address sociocultural issues affecting the people. There is, also, an issue of global interest, which is racism that affects black Africans. These matters are addressed with the use of animal names.

Archetypal Pattern

This section examines and creates patterns through the analysis of the texts. In this light, the study creates a "universal" pattern across the texts used in the study, a phenomenon which is significant in the present study. It brings out patterns that unveil the ideological disposition and other elements of Amma Darko as far as the texts are concerned. Archetype can manifest in the form of character trait, character role, plot, setting, theme, a symbol, idea, language, style of narration, ideology etc. And in this thesis, the areas of archetypal pattern creation are character trait, theme and ideology. We start with character trait.

From the analysis of the four texts, it can be observed that different referents of character names exhibit a certain common pattern of traits or characteristics across the texts under study. The characters happen to come from varied backgrounds and settings, varied dynamisms and interactive mechanisms and yet possess a universal "color" of behavior. This is the archetype. Examples

of these character traits that are discussed are flat character trait and static character trait. A flat character is a type of character construction that has only one trait which is revealed and the trait usually does not change. Similarly, a static character is the situation in which a character exhibits a trait which remains primarily the same throughout the novel or story. In effect and from a critical view, flat and static characters are seen as the same and as such will refer to one particular trait in this thesis.

From that perspective, we can connect feminine characters like Mara, Maa Tsuru, Efia and Ma who are found in *Beyond*, *Faceless*, *The Housemaid* and *Not Without* respectively. These characters possess traits, characteristics or behavioral patterns which are similar, though from different texts. They all seem to be sufferers in the male dominated societies and the situations become consistent without change in the texts. With Mara, she is consistently disregarded and maltreated throughout in the novel by the husband and other male collaborators (Darko, 1995). Maa Tsuru, in a similar situation, cannot find favor with men who come her way. Different men marry her and abandon her without catering for her or her children (Darko, 2003). According to *Not Without*, Ma, the mother of three, gets tormented in her marital home in the hands of her husband, Pa. In the case of Efia, it can be argued that her pregnancy is not by herselfbut a man. At the same time too, she is driven away from the very house that provided shelter for that "masculine performance" that resulted in her misery. All the instances above draw a pattern of common grounds across the texts under study in this thesis.

The next archetypal pattern that has been created is thematic. It is identified that each of the texts has peculiar development of central concepts or ideas that may suit the author's ideological disposition and aspiration. However, there are also universal central ideas that can be identified across the four texts. These thematic archetypes are drawn from similar roles or actions of different characters with varied sociocultural worldviews and settings. Here, mention is made of the theme of wealth and prostitution and the theme of patriarchy.

The practice of prostitution has always not been able to be divorced from the quest for wealth (see Darko, 1995; 1998; 2003; 2007). A prostitute is defined as "one who exchanges sex or sexual favors for money, drugs or desirable commodities" (Dalla, 2000). Karl Marx, in *Economic and Philosophic Manuscripts of 1844* (as cited in Child, 2009) also holds the view that "prostitution is only a specific expression of the general prostitution of the laborer." I find the stance on the phenomenon by the ancient philosopher real and present when we put societal opinions and personal observation in perspective. Empirical evidence shows that the trade of prostitution is transacted normally by the practitioners as labor to earn income. As a feminist, Amma Darko addresses the issue in each of her four texts I have chosen for this work and a pattern (archetype) is therefore created of the issue across the texts.

Beyond gives a scenario of the outcome of the despicable acts of prostitution as Mara sits and watches what has remained of her once juicy, elegant, sexy and men-arousing body in the oval mirror. Similarly, in *The Housemaid*, we see Tika, the daughter of Madam Sekyiwaa, who becomes a sex

laborer by running sexual partnerships with several men. The practice is also associated with Randa and Flower in *Not Without*. While Randa runs Idan and at the same time engages other men who have money to provide her with what she wants. Flower (Aggie) "rules" Pa. She runs Pa with her excessive demands until he hangs himself. Lastly, Fofo and Baby T. are seen in *Faceless*. Fofo operates her sex trade in Sodom and Gomorrah. Baby T., on the other hand, is found in a brothel where she serves men with her body. The motivating factor that drives these feminine characters to engage in the trade of prostitution as drawn in the pattern through the texts is what is given by Van Der Veen (2001). In page 32, we read, "women often worked as prostitutes when other lucrative employment alternatives were unavailable to them, given the gender discrimination and occupational segregation that funneled women into particular occupation." What is clear is that the trade provides quick and ready cash and therefore is found to be lucrative for the "laborers."

