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A STUDY OF TURN TAKING IN *IN THE CHEST OF A WOMAN* BY EFO KODJO MAWUGBE AND *THE DILEMMA OF A GHOST BY* AMA ATA AIDOO

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A STUDY OF TURN TAKING IN *THE CHEST OF A WOMAN* BY EFO KODJO MAWUGBE AND *THE DILEMMA OF A GHOST* BY AMA ATA AIDOO

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KNUST

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MASTER OF PHILOSOPHY

IN

ENGLISH (LANGUAGE)

NYANSAPƆ WƆ SANE NO BADWENMA

FEBRUARY, 2023

CERTIFICATION

I hereby declare that this submission is my own work towards the MPhil degree and that , to the best of my knowledge, it contains no material previously published by another person nor material which has been accepted for the award of any other degree of the university , except where due acknowledgment has been made in the text.

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ABSTRACT

This study employs the qualitative data analysis method to explore how characters in the drama texts *In the Chest of a Woman* by Efo Kojo Mawugbe and *The Dilemma of a Ghost* by Ama Ata Aidoo take turns. It again investigates how the characters in the drama texts give up the turns they take and lastly look for what the characters do with the turns they take in the drama texts.

The findings show that on how characters take turns in the two drama texts, the methods used are speaker selection, self-selection and self-continuation. It is found that certain adjacency pairs are employed to invite others to take the next turns in the plays. It is seen also that amongst the Nine (9) adjacency pairs found, question and answer dominant. Issues such as power, age, authority and social class are portrayed in how questions are asked in the drama texts, *In the Chest of a Woman* and *The Dilemma of a Ghost*. On how turns are yielded in the two drama texts, the findings revealed that characters gave up their turns via three (3) ways. Some characters left their turns after asking questions or making requests. Other characters in the two drama texts yielded their turns after being interrupted by others. Lastly, some characters yielded their turns after making statements which were marked by periods or exclamation marks. On what characters in both plays do with the turns they take; it was revealed that characters took their turns to achieve four (4) functions of language. They include referential, expressive, directive and social. It is seen from these functions that issues such as power and control are exhibited in how certain turns are taken.

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DEDICATION

I dedicate this work to Prof. Yaw Sekyi-Baidoo whose effort has brought me this far. Also, to my son, Ohene Kwabena Nyantakyi, thank you for pushing me to do more. To my parents, Apostle Philip Boakye Adomako and Madam Theresa Boakye, I thank you for your support both financially and spiritually.

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CHAPTER ONE

INTRODUCTION

This chapter is the introduction to the study. It looks at the background of the study, the statement of problem of the study, the purpose of the study, the research questions, the research objectives, and the significance of the study.

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1.0 BACKGROUND OF THE STUDY

As social beings, humans interact with one another in the societies they live in. All human beings engage in conversational interactions. Language is the main tool use for interactions. During interactional encounters, people in society use language to send so many messages. They may use language to share opinions about a topic, express emotions, express feelings, make requests, and ask questions and the likes.

Often times, the background of an individual is known during interactions with others. A person's choice of words or certain statements made during an interactional exchange with another may tell so much about them. Where he or she comes from, beliefs, and culture may be revealed. Also, social identities and social classes are established during interactions. This shows that conversations are vital to people in society.

According to linguists, conversation, whether in literary works or non-literary works is not just an activity done by two people. Conversation is governed by rules. Sacks, Schegloff and Jefferson (1974) posit that when two or more people interact, their utterances are highly structured and organized according to set of principles. This means that during interactional encounters the participants involved do not just talk but their talk is determined by the rules of conversation. This means that conversation is featured by turn. The taking of turns in

conversation means that during conversation one person would speak while the other listens and also wait for the chance to take the next turn after the current speaker is done speaking. It means also that all participants do not have to talk at the same time. This concept can be illustrated by how the card games are played. One player selects a card and plays at one time then afterwards another player does same. It is same for when people interact.

According to Padilha (2006), turn taking depends on allocation which determines the selection of the next speaker. By this, it means that certain methods of allocation must be followed if one wants to take the next turn in a conversation. For instance, in a dyadic or a multi-party conversation, one can take the floor of speech after a question is asked. This is because questions in most cases call for answers.

Three methods of turn allocation are mentioned by Sacks et al (1974). These are speaker selection, self-selection and self-continuation. On speaker selection it means that the current speaker selects who can take the next turn. On self – selection, it implies that the person talking at the moment does not invite a next speaker however, another person invites himself or herself to take the next turn. Under self – continuation, the current speaker does not select someone else to take the next turn instead he continues to take the next turn.

In all this, speakers in society during interactions take turns to serve so many purposes. For instance, a person who asks so many questions may be seen as one who wants information about a topic discussed. Also, a person may take turns to instruct others on what to do at a particular time.

This present study investigates turn taking in literary texts. The researcher analyses the drama texts *in the Chest of a Woman* by Efo Kojo Mawugbe and *The Dilemma of a Ghost* by Ama Ata

Aidoo to explore turn taking in each play and how the language functions are revealed in the plays.

1.1 PROBLEM OF THE STUDY

Turn taking as a characteristic of conversation has received attention by many researchers abroad. Studies done on this topic have looked at areas including turn taking irregularities, adjacency pairs, interruptions, silences and overlaps. Also, it has been seen that most of these studies analyzed classroom conversations, interviews, presidential debates and movies.

Hanita (2019) investigated the patterns of the turns used in the dialogues of some characters in the movie titled The *Help* (2011). Hidayati and (2014) also studied irregularities of turns taken by characters in the movie titled *The Last Song*. Ansori and Tonoi (2005) explored some irregularities of turn taking in the movie called *Why Do Fools Fall in Love*. Suryani, Maria and Nurhayati (2020) analyzed adjacency pairs found in an interview between Ariel Wengriff and Malala Yousafzai. Rum (2017) analyzed adjacency pairs between a teacher and students.

Also, Atherah and Al-Shaikhi (2019) investigated turn taking in the movie *Glass Menagerie* by Tennessee Williams. Lestari (2016) analyzed the rules of turn taking used that were employed in the presidential debate between Barack Obama and Mitt Romney on October 22, 2012. Young (2015) investigated adjacency pairs between a teacher and students of a university in Japan during an English class discussion. Melvina and Lydia (2019) investigated turn taking by second year graduate students of language education section at Riau University during a class seminar discussion.

In all the studies above, it can be said that they all explore turn taking. These works explore turn taking in movie, classroom conversation, presidential debate and interviews. All these were done

abroad with the exception of Samalia, Habiba and Hussaini study on turn taking strategies used in Wole Soyinka's The Lion and The Jewel. Much has not been exploited on turn taking in drama texts.

On studies done on *In the Chest of a Woman* by Efo Kodjo Mawugbe *and The Dilemma of Ghost* by Ama Ata Aidoo, it can be said that researchers have explored aspects of gender, power, family, masculinity, patriarchy and culture. These are evidence in works by researchers such as Kangnivi (2016), Lare (2016), Sanka, Gbolo and Annin (2013) and others as discussed in the previous studies conducted by researchers on the two dram texts *In the Chest of a Woman* and *The Dilemma of a Ghost* in the chapter tow of this work. All these are done by the approach of critical analysis. Kangnivi (2016) did a study on "female masculinity", a question of identity construction, in Efo Kodjo Mawugbe's In *the Chest of a Woman* and Ama Ata Aidoo's *The Dilemma of a Ghost*. Lare (2016) also conducted a study on "Debunking patriarchal legacy in African Traditional setting". A reading of Efo Kodjo Mawugbe's In the Chest of a Woman.

Sanka, Gbolo and Annin (2013) did a study on Ama Ata Aidoo and Akan culture : A critique of *The Dilemma of a Ghost* and *Anowa*. Aseidu (2008), investigated illusions and realities in Ama Ata Aidoo's *The Dilemma of a Ghost* and Onwueme's *Legacies*.

On the two drama texts, *In the Chest of a Woman* and *The Dilemma of a Ghost*, it has been noticed that researchers have not looked at the use of turn taking as an approach of analysis these books. Again, most of the studies on turn taking have been done abroad but little attention has been given to it in the Ghanaian context.

There is a great need for the study of turns used by people in literary works as it will serve as an interface between literature and language. From the sociolinguistics point of view, dialogues

could be analyzed as conversations and therefore turn taking can be used as a theoretical framework to explore themes, personalities, identity culture and relevant issue of literature in literary works. Again, the gap between literature and language would be minimal as turn taking which happens to be a concept in language will be used for the analysis of phenomena in literature.

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1.2 PURPOSE OF THE STUDY

The purpose of this study is to investigate turn taking in Efo Kojo Mawugbe's *In the Chest of a Woman* and Ama Ata Aidoo's *The Dilemma of a Ghost*. This study investigates the conversational techniques by which characters employ in taking and yielding turns in the interactions in the two plays. Beyond the choice of techniques, the study also looks at the variety of strategies individual characters employ and other factors including the characters connected to their turns, the contexts of turn taking, the message, content, and the frequency of the use of respective strategies, Finally, the study looks at the functions of the turn taken by the characters in the drama texts and how these function serve the bigger goal of developing the entire plot of the plays and how certain themes are realized from what characters do with the turns they take. Again, the study examines how the turn taken in the drama texts are yielded by the characters.

1.3 OBJECTIVES OF THE STUDY

In reference to the purpose of this study, the objectives of this research are;

- To explore how characters, take turns *in In the Chest of a Woman* by Efo Kojo Mawugbe and *The Dilemma of a Ghost* by Ama Ata Aidoo.

- To investigate how characters yield, turn in *In the Chest of a Woman* by Efo Kojo Mawugbe and *The Dilemma of a Ghost* by Ama Ata Aidoo.
- To examine what characters in *In the Chest of a Woman* by Efo Kojo Mawugbe and *The Dilemma of a Ghost* by Ama Ata Aidoo do with the turns they take.

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1.4 RESEARCH QUESTIONS

With the above objectives in mind, the researcher formulates the following questions;

- How do characters take turns in *In the Chest of a Woman* by Efo Kojo Mawugbe and *The Dilemma of a Ghost* by Ama Ata Aidoo?
- By what means do characters yield turns in *In the Chest of a Woman* by Efo Kojo Mawugbe and *The Dilemma of a Ghost* by Ama Ata Aidoo?
- What do characters do with the turns they take in *In the Chest of a Woman* by Efo Kojo Mawugbe and *The Dilemma of a Ghost* by Ama Ata Aidoo?

1.5 SIGNIFICANCE OF THE STUDY

Although some researchers have explored turn taking as a feature of conversation, prominence has not been given to how the turns taken by characters in the African drama texts serve the bigger purpose of revealing certain things about the characters and how the turns can help to realize certain functions of language during conversational encounters. This study will therefore serve as an eye opener to researchers especially those in Africa to shift their attention to turn taking in African literary works not investigating only the turns taken by people in the text but how themes and subject matters can be deduced from how turns are taken by characters. Also, this study will contribute to studies in conversation analysis of literary texts. Again, this study

will inform future researcher that there are many aspects of turn taking that can be explored and know also that just like theatrical plays written plays can also be analyzed.

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CHAPTER TWO

LITERATURE REVIEW

This chapter does a review of literature in relation to the topic of the study. Some theories and definitions that are closely related to the topic of the study are described. Because this study employs two theoretical perspectives for the analysis of its data, and again, to achieve the objectives set for this research, these theories which are turn taking and the theory of communicative functions are thoroughly reviewed in this chapter.

2.0 CONVERSATION

Conversation is an important means by which people interact with one another in society. They depend much on conversation to function well in society. Several scholars have viewed conversation from different perspectives. Speier (1972) defines conversation as a communicative act of speech among face-to-face interactants. Conversation is an interaction which involves two or more participants that uses verbal or nonverbal signals (Brennan 2010). It plays a role as a means of communication to exchange information, share thoughts, and feelings and give people opportunity to learn new things.

Conversation happens when two or more people speak by alternating the talk. This means that one person does not do all the talking however the other participants get to be involved in the talk. This can be illustrated in how football is played. Among the eleven players on the field at the time, the play begins at the center, between two people and as the passes are exchanged others get the chance to participate in the game.

Mazeland (2006) also defines conversation as talk between two or more people in which thoughts, feelings and ideas are expressed, questions are asked and answered, or news and information are exchanged. It is seen that conversation is looked at as a manner by which people in society interact with one another and maintain the relationship that exist between the participants as a result of conversational encounters.

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According to Cook (1989) a group of utterances may be said to be conversation when:

a. It is not primarily necessitated by a practical task.
b. Any unequal power of participants is partially suspended
c. The number of participants is small
d. Turns are quite short
e. Talk is primarily for the participants not for an outside audience

Conversation cannot be separated from its context and circumstance in which it occurs. It is seen that the utterances themselves made by the participants relate to the situation at hand. Again, any ordinary conversation is organized. This means that when two or more people engage in a conversation the utterances, they use in the conversation are guided by certain rules which make it orderly.

Conversation has been talked about and studied by many researchers for years now. The focus of study of these researchers has been on the idea of what makes a good conversationalist. On what make a good conversationalist, it can be said that certain rules have been prescribed by some researchers and it is these prescribed rules that have to be followed to describe conversation. These set of rules do not only help to describe how conversation must be done, the rules also show which topics are appropriate and also the manner by which language must be used to

achieve its intended purpose. The formulated rules of conversation prescribed by researchers do not only focus on what makes a good conversation or not are not the same for all cultures and also the dynamic nature of talk. It is again shown that this approach to conversation does not reveal much about everyday normal conversation by people.

There are certain elements that are found in conversations. Sundari (2014) mentions the following as basic features of conversation. They include floor, turn taking, transition relevance place, overlap, attributable silence and backchannels. Floor refers to the immediate right a participant during conversation has to speak. Turn taking is the change of speaker during conversation. Transition relevance place is a time in the conversation where the alternating of talk is possible. Overlap occurs when two or more people during conversation speak at the same time. Pause is silence between turn. Attributable silence happens when the participant given the chance to speak in a conversation does not. Backchannel refers to when another participant pays attention while the current speaker speaks.

According to Hakulinen (2000), conversation can be classified as dyadic or multiparty. Dyadic conversation is a type of conversation which involves two participants. Here, one participant speaks at a time while the other listens and waits for his or her turn. On the other hand, for multi-party conversation, it is conversation between more than two people. In this type of conversation an important issue that rises here is turn allocation. Speakers in a multi-party conversation can select themselves or be selected by another speaker to take the next turn.

2.1 CONVERSATION ANALYSIS

Conversation analysis is an approach to the study of talk in interaction which grew out of the ethnomethodological tradition in sociology developed by Harold Garfinkel (1964,

1967,1988).Ethnomethodology as a field of sociology studies the common sense resources , practices and procedures through which members of a society produce and recognize mutually intelligible objects , events and courses of action. The core focus of ethnomethodology is small scale social order seen through the common social knowledge of members of society of the forces that influence how individuals interpret the situations and messages they encounter in their social world.

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Conversational analysis was developed by scholars namely Sacks, Schlegloff and Jefferson (1974). The guiding principle of conversation analysis is that interaction exhibits the issue of order at all points. This orderliness posited by Sacks et al (1974) means that certain rules are followed during conversations. This rule can be explained in the sense that during interactional encounters all speakers do not talk at the same time, but one speaker speaks at a time.

Conversation analysis (CA) therefore basically denotes any study of people talking together. It is the study of human interactions. CA is an approach to the analysis of discourse with the focus on conversational interactions. It investigates the sequential organization of talk. This approach to the study of conversations accounts for the patterns, distributions and forms of organization across naturally occurring conversations. CA provides methodology for analyzing patterns in talk.

Curl and Drew (2008) assert that CA is founded on a sociological conceptualization of the social nature of language use in human interaction. It concerns itself with the norms, practices and competences underlying the organization of social interaction. CA concerns itself with the analysis of certain organizational elements that characterize interaction. Conversation analysts (Sacks et al 1974) identity three basic elements of conversation:

- Turn taking
- Adjacency pairs
- Sequential implicativeness

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Conversation analysis studies how people in a society organize the interactions that have and the patterns that must be followed. The main goal of conversation analytic research is the description and explication of the competences that ordinary speakers use and rely on participating in intelligible socially organized interaction (Heritage 1984). A fundamental assumption of such a research is that in engaging in talk, participants are engaging in socially organized interaction. Conversation analysis seeks to understand these shared procedures which participants in an interaction use to produce and recognize meaningful action. Conversation analysis is therefore studies how conversation in the human world is situated and contextualized.

Conversation analysis is defined therefore as the analysis of natural conversation in order to discover the linguistic characteristics of conversation and how it is used in ordinary life. Recent developments in the area of conversation analysis have led to uncover the structural features of talk in interaction (Chapman and Routledge 2009 and Sidnell 2010). These conversation analysts seek to explain how conversation take place. They therefore investigate how pairs of utterances relate to one another (the study of adjacency pairs), how turns are managed, how topics enter and disappear from conversations and how speakers engage in strategic acts of politeness.

