

A MORPHO-SYNTACTIC ANALYSIS OF SOME SELECTED AFRICAN PRINT FABRIC NAMES IN AKAN

Emmanuel BOATENG¹

Abstract

This study looks at the morphological and syntactic analysis of some selected classical African prints and their names in the Akan language. Fifty (50) Classical African wax print fabrics were selected from fifty (50) different shops at the Kumasi Kejetia New Market based on patronage, proverbial, and catchy names given to them compared to the contemporary ones. One hundred and fifty (150) native speakers who were shop owners, print fabric buyers and users assisted in getting these prints and their names in Akan. The Construction Morphology theory was adopted, and the Qualitative method was used to analyze the data. The study found that the names of these prints can morphologically be classified into simple words, that is, those which are roots and are single independent morphemes, and complex words which are formed by combining two or more morphemes to get compound noun names. It was also identified that, at the syntactic level, there are names that are simple sentences, names that are compound sentences, and those that are complex sentences functioning as either declarative sentences or interrogative sentences. It was revealed that none of these names are given by the companies themselves but by the consumers who link fashion to history, to celebrate famous people, and to express the trends of the moment. The findings contribute to the people's understanding of the importance of linguistic analysis in uncovering the meanings and values that are embedded in everyday language.

Keywords

Print names, Akan, morphology, syntax, fabric

1.0 Introduction

Ghanaian print fabrics have become a global trend. The prints are seen in almost all the continents where Ghanaians are found, and they are used to portray the rich culture of the Ghanaians (Amissah and Mawunyo, 2018:77). No wonder there are numerous of these prints in our markets today. There are numerous textile companies in Ghana now that produce these print fabrics. However, the most popular among them are Akosombo Textiles Limited (ATL), based in Accra; Ghana Textiles Printers (GTP), based in Tema; Rissemma Company Limited, based in Accra, Tanentana Fabrics Ltd in Accra, Textile Trico Manufacturing Limited in Accra, and Premier Africa Textiles in Tema. These companies are based mainly in Accra with a few ones in Tema and other towns. These clothes are mostly designed perfectly to show the various Ghanaian culture and traditions. Some of such designs display events and adages, while others depict people who are highly respected in society. A lot of these prints that are made in Ghana have local names.

¹ MPhil, Tutor, Foso College of Education, P. O. Box 87, Assin Foso, Central Region, Ghana
emmanuelboateng86@yahoo.com

A very important part of any society's life is how things and objects that surround them are named. It is through naming that the speakers of any language are able to identify these objects and things around them, be it real or imagery. Meiring (1993) pointed out that, to name objects is part of the genetic make-up of a man. However, the choice of such names is not arbitrary but takes into consideration several factors. What this means is that names are not just given because those who give names to objects and things take into consideration so many factors before such names are given to the referent. Thipa (1987), states that names reveal the identity of an object and names therefore distinguish one thing or object from another. One thing that should not be forgotten is that such names given to objects and things have morphological and syntactic structures if we analyze them carefully. The morphemes that are put together and the corresponding grammatical structures give a better understanding of the names given. This work will therefore help even non-native speakers of the Akan language to understand these names given to print fabrics better.

According to Letsoela (2015), a name is not chosen arbitrarily but is chosen based on a combination of socio-cultural factors. This is because language cannot be divorced from culture, for it is through language that speakers reflect their cultural and sociolinguistic etiquette. It is with this notion that this current study seeks to look at the morphological processes that go on in the naming of these print fabrics as well as the grammatical structures of these names, looking at it from the socio-cultural perspective.

The origin of the African prints and their popularity in the continent of Africa dates back to the mid-1800s, according to (<https://www.un.org>), September 2020. It all started with the Dutch who came to trade in Africa along the coastal towns and since then, the fabric has become a mainstay of African fashion. The popularity of the print has grown in Ghana and even in the diaspora.

Aside from the fashion, the unique tradition of giving names to the patterns when they come to the Ghanaian market makes them, if not the best, one of the best chronicles of historical and contemporary events that reflect the social trends. These prints when worn by Ghanaian women and men, are sometimes used as a way of non-verbal communication because of their meanings. The colours and the symbols used in these print designs may symbolize a particular tribe, a marriage, or the social status of the one wearing that cloth. When the prints are sent to the Ghanaian markets, especially Makola (the name of the biggest market in Accra), and the Central markets in Accra and Kumasi, the women who sell them and those who wear these prints create the stories and hidden meanings behind them. Such information is then given back to the manufacturers, who also give the print new interesting and catchy names. There are two types of African print fabrics: the Classical and the Contemporary African textile prints (Abraham et. al. 2019). According to them, the classical prints are the early wax prints with unique characteristic features that appeal to consumers because they have bigger motifs, overlapping colours, wax print effects, and regular textures distributed around the motifs and carry proverbial and catchy phrases. The contemporary prints on the other hand, do not have the original wax print features since rotary screens are used to imitate effects with designs that are mostly fancy.