The other thematic archetype which is created is patriarchy. The term "patriarchy," according to Asiyanbola (2005), is applied originally to refer to the power of the father as the head of the household or family. The term refers to the systematic and organizational structure of male supremacy and the subordination of the female. In other words, patriarchy is the frame of social relation with material base that makes men exercise dominion over women, (see Aina, 1998; Humm, 1989; Kramarae, 1992; Lerner, 1986; Stacey, 1993). From a seemingly feminist perspective, this thesis recognizes a certain kind of gender polarization

based on authorial stance in the texts. A trend can be drawn across the texts in the light of patriarchal issues raised by Amma Darko.

Beyond provides enough information about the entrenched patriarchal system in the society. We see Akobi beating Mara and subduing her. Men in the passport office try to sex her before helping her to acquire a passport. We also read that Osey beats the wife for coming back to the house late (Darko, 1995). The case is not different with Maa Tsuru's family. This social imbalance manifests itself where the feminine populace is dominated by the male counterparts, not in terms of number but power. The likes of Poison, Onko and the other men who maltreat Fofo, Baby T., Maa Tsuru are symbolic of patriarchy (Darko, 2003). The social structure and the male dominance tend to put the female in a negative light. Idan's mother is accused of witchcraft even in theevent of foreseeing what the future holds after she warns of danger ahead. Darko speaks of the thoughts of Sisi's daughter's in-laws concerning her sick female children and the accusations that, "No male in their family had been declared a wizard so it had to be the females who inherit it," (see Darko, 2007:202). The same pattern of lamentation is found in *The Housemaid*. We read:

> In Ghana, if you come into the world a she, acquire the
> habit of praying. And master it. Because you will need it,
> desperately, as old age pursues you, and mo-ther nature's
> hand approaches you with wry smile, paint and brush at
> the ready, to daub you with wrin- kles (Darko, 1998:1).

The pattern created above demonstrates a thematic archetype of patriarchy which is evident across the four texts.

The last is ideological archetype. According to Pearsall (2002:705), an ideology is a system of ideas and ideals forming the basis of an economic or political theory. Accordingly, these become a set of beliefs and characteristics of a social group or individual. This, indeed, contends that principles and ideals constitute the bedrock of any direction of an endeavor. The principles and ideals invariably become the ideological and idiosyncratic bases to the aims and objectives of the venture or project being undertaken. Various literary materials are guided by peculiar kinds of ideologies and Amma Darko's literary productions are no exception. This driving force may be influenced by sociocultural factors and the political dispensation within a space of time. All the four texts for the present work have a single ideological archetype. That is feminism. Feminism is a household term to describe any forms of fight for gender equality in society (see Mohapatra, 2009). Agyei (2009), on Darko's feminism, suggests that "Darko fits into frame of female writing which concentrates on men as enemies." I agree with this assertion to some extent. She does not just take men as enemies but the way male characters are portrayed and given roles is the radical feminist approach, meant to attack the African patriarchal society. I, however, agree fully with Allagbe (2016) when the scholar talks about Darko's feminine project. This project is said to deconstruct the traditional structure of patriarchy. It is to tackle its sexist or androcentric ideologies and male dominance and power in contemporary African literature (Hooks, 2000; Simpson, 1993 as cited in Allagbe, 2016).

To conclude, the above section attempts to create archetypes across the four texts in the present study. The areas of interest for the archetypes include character traits where the study draws a pattern of sufferings of females in male-dominated society across the texts. The next archetype is thematic, where we look at wealth and prostitution and patriarchy manifesting across the texts. The last archetype the study creates is ideological and here we examine a common trace of ideology which is feminism.