2.2 TURN TAKING AS A MAIN FEATURE OF CONVERSATION

Turn taking is one of the basic mechanisms in conversation. Conversation of humans is featured by the way by which the participants alternate their talk. According to Coulthard (1985:59), turn

taking is one of the vital facts of conversations where speakers and listeners change their roles in order to begin their speech. Sacks (2004) posits that for conversation, preservation of one party talking at a time is organizationally primary. Rees- Miller and Aronof (2001) assert that central to conversation analysis is the concept of turn taking. When people speak in conversation, they usually take and serve turns which are commonly known as turn taking. Many researchers have tried to define the term turn taking. Turn taking according to Levinson (1987) is the distribution of talk across two participants in A-B-A-B-A-B model. In this model, A talks, stops, then B, starts, talks, stops.

Olutayo (2013) refers to turn taking as the process of shifting between the speakers which involves floor, overlaps, backchannels and interrupts. Ghilzai and Baloch (2016) refer to turn taking as the process by which people in conversation decide who will speak. They again refer to turn taking as the process by which people in conversation decide who will speak next. From the definitions it can be concluded that turn taking is therefore the way people exchange turns during conversations or talks and this way is governed by certain principles.

During conversations, people do not just talk, the decision to take the next turn depends on the speaker's needs, motivations and on rights and obligations in a conversational situation.

The way participants during conversation construct their turns and also alternate the speaking turns in a systematic way are described by Sacks et al (1974). They proposed a model for the organization of turn taking in informal conversations. The authors observed that conversations most often proceed fluently, that one participant talked at a time, that occurrences of more than one speaker at a time were brief, and that transitions from one turn to the next were without a gap or overlap were very common. They reasoned that there must be an underlying system of turn

taking involved in conversations. They posited that during a conversation there are natural moments to end a turn and initiate a new one called transition relevance places.

According to Sacks et al (1974) a turn is assembled out of component, particularly turn constructional units. Speakers use a variety of linguistic and other sources in designing these components and thereby building turns-at-talk that is what is selected or what goes into building a turn to do the action it is designed to do , in other words, to be understood as doing that action, resources used include lexis, phonetics and prosodic resources , syntactic , morphological and other grammatical forms , timing , laughter , and aspiration, gesture and other bodily movements and positions including eye gaze (Sidnell 2010). Turns are built of a succession of turn constructional units (henceforth TCUs), such as sentences, clauses, phrases, and individual words. Each TUC's completion establishes a transition – relevance-place (TRP) where a change of speakership becomes a salient possibility that may or may not be realized at any particular TRP (Sidnell and Strivers 2013).

Additionally, Liddicoat (2007) said that TCU's are, then, characterized by the projectability of a possible solution point at some time in the future. Mey (2001) adds that the natural break occurring in every conversation is where the speaker has to pause for a breath, or runs out of things to say, or simply clarify his or her contributions to be finished and all those points in the conversation are places where a natural transition also called TRP occur. At the heart of CA is an attention with the nature of turn taking in talk – in – interaction, how it is organized how the participants do accomplish orderly or even disorderly turn taking and what the systematic resources which are used in this accomplishment.

Sacks et al (1974) in their publication, proposed a simplest systematics for the organization of turns taking for conversation. Sacks et al's (1974) turn taking model describes three classes of methods for turn allocation. These include:

1. The speaker's selection – this is the type of turn – taking where the current speaker selects the other speakers to take turn in the next. Coates (2004:112) asserts that the next speaker is selected by the current speaker by asking questions.
2. Speaker's self-selection: Speaker's self-choice is the type of turn – taking that the speaker who takes the turn is selected by him or herself. Schlegloff (2007:4) says that if there is no speaker selected by the current speaker it indicates that other speakers can grab the floor. 3.
3. Speaker continuation: here, the current speaker does not give the chance to other speakers to speak and hence hold the floor of conversation.

2.2.1 FEATURES OF TURN TAKING IN CONVERSATION

After examining a variety of recorded and natural conversation, Sacks et al (1974) propose a number of features of turn taking:

1. Speaker change recur, or at least occur

2. Overwhelmingly, one party talks at a time

3. Occurrences of more than one speaker at a time are common but brief

4. Transition (from one turn to a next) with no gap and no overlap are common. Together with transitions characterized by slight gap or overlap, they make up the vast majority of transitions.

5. Turn order is not fixed, but varies.

6. Turn size is not fixed, but varies.

7. Length of conversation is not specified in advance.

8. What parties say is not specified in advance.

9. Number of parties can vary.

10. Relative distribution of turns is not specified in advance.

11. Turn – allocation techniques are obviously used. A current speaker (as when he addresses a question to another party), or parties may self-select in starting to talk.

12. Talk can be continuous or discontinuous.

13. Various turn-constructional units are employed e.g. turns can be sentential in length.

14. Repair mechanisms exist for dealing with turn taking errors and violations; e.g. if two parties find themselves talking at the same time, one of them will stop prematurely, thus repairing the trouble.

2.3. SEQUENCE ORGANISATION IN CONVERSATION

The notion of sequence organization is based on the assumption that central consideration for the way talk is organized is that talk is an activity done in society. This means that the turns taken by people in conversation reveal the act of social action. Again, it is shown that the social actions performed during conversation assist in understanding how the talk is organized even than the topic of the conversation. The relationship shown between the actions is the basis of adjacency pairs.

2.3.1. ADJACENCY PAIRS

There are ways by which people during conversation select others to take the next turn by indicating that someone should take the next turn. This method is seen by the adjacency pair system. Adjacency pair is a sequence of two unrelated utterances spoken by two different speakers. The second utterance is always a response to the first. Richards and Schmidt (1983) refers to adjacency pairs as utterances produced by two successive speakers in such a way that the second utterance is identified as related to the first one as an expected follow up. An example to illustrate this is shown below.

A: Goodbye (greeting)

B: Goodbye (greeting)

A: What was the cause? (Question)

B: He fell down. (Answer)

The pairs of utterances that make the adjacency pair are often seen to be interdependent. They are considered to be involuntarily sequences consisting of a first part and a second part. This means that for adjacency pairs the two participants produce different parts of the two utterances. For instance, one participant may produce a question and the other participant may produce a response to the question. The question which is the first part will call for answer which will be the second part. Edmondson (1981) sates that Sacks et al (1974) categorized adjacency pairs in these features:

1. Instance Two utterance length
2. Adjacency positioning of the component utterances
3. Different speakers producing each utterance

4. Relative ordering of parts i.e. first parts precede second parts
5. Discriminative relations i.e. the pair type of a first part is a member relevant to the selection among second pair parts.

According to Wood and Kroger (2000), there are two types of possible responses. They are preferred responses and dispreferred responses. Preferred responses have unmarked sequence and therefore expected while dispreferred responses have marked sequences which are unexpected. The characteristics of preferred responses proposed by Riswan (2008) are:

1. Delivered promptly
2. Brief and to the point
3. Delayed response
4. Hesitation particles used
5. Long-winded explanation

An instance of preferred response is:

A: I think we should leave now?

B: I think so too

While an instance of dispreferred response is:

A: Is this good for you?

B: No, I don't think so.

2.3.2. TYPES OF ADJACENCY PAIRS

A lot of adjacency pairs types have been illustrated by many researchers. The types of adjacency pairs proposed by Paltridge (2006), Tylor and Tylor (1990), Levinson (1983), and Schlegloff (2007) are explained below. The types of adjacency pairs they propose are:

1. Assessment

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Assessment happens when the utterance of a speaker is used to call for the opinion of other participants. This means that here, the first speaker's utterance invites the next speaker to provide his or her opinion on what has been said by the first speaker. The second part of assessment which is preferred is an agreement. The dispreferred response to assessment would be to show disagreement to the first utterance made. Again, assessment utterances are used as an evaluative tool to explain the good side or the bad side of something. For instance:

A: I think this is a good car!

B: I think so

From the example above, it can be said that the first part of the statements, A, give an evaluation of the object car. The second part, B, which is a response to the first is a preferred response as it is an agreement to the first part. A dispreferred response could be "I don't think so".

2. Blame

Blame is an utterance made when a speaker expresses a feeling that another person is the cause of a blunder that has occurred. After the first part is uttered, the second utterance would be to deny the blame and this denial is a preferred response to the blame. A dispreferred response would be to acknowledge the blame or accusation. For example, statement A below, functions to

lay blame of another, on the other hand, statement be is a preferred response to the part A as it rejects the accusation made in A. A dispreferred response could be “I see”.

A: You impregnated me.

B: I did not

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3. Command

Command is an utterance that requires another person to respond quickly to what has been demanded by the utterance or to do something. The second part of a command which is preferred is to promptly do what the utterance demands. A dispreferred response would be countering the command given. For instance:

A: Akosua, Go out!

B: Okay.

From the above, it can be seen that statement A, orders Akosua to go out which she does and it is seen in the response she gives in B. A dispreferred response would be disobeying the order.

4. Compliant

Complaint utterances are those which indicate a feeling of satisfaction about something. The response for this is an apology. For example, in the example below, the first part, A, expresses a dislike to a statement made, it is seen that the second part, B, which is a preferred response offers an apology. A dispreferred response could be “really” which is not an apology.

A: Your words are very offensive

B: Oh, sorry.

5. Compliment

Compliment is an utterance which is used to commend someone on something he or she has achieved. Compliments are often received with acceptances. An acceptance would therefore be a preferred response. A dispreferred response to compliment would be not acknowledging it. For example:

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A: This shoe you are wearing is beautiful

B: Oh, thank you

From the above, the first part, A, offers a praise to the shoe worn by someone. The second part, B, accepts this compliment hence the response is preferred. A dispreferred response to the compliment could be "this is not beautiful"

6. Greeting

This is a way of saluting another. The response of greeting is greeting. For example:

A: Hello!

B: Hi!

From the above, it can be seen that the first part of the pair which is a greeting is responded by a greeting which is a preferred response. Anything that is not greeting response is dispreferred.

7. Invitation

This is when someone asks someone else to an event. The preferred response to invitation is acceptance and the dispreferred response is refusal. For instance, the statement A , below, invites someone to watch a movie, the preferred response is seen in B, as the person accepts the

invitation. On the other hand, a dispreferred response would be a refusal to accept the invitation such as "No thanks".

A: Can we watch the movie tonight?

B: Sure.

KNUST

8. Offer

Offer is an utterance that expresses the feeling of giving out something to another person. The object to be received may be abstract or concrete. Abstract here means that what is given may not be explicit while concrete means whatever object or thing given can be seen by another. The response is either acceptance or refusal. For example:

A: Please, stay for the night.

B: Sure.

From the statements above, A, offers to make someone stay over for the night. The second statement which is a preferred response accepts the offer. A dispreferred response would be refusing the offer as in "No, thanks".

9. Question

Question is a form of utterance that is used by another to get information about something. Questions as first parts often demand that the preferred second part provide answers to what has been enquired. A dispreferred response would be to not provide the needed information.For example, from the statements below, A, asks a question and the answer give in B is a preferred response. A dispreferred response would be not providing the information demanded by A.

A: what is your father's name?

B: Mr. Oduro.

10. Request

Request utterances are made by speakers to ask another to do something for them. This utterance type is often to be responded by acceptances as a preferred response. A dispreferred response would be a refusal to the request. For instance, Statement A below asks someone to do something for him. The response given in B, shows an acceptance of the request. A dispreferred response would be a refusal such as "Hell no!"

A: Would you mind asking your mother what she wants in our room?

B: Of course.

2.4 INTERUPTIONS AS A MECHANISM OF TURN TAKING

Interruption is one of the features of turn taking. With interruption, the current speaker's turn is interfered by another speaker therefore leaving the current speaker's utterance incomplete. Zimmerman and West (1975) define interruption as, next speaker turns that begin within the current speaker's turn. So, for interruption, one speaker that is the current speaker, losses the floor of the conversation even though the speaker's turn is not complete. Interruption can be said to be a breach of turn taking where a speaker interferes with the current speaker's turn of speaking. As turns are exclusive in which only one person has the right to talk at a time.

In general sense, interruption can be said to be a form of turn taking feature where by the current speaker does not get the chance to fully complete his or her turn before another participants jumps onto the floor to disrupt the turn. This act may leave the current speaker's words hanging.

2.4.1 TYPES OF INTERRUPTIONS

Warren (2006) divides interruption into two broad types: intrusive and cooperative

1. Cooperative Interruption

This type of interruption is confined to utterance completions and backchannel. Backchanneling during a conversation occurs when one participant is speaking and another participant interjects responses to the speaker. Cooperative interruption is a form of interruption which occurs when a participant seeks to cooperate with the current speaker by disrupting the current speaker's turn. It is seen that there are reasons for such interruptions. Some of the reasons are for agreement, for assistance and for the provision of clarification. For an interruption to show agreement, the one who interrupts does so to show support or understanding to what is being said by the current speaker. The goal of this type of interruption is often to tell the current speaker that the other speaker is interested in what he or she is saying. For instance:

ATO: [Surprised] Why? I thought...

EULALIE: Ya, I remember I bought the idea, but I got the feeling ... (The Dilemma of a Ghost Act two pp. 22)

Another, purpose for cooperative interruption is for assistance. In this type of interruption, the speaker who interrupts another does so to offer help to the current speaker. For instance, if the current speaker lacks words or phrases to properly explain a concept, the other speaker may interrupt to help. For example, in chapter five of In the Chest of a Woman, Akosua interrupts Adowa to offer assistance to the topic being discussed.

ADWOA: But here is a case where she wants to eat a lot of delicacies...

AKOSUA: An insatiable appetite for white clay. (pp.68)

Provision of clarification is also a purpose for cooperative interruption. Under the provision of clarification, it is seen that the speaker who interrupts the current speaker does so to express his or her lack of understanding of what is said by the current speaker. The current speaker by this intrusion is prompted to provide a comprehensible utterance which is understood by the other participants. In Act one of The Dilemma of a Ghost, Nana interrupts Ato to clarify an information he had given about his wife.

ATO: Please, I beg you all, listen. Eulalie's ancestors were of our ancestors. But [warming up) as you all know; the white people came and took some away in ships to be slaves ...

NANA: [Calmly] and so, my grandchild, all you want to tell us is that your wife is a slave? [At this point, even the men get up with shock from their seats. All the women break into violent weeping. Esi Kom is beside herself with grief. She walks round in all attitudes of mourning.) (pp.11)

2. Intrusive Interruption

This form of interruption happens as a result of a speaker's decision to disrupt a current speaker's turn in order to change the topic or to disagree with what he or she says. The goals of this intrusive interruption are for disagreement, floor-taking, topic change and tangentialization.

Disagreement as an aim of intrusive interruption occurs when a participant does not concur to what is said by a current speaker therefore interrupts him or her.

An instance, is seen in the final chapter of In the Chest of a Woman, it is seen that Nana Oppong interrupts King to express his disagreement to the statement he made concerning Owusu. He interrupts to make King know that he does not share in his thought.

KING: Well, Owusu, I think it is only fair and proper that we hear what you have...

NANA OPPONG: I Object! That is out.

He has decreed do oath that the culprit shall be granted no hearing.

And that the morning of the day after his arrest shall not meet his eyes. Furthermore, his male member shall be cut of and presented in an apampa to all the chiefs, elders and people of Ebusa at a durbar such as this. I ask that he is made to dance to the music of our custom pertaining to his crime. Or is that not the general consensus? (There is a chant of "He must die! He must

die!") (pp.86)

Another reason for intrusive interruption is to take the floor from the current speaker. This is realized in the manner by which some participants tend to be dominant during conversations. They always want to lead the conversation therefore interrupts the current speaker. In chapter one of In the Chest of a Woman, Nana Yaa interrupts Okyeame Boateng to pick the floor of the conversation and to lead the conversation.

OKYEAME BOATENG There is a valley...

NANA YAA: Now, let me have a look at your symbol office.

(She takes the linguist staff. Examines critically for a hidden mark. Having satisfied she gives it back to him) I see, you are on a peace mission. Now tell me, what does my brother, the Great King say? (pp.7)

Also, under intrusive interruption, some participants disrupt current speakers in order to change the topic being discussed. Here, the interrupter brings a new topic and therefore interferes the current speaker for the new topic to be discussed. In Act two of the Dilemma of a Ghost, Ato interrupts Eulalie to change the topic from why she had frowned her face to asking her if she wanted to have a drink.

EULALIE: Ato...

ATO: [Interrupting] By the way, are you interested?

[Indicating the gin and water.] (pp.22)

Lastly, a reason for intrusive interruption is tangentialization. This interruption occurs when the other participant already has prior knowledge of what the current speaker is saying. Therefore, in order to prevent him or herself from listening twice he or she interrupts the current speaker. In chapter one of In the Chest of a Woman, Nana Yaa interrupts Owusu, knowing well the statement he wanted to make. This prevented Nana Yaa from listening to what she already knew Owusu was going to say.

OWUSU: What? You mean you...
NANA YAA: Yes, I had to do it.
The midwife who stood by my bed
When I was in labour and supervised your birth
Had to lose her tongue for fear that she might squeak. (pp.28)

2.5 OVERLAPPING AS A MECHANISM OF TURN TAKING

In conversational encounters, overlaps occur when more than one speaker speaks at a time. This means that instead of going by the one speaker speaks at a time rule, two or more speakers take the floor of speech. This happen in all naturally occurring conversations. Overlaps can be classified into three. They are transitional, recognitional and progressional.