Impraim *et.al.* (2018) studied the cultural and symbolic interpretation of selected wax print designs on Ghanaian prints and concluded that Ghanaian prints have unique names in relation to their composition and designs. They add further that names are given to prints for easy identification; as a memorial of events and personalities, and also as a reflection of proverbs, wise sayings, moral values, philosophies, etc., of the people.

Abraham et.al. (2019) on the patronage of classical and contemporary African textiles print in Ghana came out with a finding that 55% of Ghanaians still patronize the classical prints, which shows their strong desire for what they consider to be indigenous and cultural. They add that the above was not the only reason for that patronage but also the symbolic meanings of the catchy phrase names of these fabric prints.

Chichi et. al. (2016) also studied the assessment of consumer preference in African wax prints in Ghana and found out that one of the factors that affect the preference for a particular wax print by consumers is symbolism and cultural significance. They advised fashion designers to consider these factors as very expedient in their design process. This will be in a way to satisfy the needs of their consumers to promote the prints locally and internationally.

2.0 Literature review

Morphology is a branch of linguistics that looks at the internal structure of words. Syntax, on the other hand, studies how these words are arranged to form phrases, clauses, and sentences to give meaning. In line with these definitions, Ekwueme (2020) is of the view that “linguistics in general will be incomplete if morphology and syntax are excluded from language” (p1). Morphology and syntax, therefore, play an important role in analyzing a particular language. It should not be forgotten that morphological awareness influences other linguistic awareness and helps speakers of a language to understand texts read easily. The units that are involved in morphological processes include root words that can stand alone as words, prefixes, suffixes, and bound roots, which are roots that must have a prefix or suffix added to them to become a word. Syntax also helps speakers of a language to make clear sentences that sound right in the sense that when words, phrases, and clauses serve their functions well, they communicate meaning. It is, therefore, very important to bring morphology and syntax into how Ghanaian people give names to these classical African print fabrics in the Akan local dialect.

In the vein of morphosyntactic analysis, Ollennu et.al. (2022) analyzed the sociolinguistic of cloth names among the Ga and Dangme people of Ghana and went further to look at the morphological and syntactic analysis of these names. They state in their work that clothes with Akan names were mostly those made by printers, and so most of the cloth names they analyzed were Akan names. The study concludes that the Akan names were mostly sentential and showed that, linguistically, the cloth names were made up of single words, phrases, and sentences, whereby the phrases were mainly noun phrases that have nouns modifying the head nouns. Again, the sentences identified were only simple sentences functioning as declaratives, interrogatives, and imperatives.

Murashka and Pasenka (2013) examined the lexical categorization of language units of sphere clothes in the English language and found out that the creation of new names for the clothes is usually based on the names which already exist in the language. It means that secondary nomination happens more often than primary. They confirmed that most of the new names of articles of clothing have been formed by means of morphological derivation (which made up 52% of the selected words). It was concluded that most of them were derived from verbs, adjectives and nouns. Clearly, it shows that the naming of such items requires a combination of both morphology and syntax.

Ezeudo et.al. (2021) analyzed Onitsha personal names by looking at their morphological and syntactic components. In their study, they opined that the

morphological component deals with the internal structure of the individual morphemes that constitute the names which help to identify the formation processes involved. The syntactic components on the other hand deal with the functional and structural nature of the names at the sentential level. This will indicate whether a particular name is functionally a declarative, interrogative or imperative sentence or structurally a single, compound or complex sentence.

In a related study, Owu-Ewie (2014) conducted a morphosyntactic analysis of some Fante habitation names (eonyms). His findings showed that some Fante habitation names are morphologically structured as single stems, compounds, inflections (affixation), and reduplications. The study further demonstrated that Fante habitation names at sentential level could function as statements, interrogatives or imperatives. It was observed that, structurally, the sentential place names were classified as simple, compound, or complex sentences.

Akuamah (2021) undertook another morphosyntactic study of some weed names in Asante and found that, morphologically, Asante weed names could be classified into mono-morphemic, di-morphemic and poly-morphemic. The mono-morphemic structures are those with one morpheme; the di-morphemics are those with two morphemes, while the poly-morphemics are the ones with more than two morphemes. His data demonstrated that syntactically, Asante weed names could take lexical, phrasal, clausal, and sentential structures. He further posited that, functionally, several declarative and imperative sentences are reduced to form Akan weed names. Structurally, they were identified to be simple, compound, and complex sentences. The work clearly shows that at the phrasal level, all Asante weed names are noun phrases.

The current study adds to these previous works by taking the names given to classical print fabrics in Akan and analyzing them at the morphological and syntactic level.

