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LANGUAGE INTEGRATION: ENGLISH-AKAN INTERFACE

ABSTRACT

This article looks at the nature of integration between English and Akan languages. It studies how the speakers of Akan use English words amidst the Akan language. This is part of a synchronic study about the study of the impact of English in Ghanaian languages. This looks at the perspective of Akan, the most dominant indigenous language in Ghana. The article looks at the word integration process until it becomes codified in the target language. It finds out the nature of integration in the entertainment industry. It also finds out how Akan speakers integrate English words in their social economic lives.

Key words: Integration, word codification, word adaptability, separate lingualism, code agreement

1.0 METHODOLOGY

The study uses ethnographic approach to find out how Akans use the Akan language in the face of English dominance in the Ghanaian system. English, the official language has extended its functions to the socio-economic tenets. Of the Ghanaian society. This has resulted to the use of code-switching and lexical borrowing in all facets of the society. By the use of observation as a research tool, the study finds out how English words are used amidst the Akan by various Akan users. It also looks uses interview and eavesdropping as supporting means to the observation made.

2.0 INTRODUCTION AND THEORETICAL FRAMEWORK

When two languages come into fusion, there is juxtaposition when the bilingual speaker integrates the morphological, phonological and semantic compartments of the two languages involved. Through this contact, the bilingual speaker finds a way of adapting himself to manage the two languages. Language adaptation thus follows language contact in a monolingual society. The internal wrangling continues over a long period of usage until partial and total integration. The level of compatibility of the two languages determines the level of acceptability. Some languages are more compatible than others. Factors that determine the acceptability and adaptation of other languages include word formation process, word and phrase structure rule,

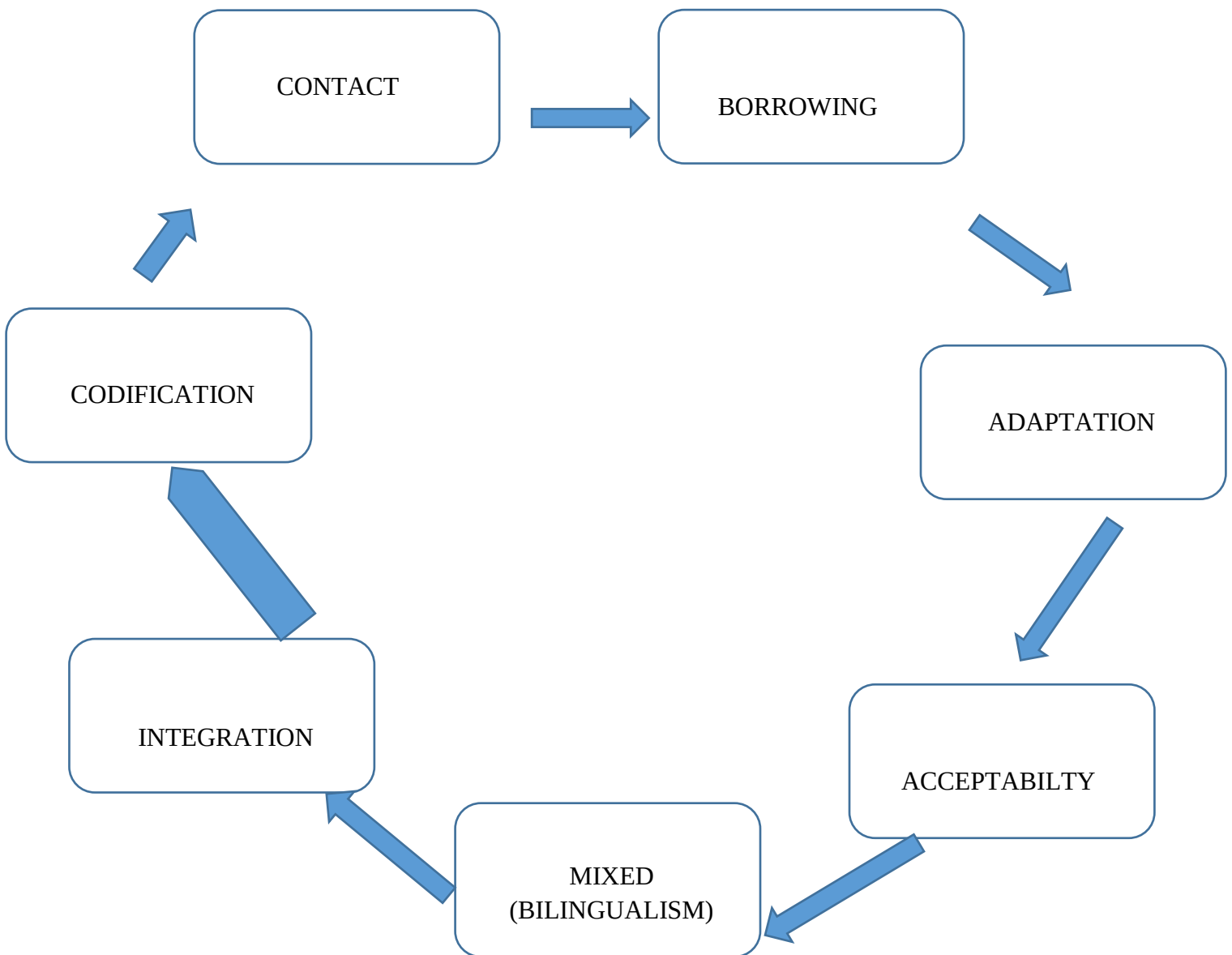
sentence structure and the rule of grammar. With a long time of usage, the monolingual speaker integrates the second language into his language. This is the mixed language period. This period continues over time until the two languages are closely codified. Thus, integration is the process through which a monolingual speaker introduces another language (L2) in his language (L1). The starting point may be inter or intra-sentential codeswitching or lexical borrowing. Codification period is where a second language becomes part and acceptable use in a first language. A partial integration takes place during the period of loaning to inter and intra-sentential codemixing. At a point, some words in the dominant language assume full integration into the less dominant language (The reverse may also hold). A full or total integration occurs when all the sounds in a word of a borrowed language become an integral part of the sound system of the target language. This section discusses the level of English integration in the socio-economic lives of the Akan people of Ghana.