Chapter Summary

So far, this chapter has taken an analytical journey through the three regions of literary name categories. These names are selected from four texts of Amma Darko. They are Darko (1995): *Beyond the Horizon*; Darko (1998): *The Housemaid*; Darko (2003): *Faceless* and Darko (2007): *Not Without Flowers*. The three categories of literary names from the four texts mentioned above are as follows: personal names (masculine and feminine including descriptive names), place names and animal names.

The analysis is executed on three procedural pillars to study the naming practices of Amma Darko under the theoretical frameworks of Duranti's (1997) and the Descriptive Theory of names. The analytical procedure components are the morphology, semantics and role of the referent (The Triangular Analytical Framework). The mode of analysis has been examining the morphological units and semantics (meanings) of the names. There is then the attempt to create relationship between the meanings of the names and the roles of the referents of the names. In effect, the study determines any inflections or any nature or forms

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of words of the names and then goes ahead to determine the relationships between the meanings of the names and the roles of their referents. We discover that the literary names are not arbitrarily created or deployed by the author. The meanings of the names actually tend to influence the actions of their referents especially, with the personal names. Place names appear to describe and link the roles of characters as well as supporting themes in the texts. Place names are also identified to depict the sociocultural dispensations of the people. Interestingly, animal names in the texts also are not at all deployed arbitrarily. They are actually found to be meaningful and have thematic significances. However, we find out that not all literary names' meanings have links with the roles of their referents but that notwithstanding, those names' referents are indispensable in raising crucial themes that are of sociocultural significances.

The study, also, creates archetypes from the texts used for this study in the areas of character trait, theme and ideology. The first covers characters exhibiting characteristics of sufferings. The second covers theme of wealth and prostitution as well as theme of patriarchy. The last is the ideology of feminism.

CHAPTER FIVE

SUMMARY, CONCLUSION AND RECOMMENDATIONS

Introduction

This chapter presents a summary of the entire study of naming practices in four texts of Ama Darko. The chapter comprises four sections. The first section presents the summary of the entire study. The second section presents the key findings of the study. The third section presents the limitations of the study and finally, the fourth section provides the recommendations for further research.

Summary

The current study is a literary onomastics research, classified as an interface between literature and language and it examines the naming practices in four texts of Darko. The texts are *Beyond the Horizon* (1995), *The Housemaid* (1998), *Not Without Flowers* (2007) and *Faceless* (2003). The three categories of literary names studied comprise personal names including a special category of personal names termed as authorial lenses names or descriptive names. The rest are place and animal names. Two complementary theories are used for the study with the main one being Duranti's (1997) Three-Dimensional Theoretical Framework for analyzing language use with the components in it being indexical, performance and participation. The other one is Description Theory of (Proper) names with particular reference to the Replacement Theory. The study employs the qualitative research design with the method as case study (Kwarteng, 2006). The purposive sampling technique is used to sample the data for the analysis. The mode of analysis is through a triangular analytical framework that I developed

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that comprises morphology, semantics and role of referent. The work is guided by four research questions. The study, through the analysis, also attempts to create archetypes from the four texts used for the study. The archetypes cover areas such as character trait, theme and ideology.

Findings of the Study

With respect to question one, the study identifies three categories of literary names. These are personal names (feminine and masculine), with the revelation of a special category of personal names that I term as authorial lenses or descriptive names. The other categories are place names and animal names. With question two, the literary names used in the texts are found not deployed arbitrarily by the author. The three categories of names selected for analysis reveal interesting results that have far reaching sociocultural, sociolinguistics as well linguistic anthropological significance. With feminine personal names, the study finds some names like Tsuru, Mara, Mama Abidjan, Mama Broni, Maame Yefunbon, Flower and Fofo, among others, from the texts that appear to be socioculturally motivated. The meanings of these names are revealed to foreground the cultural values and beliefs in the societies of the referents of the names. For instance, Maame Yefunbon becomes the exact symbol of sociocultural beliefs which sends a message to ridicule the stomach that has given birth to an "evil" child; a Down Syndromebaby. A sacrifice was performed to truncate a recycle of the forbidden incident, as a result of the sociocultural belief (Darko, 1998:102).