Transitional overlap occurs when another speaker talks at the time the current speaker still has the floor although his turn has met a syntactic completion. It can however be said that the next speaker speaks though the current speaker anticipates a next turn. For instance, In Act one of The Dilemma of a Ghost, an overlap occurs after a question is asked by the current speaker.

ALL: You are married? Married! Married!
ESI: [Overlapping] who is your wife?

AKYERE: [Overlapping] when did you marry?

MANSA: Who is your wife?

MONKA: [Overlapping] what is her name?

ESI: Where does she come from?

[Everyone repeats her words to create confusion] (pp10.)

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For recognitional overlap, the next speaker does not wait for the syntactic completion of the current speaker's turn when he or she starts to speak. It can be seen that in recognitional overlap, both current speaker and next speaker do different things with their turns. For instance, in the extract below, Esi does not wait for Monka to finish expressing her feelings about the bother when she also starts talking.

MONKA: Even I should not be such a pitiable creature now after all, my brother is now a great man

ESI: (Overlapping] Apart from the lonely journeys I made to the unsympathetic rich, how often did I weep before your uncles and great uncles while everyone complained that my one son's education was ruining our home. (pp.31)

On progressional overlap, the next speaker realizes that the current speaker is no longer speaking. The next speaker therefore takes advantage of the current speaker's silence or disfluency to take the floor.

2.5.1 CONVERSATIONAL IMPLICATIONS OF OVERLAPS

There are numerous importance of overlaps in conversations. One of the importance of overlaps in conversations is that it helps to indicate that a participant is feeling annoyed. A participant who is not happy about a statement being made by the current speaker May start speaking to express his or her anger or dislike. For instance, if the current speaker insults or use abusive words on the other participants they may retaliate by speaking to inform the current speaker to stop talking.

Another importance of overlap is that it signals urgency. If a next speaker wants to say something he or she believes cannot wait after the current speaker's turn, he or she may start speaking at the same time as the current speaker.

Lastly, some overlaps occur to act as a corrective instrument to correct a current speaker's turn. if a participant notices that the current speaker is committing a mistake with his or he turn, the next speaker would quickly speak to correct it.

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2.6 TURN YIELDING AS A FEATURE OF TURN TAKING

In conversational turn taking, turn yielding is when a speaker indicates that he or she is finished and that the other person may start talking. The other person would be informed to take the next turn based on certain clues given by the current speaker. For instance, if the current speaker asks a question, it would automatically mean that he has given up the floor to a next speaker who would take it to answer the question. Again, the tone of a current speaker may signal that he or she no longer wants to continue the turn.

2.6.1 SIGNALS FOR YIELDING TURNS

A turn yielding signal for a speaker is described as the display of at least one of the sets of six (6) discrete behavioral cues proposed by Duncan (1972). These cues may be displayed either singly or together. Six (6) turn yielding cues were proposed by Duncan (1972). They include intonation, paralanguage (Drawl), body motion, sociocentric sequences, Paralanguage (pitch/loudness) and syntax.

a. Intonation

This has to do with the use of any pitch level- terminal junction combination other than at the end of a phonemic clause.

b. Paralanguage (Drawl)

Here, there is a drawl on the final syllable or on the stressed syllable of a terminal clause.

c. Body Motions

This is the termination by hand gesticulations used during a speaking turn or the relaxation of a tensed hand position during a turn.

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d. Sociocentric sequences

This has to do with the appearance of one of several stereotyped expressions, typically following a substantive statement. Examples are “but uh”, or “you know”.

e. Paralanguage (Pitch /loudness)

Here there is a drop in paralinguistic pitch and or loudness in conjunction with one of the sociocentric sequences.

f. Syntax

This has to do with the completion of a grammatical clause, involving a subject and a predicate combination.

2.7. CHARACTER AND CHARACTERISATION IN LITERARY WORKS

Abrams (1981) defines characters as persons presented in a dramatic or narrative work, who are interpreted by the reader as being endowed with moral and dispositional qualities that are expressed in what is called the dialogue and what they do which is the action. Characters are the people that live in the world of literary works being it drama, novel or poetry. They do convey the thoughts of the writer and sometimes through their action and inactions present the world

from the perspective of the writer. Characters can therefore be said to be the human beings or living entities that are present in the societies of literary works. Characters are divided into major and minor. Major characters usually appear throughout the whole story while minor characters do not.

Characterization, according to Klarer (2004:17) is a method by which the writer reveals the personality of a character. Characterization is revealed through direct and indirect characterization. Florman (2017) defines direct characterization as a situation where an author directly describes a characters' qualities. Such a description may come from a narrator, another character or through self-description by the character in question. Indirect characterization on the other hand happens when an author shows a character as he or she moves through the world, allowing the reader to infer the character's qualities from his or her behavior. Details that may contribute to the indirect characterization of a character include:

- The character's thought
- The character's actions
- The choice of words of the character (what the character at)
- How the character talks (their intonation, dialect and manner of speaking)
- The character's appearance
- The character's movements and mannerisms
- How the character interacts with others and how others interact to the character

The study of characters and characterization is very essential to this study because characters are the inhabitants in the world of the two drama texts, *In the Chest of a Woman* and *The Dilemma of a Ghost* used for this work. The characters speak in a particular conversational context. It is the totality of the exchanges of what characters say that constitute the conversation which is the

main goal of this study. Characterization also help reveal certain vital information about the people in the two drama texts.

2.8 THE FUNCTIONS OF LANGUAGE IN CONVERSATION

The theory of the function of language assists in explaining what people do with language during conversations. Language is used to express variety of needs by people during conversations. Language function is defined by Brown (2000) as essentially purposes that we accomplish with language. It also refers to the function of using language in communication. Language functions play a major role in the way turns are taken during conversations. Turns taken during conversations are used to send varied messages to participants. In the exchange of turns during conversations the functions of language is realized. This means that the conversation analyzed cannot take away meaning from the study of conversation. Jakobson (1960) defines six functions of language, according to which an effective act of verbal communication can be described.

i. Referential function

The referential function is the function of language that relates to describing situations, objects or the state of a situation by means of the message being said .The descriptive statements used to depict the referential function can consist of both description words and deictic words. In addition, according to Nord (2006), the referential function relies on the balance between given and presupposed information. Essentially, referential function is the communication of information. This function affirms or denies propositions, as in science or statement of fact.it focuses on the context. There are micro functions of referential function such as;

- Identifying items about people, school, home, and communities.
- Asking for a description of someone or something.

- Defining something.
- Explaining or asking for explanation of how something works.
- Comparing and contrasting things.
- Discussing possibilities or capabilities for doing something.

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In the extract below Akosua uses her turn to exhibit the referential function of language to Adwoa by explaining to Adwoa what "gossip" is.

AKOSUA: Adwoa, why not? By the way, what's wrong with being a gossip? Gossiping is no crime. As far as I am concerned, it's only a communication channel that allows one access to the facts by word of mouth long before Nana's gong-gong beater announces it.

ADWOA: And you do it in whispers...undertone! Secretly! Why don't you...(pp.37)

ii. Directive Function

The directive function is the function of language that seeks to get someone to do something. This function of language is most commonly found in commands and requests. The goal of the directive function is to issue command to another person.it is often seen that the directive function involves the person being addressed directly and it is best illustrated by the use of vocatives and imperatives. E.g. "Mary, come and sit down!" The directive function concerns with the making of requests or giving orders by using imperative statements. An imperative statement is a statement that expresses a strict demand such as "Get Out!" The imperative statement can be embedded. Embedded imperatives are those in which the statement that asks someone to do something is preceded by an introductory phrase, like "can you..." or "would you…" The directive function also functions to express an agreement or a disagreement. It can

also be used to deny something. Also, it can use a medium to accept offers or invitations, or declining offers or invitation. The main focus of the directive function of language is on the person being spoken to. It means that the speaker needs the reaction from the hearer or to make someone else perform a particular action.

iii. Expressive Function

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The expressive function is also known as the emotive function or affective function. The expressive function of language is the use of language to express the inner thoughts of oneself. The expressive function therefore expresses personal feelings, thoughts, ideas, and opinions, with different choice of words, intonation etc. the expressions are submissive to social factors and to the nature of the expression. Also, the expressive function of language focuses on the one who speaks at the time than the person being spoken to. This can be best exemplified by interjections and other sound changes that do not alter the literal meaning of an utterance but do add information about the addresser's internal state. Nord (2006) adds that the expressive function expresses individual feelings or emotions. For example, speaker may use language to express an excitement such as "Wow! That is wonderful!"

iv. Phatic or Social Function

The phatic or social function of language is a function of language that is used to begin or close a conversation. This function serves as a way of opening a conversation by people and also a way of maintain the flow of the conversation. It is also used as a means of bringing a conversation to a close. In language, this is often found in greetings, gossips and compliments. For example, a greeting such as "hello" is used to call another to participate in a conversation.

v. Metalinguistic Function

Metalinguistic function of language is used to talk about language itself. Here, the focus is on how language functions in a sentence or a certain context. A speaker can explain the concept of language by illustrating how nouns or verbs or adverbs function in sentences.

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vi. The Poetic Function

The poetic function of language looks at how language is used in the imaginary world of poetry. It seeks to explain the function of language as used in poems. It looks at the message conveyed by language used in poetry. Again, the aesthetic features are to make the language beautiful and appealing. Example is in "You look like the sun that shines on the world".

2.9 RELATED PREVIOUS STUDIES ON TURN TAKING

Some studies have been done by researchers in the arrear of turn taking. Siahan (2018) investigated adjacency pairs in the conversation between David Frost and Paul McCartney. This study employed an interview for its data and in the interview David Frost is the presenter of the talk show and Paul McCartney is the guest star. The research used qualitative descriptive method as research design. The study aimed at finding the types of adjacency pairs used in the conversations and also the types of communicative function contained in the conversation. The findings of the study revealed that two types of adjacency pairs were used in the conversations. These were question and answer and assessment and agreement/disagreement. Four communicative functions were revealed by the findings. These included referential, phatic, emotive and metalingual.

Hanita (2019) investigated turn taking patterns in dialogues of some characters in the movie *The Help* (2011). The data used for the analysis were from conversations between Miss Celia and

Minny as well as conversation between Miss Hilly and Minny. The turn taking theory from Levinson (1983) as set out by Sacks, Schegloff, and Jefferson (1974) was used. The study found three turn talking patterns in the conversations. They included speaker selection, self-selection and self-continuation.

Rum (2017) analyzed adjacency pairs between a teacher and students. The aimed to find the kinds of adjacency pairs used between the teacher and students. An audio recording of the teacher and students which was transcribed was used for the analysis. The findings of the study revealed that five adjacency pairs were used. These included question and answer, offer and refusal, question and refusal, greeting and greeting and degreeting and degreeting.

Again, Suryani et al (2020) investigated adjacency pairs in a conversation between and Malala Yousafzai. The objectives of the study were to find the kinds of adjacency pairs and preference organization in the conversation. The qualitative research method was used. The findings revealed that two adjacency pairs were used. These were question and answer and assessment and agreement. Also, six preference responses were found.

Sari (2020) conducted a research on turn taking mechanism and power relation in a classroom setting. The data used for study was in the form of unscripted classroom interaction in the field of language from YouTube. The objective of the study was to analyze turn taking rules in a whole class interaction using conversation analysis as the theoretical framework. The study found that the teacher and students turn is asymmetrical. Also, teacher possess not absolute power in terms of controlling the turn taking as students appeared to overlap the teacher's talk to take the turn.

Batlolona and Carolina (2019) examined the mechanism of turn taking used in the classroom interactions of public high school 2 Ambon students. The focus of the study was to look for how students and teachers. The objectives were investigating turn taking by getting opportunity, turn taking by stealing opportunity, turn taking by replacing opportunity and turn taking by continuing.

KNUST

Hidayati (2014) investigated the irregularities of turns seen in the movie *Last Song*. The goal of the study was to find the types of irregularities of turns used in the movie and also find the purpose of using turn irregularities in the movie. The findings of the study revealed that two types of irregularities were found. These were interruption and overlap. Also, the findings revealed that these turn taking irregularities were used for ten reasons. These were tangentialization, disagreement, signaling annoyance, topic change, showing urgency, floor taking, agreement, assistance, clarification and to correct.

Atherah and Al-Shahkli (2019) investigated turn taking in Tennessee Williams's *The Glass Menagerie*. The study aimed at identifying the factors that affect turn taking in conversations and state the factors that influence turn taking such as gender, power and the differences between overlapping and interruption and gap and pause, the findings revealed that turn taking serves to understand a literary work by employing the rate of overlapping and the effect of power to determine the points of strong conversation and strong events in literary work.

Lydia and Melvina (2019) investigated turn taking in a class seminar discussion of second year graduate students at language education section of Riau University. The objective of this research was to examine the major factors that influence the process of turn taking in seminar class discussion. The findings showed that three major factors influenced the process of turn

taking in class seminar discussion. These were the models of discussion applied, the role of the moderator, and the direct reward.

In (2016), Huda investigated how the mechanism turn taking is examined in the last presidential debate between Barrack Obama and Mitt Romney. the objectives of the research were to find the kinds of turn taking mechanisms used by participants in the debate to find the categories of interruption presented by the participants in the debate and find how the mechanism of turn taking was employed by the participants. The findings of the study found three main kinds of turn taking mechanism. They included taking the floor, holding the floor, and yielding the floor. Also, it was found that interruption was mostly presented by the participants on the debate. Again, sic subcategories of interruption were presented.

Young (2015) conducted a study on the use of turn taking in an English Discussion class. The data for this study was conversation among English learners. The theoretical frame work adopted was Conversation Analysis. The objectives of the study were to observe how students integrate adjacency pairs and the turn taking practices used in the class. The findings revealed that students orient to a mutually constructed set of turn taking practices.

Ansori and Tiono (2005) examined irregularities of turns by African Americans in the movie titled *Why Do Fools Fall in Love*. The goal of the study was to find the types of turn taking irregularities and their reasons of occurrence in the movie. The findings revealed that overlap was used by for characters. It was also found that the characters used overlap for four reasons. They were to clarify, reject, complete others utterances and show annoyance.

The studies above show that a lot have been done on the topic of turn taking however, turn taking in written drama texts have not been touched by scholars both abroad and in Ghana.

2.9.1. PREVIOUS STUDIES ON THE DRAMA TEXTS ON *IN THE CHEST OF A WOMAN* AND *THE DILEMMA OF A GHOST*.

A lot of studies have been made investigating certain relevant issues in the drama texts *In the Chest of a Woman* by Efo Kojo Mawugbe and *The Dilemma of a Ghost* by Ama Ata Aidoo.

Kangnivi (2016) conducted a study on "Female Masculinity, a question of identity construction in Efo Kodjo Mawugbe's *In the Chest of a Woman*. The study aimed at investigating attributes associated with men as the result of some patriarchal laws and regulations that are in their favor. It was revealed through the findings of the study that, female characters in the play, *In the Chest of a Woman* are not just undergoing the rigor of their traditional laws, rather, they are assertive, determined and unyielding people who want to build new identities for themselves. Also, women in the play, displayed the zeal for a redefinition of their own identity in total disrespect of men's conception of them.

Another study was done by Lare (2016), which is debunking patriarchal legacy in African Traditional setting: A reading of Efo Kodjo Mawugbe's *In the Chest of a Woman*. The researcher investigated the views of the playwright, Efo Kodjo Mawugbe on some African traditional customs that deny identity and welfare to men and his literary endeavor to unravel the patriarchal legacy in *In the Chest of a Woman*. The study examined the dictates of patriarchy that militate against females' emancipation and lay a foundation of their marginalization and oppression. The findings of the study revealed that, in the play, *In the Chest of a Woman*, the social perceptions held about women as weak and immature beings, home oriented and in need of guidance by men are false.

Nugah (2013) on gender portrayal in the plays *Edufa* and *In the Chest of a Woman*, examined how gender is portrayed in these texts. The findings of the study revealed that in both texts, characters witnessed male domination and female marginalization.

Hakima and Ryma (2018) examined the issues of patriarchy and gender resistance in Lorraine Hansberry's A Raisin in the Sun and Ama Ata Aidoo's The Dilemma of a Ghost. The study revealed in the findings that, in Aidoo's, *The Dilemma of a Ghost*, women are taught to serve and show respect to men because the Akan society is male governed. It was also revealed that, this act of sexist oppression and patriarchal structure is supported by some female characters in the play, e.g., "Esi Kom".

Seda (2016) posits that feminist critics of African literature have observed that the domination of African literary outputs by male writers has led to romanticized and negative portrayal of the female character in contemporary African literature. Seda (2016) conducted a study, ambivalent Narratives of traditional African Womanhood as Normalizing Discourse in Ama Ata Aidoo's *The Dilemma of a Ghost.* In the work, the researcher argues that Ama Ata Aidoo's *The Dilemma of a Ghost* presents the reader with striking narratives of traditional African Womanhood, which are at once nearly equally progressive and regressive. The findings of the study revealed that Aidoo's play challenges traditional patriarchy by subverting certain discriminatory female and normative perceptions of women that are prevalent in traditional African societies. Also, the study brought to light that the play *The Dilemma of a Ghost*, exudes an ambivalent attitude towards female emancipation.