The study belongs to a subfield of sociolinguistic study called documentary linguistics. This is the field that takes the chronology of development of the use of a particular language. It is done either in diachronic or synchronic perspective. A diachronic study finds out the development of a language over time whereas synchronic study finds the development of a language at a particular point in time. This study is a synchronic one. It finds out how English language has been used in the Akan language at this period in the lives of the Akan people in Ghana. It looks at the interface between Akan and English and the kind of associated relationship.

3.0 WORD INTEGRATION PROCESS

Integration is a general term used to refer to the process by which a word in one language becomes an integral part of the lexicon of another language. It refers to all the stages involved before a word assumes total or full integration into a target language.

Diagram 1 Process of Word Integration



3.1 *Word Contact*

Like human society, language is dynamic. The development and growth of a language depend largely on the number of words it acquires from other languages. The basis of borrowing and codification of a word is language contact. This is the process where two languages (or more) come into fusion. When two languages meet this way, each of them finds its way to survival. The dominant language mostly wins the battle.

3.2 *Word Loaning*

This is the second stage of the integration process. After the fusion of words, the language user is open to choose between the lexicon of the two or more languages that he is exposed to. For smooth and free flow of speech and for the betterment of understanding, the language user borrows words from the L2 to his L1. This is called borrowing. The borrowing stage is where a society or language user inculcates words from a sourced language into his indigenous language.

3.3 *Word Adaptation*

Word adaptation refers to a language situation where a word changes in response to linguistic input in such all linguistic levels such as syntax, phonology, and semantics. Lexical or grammatical word borrowed into a target language needs some linguistic adjustment in order to fit well into the recipient language. Favorable conditions such as grammatical synchronization and mutation come into play to make such an adjustment possible. Here, a borrowed word finds its way to be used in the target language.

3.4 *Word Acceptability*

This is a linguistic judgment of the target language. Acceptability is about the use of words by a particular society or speakers. When a word is adopted in a particular language, the onus is on the designated language to whether accept or reject. It is the actual use of language in real societal situations. As Chomsky rightly put it, 'acceptability does not mean grammaticality' i.e.

while an acceptable sentence must be grammatical, a grammatical sentence does not need to be acceptable.

3.5 *Mixed Language (Bilingualism)*

When a monolingual accepts using a word from another language frequently, it means that he has acquired a level of mastery in the second language. This makes him use the two languages side by side. The language becomes bilingual as the case may be.

3.6 *Word Standardization/Integration*

This is a natural phenomenon where a word and its conventional forms become acceptable in the second language. It is the stage of integration where a loaned word becomes known and accepted by the great majority of the speakers of the target language.

3.7 *Word Codification*

This is the final process of the use of a foreign word into the lexicon of a target language. It is a stage of making a word to assume an integral position in another language. The process of word codification vary from one language to another and depends on other pre-developmental stages. When a word assumes complete integration, then it has been codified into the target language. It is believed that at this stage all the sounds in the word have also assumed complete integration in the sound system of the target language.