Similarly, we find masculine names like Nsorhwe, Poison, Pesewa etc. from the texts. These names reveal results that have sociocultural significances. The characters' social values, worldviews, beliefs and thoughts can be identified in the names. Example, sociocultural thoughts, viewsand beliefs are embedded in the name, Poison. An individual's role in society can be a source of motivation to acquire a "suitable" name to reflect the people's viewpoint. The descriptive names created, probably, from the lenses of Darko are particularly found to be insightful. Examples are *Scooby Do Haircut*, *Stained Teeth, Roasted Face* etc. These examples of personal names have ideological and social implications. These literary names are found to reflect sociocultural realities and carry messages for social change.

Place names such as Crabs-Do-Not-Bear-Birds, Sodom and Gomorrah, Braha, Kataso etc are found to be well placed in the texts as language symbols, describing sociocultural vices or other activities that are of general concern. For instance, the name, Crabs-Do-Not-Bear-Birds, is a strong sociocultural fore grounder telling everyday life experiences that are realized in the sayings that, "like mother like daughter" or "like father like son."

Animal names which appear to be neglected in literary name studies over the years are revealed in this thesis to be crucially significant in literary onomastics. We can mention animal names like Monkey and Santrofi bird. These names may seem merely appearing in the author's narrative, but there is more to it. The study shows that animal names have strong thematic and sociocultural importance which makes them indispensable in the literary name studies of the

texts of Ama Darko. For example, Monkey, is at the center stage in addressing the theme of racism, an issue that is of global interest. Also, tribes and families can use the animal's name, Monkey, to demean each other and that can cause conflicts.

With question three, the study further finds that, largely, meanings of literary names have relationships with the roles of their referents. We can cite instances as Yefunbon, Mara, Pesewa, Poison, Stained Teeth, Scooby-Do Haircut, Crabs-Do-Not-Bear-Birds, Kataso, Braha, Monkey etc. The meanings of these names are alive in the roles of the names' bearers and the activities that occur there (in the case of place names). The study, however, finds that some of the names do not connect the roles of their referents because their meanings cannot be determined.

Lastly, with regards to question four, the study reveals that there are patterns that can be created across the four different texts. These are the archetypes. The archetypes are character trait, theme and ideology. For example, taking the theme of wealth and prostitution, we find different characters from the four texts exhibiting similar thematic characteristics. We can find these common thematic characteristics with Mara in *Beyond*; Fofo in *Faceless*; Tika in *The Housemaid* and Randa in *Not Without*.

Significance of the Study

The present study is significant in many respects, in that it may be a document in literary onomastics that can be consulted by scholars who undertake

onomastics research. It is a research piece that unveils areas in literary onomastics that may have been neglected.

In the first place, this thesis finds that literary names are not deployed arbitrarily but are meaningful and have sociocultural and sociolinguistics implications which find realization in anthropology. This discovery in the study confirms earlier findings of scholars like Ennin and Nkansah (2016), Butler (2010), Wamitila (1999), Asempasah and Sam (2016) among others. What may bean addition as a way of contribution to knowledge from this study is the finding from non-personal names like literary animal and place names. Though these categories of names may have received little attention in literary name studies from scholars over the years, the current research, however, discovers that these categories of literary names do not feature arbitrarily. Indeed, they have thematic and sociocultural as well as linguistic anthropological significance which then unveils the need for more attention to them for further research. Furtherance to the point and the recognition of the sociocultural, spiritual and the traditional prestige associated with African naming practices, we refer to the concept of representation (Firth, 1994; Sarfo-Adu, 2009). The former (Firth) posits that a person carries his culture with him or her wherever he or she goes (bearing a name). The latter (Sarfo Adu) puts it that, "your English is you," (his book's title). In a similar fashion, I dare to say in this thesis that, your name is you.