Aseidu (2008) conducted a study on illusions and realities in Ama Ata Aidoo's *The Dilemma of a Ghost* and Onwueme's *Legacies* / *Missing face*. This study examined the expectation of

characters in the two text. The study also highlighted attitudes of Africans on the continent to the claim of kingship by Africans in diaspora.

Confidence et al (2013) explored Akan culture in Ama Ata Aidoo's *The Dilemma of a Ghost*. The study focused on the relationship that exists between literature and culture. The findings of the study revealed that both literature and culture have a symbiotic relationship.

It is seen from the studies conducted in *In the Chest of a Woman* and *The Dilemma of a Ghost* that, the research angles that have been explored by scholars do not look at it from the angle of how the individual turns taken by characters can help in ascertaining certain themes and relevant topics in the drama texts.

2.10 CONCLUSION

This sections reviews literature in relation to the topic of the study. Aspects dealt with in this chapter include conversation, conversation analysis, turn taking, turn yielding, interruptions, overlaps, adjacency pairs, characterization in literature, functions of language, previous studies on turn taking and previous studies on the two drama texts, *In the Chest of a Woman* and *The Dilemma of a Ghost.*

Turn taking by Sacks et al (1974) and functions of language by Jakobson (1960) are the two theoretical frameworks for this study. Turn taking as a framework for the study helps to explore the first and the second questions of this study. Jakobson's functions of language is used to explore the third question of the study.

On review of studies previously done in turn taking, it can be said that a lot has been done by researchers abroad and also few works have been done on turn taking in literary works.

On the two drama texts , *In The Chest of a Woman* and *The Dilemma of a Ghost*, work done on these texts use the critical analysis technique to explore thematic points such as power , family, marriage, gender, dominance etc. however, it I seen that much attention has not been given to the use to a language tool such as turn taking for analysis.

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CHAPTER THREE

RESEARCH METHODOLOGY

This chapter looks at the methods of research employed for the study. These include research design, data collection procedure, data source, and data analysis technique.

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3.0 RESEARCH DESIGN

This research employed a descriptive qualitative approach in the gathering and analysis of data. Nassaji (2015), assert that the goal of a descriptive research is to describe a phenomenon and its characteristics. The qualitative approach to research looks at describing the data of the study whether in a written form or the oral form. Certain concepts that relate to the research by this approach are explained using words instead of number measurements. This study however includes some numbers and tables to illustrate the frequency of occurrences of certain items. The tables serve as a summary to the findings discussed in chapter four and summarizes findings of research question one of the study which is; how characters take turns in *In the Chest of a Woman* by Efo Kodjo Mawugbe and *The Dilemma of a Ghost* by Ama Ata Aidoo.

The qualitative research paradigm employed enables the researcher to examine and describe how characters take turns in Efo Kojo Mawugbe's *In the Chest of a Woman* and Ama Ata Aidoo's *The Dilemma of a Ghost*. Also, how the characters yield their turns in the two drama texts are investigated. An in-depth description of data is done as the dialogues of all characters in both drama texts are explored. In the analysis of data, the theoretical framework employed is the conversation analysis and the theory of the communicative functions of language.

3.1 DATA COLLECTION PROCEDURE

The data for this study are two drama texts. They are all Ghanaian authors; *In the Chest of a Woman* written by Efo Kojo Mawugbe's and *The Dilemma of a Ghost* by Ama Ata Aidoo. The hard copies of both books are used for the study. The researcher examined the chapters and Acts of the two drama texts one after the other. Again, all characters both male and female in the drama texts are considered for the analysis. All the characters were grouped according to what they say. The criterial I used in *In the Chest of a Woman and The Dilemma of a Ghost* is to follow the concept of turn taking and turn yielding to select the speeches of characters.

3.2 DATA ANALYSIS TECHNIQUE

Turn taking is used as a technique for the analysis of the data. All the dialogues in the play texts, *In the Chest of a Woman* and *The Dilemma of a Ghost* are explored for the analysis. Dialogues in the five Acts of The Dilemma of a Ghost and dialogues in the six chapters of *In the Chest of a Woman* are extracted and described in accordance with the research questions. Some dialogues in both texts are grouped under how characters take turns, some are grouped under how characters yield turns and some are grouped under what characters do with the turns they take. I analyze what they say according to how they conform to the concept of turn taking and turn yielding.

3.3 DATA SOURCE

The data used for this study are two drama text by Ghanaian authors. They books are *In the Chest of a Woman* written by Efo Kodjo Mawugbe and *The Dilemma of a Ghost* by Ama Ata Aidoo. *In the Chest of a Woman* was written in 2008 and *The Dilemma of a Ghost* written in 1965. The two texts both have similarities and differences. Both discuss issues of gender and

family. On their disparities, In the Chest of a Woman discusses power and Chieftaincy. *The Dilemma of a Ghost* discusses childbirth, education and marriage. These reasons pushed the researcher to select these books as data for this study.

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CHAPTER FOUR

RESEARCH FINDINGS AND DISCUSSION

4.0. INTRODUCTION

This chapter is the part of the study where the findings of the study are discussed. The findings are discussed in accordance with the research objectives, research questions and the theoretical framework of the work, which are conversation analysis and the theory of communicative functions of language. How characters take turns in the drama texts, how they yield their turns and what they do with the turns they take in the drama texts are discussed. The texts used as data are *The Dilemma of a Ghost* and *In the Chest of a Woman*.

4.1 HOW CHARACTERS TAKE TURNS IN EFO KOJO MAWUGBE'S *IN THE CHEST OF A WOMAN*

The study finds that characters in this play take turns by either speaker selection, self-selection or self-continuation. Adjacency pairs are found to be used as the main tool for inviting others under speaker selection. Also, it is seen that some characters select themselves to take the next turns even though they are not called by the current speaker. Others take the next turn though the current speaker specifically invites another to do so. Again, on self-continuation, it is found that current speakers continue to take the next turns when an event surrounding their time of talk calls for their response.

i. Speaker selection

On speaker selection, characters invite others to take the next turns by employing adjacency pairs. Nine (9) instances of adjacency pairs are used by characters in this play. They include

question and answer, complaint and response, command and response, request and response, warning and apology, offer and rejection, greeting and response, blame and denial, and summon and answer.

1. Question and answer

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It is seen that questions are used by fourteen characters to select speakers to take the next turns. These characters are Owusu, Nana Yaa, Akosua, Adwoa, Ekyaa, and Queen mother, Abrewanana, King, Okyeame Boateng, 1st Elder, 2nd Elder, Nana Oppong, Elders and Ofori. A total of one hundred and thirty-nine occurrences of questions are seen in this play. In chapter one

1. OWUSU: Greetings! (Pause) Yes, what brings you here this evening?
   OKYEAME BONSU: Your Highness, a delegation of three has arrived in the palace here with a message for you from your brother, Daasebre Kwaku Duah II, ruler of the Kingdom.
2. OWUSU: You mean they refused to accept the water you offered them?
   OKYEAME BONSU: Yes
3. QUEEN MOTHER: And where are they?
   1ST ELDER: Your Highness only your son is here.

It is seen from the above that the current speakers invite the next speakers by asking questions. From, the first extract above, Okyeame Bonsu takes the next turn after Owusu ask why he had come to their presence that evening. In extract two, Okyeame Bonsu takes the next turn to respond to Owusu's question concerning why the visitors refused the water offered to them. 1st Elder, in the extract number three takes the turn to respond to Queen Mother's inquiry concerning the whereabouts of her children. Again, it can be seen that the responses produced in the second parts of the utterances above answers positively to the questions asked. It can be said that the second parts are preferred responses to the first parts of the pairs.

It can be seen that out of the one hundred and thirty-nine (139) questions asked in the play, sixty-seven (67) are put by female characters while seventy-two (72) are put by the male characters.

Also, it can be seen that in situation in the play where more than two characters interact, speakers who are of high social status in the Ebusa kingdom have power to select those of low social status by questions to take the next turn. In the play characters of high social status who gave invitations by questions are Nana Yaa, Owusu, Ekyaa and King. Those of low social statuses who are invited with questions include Adwoa, Akosua, Okyeame Boateng, and Okyeame Bonsu. In chapter one Nana invites Okyeame Bonsu to take the next turn with a question.

4. NANA YAA: (Nonchalantly) And what is the message?
   OKYEAME BONSU: Your Highness, the Leader of the dele...

It can be seen from the above that between Nana Yaa, the ruler of Kyeremfaso and Okyeame Bonsu, her spokesman, Nana Yaa who is more powerful invites Okyeame Bonsu to take the next turn with a question.

It can also be seen that in chapter three, King invites Adowa to take the next turn.

5. KING: Who prepared the meal?
   ADWOA: Your majesty, it is Ekua Bema who did but we assisted her.

Adwoa, who is a slave at the Ebusa Kingdom takes the next turn after a question is asked. Although Owusu and Ekyaa are present, this finding pin point to the fact that royals are not meant to be in the kitchen hence a question about meal must be responded to by slaves, Adwoa being one of the slaves present takes the next turn.

2. Command and response

The study finds that some characters select others to take the next turn by giving commands. It is seen that commands are given forty-seven (47) times by nine (9) characters. The characters include Owusu, Nana Yaa, Nana Oppong, Okyeame Boateng, Abrewanana, Queen Mother and 1st Elder. In chapter one

6. NANA YAA: You'd better. (Pause) Now tell me what the message is.
   OKYEAME BONSU: Nana, the chief messenger from your brother's palace has refused to help anyone's ears with the load on his tongue, except yours. (pp.6)
7. NANA YAA: I see … (Authoritatively). Go back and give them water to drink.
   OKYEAME BONSU: Nana, we of your court didn't side-step tradition and custom. Water was the first thing we offered them, as a token of our warm welcome, but they refused. (pp.6)
8. QUEEN MOTHER: Stop her... don't let her go. All the men quickly join hands to form a human wall) (Turns round sharply holding the knife in a battle-ready position) (pp.24)
   NANA YAA: Let the he- MAN among you attempt to stop me. (As she walks towards them the men begin to move away)

Okyeame Bonsu, in the 6th and 7th extracts above takes the next turn after instructions were given by Nana Yaa. Okyeame Boateng takes the turn to respond to what he was asked to go and do. It can be said that the responses given by Okyeame Bonsu in the 6th and 7th extracts are positive responses as they conform to the commands issued. These responses are therefore preferred. Again, in the 8th extract, it is seen that Nana Yaa takes the next turn after Queen Mother gives an order. From the order given Nana Yaa who is supposed to be the receiver of the action takes the next turn to respond to it. Nana Yaa's response is a counter to the command given therefore her response here is a dispreferred response. Also, it can be deduced from the findings that commands are often given by those of high social class and the elderly in the Ebusa Kingdom. The powerful in the kingdom include Nana Yaa, Owusu and Queen Mother. In chapter one (p.6) for instance, Nana Yaa instructs Okyeame Bonsu and it is seen that between the two characters Nana Yaa who is a queen and ruler at Kyeremfaso whereas Okyeame Bonsu is her spokesman there Okyeame Bonsu can be instructed by Nana Yaa no matter what age he may be. Again, in chapter one (pp.24), Queen Mother who is the ruler of the entire Ebusa kingdom at the time holds immense power therefore is able to give instructions to the elders in her kingdom regardless their age.

In the case of age, it can be seen that some characters took the next turns to respond to the orders given by the older people in the Ebusa kingdom. Such old characters include Abrewanana, Nana Oppong, 1st Elder and Okyeame Boateng. In chapter one, Ofori, who is an elder in the Ebusa kingdom, during the duel between himself and Nana Yaa instructs her to throw a knife to him.

9. OFORI: Let me have the knife
   NANA YAA: (Throws the knife on the floor at his feet)
   There is the knife, pick it up. (Man picks knife) Good.

It is seen from the above that although Nana Yaa is a princess in the Ebusa kingdom, therefore of a high social status, however, Ofori who is also an elder in the palace selects her to take the next turn by instructing her.

Again, in chapter six, Abrewanana whom we are told in the play is an old in the kingdom, instructs Ekyaa who is a princess to reveal the identity of the person who had impregnated her. Ekyaa is invited to take the next turn by this order whoever it is Nana Oppong who responds to the turn.

10. ABREWANANA: Tell me, and the people here, whether he who sowed that seed in you is a sack wearer or not? (Ekyaa and some of the people around are completely baffled at the question) I see, you don't understand my language. All want to know is whether the man is circumcised or not.
    NANA OPONG :(Jumps to his feet) Daasebre, I object. That question is irrelevant, obnoxious, out of context, unnecessary and time-wasting. We should allow the executioner to take them away and deal with them

3. Request and response

The study finds again that some characters invite others to take the next turns by making requests. It is seen that seven (7) characters make a request each. The characters include Nana Oppong, Ekyaa, Owusu, Abrewanana, Okyeame Boateng, 1st Elder, and 2nd Elder. In chapter

five Ekyaa after her father tells her that someone had cultivated her piece of land without permission, she weeps uncontrollably requesting that her father should bring the culprits to books.

11. EKYAA: Yes, Father. without permission
    That's the most annoying part of it all.
    Father, why don't you bring the law breaker to book? (Sobs)
    Please, Father, send the soldiers. Please (Sob)
    KING: Wipe your tears, my daughter has already done all that. (pp. 72)

From the above, it is seen that King is selected to take the next turn by the request Ekyaa makes. Also, it can be said that the second part of the pair of utterances is preferred as it acts positively to the first part of the utterance.

Again, in chapter six, Ekyaa is selected to take the next turn by the request made by Abrewanana. Abrewanana asks Ekyaa to tell her who had gotten her pregnant. This request Abrewanana makes is relayed through Okyeame Boateng who invites Ekyaa to answer the request Abrewanana makes.

12. OKYEAME BOATENG: Who then, may I ask, is this fine sack wearer, that did such an abominable deed? (Pause)
    EKYAA: Akwesi, (pp. 100)

It is seen from the above that the request made by Abrewanana through Okyeame Boateng is answered by Ekyaa who takes the next turn.

It can be seen that requests used in this play to select follow a particular nature. Characters who make the request use word “please” to indicate politeness and the use of modal verbs such as “may, can or will”.

4. Complaint and response

It is seen that some characters are selected to take the next turns by responding to complaints made by some current speakers. For instance, in chapter one (pp.1), Nana Yaa is invited to take the next turn when Owusu complains of no understanding a statement made earlier by Nana Yaa. This complaint selects Nana Yaa who takes the turn to clarify Owusu's confusion. Owusu by his statement "I don't understand" quickly informs Nana Yaa to take the next turn to explain to Owusu what he does not understand. It is seen that Nana Yaa's response is seen as a preferred response to the first utterance made by Owusu.

Again, in chapter two, it is seen that Akosua is selected to take the next after Adowa expresses a lack of understanding. Akosua in her previous turn mentions that Owusu had been brought to the Ebusa palace to lure him to marry Ekyaa. This is not fully comprehended by Adwoa hence Akosua takes the turn to explain further.

13. ADWOA: I don't understand.
    AKOSUA: (Undertone) Daasebre wants the Princess to win the heart of the Prince so that when... (pp. 42)

5. Warning and response

Another adjacency pair found is warning and response. It is seen that some characters are invited to take the next turn after warnings are given. Warnings are given six (6) by five characters. The characters are Elders, Owusu, Nana Oppong, Okyeame Boateng and Nana Yaa. In chapter one, Elders give a warning to Nana Yaa when she spoke disrespectfully about men in the elders' presence. She is warned to be careful with the words she was uttering.

14. ELDERS :(Shouting angrily) Hey! Watch your tongue! Watch your words! Yaa Serwaa, be very careful.
    NANA YAA: I'll say it again and again and yet again. Men are the most bloodthirsty, destructive, Unthinking, childish...

It is seen that Nana Yaa is invited to take the next turn but she however does not apologize but instead utters more disrespectful words.it can be said from this also that Nana Yaa's response is a dispreferred response as she does not apologize after the warning given.

Again, in chapter six, Ekyaa is selected by Nana Oppong to take the next turn after giving her a warning.

15. NANA OPONG: Know who you are talking to, you cockroach.
    Mind your language.
    Can't you see that we are here too?
    EKYAA: I am sorry. (pp.86)

From the above, it is seen that Ekyaa is invited to take the next turn after Nana Oppong warns Ekyaa who utter inappropriate words in the presence of elders in the palace. It is seen here that Ekyaa takes the next turn to apologize for her actions. This therefore depicts Nana Yaa's response in the 15th extract as a preferred one as it positively acts to the warning issued.

It can be deduced from the findings that warnings given may receive a positive response or a negative response. From the instances given in extract number 15, it is seen that Nana Yaa takes the next turn not to apologize for her wrong doing, however, it is seen that Ekyaa takes the next turn to apology for her wrong doing.

6. Offer and rejection

It is found that in the play Okyeame Boateng is invited to take the next turn after Nana Yaa makes him an offer. Okyeame Boateng in chapter one is given an offer by Nana Yaa to sleep the night at Kyeremfaso and return to Ebusa the next day since it was getting late.