4.0 ENTERTAINMENT

The research also finds out the edutainment programs in the media reportage. The nature of program, the purpose and the influence of English language in the performance of this function is the focus of this part of the study. One edutainment program studied was the film shows and telle –novellas in the media. Ten categories of film and telle-novella shows were identified. These are discussed below:

4.1 *Separate Lingualism*

In most Ghanaian films studied, only one language is used. This could be English or any of the indigenous languages. The dominant one being *Akan*. However, the background music alone will be in a different language. In most cases, the music is selected to suit the storyline. The language of the music does not matter than the content. This type of film emanated late in the early part of the 1990s when *Akan* Drama and other related dramas started to be shown.

4.2 *Dual- purpose background*

This type of film show is dominant in modern Ghanaian movies. One language is used by all the characters in the play but different language(s) are used for the background music. Most of the films studied in this study used *Akan* but use two or more languages for the background songs. Most Ghanaian films are didactic in nature. Thus, most of these songs are selected to support the storyline. There are situations where one could predict the next scene due to the nature of the song played in the background. This prepares the minds of the viewers to continue watching. Example of such music recorded is *Ɔdɔ Ntira*. Here, *Ɔdɔ sa a, na ato adapaa (Twi)* and *Lady, I am serious (English)* were used as the background music in the play.

4.3 *Accommodation*

This is a situation where two or more languages are used in acting a film; one language is used at different scenes. In this way, a character chooses to use one language at one scene and another language at another scene or act. This is the case of ‘*Ɔdɔ Ntira*’, an *Akan* movie. In this film, *Nana Ama McBrown* called *Agartha* uses both English and *Akan*. However, when *Nana Ama* talks to her mother, she uses *Akan*, but when she talks to her fiancé, she

uses English. In the same way, when *Sarfo* talks to *Agya Koo*, he uses *Twɔ* and speaks English when talking to *Nana Ama*.

4.4 Code Agreement

In this type of play, each character uses one form of language throughout and others use other language (s) throughout. This situation thrives well in situations where the two parties involved have unequal levels of proficiencies in the two languages involved. A case in point is *Ɔɔ Ntira*. In the play, even though *Agya Koo* speaks Akan throughout the play, his son speaks English throughout. In some other plays, local characters use indigenous language whilst some foreign characters use English throughout.

4.5 Mixed coding (i.e. all characters using codemixing or codeswitching throughout)

One common phenomenon identified in the Ghanaian film industry on the various Ghanaian media stations is mixed coding. This is the situation where the various characters in the play use codemixing, codeswitching or lexical borrowing throughout. It is worth mentioning that the Ghanaian film cannot live without English. In other words, no Ghanaian film is acted solely in one language i.e. a local language without English. English plays many roles in the film industry. The nature and purpose are so needed in this study.

4.6 Coding title

In some films, the language of interaction is different from the language used in the title and the introductory part of the play. This includes the presentation of the cast, etc. One would have wished that the language in the theme should be the same for the interaction but this is not the case in most of the films studied.

4.7 Mixed cast (i.e. the names of the actors are mixed)

In literature, the names of characters are very crucial. They are used to supplement the storyline. In most African plays, the name of a character will help predict the role the character will play. This enhances the plot for better understanding. Thus, one will wish to believe that the traditional names will be used when staging films in this respect. This was

not the case in most of the films studied in this study. In some cases, the characters use names other than the local ones. In most of the films, *Yaw Adu (Agya Koo)* is given other names. This is the case in *ƆdƆ Ntira* where the same is called **Mr. Lucky**. There are varying reasons for the use of such names.

4.8 Local translation

One interesting development of the edutainment industry of the media in Ghana today is the translation of the language used in film production. In most situations, foreign language such as English is used throughout and translation is done for better understanding. This is the case of the various telle-novella series that are shown on some television media as *Adom FM*. A case in point is *Kumkum Bhagya* which dominated the media edutainment sector between 2014 and 2017 on *Adom TV*. *Kumkum* is an Indian film staged in Indian local language but translated into Akan, the dominant indigenous language in Ghana.

4.9 Screen Translation i.e. Local language but translation on the screen in English

Screen translation is another type of film show in Ghanaian edutainment industry. Most of the films shown are done in local languages and are translated on the screen for the reading by those who may not understand the language used in the film. In the same way, there are some situations where local languages used in staging a film is translated into English for the sake of those who may not understand the local language to benefit.

The research also studied the kind of video (English or *Twi*) that Ghanaian people prefer watching. A semi-guided interview was conducted to find out the citizen's choice of films and the language used. The purpose for which these respondents also patronize these videos were also looked at. The following table is a summary of the information gathered.

The following is a data collected on *Peace FM Sports News* on January 28, 2018.