This research can be seen as a contribution to language and culture with sociolinguistics and linguistic anthropological implications. It has been observed that people's culture, actions, emotional dispositions, religious beliefs and

worldviews are impacted by their language in the area of their naming culture. The cultural practices of naming inform how people perform and participate in sociocultural actions.

Limitations of the Study

The current study encounters some challenges in the course of its execution. Prominent among them is the data collection. With the data, there is the challenge of getting adequate proportion of names for the three main categories of literary names. The affected categories are the place and animal names. The texts fail to provide enough names especially of animals as compared with the personal names. Apart from the above stated problem, another limitation of the study has been the inability to determine the meanings of some of the names, so as to create the necessary correlations or linkages with the roles of the referents of the names. The above-mentioned challenges may, in one way or the other, place some limitations on attaining the highest level of perfection of the study. That notwithstanding, I think due diligence has been done in this thesis to highlight the significance of those probably neglected categories of literary names in onomastics and thereby raising the need for further research on them.

Recommendation for Further Research

The study explores three categories of literary names in four texts of Amma Darko. The categories are personal names, place names and animal names from *Beyond*, *The Housemaid*, *Faceless* and *Not Without*. As far as the search for literature is concerned, the existing dominant target of literary onomastics has

been personal names. This suggests that the other categories, as mentioned before, have not received the desired attention, although some scholars appear to have recognized the significance of place names. In the light of this, the present study attempts, in addition to personal names, explore the seemingly least researched categories of names like place and animal names. This work, with the design being qualitative, appears not to have got same proportions of data for the least explored areas (place and animal names), as compared with the personal names, from the texts. The results, however, produce interesting findings. This, then, calls for further literary onomastics research in those areas.
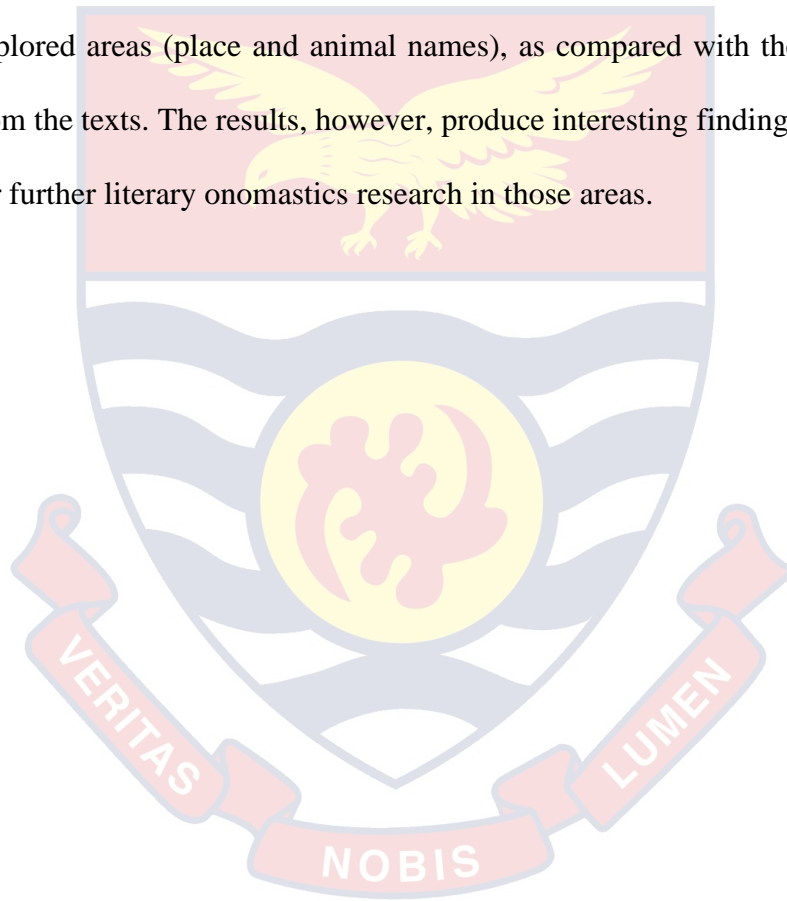
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