16. NANA YAA: The sun has almost gone down and shadow have lengthened; why don't you spend the night and leave tomorrow at sunrise?
    OKYEAME BOATENG: Okyeame, let it reach your Highness thus, we have orders to spend the night at Nkwanta and nowhere else but Nkwanta. (pp. 9)

It is seen from the above that Okyeame Boateng takes the next after Nana Yaa makes the offer to reject the offer. The rejection of the offer here makes means that Okyeame Boateng does not give a positive response to the offer therefore the response is a dispreferred one.

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7. Greeting and response

It is found that in the play greeting was used by characters to select the next speaker. It is seen that Okyeame Bonsu, Okyeame Boateng and Owusu select the next speakers this way. Three (3) instances of this are seen in the play. In chapter one, Okyeame Bonsu comes to the presence of Owusu and Nana Yaa. Okyeame Bonsu addresses these people by extending a greeting.

17. OKYEAME: Greetings to you, your Highness
    OWUSU: Greetings! (Pause) Yes, what brings you here this evening? (pp.5)

From the above, Okyeame Bonsu after he was addressed by Owusu to talk in his previous turn extends a greeting. This greeting invites Owusu to take the next turn to also greet. This finding indicates that fact that in the Ebusa Kingdom, greeting is a way of creating a social relation. Also, it is revealed here that the second part of the pair is a preferred response as it reacts positively to the first part.

In the same chapter, Okyeame Boateng selects Nana Yaa to take the next turn by offering a greeting.

18. OKYEAME BOATENG: (Just as he steps in) the charcoal smiled at the piece of mahogany and said "we may look alike, but l have been through red hot fire and smoke"
    NANA YAA: And the piece of Mahogany kept mute? (pp.7)

From the above, it can be seen that Nana is invited to take the next turn by Okyeame Boateng extends a greeting to Nana. This greeting is an exchange of proverbs.

Again, in chapter one, Owusu extends a farewell greeting to his mother as he was about to embark his journey to Ebusa.

19. OWUSU: Goodbye, Mother.
    NANA YAA: Goodbye, Son. (pp. 35)

It is seen from the above that Owusu's farewell message invites Nana Yaa who also takes the turn to extend a farewell greeting.

It can be deduced from this that in the Ebusa kingdom greetings must be responded to by another greeting. Again, it was seen that proverbs are used by people in the Ebusa kingdom as a form of greeting.

8. Blame and denial

The study finds blame and denial as an adjacency used to select the next speakers in the play. In chapter six, it is seen that Owusu takes the next turn after Ekyaa accuses him of impregnating her.

20. EKYAA: You made me pregnant.
    OWUSU: It's a lie. I couldn't have made you. (pp. 84)
    EKYAA: You slept with me
    OWUSU: I never slept with you. (pp. 85)

From the extracts above, it can be seen that Ekyaa invites Owusu to take the next turn after each accusation she levels at him. Owusu takes the next turn to deny this accusation.

It can be deduced from this finding that Owusu's invitation to take the next turn was as a result of his determination to deny not doing the wrong he had been accused of. This denial makes the second part of the pair of utterances a preferred response.

9. Summon and answer

It was found that summon and answer as an adjacency pair is used by characters to select others to take the next turn. It is seen that some characters call others by certain names and the invite those called to take the next turns. Characters who summon others include Owusu, Ekyaa, Nana Yaa, Queen Mother, King, Abrewanana and Okyeame Bonsu. Eighteen (18) instances of summons are seen. In chapter one, it is seen that after Okyeame Boateng rejects the offer Nana Yaa made, she takes the Turn again to select Okyeame Bonsu to take the next turn by call his name. Nana Yaa calls "Okyeame" and Okyeame Bonsu takes the turn to respond "Nanaa". Again, in chapter six, Abrewanana calls Okyeame Bonsu.

21. ABREWANANA: Okyeame!
    OKYEAME BOATENG: Awo! (pp.97)

From the above it can be seen that Abrewanana invites Okyeame Boateng to take the next turn by calling out his name. Okyeame Boateng takes the next turn to respond to the call.

It can be deduced from the findings that the summons made are done to get the attention of the character before the main message would to given to him or her. For instance, in chapter three (pp.45), Ekyaa calls Adwoa to ask if she tasted the meal she has served. It is seen that before this information was passed Ekyaa called Adwoa first to get her attention. Also, in chapter six (pp.97), it is seen that Abrewanana needed to send a message through Okyeame Boateng to the king. Before she did so she called for the attention of Okyeame.

The table below represents the kinds of adjacency pairs used by characters in the play In the Chest of a Woman to invite others to take the next turns and their frequency of usage.

Table 1. Kinds of adjacency pairs and frequency of occurrences in *In the Chest of a Woman*

ADJACENCY PAIRS	FREQUENCY
1. Question and answer	166
2. Command and response	47
3. request and response	7
4. Complaint and response	3
5. Warning and response	6
6. Offer and rejection	1
7. Greeting and response	2
8. Blame and denial	6
9. Summon and answer	18

From the table above it can be seen that characters selected others to take the next turn by asking questions. This was followed by commands, then summons, then requests, followed by warnings and blames, then complaints, then greetings and the least were by making an offer. It can be deduced from this that, the powerful or high-status characters in Ebusa kingdom are the ones who invited others to take the next turns. This is because from the earlier discussions, it was revealed that characters such as Nana Yaa, Owusu, Queen Mother, Nana Oppong, Abrewanana, 1st Elder, and Ekyaa etc. who belong to the high social class in the Ebusa kingdom had the power to select others to take the next turns using the adjacency pairs illustrated by table1. above.

ii. Self-selection

The study finds that some characters in the play select themselves to take the next turns. Here the speakers do not receive invitation to take the next turns by the current speakers.

It is seen that some characters take the next turns when the current speakers do not invite someone to take the next with their turn. Characters who select themselves this way include Nana Yaa, Owusu, 2nd Elder, 1st Elder, Elder, Queen Mother, Ofori, Ekyaa, King, Adowa, Okyeame Bonsu and Elders.

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In chapter one. Okyeame Bonsu in his turn responds to Nana Yaa's command to go and give the visitors water.

22. NANA YAA: I see … (Authoritatively). Go back and give them water to drink.
    OKYEAME BONSU: Nana, we of your court didn't side-step tradition and custom. Water was the first thing we offered them, as a token of our warm welcome, but they refused.
    OWUSU: You mean they refused to accept the water you offered them? (pp. 6)

From the extract above, it can be seen that, after Okyeame Bonsu responds to Nana Yaa's command, he does not select any one to take the next turn, however, Owusu invites himself to take the next turn.

Again, it is seen that Nana Yaa in chapter one demands to know why she cannot be queen after her mother. It is seen that Elders takes the turn to respond to her request.

23. NANA YAA: Tell her I say NO.
    I don't want to be honoured then. Tell her that. Where is it written?
    That a woman cannot rule when there is a man? I want someone to tell me.
    ELDER: The history of the Kingdom says so.
    1ST ELDER: Our customs say so.
    2ND ELDER: Yes, our customs indeed say so. (pp. 20)

It is also seen that Elder does not invite anyone with his turn yet 1st Elder invites himself to take the next turn. It is again seen that 1st Elder also does not invite the next speaker after the statement he makes, however, 2nd Elder invites himself also to take the next turn.

In chapter six, Elders and king invite themselves to take the next turn. It is seen that Ekyaa is selected to take the next turn by a warning given her by Nana Oppong. After Ekyaa's apology, she does not invite the next speaker.

24. NANA OPONG: Know who you are talking to, you cockroach. Mind your language. Can't you see that we are here too?
    EKYAA: I am sorry.
    ELDERS: That's better.
    KING: Well, Owusu, I think it is only fair and proper that we hear what you have. (pp.86)

It can be seen from the above that Ekyaa does not select the next speaker however, Elders select themselves to take the next turn. Again, Elders also do not invite the next speaker with their turn yet King takes the next turn after them.

It can be deduced from this finding that the characters who invite themselves to take the next urns take the turns to support the current speakers' turn. In extract number 24, it is seen that 2nd Elder took the turn to support 1st Elder's statement made. Again, extract number 25, shows that Elders took the next turn uninvited to commend Ekyaa on the apology she rendered.

Again it can be deduced from the findings that some characters invite themselves to take the next turns in order to change the topic of the conversation. In chapter three, it is seen that after Owusu's responds to Ekyaa wanting to know whether he wanted some salt, the next turn is taken by King who is not invited.

25. EKYAA: Let me have it. (Snatches the salt and Adwoa goes to take her position on the far side)
    Owusu, will you need some salt too?
    OWUSU: No, thanks.
    KING: You are very quiet today, what is the matter?

It is seen from the above that King invites himself to take the next turn to shift the conversation from the taste of the evening meal to why Owusu looked quiet.

The study again finds that some characters self-select themselves to take the next turns even though the current speaker selects someone else to take the turn. Two (2) characters take turns this way, they include Nana Oppong and Elders. In chapter six, Okyeame Boateng specifically calls Nana Oppong to ask him a question.

26. OKYEAME BOATENG: Nana Oppong what of the unborn child in that protruding flesh?
    Can't that child be spared? That unborn child is innocent. It has committed no crime. Why must we allow the axe of customary justice to chop it. Why?
    ELDERS: Yes, why...Why?...Why? (pp.95)

It can be seen from the above that Okyeame Boateng invites Nana Oppong to take the next turn, however, Elders instead take the next turn.

Again, Abrewanana, in chapter six (pp.97) also selects King to take the next turn. It is seen that Nana Oppong instead invites himself to respond to Abrewanana.

It can be deduced from the findings that characters take the turns of others to show support to what the current speaker says. for instance, Elders in chapter six (pp. 95) take Nana Oppong's turn to support the question asked by Okyeame Boateng. Also, in chapter six (pp.97) Nana Oppong takes the turn that invited "Daasebre" and this reveal him as a disrespectful elder.

Lastly, the study deduces that characters self-select themselves to take the next turns by interrupting the current speakers. Characters who interrupt others to take the next turns include Nana Yaa, Ekyaa, Adwoa, 1st Elder, Owusu, Okyeame Boateng, and King. In chapter three, King is not invited to take the next turn, however, he selects himself to take the next turn.

27. ADWOA: My mistress, I swear I tasted it with my own tongue and I...
    KING: Will you stop bandying words with your mistress and run for the salt, before 1 get furious? (p.46)

From the above, it can be seen that Adwoa is interrupted by King to take the next turn.

Also, in chapter one (p.21), Nana in her turn begins to insult men which affects the elders present; therefore 1st Elder invites himself to warn her to stop by interrupting Nana Yaa's turn.

It can be said from the findings that interruptions are made to prevent inappropriate utterances from been made in the gathering elders and those of high social class.

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iii. Self-continuation

The study finds that in the play some characters continue to take the next turns after completing the previous turns. Five (5) take turns this way. They are Nana Yaa, King, Okyeame Boateng, Adwoa and Akosua. In chapter one, Nana Yaa continues to take the next turn after finishing the previous one.

28. NANA YAA: l believe in fighting to the finish, once the enemy is on the ground...Charge. (Knocking at the door.)
    NANA YAA: Could it be here? (pp. 4)

It can be seen from the above that Nana Yaa continues to take another turn to respond to the knock she hears when her previous turn was completed. Nana Yaa is prompted to take the next turn because of an outside action.

In chapter four, Adwoa takes the next turn after completing a previous one.

29. ADWOA :(Stops suddenly) I think I heard someone call my name. (Enter Akosua on the run from the opposite direction holding a very small broom)
    ADWOA: (On seeing Akosua) Aaah, so it's you. I have been looking for you since our last meeting eight market days ago. .. And what is that you are holding? (They break into laughter) (pp. 59)

From the above it can be seen that Adwoa initiates the conversation in this chapter. She upon seeing Akosua takes the next turn to address her.

Again, in chapter six, King takes the next turn after completing a previous one.

30. KING: Executioner! You can now, take all of them away from my sight.

(The people scream in pain and the whole
Place is thrown into mourning. Executioner
Takes away Nana Oppong and the two weeping girls walking arm-in-arm)
KING: Calamity! Calamity!!Why thou dost descend on me in torrents?
Living breathless in the women's quarters is the lifeless remains of a one-time
Living symbol of the Kingdom's courage.
Oh Kyeretwie! Yaa Serwaa Kyeretwie!
My loving sister Yaa Serwaa..
Damirifa Due!..
And there like two cows being led gently to the abattoir, a niece and a daughter.
They go with the executioner most willingly
One harbours in her Womb
A grandchild condemned before its birth.
And with her death two people in one flesh are lost.
With Owusu gone, I see a vacant stool when I am invited to the land of the ancestors.
In just a day...And by one stroke of custom,
A daughter, a niece and a grandchild yet unborn.
All gone in a flash.
Of what worth is my life? When the custodians of the people's custom,
Become innocent victims of the custom they have in their custody,
Life under this colorful umbrella pales into nothingness
(To his umbrella-bearers)
Take away from me this colorful but deceitful shelter. And let the sky see and hear me groan.
Let the spirits of the departed see my tears freely flow.
(*The umbrella is folded and carried by two people as if it were a corpse being sent to the cemetery. Daasebre moves away slowly as he continues to moan. He stops, leaving his elders and the people to wonder what he is going to do next. He looks at the throne, his gold ornaments, his people and back to the throne. He slowly raises his hands to his head and removes his crown. Before he could deposit it on the ground, one of the elders quickly grabs it. The crowd rush towards Daasebre who by now is slowly stripping himself of all the gold ornaments. He tries to step out of his sandals but is prevented by the elders. He tries to sit on the ground but more people rush in to prevent him doing so. It becomes obvious that Daasebre intends to abdicate*) (pp. 101-102)

From the excerpt above, it was seen that King continued to take the next turn to express an emotion. After king pronounced for his nephew and daughter to be executed, he had already lost his sister, Nana Yaa, therefore the mourning and wailing coming from the audience made him also take the next turn to express his sadness and to take about the calamity that has befallen the entire kingdom. He is pushed by the people to pour out his emotions.

It can be said from the findings that self-continuing turns happen in the play as a result of aside actions or sounds in the stage indicated by the stage directions. Characters continue with the next turns to respond to those actions. For instance, in chapter one (p.4), Nana Yaa's continuation of turn was as a result of the knock she hears on the stage. Again, in chapter four (pp.59). Adwoa continues with the next turn because of Akosua's arrival on stage. In chapter six (pp.79), Okyeame Boateng continues to take the next turn because his turn is interrupted by the murmurs of the audience which is indicated by the stage direction.

It was also seen that in chapter two (pp.37) Akosua continued to take the next turn to give further explanation to a topic she had raised. She took the turn to explain to Adwoa what "gossip" meant.

4.2 HOW CHARACTERS YIELD TURNS IN IN THE CHEST OF A WOMAN

The study finds that in the play, certain syntactic cues or signals indicate an end of turn. Three (3) of these are seen. They include turns which end with question marks, turns that end with exclamation marks or periods, and turns which are interrupted and marked by incomplete statements.

Firstly, it is seen that some characters yield their turns after asking questions or making certain requests. The asking of questions or making requests gives automatic signal that the speaker has ended the turn hence the floor can be taken by others to respond. Fourteen (14) characters yielded some of their turns this way. These characters are Owusu, Nana Yaa, Akosua, Adwoa, Ekyaa, and Queen mother, Abrewanana, King, Okyeame Boateng, 1st Elder, 2nd Elder, Nana Oppong, Elders and Ofori in chapter one, Owusu yields her turn after asking a question.

31. OWUSU: But why?
OKYEAME BONSU: Perhaps they fear when they sit, the message they have for Nana will...No... I mean...I don't know why. (Long pause) (pp.7)

It can be seen that Owusu gives up the floor to Okyeame Bonsu after asking about why the visitors from Ebusa kingdom refused to drink the water offered them.

In chapter three, King yields his turn after asking a question.

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32. KING: Who prepared the meal?
ADWOA: Your majesty, it is Ekua Bema who did but we assisted her. (p.45)

King asks to know about who had prepared the evenings meal. Once that question is asked, he gives up the turn to Adwoa who takes the next turn.

In chapter six, Okyeame Boateng asks to know from Ekyaa who had gotten Ekyaa pregnant.

33. OKYEAME BOATENG: Who then, may I ask, is this fine sack wearer, that did such an abominable deed? (Pause)
EKYAA: Akwesi, (pp. 100)

It is seen that after Okyeame Boateng's requests he yields his turn which is then taken by Ekyaa to respond to the request.

Secondly, it is seen that some characters yielded their turns after making statements which are marked by exclamations or periods. These signals are seen in commands, warnings, blames, greetings, complains, summons, and offers. It is also seen that some responses to the signals mentioned end in exclamations or periods. Thirteen (13) characters are found to have yielded some of their turns this way. They included Owusu, Nana Yaa, Nana Oppong, Okyeame Boateng, Abrewanana, Queen Mother, 1st Elder, 2nd Elder, Ekyaa, Adwoa, Okyeame Bonsu, King and Akosua.

In chapter one, Nana Yaa gives up her turn after instructing Okyeame Bonsu.