Nkra baako a, yɛnsa atumi aka firi Kumasi, Baba Yara Sports Stadium

Ne sɛ, Kumase Asante Kɔtɔkɔ, Mmɛtɛmma, watena hɔ atumi adi nkuquo

ɛka mmienɔ a, wannɔtumi anse ho adabraka koraa. Referee a, ɔtoo ayerɛm no de

Akansie no baa awieɛ na yetwe pinii coach a ne din de Steven Polack kɔbisaa

No sɛ ɛyɛɛ dɛn na nkoguo a ɛnte sɛɛ baa ɔne ne mmarimma no akwan mu

Na sei na ɔkaeɛ.....

The following are the linguistic concerns observed:

- i. The use of the verb *atumi* ‘be able to’

The Akan verb *tumi* means ‘to be able to’ do something. It connotes applying some kind of force and strength in performing an action that otherwise could not have been. The verb also connotes doing something with intentions. It is used as a modal auxiliary to mean **can**. As a verb, *tumi* collocates with such performative verbs and is used in such collocations as:

tumi da – ‘able to sleep’

tumi su- ‘able to cry’

tumi di ‘able to eat’

The usage of the verb in prototypical Akan language can be seen in the following sentences:

- a. *Ama tumi da yie.*

Ama able sleep well

Ama can sleep well/ Ama is able to sleep

- b. *Mensa tumi bɔ bɔɔlo no*

Mensa able play ball DET

Mensah can play the ball

- c. *Me- tumi ka kaa*

1SG able drive car

I can drive a car/ I am able to drive a car

However, critical study of the media reportage in Sports indicates that there is some kind of deviation in the use of the verb in the language. The phenomenon is peculiar in the media language. The following were part of the data collected in support of this research:

i. *Papa no a- tumi a- wu.*

3SG DET PERF able PERF die

The man has been able to die.

ii. *Aduana-foɔ a- tumi a- we a wɔ- re- kɔ relegation.*

Aduana PLU PERF able PERF die COMPL 3SG PROG go relegation

Aduane has come last and is heading towards relegation.

The use of the word *ka* ‘loss’ in Infotainment News Reportage

iii. *Aduana-foɔ a- hyɛ Kɔtɔkɔ ɛ- ka baako*

Aduana PLU PERF score Kotoko PRE loss one

Aduana team has scored *Kotoko* one goal

iv. *Aduana -foɔ a- hyɛ Kɔtɔkɔ baako*

Aduana PLU PERF score Kɔtɔkɔ one

Aduana has scored one goal against *Kɔtɔkɔ*

v. *Aduana- fo bɛhyɛ Kɔtɔkɔ -foɔ goals mmienu*

Aduana PLU FUT score Kɔtɔkɔ PLU goals two

Aduana will score two goals against *Kɔtɔkɔ*

Example (iii) is a new development about the use of the noun ‘loss’ in *Akan* language. This is particular about *Akan Sports News*. In fact, it is a deviation to say someone has scored *one loss*. We actually score a goal but not a loss. However, this is becoming the media’s common language in recent times. Example (iv) seems to give the right usage of the noun in question.

b. The Use of *bɔ* in unusual collocation

The research also revealed an interesting use of the verb *bɔ* in an unusual collocation. As a verb, *bɔ* in *Akan* indicates:

- a. using relatively high energy.
- b. using a kind of musical instrument.
- c. the use of words alongside the use of an instrument.
- d. using musical instrument (without human voice) (refer to the earlier research on *Akan* elegiac collocations).

However, the research found that nowadays, the media’s reports on sports include the use of *bɔ* to collocate with goal which is unusual. **Goal** prototypically collocates with *hyɛ* as in:

- i. *Abedi a- hyɛ goal fɛfɛ bi*
Abedi PERF score goal nice kind
Abedi has scored a nice goal

- ii. *Asamoah Gyan bɛ- hyɛ goal nnɛ*
Asamoah Gyan FUT score goal today
Asamoah Gyan will score a goal today.

However, the research found the following sentences in the Infotainment news of *Agyenkwa Fm* Sports presentations on many occasions. The usage actually cuts across all the media reports across the country:

- i. *Dede Ayew bɔ- ɔ goal -s mmienu wɔ game no mu.*
Dede Ayew score PAST goal PLU two LOC game DET inside
Dede Ayew will score two goals for the Black Stars (team)
- ii. *Asamoa Gyan bɛ- bɔ two goal- s a- ma Black Stars.*
Asamoa Gyan FUT play two goal-PLU take give Black Stars
Asamoa Gyan will score two goals for the Black Stars (team)

The use of the verb *di* in Infotainment Reportage.

Another interesting development in the language of the Media's Infotainment news is the use of the verb *di*. The use of ***di*** to collocate with ***goal*** seems to be a deviation. However, this has been a common trend in modern language of the Infotainment news. The following is extract of the data collected:

- i. *Messi di- i goal---s mmiensa wɔ game no mu.*
Messi eat PAST goal PLU three LOC game DET inside.
Messi scored three games in the game (match).
- ii. *Ronaldo a- di goal.*
Ronaldo PERF eat goal
Ronaldo has scored a goal.
- iii. *Asamoa Gyan bɛ- di goal- s mmienu nne*
Asamoa Gyan FUT eat goal PLU two today
Asamoh Gyan will score (a goal) today.

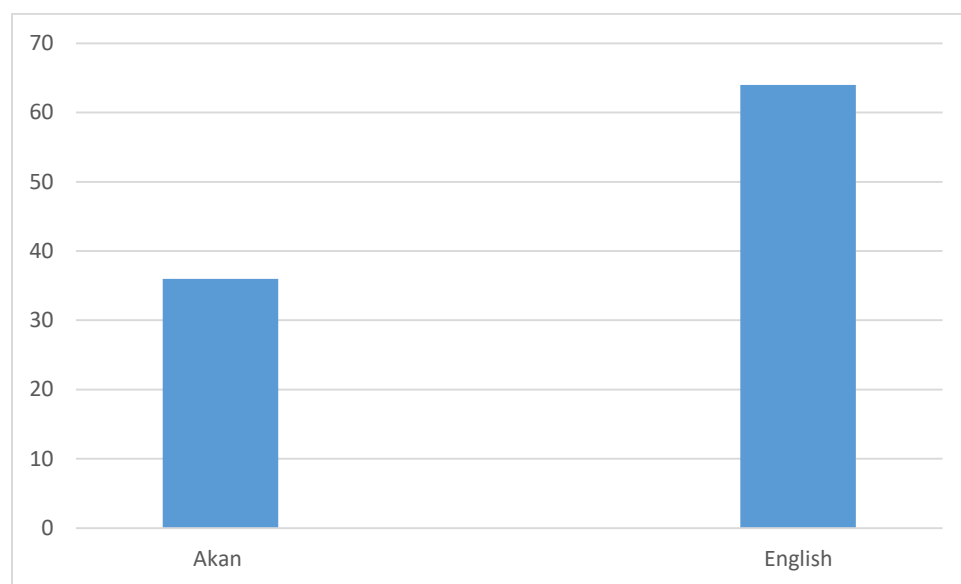
The verb **di** seems to have a ubiquitous use. The researcher wanted to find out the linguistic features of these two words that make them collocate. It was found that the most common inherent semantic characteristic of the verb is *consummation*. If one ‘eats’, one has total control over the object of ‘eating’. Thus, **di goal** in modern Ghanaian Infotainment use indicates that the goal scored was absolute, perfect and superb. Most Sports presenters prefer using *di* to *hyε* because *hyε* only connotes **putting in** or **fixing**. In fact, **goal** has no exact translation or meaning in any of the local languages in Ghana. The use of this word in Ghanaian society has many consequences in the language used.

The level of codification of the use of English names in the economy of Ghana was an important subject in the study. The study finds out how English language affects economic activities in the country. Observation was mainly the research instrument used in this area. Observation was done in most of the rural, urban, municipal and metropolitan centers. Equally important were the signboards of public and private transports. The news in various electronic and written media was also used extensively. To begin with, the research found out the names of the various shops, stores, firms and companies that deal with various economic commodities. The motive was to look at the language they use in writing their signboards (see appendix). This was done to find out the nature and level of adaptation of English in the area. Table 32 is the results of the data collected.

The observation made in support of the information provided with regards to the medium for writing signpost and store names indicates 64% of the language used were in English and 36% were written in indigenous languages. The dominance of English language in this area of the research is evident though the observation made and the responses to questionnaire differ in number. This indicates that with respect to giving names to business ventures, Ghanaians prefer using English to the local languages. It was found that most of these names have a religious undertone. Most of the marketers believe that ‘there is the need to let God know what they are doing’. By so doing, they use religious name to name their shops and companies.

Among such names identified are: ‘God first’ ‘In Him Is Life’, ‘Psalm 91’, ‘Gods' Time’, ‘No weapon’, *Nyame wɔ Tumi*, *Aquay Allah*, *Megyefo Te Ase*, *Adelwin* ‘Lean on God’, *Awinnzooya* ‘God is great’, *Awinpini* ‘God’s gift’, *Awinimi* ‘God knows’ among others. English contribution to religious names is 57%. Indigenous languages also contribute 43% of the religious names identified. There are some marketers who also use their carved names most of which are coinage which has English undertone. Among these are ‘Kwafrica Enterprise’, ‘Franky Phones’, DansMess which is coined from the names of the two owners ‘Danso and Mercy’

Preferred Language for Sign Post and Store Names



The following is an extract of the data collected at Kumasi Central Market in the regional capital of the Ashanti region.

Dialogue 1

Buyer: *Maame ankaa no yɛ sɛn?*

‘Woman, how much is the orange?’