34. NANA YAA: All right, go and bring into my presence the leader of the delegation.

OKYEAME BONSU: Your orders shall be done, Your Highness. (EXIST OKYEAME BONSU)(p. 7)

It can be seen from the above that after Nana Yaa instructs Okyeame Bonsu to bring the visitors to her presence she loses the floor to Okyeame Bonsu who takes the turn to do as he is instructed. Okyeame Bonsu also yields his turn after responding to the command given.

Again, in chapter six, Nana Oppong yields his turn after issuing a warning.

35. NANA OPONG: Know who you are talking to, you cockroach. Mind your language. Can't you see that we are here too?
EKYAA: I am sorry. (pp.86)

It can be seen from the above that once Nana Oppong gives the warning, he loses the floor to Ekyaa who takes the next turn to apologize. Also, Ekyaa yields her turn after rendering an apology.

Lastly, it is found that some characters yielded their turns after others interrupted their turns. It is seen that such turns are marked by incomplete statements. Eight (8) characters yield some of their turns this way. They include Okyeame Bonsu, Owusu, Nana Yaa, Adwoa, Akosua, Ekyaa, King, and Okyeame Boateng. In chapter one, Okyeame Boateng yields his turn after Nana Yaa interrupts him.

36. OKYEAME BOATENG: That, I know and understand, but...
NANA YAA: Oh l see... my son, can I have a word with you. (Owusu approaches Nana who whispers something into his ears after which he reluctantly exits.)Now, Okyeame, are you there? (pp.8)

It can be seen from the above that Okyeame does not finish saying what he wanted to say to Nana Yaa when he is interrupted leaving his statement incomplete.

Again, in chapter three, Adwoa gives up her turn because of King's interruption.

37. ADWOA: My mistress, I swear I tasted it with my own tongue and I...

KING: Will you stop bandying words with your mistress and run for the salt, before 1 get furious?

It can be seen that Adwoa's statement is incomplete as a result of King's interruption. Adwoa wants to defend herself to Adwoa however she is unable.

It can be deduced from the findings that in written plays, the only way for one to see how a character yield his or her turn is through the syntactic signals that are seen. These signals are evident in the way sentences are formed. It is seen that interrogative sentences which are used to ask questions are signaled by the use of question marks (?), also interrupted statements are marked by (…), exclamations are marked by exclamation marks (!) and declaratives and imperative sentences are marked by periods (.).

4.3 WHAT CHARACTERS DO WITH TURNS TAKEN IN IN *THE CHEST OF A WOMAN*

In conversations, participants take turns to convey several meanings. Some turns are taken to ask questions, others to provide information, to give commands, to make requests, to express empathy and solidarity and also to express certain feelings. These can be seen from the basic functions of language. The study finds that characters take various turns to convey messages during both dyadic and multi-party conversations in the drama texts. . Four (4) communicative functions of language are found in the two plays. They include referential function which is realized through turns that ask questions and turns that give explanations to concepts, the directive function is seen from turns that give commands and make requests, the expressive function is seen from the turns that are used to share emotions, and social function are revealed through the turns are used to express solidarity and empathy.

i. **Referential function**

Referential function in connection to conversation is when participants take turns to provide information. This function affirms or denies propositions. In turn taking, this function is realized in questions asked by participants and turns used to offer explanations. In chapter one p.1 *In the Chest of a Woman*, it is seen that some characters take turns to give explanations and to ask questions. In chapter one Nana Yaa takes the turn to explain something to Owusu.

It is seen from the above that Owusu's complain about a lack understanding of the topic "serious tactical error" mentioned earlier by Nana Yaa leads her to taking the turn to explain in details what serious tactical error means to Owusu.

Also, in chapter two Akosua takes the turn to explain something to Adwoa.

38. AKOSUA: Thank God, at long last she has come to accept what they say in the palace that we are.
AKOSUA: Adwoa, why not? By the way, what's wrong with being a gossip? Gossiping is no crime. As far as I am concerned, it's only a communication channel that allows one access to the facts by word of mouth long before Nana's gong-gong beater announces it. (pp.37)

From the above, Akosua takes the turn to explain what the term "gossip" means to Adwoa.

In chapter six, Nana Oppong takes the turn to explain something to Owusu.

NANA OPPONG :(Sitting in the Audience) Not there, Daasebre not there!
It is not lawful to pronounce judgment upon any of the stools except the great judgment stool!
OWUSU: But...I ... I...that is not for me... (p.80).
It is seen that from above, Nana Oppong takes the turn to explain to Owusu why he must compulsorily sit on the judgment stool. This also reveal the custom and tradition of the people of Ebusa.

In chapter one, Nana Yaa takes the turn to ask a question.

40. NANA YAA: Tell her I say NO.

I don't want to be honoured then. Tell her that. Where is it written?

That a woman cannot rule when there is a man? I want someone to tell me.

ELDER: The history of the Kingdom says so.

1ST ELDER: Our customs say so.

2ND ELDER: Yes, our customs indeed say so. (pp.20)

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It is seen from the above that Nana Yaa takes the turn to ask the elders presence why she is not fit to be queen after her mother. She asks about what prevents women from assuming certain positions in society when there are women. It is seen that this turn taken helps to get information about the inquiry.

Again, in chapter six, it is seen that Nana Oppong, Okyeame Boateng and 1st Elder each take turns to ask questions.

41. 1ST ELDER: Nana Oppong why must they die?

NANA OPONG: What says the people's custom?

OKYEAME BOATENG: Nana Oppong, who made the custom? (pp.94)

All three characters from the above take turns to ask questions which inquiry about the customs of the Ebusa people. It is seen that there is conflict between the people in the kingdom as some believe the customs must change and others do not support this hence the asking of such questions.

i. Directive function

Another communicative function of turns taken by characters in this play is the directive function. This function is revealed through the use of commands and requests. In chapter one (pp.6), Nana Yaa takes the turn to give a command. Nana Yaa takes the turn to instruct Okyeame

Bonsu to go and serve the visitors who have come from her brother's palace. In the same chapter (pp.24), Queen Mother takes the turn to instruct the elders at her palace to stop her daughter, Nana Yaa, from leaving her presence.

Again, in chapter six Abrewanana takes the turn to make a request. It can be seen from the excerpt below that, Abrewanana takes the turn to request that Ekyaa tells her who had impregnated her.

42. ABREWANANA: My final request, which I make in the name of all the women at this durbar and beyond, is a plea. A plea to you to name the father of that which you harbor in you. Whoever the man is must not be allowed to enjoy his life whilst you and your unborn baby and your innocent niece go to meet sunset on your lives at sunrise. You'll not be fair to yourself. You'll not be fair to the baby in the womb. You'll not be fair to your niece you'll not be fair to the stool and the people, particularly the women, your fellow sisters of the kingdom. Please, I am on my knees, pleading. Will you to do us all this favour. Who is the father of the unborn child? (Pause)

Okyeame, (pp.99).

ii. Expressive function

Another communicative function of the turns taken in this play is the expressive function. Here, characters take turns to express their feelings and emotions. Characters who take turns to express their personal feelings are four (4). They are Akosua, King, Ekyaa, and Nana Yaa.

In chapter three, Ekyaa takes the turn to express her feelings for Owusu. The words Ekyaa use to respond to Owusu as seen below informs how she is deeply in love with him. The excerpt portrays how Ekyaa's turn reveal her intense likeness for Owusu.

43. EKYAA: Oh what a sweet smile you have. Smile like sunshine after a heavy downpour,

That spreads out its million fingers. To fill the living and non-living a like Sharp stiletto fingers that carry warmth, Real warmth that caresses the wetness of earth. And puts real life, sweet life, Sweet-sweet life that warms the blood.Aaaaaaaaaaaagh. .. Just listen carefully, You can feel it creeping. ..Creeping softly and gently through the veins... (Moans)Where you feel a sweet tick - tick - tickling at the very core of the heart a sensation that is sweeter than any meal you've ever tasted.

Ekyaa, from the above, takes the turn to tell Owusu how much she likes him. She expresses the feelings she gets upon seeing him smile. Such intense feeling is described in the turn she takes.

Again, in chapter one (p. 10-11), Nana Yaa takes the turn to pour out her feelings.it is seen that after Okyeame Boateng tells Nana Yaa that Owusu is supposed to come with them to the Ebusa kingdom, Nana Yaa knowing very well that Owusu is not what everybody sees him to be takes the turn to express her fear. She calls on spirits to save her from the trap she laid for herself.

In chapter six (pp.101-102), it is seen that after king pronounces for both Ekyaa and Owusu to be executed he takes another turn to express his feeling of sadness. He talks about how he had lost his sister and now about losing his daughter and his nephew.

iii. Social function

Lastly, it is found that characters take turns to serve the social function of communication. This function is exhibited in the play by greetings. In chapter one (pp.5), Okyeame Bonsu takes the turn to greet Owusu and Nana Yaa. Also, in the same chapter (pp.7) Okyeame Boateng takes the turn to extend a greeting to Nana Yaa. This greeting is seen in the exchange of proverbs. In chapter one (pp. 35), Owusu takes the turn to bid his mother farewell. Nana Yaa takes the next turn to also, bid him goodbye.

4.4 HOW CHARACTERS TAKE TURNS IN THE DILEMMA OF A GHOST

The study finds that characters in this play take turns by either speaker selection, self-selection or self-continuation. Adjacency pairs are found to be used as the main tool for inviting others under speaker selection. Also, it is seen that some characters select themselves to take the next turns

even though they are not called by the current speaker. Others take the next turn though the current speaker specifically invites another to do so. Again, on self-continuation, it is found that current speakers continue to take the next turns when an event surrounding their time of talk calls for their response.

i. Speaker selection

Here, it is found that characters invite others to take the next turns by employing certain adjacency pairs. Four (4) kinds of adjacency pairs are found. They include question and answer, command and response, request and response and greeting and response.

1. Question and answer

It is found that questions are used to select others to take the next turns in the play. One hundred and sixty-six (166) instances of questions are seen in the play. These questions are asked by twelve (12) characters. They are Nana, Monka, Akyere, Mansa, Esi, Eulalie, 1st Woman, 2nd Woman, Ato, Akroma, Petu, and Boy.

In Act one, Akyere asks a question to select the next turn.

> 44. AKYERE: What did you do with the money?
> ESI:[indirectly addressing Ato] I have not done anything with it.It had a good market and I thought I would find some more money and add to it to give to Ato's father to pay for the bride price for its owner.(pp.10)

Akyere , in the above, invites Esi to take the next turn by asking what Esi had done with the money she got from the sales of her goat,. Esi takes the next turn to answer this question. It is seen also that the response given by Esi in the above is a preferred one as it answers positively to the enquiry made by Akyere.

Also. In the same Act Ato takes the turn to ask whether his uncle was talking about marriage.

> 45. ATO: [As if just awake from sleep] Ei, uncle, are you talking of marriage?
> ESI: It is nothing. I was only telling your aunt that I have sold your sheep to pay the bride price for you when you make up your mind to marry ... (pp.10)

From the above Ato's question selects Esi who takes the turn to answer. It is seen that though the question calls on uncle to answer, it is instead answered by Esi. In the extract above also, Esi's dispreferred response as she does not directly talk about the question asked

Again, four (4) female characters, in this Act take turns each to ask a question.

> 46. ESI: [Overlapping] who is your wife?
> AKYERE: [Overlapping] when did you marry?
> MANSA: Who is your wife?
> MONKA: [Overlapping] what is her name?
> ESI: Where does she come from? [Everyone repeats her words to create confusion]
> PETU: You must all be quiet. One must take time to dissect an ant in order to discover its entrails. (pp.10)

From the above, each of the characters use questions to invite the next speaker. It is seen that here each of the characters overlap in the quest to select the next speaker. These questions invite Petu who take the next turn to calm these women down. It can also be said that the responses given are dispreferred as no positive response is achieved.

In Act four also, Ato invites the next speaker by asking a question.

> 47. ATO: What brings you here this afternoon?
>
> AKROMA: Aha, now you are moving in the right path, Young Man. If I am not putting
>
> My mouth into an affair which does not concern me, may I ask you where your wife is?
>
> (pp.39)

It is seen from the above that Ato invites the speaker after asking what has brought his family members to his house. Akroma takes the next turn to respond to the question.

It is seen that questions asked in this play to select the next speakers do not always receive answers from those whom the question is addressed to. It can be said therefore that during family conversations, questions asked may be responded by other members even though the current speaker specifically calls on someone to answer the question. In Act one, Ato specifically asks a question calling on his uncle to respond. However, it is seen that this question is responded to by Esi. Again, in the same Act, Mansa, Akyere, Esi and Monka overlap each other to ask about Ato's marriage. Though it is seen that Ato is the supposed addresser because the questions are asked all at once, it is Petu who takes the next turn after these questions to calm them. Also, in Act four, Akroma asks about the whereabouts of Ato's wife.

48. AKROMA: Aha, now you are moving in the right path, Young Man. If I am not putting my mouth into an affair which does not concern me, may I ask you where your wife is?
NANA: Who says it is not your affair? It's his affair, isn't it? (Addressing Petu) (pp.39)

From the above, Akroma specifically calls on Ato to answer about the whereabouts of his wife. It is seen that this question is responded to by Nana.

It can be said from these findings that in the Akan society, why Ato comes from, marriage is a topic that people hold in high esteem. When Ato's come up during the conversation with his family members, each of them takes turns to ask questions about it. Again, it is seen in Act one (pp.10) that four (4) female characters each take turns to aspect about different aspects of Ato's marriage.

Again, it can be said that most of the question invitations selects the next speakers to take about the culture and identity of the characters. In Act one, Akroma invites the next turn by asking about the whereabouts of Ato.

49. AKROMA: But where is our master, the white man himself?
ATO: [From within] I am coming, Uncle. [He comes out.] (pp.9)

It is seen from the above that Akroma's question invites Ato to respond. Though, the name Ato is not mentioned by the response shows that Ato is an educated individual hence that address. Again, in Act three (pp. 26), Esi, selects the next speaker by asking whether Ato knows what goes on in the kitchen. Ato, is referred to as "our master" and "scholar" which depicts his individuality.

Also, it can be deduced that the female characters asked more questions compared the male characters in the play. Out of the one hundred and sixty-six (166) of questions asked, the female characters constructed one hundred (100) while the males constructed sixty-six (66). These findings support the assertion that women in society ask more questions during conversations. Also, it can be seen that the females asked many questions when the topic marriage comes up for discussion. This can be seen from how Esi, Mansa, Akyere, and Monka all at the same time asked questions when Ato announced that he was married in Act one (pp.10).

2. Command and response

The study finds again that in the play, commands are used by characters to select others to take the next turns. Five (4) instances of commands are seen. They are given by five (5) characters who are Nana, Petu, Akroma, All and Ato. In Act one, Akroma selects the next speaker by giving an order.

50. AKROMA: Ei, Monka, keep quiet.

> NANA: Who has been sleeping since she last spoke] what is all this noise about? Have you asked the child news from his journey? (Silence while everyone stares at Ato) (pp.11)

It is seen from the above that Akroma selects the next speaker by giving an instruction. This command selects Nana who has been sleeping to take the next turn to ask what has been going on. It is seen also that; the command here does not get the addressee to verbally respond to the demand.

Also, in Act three (p.25), Petu invites the next speaker who is Ato by giving an instruction. It is seen that Ato takes the next turn to thank his uncle.

Again, all the family members of Ato present at his house in Act four invite Petu to take the next turn by ordering him. The instruction was to go on and deliver the message they had brought to Ato.

> 51. ALL: Go on.
> PETU: It was a couple of days ago that we met. What came out of the meeting is that we must come and ask you and your wife what is preventing you from giving your grandmother a great-grandchild before she leaves us. [Everybody nods his/her head. Nana more violently than the others.] (pp.40)

It can be deduced from the findings that not all commands given in the play invited others to take turns. They were just to give instructions to some other characters. For instance, in Act one, Akroma instructs Monka to keep quiet and it is seen that this turn selected Nana who had been sleeping all along to take the next turn. However, in Act four (pp.41) Petu instructs Monka to carry away the medicine they had brought for Ato's wife. It is seen that this command actually closed that scene and another scene where Eulalie confronts Ato about his family.

Again, it can be said that instructs were given by the male characters in the play. With the exception of the instance where all characters instruct Petu to deliver the message they had for

Ato. The instructions given her also was not to exercise power or superiority over others but to tell them something they needed to do.

3. Request and response

Another adjacency pair found in the play is request and response.it is seen that some characters invite others to take the next turns by making requests. Requests are made by two (2) characters. They are Ato and Eulalie. Each make one (1) request. In Act three, Eulalie asks Ato to ask his mother why he has come to visit to their room.

> 52. EULALIE: (Sees the woman] I say! [She glares at Esi Kom for a second or two and then turns to Ato] Ato, would you care to ask your mother what she wants in our room?
> ATO: Eh... Maami, were you looking for us? (pp. 26)

It is seen that Ato is invited to take the next turn by the request made by Eulalie to find out why his mother has visited which he does. It can be said also that the response given by Ato is a preferred one as it reacts positively to the Eulalie's utterance.

Again, in the same chapter, Ato selects the next speaker by making a request.

> 53. ATO: (Persuasively] Darling, will you go and checkup, please? [Eulalie walks rather puzzled into the room. As she enters, she exclaims Sweet Jesus 'and rushes out closing the door behind her.)
> ATO: Darling, what is it?
> EULALIE: Eh...some crawling things! [Composing herself]
> Anyway, tell your mother we are very grateful.