Seller: One Ghana, one Ghana

‘Each one is one Ghana Cedis’

Buyer: <i>ɛnna apple no nso ɛ</i>	‘Want about the apples?’
Seller: <i>Baako three Cedis</i>	‘One is for three Ghana Cedis’
Buyer: <i>Ok, mame apple no baako ɛ</i>	‘Give me one of the apples’
Seller: <i>Memma wo sɛn koraa?</i>	‘How much change should I give you?’
Buyer: <i>Twenty Ghana Cedis</i>	‘Twenty Ghana Cedis’

In the above dialogue, all amounts were quoted in English language. Though the Cedi was always mentioned, the specific amounts were said using English language. In the first place, the buyer initiated the discourse by asking the seller of the price. The seller’s quotation ‘One Ghana, One Ghana’ was unmarked. The quoting of ‘three Ghana’ and the final quotation of ‘twenty Ghana Cedis’ were also a welcomed response. In fact, one would have wished the seller in the first instant to respond ‘*sidi baako, sidi baako*’. But this should have been marked. This is because the counting numbers that are quoted in the Ghanaian economy use of money is gradually missing in most Ghanaian societies. In some situations, when one wants to emphasize on the use of an amount, one has to quote in the local language and emphasize in the English language. The total level of assimilation in the use of currency in Ghanaian societies is 75%.

Dialogue 2 (At a Shopping Centre)

Seller: <i>Me dɔfo worehwehwɛ deɛn?</i>	‘My dear, what do you need?’
Buyer: <i>Merepɛ top bi ama me ba yi.</i>	‘I want a shirt for my son’
Seller: <i>Hwɛ yei</i>	‘Check this one’
Buyer: <i>ɛno yɛ sɛn?</i>	‘How much is that one?’
Seller: <i>Yei yɛ forty-five ɛnna ɛno nso yɛ forty.</i> This one is forty-five and the other one is 40 Cedis’.	

The above dialogue is a common phenomenon in Ghanaian market. The amount quoted by the seller in the last part of the conversation was targeted. In Ghana nowadays, the Cedi is not mostly mentioned. Only the value of the amount involved in the sale of an item is mentioned. This is representation of the response of the seller in this data – 45 which means forty-five Ghana Cedis (GHC45).

Dialogue 3

Father: *Ŋhemaa, mmeni nsesa. Gye yei. Fa **two** Cedis na ma Osei **two** Cedis. Woreba a, fa nsesa **six** Cedis brɛ me.*

‘*Ohemaa, I don’t have a change. Collect this. Take two Cedis. Give Osei two Cedis and return four Cedis to me*’.

Son: *ɛbɛka **six** Cedis* ‘It will be left with 6 Cedis (and not four Cedis)’

Father: *Aane **six** Cedis* ‘Yes it is six Cedis’.

The following is a recording of Melcom advertisement made on Angel TV on Saturday, February 17, 2018:

Melcom wɔ thousands of goods. Melcom dwene

wo ho daa tete nneŋma so ma wo. Enter any Melcom

shop nationwide and enjoy 10% on every purchase

over GH 150 and above in all Melcom shops nationwide.

Wompɛ yei na wopɛ deɛn? Oboshie ankasa. Rush to any

Melcom shop for your goods today. Hwɛ, Melcom yɛba

ama wo. Melcom where Ghana shops!!!

The data above show an interesting development in the language of commerce especially in the area of the advertisement. This is particular about the use of codeswitching. Mixed language has been identified as an important language strategy in marketing goods and services in the country. This is a typical example. Out of the total of sixty (60) characters used in the advertisement, thirty-six (36) of them are English words while twenty-four (24) are from local language(s). Even though Akan seems to be the superstrate language, English characters dominate in the entire piece. This phenomenon is also common in the information and infotainment news on Peace FM. A particular point of reference is a newscast of *Ohene Nana Kwame Amo* on Saturdays Peace FM mid-day news. Mixed language has been identified as a common phenomenon in almost every field of endeavor in Ghanaians' socio-economic life. It is the most common and fast development language strategy in Ghanaian societies.

Table 1 below is a sample list of sale items in the Ghanaian market. This includes both domestic and international business items. The research finds out the use of both English and local languages and the level of acceptability and adaptability in the use of these languages. The section also finds out the sociolinguistic effects of English on economic items.

Modification in Economic Items on Ghanaian Market

Economic Items	Local/Traditional Name	Transcription	Economic/Current Name	Transcription
Farm products	<i>bankye</i>	/bæntɕɪ/	Bankye	/bæntɕɪ/
	yellow corn*	/yeləʊ kɔ:n/	yellow corn	/yeləʊ kɔɔn/
	<i>ayuo</i>	/æyuo/	ayuo/millet	/æyuo/
	<i>ankaa</i>	/ænkaa/	Ankaa	/ænkaa/
	garlic*	/ga:lik/	Galic	/galik/

Fish and Meat Products	tangarii*	/taŋari:/	Tangarii	/taŋarii/
	anwa	/anwa/	anwa/oile	/anwa/ɔyerɛ/
	nkruma	/akruma/	nkruma/okro	/nkunuma/
	water melon*	/water melon/	water melon	/wɛta mɪlɔn/
	adwene	/ædwɪnɪ/	Fish	/fiʃ/
	tidie	tidie	Tilapia	/tilapɪa/
	akokonam	ækukonam	akokɔ	/ækʊkɔ/
	gyeene		onion/gyeene	/gyeene/
	alooca	/ælonka/	Alonka	/ælonka/
	kɛntɛn	/kɛntɛn/	kɛntɛn	/kɛntɛn/
Measuring objects	konku	/konku/	Konku	/konku/
	crate*	/kreet/	Crate	/kreet/
	bonsua	/bonsua/	cup/cap	/kap/
	susudua	/susudjua/	Yard	/yaadɪ/
	Pieto	/pieto/	under/ panties	/anda/ pantis/
	ntoma	/ntoma/	Ntoma	/ntoma/
	ataadetam	/ætæædiɛ/	Material	/matiiria/
	tunaabo	/tunææbʊ/	trouse/traao	/trosɛsɪ, traao/
	prete*	/pretɪ/	plate/prete	/prɛtɪ/ /pleiti/
	kyinkyinka		Kyinkyika	/tɕintɕinka/
Domestic Items	kyensee/ ayowa	/æyowa/	kyensee/bowl	/tɕɛnsɪɪ/

Building Material	<i>atere</i>	/æyowa	atere/spoon	/ætere/
	TB/TV	TB/TB	TV/TB	TB/TV
	ice water*	/aIs wɔtə/		
			pure water/ice	/aeswata/
	<i>mmo</i>	/mmʊ/	water	
			Rice	/rais/
Provisions	<i>pono</i>	/pʊnʊ/	door/epono	
	<i>safoa</i>	/sæfʊa/	key (s)/ sofoa	/sæfʊa/
	<i>nkyensee</i>	/tɛnsɪ/	Nkyensee	tɛnsɪ/
	<i>nnyadowa</i>	/ŋæædʊa/	Nnadowa	/ŋæædʊa/
Technological Equipment	tofe*	/tofɪ/	toffee	/tofɪ/
	<i>gari</i>	/gæære/	gari	/gæære/
	milk*	/mɪlk/	milk	/mɪlk/
	<i>asikyire</i>	/æsitɛɪre/	sugar/asikyire	/æsitɛɪre/
	Milo*	/milo/	milo	/milo/
	mobile phone*	/məʊbaɪ fəʊ/	phone	/moobaa fon/
	computa*	/kʊmpʊta/	komputa/computer	/kʊmpuuta/
	camera*	/kamera/	camera	/karma, kamera/
	engine*	/i:ɔʒɪn/	engine	/endʒɪn/

****lack of vocabulary, near borrowing or complete association***

The area of the greatest level of English modification in the economy of Ghana is technological equipment. This is due to the fact that all the new inventions do not have equivalent meanings in the local languages. Common morpho-phonological processes are rather used. This phenomenon is increasingly adding up to the lexicon of the various indigenous languages. The level of integration in this area is about 95%. Among such common processes include clipping, affixation, borrowing, blending and stress shift among others.

Building materials are the next set of economic items that have seen much integration in the local languages. This seems to suggest that the nation's development in that area is enormous. New building materials have replaced the old ones over the years. Among such terms studied in the research include *nnadowa* 'nails', 'cement', 'bricks' *anwea* 'sand', *aboɔ* 'gravels' and *nsu* 'water'. The level of integration in this area is about 45%.

The next area of English modification is clothing. Terms such as ***tops, under, panties, African wear, socks, nickers*** *kaba, fuugu, pieto, pillow* are commonly used in many households in the country. The level of integration and acculturation is 75%.

Provisions constitute the next area of study of English in Ghanaian commercial scene. ***Sugar, milk, milo, and bournvita*** are common terms that have flooded the markets in the Ghanaian economy. The level of integration is 51%. The next area the research found was domestic items. Items such as ***gas cylinder, bowl, plate, knife, and egg*** have been popular domestic items that have seen a high level of linguistic assimilation in the economic lives of the people. The integration level is 31%. Storage and measuring objects have also seen a relatively high level of integration. Most of these items use the English names. Among such objects include ***bag, kilo, and cup***. Expressions such as *kookoo kilo mmienu, emo bag baako* and *anwa gallon mmiensa* are common terms recorded in support of the study. The level of integration is 26%.