Ato request that his wife goes to the kitchen to check what kind of food his mother has brought to them. It is seen that though this turn is supposed to invite Eulalie, she does not because the stage direction indicates that her screaming upon seeing the snails, invite Ato to take the next turn instead to ask what was wrong.

It can be deduced from this finding that the request which invites the next speaker is as a result of language barrier. Eulalie who is a foreigner cannot communicate with her husband's people hence she needs Ato to that the speaking on her behalf hence such request.

4. Greeting and response

It is found that in the play, a greeting is used to select the next speaker. This is done by Petu.two (2) instances of this are seen. In Act one, Petu extends a greeting to Nana.

54. PETU: Old woman, we greet you.
NANA: I respond, my Royal Ones. And how are you? (pp.8)

From the above, Petu invites Nana to take the next turn by greeting her on behalf of the family members that have come for the meeting.

Again, in the same Act, Petu invites Ato to take the next turn by extending a welcome greeting.

55. PETU: Of course, he is a first born. Our eldest hold that first borns are always humble. Our white master, we welcome you.
ATO: I thank you, uncle. (pp.9)

It is seen from the above that the welcome given to Ato selects him to take the next to express an appreciative gesture for it.

It can be said from this finding that greeting is said by the younger ones during the gathering with the old in society. The greeting must also be responded to show social cordiality and friendship. This is seen in how Petu invites Nana to take the next turn by extending a greeting on behalf of all the other family members. Also, it can be said that greeting is a way people in the society use to welcome others who have come from a journey. This is seen in Act one (pp.9) where Petu selects Ato by giving a welcome.

Below is a table representing he kinds of adjacency pairs found in the play, *The Dilemma of a Ghost* by Ama Ata Aidoo.

Table 2. Kinds of adjacency pairs found in *The Dilemma of a Ghost* and their frequency of occurrence

ADJACENCY PAIRS	**FREQUENCY**
1. Question and answer	139
2. Command and response	5
3. Request and response	1
4. Greetings and response	2

From the table above, it can be seen that question and answer is the kind of adjacency pair use predominantly by characters in the play, *The Dilemma of a Ghost*. This is followed by command and response, followed by greeting and response and lastly request and response. Questions are asked so many times as shown on the table. This shows that characters in the play sought to get information about certain issues. It is seen that play that the topic "marriage and child bearing" was of interest of so many characters hence questions were asked to get information on it. Again, it is seen that some questions asked helped to reveal the culture of the characters and also the personalities of some characters.

ii. Self-selection

The study finds that some characters self invites themselves to take the next turns in the play.

It is seen that when current speakers do not invite others with their turns to take the next turns, some characters select themselves to do so. Characters who select themselves in the play include Nana, Mansa, Petu, Akyere, Esi, and Monka. In Act one, Akroma selects himself to speak.

> 56. ESI: If it had been in any other home, he, Ebow, would have seen to it that we were all seated.
> AKROMA: But I do not know what he has done for all of you to pick on him in this way. (pp.9)

From the above, it is seen that Esi in her turn does not select Akroma to take the next turn, however, Akroma self-selects himself to talk.

Again, Esi selects herself to take the next turn though she is not selected by the current speaker.

> 57. AKROMA: But I do not know what he has done for all of you to pick on him in this way.
> ESI: Let us say what we cannot keep in us any longer, for the day Ebow becomes like you, he will kick us all around as if we were his footballs.

In the above, Akroma in his turn does not select Esi to take the next turn, Esi however takes the next turn to talk about Akroma's statement of all the family members picking on Ebow.

It can be said from these findings that characters self-select themselves to take the next turns to comment on what the current speaker says. In Act one (pp.9), Akroma took the next turn after Esi to talk about Esi's statement that Ebow should have seen to it that all other members were seated. Akroma does not see what Ebow had done wrong for members to pick on him. Again, Esi takes the next turn after Akroma to comment on Akroma's statement of not seeing anything Ebow had done wrong. This shows how members in society support others been talked about or support the bad actions of others.

Another way some characters self-select themselves is taking the next turn even though the current speaker addressed someone else in their turn. In Act one (p.9), Akroma selects himself to

take the next turn although Esi is addressed.it is seen clearly that Nana in her turn invites Esi to take the next turn. It is seen however that the next turn is taken by Akroma. It is seen from the above that Ato is not selected by Akroma after his turn ended. Ato takes the next turn to speak regardless

Again, in Act four, Akroma takes the next turn though Petu does not invite him after with his turn.

58. PETU: Nephew, we are still waiting.
AKROMA: He will say it is nothing. (pp.41)

Akroma is not invited by Petu from the above, he however takes the turn to respond as if he is Ato who is supposed to have answered.

It can be deduced from these findings that some characters select themselves to speak the minds of the supposed selected speaker. In Act four (pp.41) Akroma takes the next turn to speak for Ato. It means that Akroma from observations made on Ato is informed of the answer he would give when he is asked a question about his wife. Again, it can also be said that some characters self-select themselves to take the next turn to express opinion about what is said by the current speaker. In Act one (pp.9), Akroma invites himself to talk about Nana's instruction to Esi telling her to leave Ebow alone. Also, Ato takes the next turn after Akroma's turn to also comment on what Akroma said about Ebow.

Lastly, it is found that some characters self-select themselves by interrupting the current speaker's turn. In Act one, Akyere interrupts Petu to take his turn.

59. PETU: Ah, we have been here at home but you...
AKYERE: I say... (pp.9)

From the above, it is seen that Akyere cuts into Petu's turn to take the next turn.

Also, it is seen that Petu takes the next turn by interrupting Akyere.

> 60. AKYERE: I say...
> PETU: What is it?

Petu's turn is early on cut short by Akyere after she interrupts him. Akyere's turn is also interrupted by Petu to ask why she did that.

In Act three, Esi takes the next turn by interrupting Ato.

> 61. ATO: (Defensively] She does not know how to eat them ...and...
> ESI: And what, my son? Do you not know how to eat them now? What kind of man are you growing into? Are your wife's taboos yours? Rather, your taboos should be hers. (Monka re-enters and stands watching. Ato turns to her.]

Ato from the above tries to defend her wife's actions. It is seen that before he could do so Esi interrupts to stop him.

Again, Monka interrupts Ato to take the next turn.

> 62. ATO: But Eulalie…
> MONKA: (Derisively] that's the golden name.

It can be said from the findings that some characters interrupt others to take the next turn in order to have a change of topic. It is seen in Act one (pp.9) that Akyere interrupts Petu to ask Esi about the sheep she had sold. It is seen that the topic was supposed to be about Ato's journey however it changed to marriage. This depicts the interest society especially women have about marriage.

Again, it can be seen that some interruptions are to prevent the current speaker from making utterances disliked by another. For instance, in Act three (pp.28) Eulalie's action of throwing the snails away, Ato tries to defend her wife when his mother confronted him. It is seen that before Ato could defend his wife her mother cuts in to take the turn to prevent him from doing so.

iii. Self-continuation

The study finds that some characters continue to take the next turns after completing a previous turn. Two (2) characters are found to have done this in the play. These are Ato and Eulalie. In Act three, Eulalie continues to take the next turn after completing a previous one.

> 63. EULALIE: Lovely [She kisses him on the cheek again, and takes her lovely sunhat. She puts it on and cocks her head for admiration. Ato says 'Exquisite' and hand in hand they come down the courtyard following the path leading to the left.] [Lights go of)
> (Two hours later: Esi Kom enters from the door on the right carrying two bundles wrapped in sack cloth. She opens the door to Ato's apartment. She puts the bundles in the outer room, comes out and is closing the door when Ato and Eulalie enter the courtyard From the path.]
> EULALIE: (Sees the woman] I say! [She glares at Esi Kom for a second or two and then turns to Ato] Ato, would you care to ask your mother what she wants in our room? (pp.26)

From the above, Eulalie's previous turn ends the scene where she had conversation with Ato. As indicated by the stage direction, Eulalie comes back to the stage and meets Esi. She therefore takes the next turn to address Ato.

Again, in Act four, it Ato continues to take the next turn after completing a previous one.

> 64. ATO: Ei! [He gives the two chairs in front of the door to the two men who sit down. Everyone cries cheerfully to him Afenhyiapa'. Monka puts her bowl down between the two men. The women sit round on the terrace.)
> ATO: (Addressing Petu] How is it I found you here, my elders. (pp.38)

From the above Ato ends his conversation with Eulalie. He however takes the next turn to express his surprise upon seeing all his family members coming to his house. After he gives them seats and each of them exchange New Year messages as indicated by the stage direction, Ato continues to take the next turn to ask for the reason of the visit.

4.5 HOW CHARACTERS YIELD TURNS IN THE DILEMMA OF A GHOST.

The study finds that in the play, certain syntactic cues or signals indicate an end of turn. Three (3) of these are seen. They include turns which end with question marks, turns that end with exclamation marks or periods, and turns which are interrupted and marked by incomplete statements.

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First it is seen that some characters yield their turns after asking questions. Twelve characters yield their turns this way. They include Nana, Monka, Akyere, Mansa, Esi, Eulalie, 1st Woman, 2nd Woman, Ato, Akroma, Petu, and Boy. In Act one (pp.7), it is seen that After Nana asks Ato about him hoping to meet her dead upon returning from his journey she yields her turn. This therefore gives Ato the chance to grab the floor to take the next turn to express his surprise at the question Nana asked. Again, it is seen that Akyere, Esi, Monka and Mansa inn Act one (pp.10) all yield their turns after asking their questions. Although they all ask the questions at the same time, once the question is asked each person gives up the turn in anticipation for Ato to take the floor to answer their questions. In Act four (pp.37), Petu gives up his turn after asking Ato to come with his wife to join the family's celebration as goats and other animals have been killed.

Secondly, it is found that some characters in the play yielded their turns after making requests, giving commands or extending a greeting. In Act three (pp.26) , Eulalie yields her turn after making a request to Ato to ask his mother why she has come to their home. It is seen that she gives up the turn and Ato takes the next turn to grant her request. Again, in Act one (pp.11), Akroma gives up his turn after instructing Monka to keep quiet. After his turn he loses the turn to Nana who takes the next turn to ask what has been going on since she has been sleeping. Also, Petu in Act one yields (pp.6) his turn again, after greeting Nana. It is seen that after this greeting

he gives up the turn and the floor is taken by Nana who responds to the greeting. Ato, in the same Act yields his turn after responding to his uncle's welcome.

65. PETU: Of course, he is a first born. Our eldest hold that first borns are always humble. Our white master, we welcome you.
ATO: I thank you, uncle. (pp.9)

Ato, in the above responds to a welcome greeting offered by his uncle. He yields his turn after giving a response.

Also, it is found that some characters yield their turns after making certain statements. It is seen that some of these statements are responses to questions, some are answers to commands, some are self-selected turns to make statements and some are self-continued turns to make statements. It is also seen that these statements are marked with periods or exclamation marks. In Act one, Akroma gives up his turn after answering Nana's question.

66. NANA: Akroma, how is your wife's stomach?
AKROMA: It is a bit better. (pp.8)

From the above, it is seen that Akroma yield his turn after responding to Nana's question about the health of his wife.

Again, in the same Act, Monka, Nana, and Petu each yield a turn after making a statement in a self-selected turn.

67. MONKA: I always say that one can always know the man who is civilized.
NANA: I think you should all know that Ato was always a humble one.
PETU: Of course, he is a first born. Our eldest hold that first borns are always humble. Our white master, we welcome you. (pp.9)

From the above, it is seen that all three characters select themselves to talk about the topic raised about how the learned behave in society. It is seen that after each expresses an opinion, he or she gives up the turn for another to also take the next turn.

Also, In Act four, it is seen that Ato yield his turns after making a previous statement and completing the next turn also. Ato in (pp.38) ends his conversation with Eulalie. He however takes the next turn to express his surprise upon seeing all his family members coming to his house. After he gives them seats and each of them exchange New Year messages as indicated by the stage direction, Ato continues to take the next turn to ask for the reason of the visit. (pp.38)

From the above, it is seen that in the extract above, Ato yields his turn after self-selecting himself to make exclaim upon seeing his family members coming to his house. It is seen that he continues to take the next turn to ask why they have come to his house and afterwards gives up the turn again.

Lastly, it is found that some characters yielded their turns after they were interrupted by some other characters. Characters who yield their turns this way include Ato, Esi, Petu, Akyere, Akroma, Nana and Monka. In Act one, both Akyere and Petu yield a turn after they interrupt each other.

68. PETU: Ah, we have been here at home but you...
AKYERE: I say...
PETU: What is it? (pp.9)

From the above it is seen that Petu gives up his turn which is taken by Akyere even before he could complete his statement. Again, Akyere also yield her turn when Petu cuts into her turn leaving her statement also incomplete.

Ato also yields his turn when Nana interrupts him.

69. ATO: Please, I beg you all, listen. Eulalie's ancestors were of our ancestors. But [warming up) as you all know, the white people came and took some away in ships to be slaves ...

> NANA: [Calmly] And so, my grandchild, all you want to tell us is that your wife is a slave? [At this point even the men] (pp.12)

From the above, it is seen that Ato tries to explain to his family why his wife is an American. It is seen that before he could do so Nana interrupts him making him yield his urn.

It can be deduced from the findings that in written plays, the only way for one to see how a character yield his or her turn is through the syntactic signals that are seen. These signals are evident in the way sentences are formed. It is seen that interrogative sentences which are used to ask questions are signaled by the use of question marks (?), also interrupted statements are marked by (…), exclamations are marked by exclamation marks (!) and declaratives and imperative sentences are marked by periods (.).

4.6 WHAT CHARACTERS DO WITH TURNS TAKEN IN *THE DILEMMA OF A GHOST*

In conversations, participants take turns to convey several meanings. Some turns are taken to ask questions, others to provide information, to give commands, to make requests, to express empathy and solidarity and also to express certain feelings. These can be seen from the basic functions of language. The study finds that characters take various turns to convey messages during both dyadic and multi-party conversations in the drama texts. Four (4) communicative functions of language are found in the two plays. They include referential function which is realized through turns that ask questions and turns that give explanations to concepts, the directive function is seen from turns that give commands and make requests, the expressive function is seen from the turns that are used to share emotions, and social function are revealed through the turns are used to express solidarity and empathy.

i. referential function

Referential function in connection to conversation is when participants take turns to provide information. This function affirms or denies propositions. In turn taking, this function is realized in questions asked by participants and turns used to offer explanations. In *The Dilemma of a Ghost*, it is seen that some characters take turns to give explanations and to ask questions Characters who use questions to serve this purpose include Nana, Monka, Akyere, Mansa, Esi, Eulalie, 1st Woman, 2nd Woman, Ato, Akroma, Petu, and Boy. In Act one some are taken to ask questions

70. ESI: [Overlapping] who is your wife?
    AKYERE: [Overlapping] when did you marry?
    MANSA: Who is your wife?
    MONKA: [Overlapping] what is her name?
    ESI: Where does she come from? [Everyone repeats her words to create confusion] (p.10),

It is seen from the extract above that Akyere, Monka, Esi and Mansa all take turns to ask about Ato's marriage. It is seen that each of the characters ask something different about his marriage. Mansa asks about who Ato's wife is, Esi asks about where his wife comes from, Monka asks about her name, and Akyere asks about when he got married. In the same Act (pp.11), Petu asks about when Ato got married. Ato in Act two (pp.21) asks Eulalie about who had put the idea of which hunting into her mind.

Again, it is seen that under the referential function, some characters take turns to explain certain topics. In Act one Nana takes the turn to explain something.

71. NANA: I notice you do not feel clear in your own inside. You people always say I talk too much. So I try not to put my tongue in your affairs. But I hope you would think of what I always say. Have we not had enough of the white man's medicines?

Since they do not seem to do anything for your wife, why do you not take her to Kofikrom? The herbalist there is famous. People and hear what they have got to say too. What are you doing there? Why are you doing this thing
AKROMA: I have heard you, old one. I would put it to her people and hear what they have got to say too (pp.8)

Nana from the above takes a turn to explain to Akroma the need to seek proper treatment for his wife's stomach. After Akroma responds to Nana's question about the health of his wife, Nana takes the next turn to explain to him why they should seek herbal medicine and not the Whiteman's medicine. Again, in Act one Ato takes the turn to explain something.

72. ATO: Please, I beg you all, listen. Eulalie's ancestors were of
Our ancestors. But [warming up) as you all know, the white
People came and took some away in ships to be slaves...
NANA: [Calmly] and so, my grandchild, all you want to tell us is that your wife is a slave? [At this point even, the men get up with shock from their seats. All the women break into violent weeping. Esi Kom is beside herself with grief. She walks round in all attitudes of mourning.) (pp.12)

Ato in the above takes the turn to explain to his family why his wife is an American but a black woman. He tells that the ancestors of his wife black and had gone to America as a result of slavery. In another turn on the same page, he explains to his family that Eulalie is not a slave but her grandmothers were. Also, in Act four Petu explains to Ato why the whole family had come to his home.