Farm products and fish and meat products are the next areas of modification in the economic field. Their modification levels are 24% and 16% respectively. The new methods of farming with the application of fertilizer and other chemicals have been a major contributing factor. The agriculture sector has seen the use of a great number of terms. These include ***fertilizer, DDT,***

spraying machine and the like. The meat and fish items are the least modified among the areas studied. The common term *fish* has seen a kind of metaphorical extension to mean any kind of fresh fish. The dry one in most Ghanaian societies is referred to as *adwene*. Other names such as *akrante(ε)*, *kusi(e)*, *nantwinam* are commonly used in the local languages.

The genesis of use of foreign names in Akan traditional societies dates back to the kind of inter-marriages that took place between European merchants and the local women at the coastal areas of the Gold Coast. This led to the giving of English names to the off-springs of the couples. In the castle schools, names such as *Quaque*, *Essien*, *Grant*, *Sarbah*, *Moore*, *Turkson* and *Arthur* began in a place known as *Cabo Corso* literally means ‘a city of fishing ports’. This later developed to become what is known as Cape Coast. The trend has continued until this day. There are two main ways through which Ghanaians acquire their names in the present days.

Most Ghanaians call their children by their first name (the day the person was born) with a family name. Among the *Akans*, the first name of a child is certain. One could easily mention the first name of a new-born baby if he knows the sex of the baby.

During naming ceremonies, other names of a baby are mentioned in addition to the one which is already known (the first name). Nowadays, the first names of a Ghanaian child is scarcely mentioned during the naming ceremony. There is great cultural diversity in this regard. Mostly, this name is replaced by the child’s ‘Christian or English name’. Thus, the first name of a child will be shelved. In circumstance, where a person’s family and day names are used to call him or her, one would easily hear *wabɔ me din a εhyε adaka mu* literally, ‘you have mentioned my hidden name’. This hidden name syndrome is a dent on the cultural identity of the people.

Thus, such names as *Owusu Emmanuel*, *Jeffrey Boakye*, and *Gabriel Opoku* are commonly found in the naming system among the *Akans* in particular. The situation is no different from the northern languages. Among the *Kusaal* speakers such names as *Abanga Mercy*, *Akurugu Samuel* and *Akudbilla Linda* are common. There are some situations where the first name of a person is

marched out against the English or Christian names. Such names include *Kwame John*, *Kwabena Emmanuel*, and *Kwadwo Peter*. This does not also mean that such people do not have family names. Family names are compulsory for children in most Ghanaian societies. Thus, these modern trends in the naming system mean a lot in the socio-cultural lives of the people. It is worth mentioning that the use of English names has become part and parcel of the social fabric of the people.

Africa, and for that matter Ghana is one area in the world where domestic animals are reared in their numbers for domestic support. Most of them are reared in large quantity for commercial purpose. Cattle, sheep, and goats are the common ones for commercial use. Most of these domestic animals were used as pets. These among others are *donkey*, *cats*, *dogs*, and *fowls*. In the context of Ghana, the research studied the traditional names and use of these animal names and the extent of acceptability and influence of English in the use of these materials in traditional societies. Observation was used. The researcher studied the extent of acculturation in names and use of these animals from the markets, houses and on the street. Some domestic animals have English names. Among such names are ‘Peace’, ‘Joy’, ‘God’s time’ and ‘Who knows’.

The mentioning of English names of domestic animals was studied against the local names. Local names such as *ɔpapo*, *odwan*, *akokɔ*, *mmraantwaboa*, *dweninin*, *kraman agyinamoa* and the like have been given way for the use of English names. The following is extract of the data collected in support of the research:

- i. **Daddy**, *cat* *no* *a-* *we* *nam* *no* *nyinaa*.
Father, *cat* *DET* *PERF* *eat* *meat* *DET* *all*
 Father, the cat has eaten all the meat
- ii. **Goat** *yei* *deɛ* *n'a* *ni* *yɛ* *den* *pa* *ara*.
 Goat *DEM* *COMPL* *POSS* *eye* *make* *hard* *well*
 This goat is very troublesome.
- iii. **Akokɔ** *no* *a-* *di* *ɔkra* *no* *aduane* *no* *nyinaa*
 Hen *DET* *PERF* *eat* *cat* *DET* *food* *DET* *all*

The hen has eaten all the cat's food.

iv. *Me- pɛ apɔŋkye- nam kyɛn odwan anaa nantwi- nam*

1SG like goat meat than sheep or cow meat

I like goat meat more than mutton or beef

v. *Dada, goat ta kai (Kusaal)*

Father goat NEG LOC

Father, the goat is not there.

vi. **Food** *ta pu malisaa (Kusaal)*

Food NED VERB delicious

The food is not delicious

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