73. ALL: Go on.

PETU: It was a couple of days ago that we met. What came out of the meeting is that we must come and ask you and your wife what is preventing you from giving your grandmother a great-grandchild before she leaves us. [Everybody nods his/her head. Nana more violently than the others.] (pp.40),

In Act five, Ato explains to his mother that his wife is not barren and they can give birth whenever they want to do so.

74. ESI: [Unbelieving] What are you telling me?

ATO: If we wanted children, she would have given birth to some. (pp.48)

It can be said about these findings that questions asked by characters help to know the several topics that are often of interest to family members during family meetings. It is seen that topics such as "marriage ", "child bearing ", "culture" and "identity are revealed by the questions asked by the characters in the play. Also, it is seen that turns taken to explain certain issues raised in the play tell the thoughts and perceptions of the characters. Nana's explanation given to Akroma about the health of his wife reveal that Nana does not buy the idea of the Whiteman's medicine. She believes that the Whiteman's medicine is not effective. Again, Ato telling his mother that Eulalie can give birth at any time she wants informs that Ato's family do not have the knowledge about family planning. Also, Petu's explanation to for their family's visit indicates that the family holds child bearing in high esteem.

ii. Directive function.

Another communicative function of the turns taken by characters in the play is the directive function. This function is realized in the use of commands and requests. In Act one Akroma gives an order with her turn.

75. AKROMA: Ei, Monka, keep quiet.
NANA: Who has been sleeping since she last spoke] what is all this noise about? Have you asked the child news from his journey? (Silence while everyone stares at Ato) (pp.11)

It is seen from the above that Akroma takes the turn to instruct Monka to keep quiet. Also, Petu in Act four (pp.41) instructs Monka to carry away the medicine that had brought for Ato's wife. In Act three (pp.25), Petu takes the turn to order Ato who is worried about the dream he had had not to think too much about it.

Again, Ato and Eulalie take turns to make requests. In Act three Eulalie take a turn to make a request.

76. EULALIE: (Sees the woman] I say! [She glares at Esi Kom for a second or two and then turns to Ato] Ato, would you care to ask your mother what she wants in our room?
ATO: Eh... Maami, were you looking for us? (pp. 26)

Eulalie from the above asks Ato to ask his mother why she had come to their room. Again, Ato on the same page asks Eulalie to check up the food his mother had brought to them.

It can be said that this function of language allows for something to be done by others. Foe commands, it is seen that the characters who ordered other were often older than them. When it comes to request it is seen that characters make others perform actions which under any circumstance should be done by themselves. Also, requests are made politely to lure the other to grant them.

iii. Expressive function

Additionally, the expressive function of language is seen in the play. This function is seen in how characters take turns to express certain personal feelings and emotions. In Act one (pp.14), it is seen that Nana takes the turn to pour out her feelings about the foreigner Ato had gone to marry. She talks about how the spirits of the dead will not be happy with her and also how she would be blame for allowing such to happen under her watch. Again, in Act three both Esi and Monka take turns here to express their emotions.

77. : (Overlapping] Apart from the lonely journeys I made to the unsympathetic rich, how often did I weep before your uncles and great uncles while everyone complained that my one son's education was ruining our home.
MONKA: (To herself) I remember the time he was preparing to go to the white man's land where he went to take up (indicating Eulalie] this Wonder"! The money ...the money. This is something which no one should hear anything about. A great part of the land was sold and even that was sufficient for nothing ... Finally, the oldest and

most valuable of the family heirlooms, kentes and golden ornaments, which none of us younger generation had ever seen before, were all pawned. They never brought them into daylight ... not even to celebrate the puberty or marriage of a single girl in this house. But since our master must buy coats and trousers, they brought them out on this occasion. They were pawned, I say. And have they been redeemed? When, and with what? Ask that again. (pp.31)

From the above, Esi talks about the fact that she had borrowed monies to send her son abroad yet she is in debt and embarrassed in the society, Monka talks about how miserable she still is though her brother is a great man.

It can be said from the findings that each character who takes a turn to express emotions reveal certain sentiments they hold against the actions of another character.

iv. Social function

Lastly, the social function is another communicative function seen in the play. In conversation, people use language to express solidarity and empathy with others. In *In The Chest of a Woman*, this function is evident in greetings. In Act one, Petu takes the turn to offer a greeting.

78. PETU: Old woman, we greet you.
NANA: I respond, my Royal Ones. And how are you? (pp.8), Petu extends a greeting to Nana before the start of the family meeting. Again, in the same Act (pp.9), Ato is given a welcome greeting by his uncle, Petu.

It can be said from these findings that in society greeting a great resource for starting a conversation. Again, greeting reveal the cordiality that exist between members in a family.

4.7 CONCLUSION

This section of the study discusses the findings of the study. The researcher discusses the findings based on the objectives of the study. The first objective discussed is how characters take turns, the second discussion looks at how characters yield the turns they take and lastly what characters do with the turns they take. Each of the drama texts *In the Chest of a Woman* and *The*

Dilemma of a Ghost are discussed separately. From the findings. It is seen that the methods of turn allocation characters used in both drama texts were speaker selection, self-selection and self-continuation. It is found also that speaker selection was done by the use of adjacency pairs. Among the adjacency pairs found the pair used more is question and answer to invite other to take turns. It is seen again that since in *In the Chest of a Woman* discusses issues of power and authority, characters who used questions in multi-party conversation cases in the play were of high social status like Owusu, Nana and King. In *the Dilemma of a Ghost*, the topic discussed centered on family hence class did not matter here. Hence all characters invited others to take the next turn with questions.

Again, in both plays, characters yielded their turns by three (3) means. The first is after asking questions or making requests, second is after being interrupted by others and the last is by making statements which were marked by periods or exclamation marks.

On the uses of the turns characters take in the two plays, it was seen that in all two plays, the turns characters took performed four (4) functions. They are the referential, expressive, social and directive. It is seen that in both plays turns were taken by characters to give commands however, in *In the Chest of a Woman*, the commands given did not only ask someone to do something but to also exercise power and control over other participants.

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CHAPTER FIVE

CONCLUSION

5.0 INTRODUCTION

This section of the study gives the conclusion and suggestions applicable to English language and literature students and also researchers who would want to work in the area of turn taking in written plays. The study aimed at investigating how turns are taking in the drama texts, *The Dilemma of a Ghost* and *In the Chest of a Woman*. Again, the study analyzed how turns are yielded by characters in the two plays and also, explore the uses of the turns taken by characters in the two plays. The theoretical framework employed for the analysis is Conversation Analysis and the qualitative research paradigm employed as research method.

5.1 CONCLUSION

The findings and discussion of the study illustrated in chapter four informs the following conclusions and suggestions to be made.

a. Regarding the objective one of this study which is to examine how characters in the plays *The Dilemma of a Ghost* by Ama Ata Aidoo and *In the Chest of a Woman* by Efo Kojo Mawugbe, take turns, the findings revealed that turns were taken through three methods of turn allocation. These are speaker selection, self-selection and self-continuation. It is also seen that under speaker selection, certain adjacency pairs were employed. The adjacency pairs seen in both drama texts included question and answer, complaint and response, warning and apology, offer and rejection, greetings and response, blame and denial, and summon and answer. Nine (9) instances of these adjacency pairs were found in *In the Chest of a Woman* and four instances were found in *The Dilemma of a Ghost*. It was seen that questions were used one hundred and

sixty-six (166) times by the characters to select the next speakers in In the Chest of a Woman and questions were used one hundred and thirty-nine (139) times to invite the next speakers in The Dilemma of a Ghost. Commands were used to select the next speakers forty-seven (47) times in In the Chest of a Woman and five (5) times in *The Dilemma of a Ghost*. In *in the Chest of a Woman* warnings invited the next speakers six (6) times, summon eighteen (18), complaints three (3), blames six (6), offer one (1), and greetings twice (2). In *the Dilemma of a Ghost*, request selected the next speaker once (1) and greetings two (2) times.

It evident also from the findings that, in both drama texts, *In the Chest of a Woman* and *The Dilemma of a Ghost*, question and answer was the adjacency pair used often to select the next speaker. Again, it can be said from the finding that, in *In the Chest of a Woman*, during multiparty conversation, characters who belonged to a high social class, like Owusu, Nana Yaa, Okyeame Boateng, Elders could invite other participants by asking questions. Those of low social status in the play could do so in a dyadic conversation. However, In *the Dilemma of a Ghost* which the conversation revolved around family issues it could be seen that whether the conversation was multiparty or dyadic invitation using questions was allowed.

Also, from the findings it can be said that in *In the Chest of a Woman*, commands and warnings were used by those of high social class during multi party conversations. It was also seen that the invitation did not only select the next speaker but also revealed that the current speaker yielded power or control over the one selected. for instance, Nana Yaa, in Chapter one often selected Okyeame Bonsu to take the next turn by giving an order which also reflected the power she had over him as a queen mother. However, in *The Dilemma of a Ghost*, it was seen from the findings that commands invited the next participants to do something.

It can be concluded also from the findings that in both drama texts questions were predominantly used to invite others to take the next turns compared to the other adjacency pairs seen.

Under self-selection, it was seen from the findings that some characters in both drama texts self-selected themselves to take some turns. In both in *In the chest of a woman* and *The Dilemma of a Ghost*, it can be deduced from the findings that all characters self-invited themselves during either dyadic or multi party meetings. Again, it can be said that the self - invitations were done by three (3) ways. First some characters invited themselves to take the next turn when the current speaker failed to select a next speaker after completing his or her turn. It is seen that to development of the plot of both plays the other participants grab the floor. Again, it was seen that some characters self-invited themselves in both drama texts by interrupting the current speakers turn. In this case in *In the Chest of a Woman*, it was seen the findings that the interruptions done duffers some characters invited themselves to take the next turn when the current speaker failed to select a next speaker after completing his or her turn. It is seen that to development of the plot of both plays the other participants grab the floor. Again, it was seen that some characters self-invited themselves in both drama texts by interrupting the current speakers turn. In this case in *In the Chest of a Woman*, it was seen the findings that the intrusive interruptions were done by people of high social class like Owusu, Nana Yaa, and king while others who did not belong to the high class interrupted one another.

Under self-continuation, it was seen from the findings that in both drama texts *In the Chest of a Woman* and *The Dilemma of a Ghost*, this method of turn allocation was the least used. Three (3) instances were found in the whole of *The Dilemma of a Ghost* and five (5) instances were found in in The Chest of a Woman. Character who self-continued their turns in *The Dilemma of a Ghost* were Ato and Eulalie. In *In the Chest of a Woman*, Characters who self-continued their

turns were King, Nana Yaa, Okyeame Boateng and Akosua. Again, it can be deduced from the findings that this method of turn allocation in both texts happened as a result of a situation that occurred during the current speakers' turn which calls for their response. For instance, in Chapter one, page 4, Nana Yaa self-continued the next turn because during the turn, she heard a knock therefore she takes the floor again to respond to the knock. In the Act one, page 38 of *The Dilemma of a Ghost,* Ato takes the next turn after expressing his surprise upon seeing his family members coming to his house.

b. Concerning the second objective of the study, which is to investigate how turns are yielded in *In the Chest of a Woman* by Efo Kojo Mawugbe and *The Dilemma of a Ghost* by Ama Ata Aidoo, the study reveals that certain syntactic signals or cues are used to indicate the end of turns. They include turns which ask questions or make requests, those that end with exclamation marks or periods and those that are marked by incomplete sentences. The findings of the study revealed that in *In the Chest of a Woman* fourteen (14) characters yielded their turns after asking questions. These characters included Owusu, Nana Yaa, Akosua, Adowa, Ekyaa, Queen mother, Abrewanana, King, Okyeame Boateng, 1st Elder 2nd Elder, Nana Oppong, Elders and Ofori. Among these characters it can be seen from the findings that only characters of high social class yielded turns by asking questions in multi-party conversation cases. Adwoa and Akosua who belonged to the low social class in the play yielded turns after asking questions in dyadic conversation cases.

Again, in *In the Chest of a Woman*, seven (7) characters were found to have yielded their turns after making requests. These characters were Abrewanana, Nana Oppong, Ekyaa, Owusu, 1st Elder and 2nd Elder. It can be deduced from this finding that characters who yielded their turns by making requests in this text belonged to a high social class.

In *the Dilemma of a Ghost*, twelve (12) characters yielded their turns after asking questions. They included Nana, Monka, Akyere, Mansa, Esi, Eulalie, 1st Woman, Akroma, Ato, Petu, Boy and 2nd Woman. Two (2) characters, Ato and Eulalie yielded their turns after making requests. From this finding, it can be deduced that unlike in *In the Chest of a Woman*, characters in *The Dilemma of a Ghost* who yielded their turns after asking questions or making requests were not measured based on social class.

Again, the findings revealed that in each drama texts all characters yielded a turn or more after making a statement which was marked by an exclamation mark or a period. It can be deuced from this finding that turns yielded this way allowed for other participants to self-invite themselves to take the next turn.

Lastly, some characters yielded their turns in each drama texts by the use of the signal of incomplete statements. It was seen that in *In the Chest of a Woman*, eight (8) characters yielded their turns after being interrupted by others. These characters were Owusu, Okyeame Bonsu, Nana Yaa, Adwoa, Akosua, Ekyaa, King and Okyeame Boateng. In *the Dilemma of a Ghost*, seven (7) characters yielded their turns this way. They included Ato, Esi, Petu, Akyere, Akroma, Nana and Monka. It can be deuced from this finding that turns yielded this way left the current speakers turn unfinished therefore inability to share certain ideas or thoughts.

It can be seen from these signals found that, in written texts, it is difficult to use cues such as intonation or facial expressions to signal an end of turn. It is however possible if such is indicated by a stage direction in the text.

c. Lastly, with regard to the third objective, which is to find what characters do with the turns they in the drama texts, it was seen that each turn taken serve a specific purpose in the

texts. Some of the communicative functions of the turns seen included referential, directive, expressive, and social. It was seen from the findings of the study that some characters took their turns to ask questions and to give explanations to something to serve the referential function of language.

In *In the Chest of a Woman*, it was seen that some characters took turns to give explanations to other characters on certain topics discussed or to ask a question. In chapter one, page 1, Nana Yaa took a turn to explanation to Owusu how to play the Oware game. Also, in chapter two, page 37, Akosua took a turn to explain to Adwoa what the word 'gossip' meant. Again, in chapter six, page 94, 1st Elder took a turn to ask Nana Oppong why Ekyaa and Owusu had to be executed. In *the Dilemma of a Ghost*, Act one, page 10, it was seen that Akyere, Monka, Esi, and Mansa all took overlapping turns to ask a question about Ato's marriage.

Another thing some characters did with the turns they took from the findings was to serve the directive function of language. Here, it was seen that characters in both drama texts took turns give commands and to make requests. In *In the Chest of a Woman*, Chapter one, page 6, it was seen that Nana Yaa took the turn to order Okyeame Bonsu to do something. Abrewanana, in chapter six, page 99, took the turn to make a request to know from Ekyaa who had impregnated her. In Act three, page 27 of *The Dilemma of a Ghost*, Eulalie took a turn to request for her husband, Ato, to do something for her.

The findings again showed that some characters in both drama texts took turns to express their personal feelings and emotions. This exhibits the expressive function of language. For instance, in Act three page 31 of *The Dilemma of a Ghost*, both Esi and Monka took turns to pour out the sadness they feel because Ato does not care about them. In chapter six, page 101-102 of *In the*

Chest of a Woman, King took a turn to express the sadness he felt after pronouncing for his daughter and nephew to be killed.

The last use of turns by characters in the drama texts was to serve the social function language, characters took turns to extend greetings. In chapter one, page 5 of *In the Chest of a Woman*, Okyeame Bonsu took the turn to extend a greeting to Owusu and Nana Yaa.

It can be deduced from these findings that in both drama texts, each turn taken performs a function which together help to develop the plot of the plays.

5.3 SUGGESTION

From the conclusions above, the following are some suggestions made for English language and literature students and future researchers.

1. To Students of English language and literature

English language and literature students are expected to know how turns are organized in literary and non-literary texts. They are expected to give attention to how conversations are organized in both written and non-written texts. The thoughts of writers especially playwrights are often embedded in the various turns taken by characters in their plays hence students of English and literature would get better understandings of conversations if they critically observe the turns taken by people during conversations. Also, the notion that written plays cannot be explored must debunked as just like staged plays, written plays can also be explored to bring out the rich language used by the playwright. When appropriate theories or approached are applied, it would help achieved this goal.

I therefore suggest that students of English language and literature must read widely on conversation analysis to understand the concept of turn taking, the features and mechanisms of turn taking. Students must also read on how they can explore the sequence of organization of turns in African written play hence when they read African written plays attention must be given to how the characters take their various turns. Also, learners must shift their attention to reading more about turn taking in written drama texts.

2. To future researchers

The following are some suggestions for future researchers;

Future researchers are by this study encouraged to give maximum attention to turn taking especially researching on turn taking in written African plays. Again, this study reveals that there is a need to study the turns taken by people in drama texts as the turns themselves carry the content of the texts that is the message the playwright conveys are seen through the dialogues of the texts and also the context of the text is depicted through the turns characters take. Future researchers can explore the turn taking in drama texts. Again, themes and subject matters can be deduced from how turns are taken by characters in drama texts.

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