2.1 Theoretical framework

The research work situates itself in the Construction Morphology theoretical framework, henceforth (CM) introduced by Geert Booij in the 2000s. It is a morphological theory aimed at a better understanding of the grammar of words, as well as the relation between syntax, morphology, the lexicon and the semantic properties of complex words. According to Olga (2006), CM is a theory of word structure in which the complex words of a language like Akan are analyzed as constructions, that is, systematic pairings of form and meaning. It presupposes a word-based approach to the analysis of morphological structure and a strong dependence on paradigmatic relations between words.

Booij (2010:3) posits that the notion of ‘construction’ in CM is defined as a pairing of form and meaning. It, therefore, refers to a syntactic pattern in which particular formal properties correlate with specific semantics that are not completely compositional but yet predictable. Booij adds that the theory proposes two basic approaches to the linguistic analysis of complex words. In the morpheme-based approach, a complex word is seen as a concatenation of morphemes, whereby a morphological analysis is conceived of as the syntax of morphemes. For instance, the Akan word *ɔkraman* ‘dog’ can be analyzed as the concatenation of the singular morpheme ‘ɔ-’ and the noun morpheme *kraman*. Similarly, the past tense form *kɔɔ* ‘went’ is analyzed as the concatenation of the morphemes *kɔ* and *-ɔ*. Harley and Noyer (1999) postulate further that this tradition of morphological analysis is manifest in the theory of Distributed Morphology. Alternatively, we might take a word-based perspective in which words are the starting points of morphosyntactic analysis.

It is also noted that the CM scheme can assume two roles: they indicate how new word forms of a certain type can be formed, and they have the function of motivation with respect to the set of existing complex words of a language, the conventional lexicon. Motivation means a reduction of the degree of arbitrariness between form and meaning. In simplex words, the relation between form and meaning is completely arbitrary, but this is not the case for other complex words whose meaning can be motivated on the basis of the meaning of its base and the meaning contribution of the word formation process. This means that a theory of Construction Morphology is a theory of how words and their internal structure (the traditional domain of morphology) relate to the structures generated by the syntax, and also a theory of how the rules for deriving complex words relate to the rules for deriving syntactic structures. There is no lexicon in which complex objects are assembled according to rules distinct from that of syntax, therefore, the generation of all complex forms must be performed in the syntax. The CM theory is therefore appropriate for the present study.

3.0 Methodology

The data for the study was collected from 50 different shops at the Kejetia New Market in Kumasi in the Ashanti region of Ghana. The market was chosen because of its location in the city and how people troop in every day to patronize these prints. In all, a total of 150 research participants comprising 50 shop owners or print fabric sellers who have many years of experience in selling clothes; 50 print fabric buyers; and 50 print fabric users made up of the elderly as well as the youth were consulted. The shops were selected at random for a fair representation. 50 Classical African wax print fabrics were selected based on patronage, proverbial and catchy names given to them as compared to the Contemporary ones. This was done through participatory observation and direct interviews with the shop owners or print fabric sellers, print fabric buyers and those who use the prints. Pictures of the prints were taken with a Samsung Galaxy A54 mobile phone, which has high pixels. With the help of colleagues at the Languages Department at Foso College of Education, the print names which were given to me in Asante-Twi by the participants were translated into English (see Appendix 1). The data collected was finally analyzed morphologically and syntactically using the qualitative method. Below are sample pictures of some of the print fabrics collected with their names under them.

Pictures of some selected print fabrics:



Ahwedepɔ



Akɔnfɛm



Efiemmosea

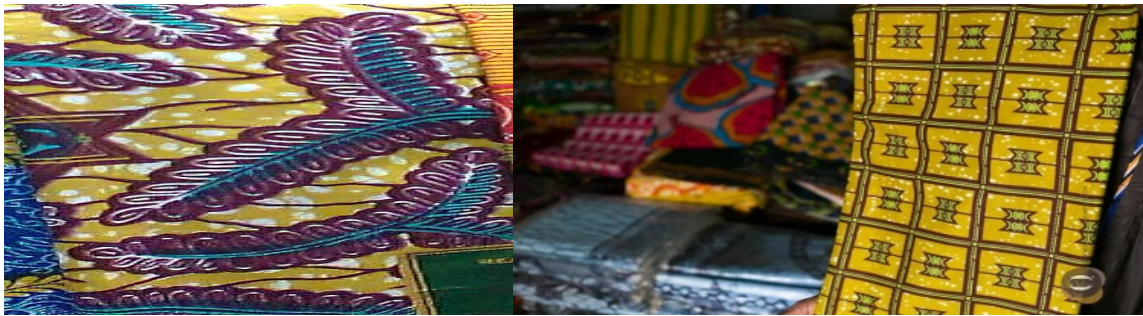
Boateng: A morpho-syntactic analysis of some selected African print Fabric names in Akan



Haailaif

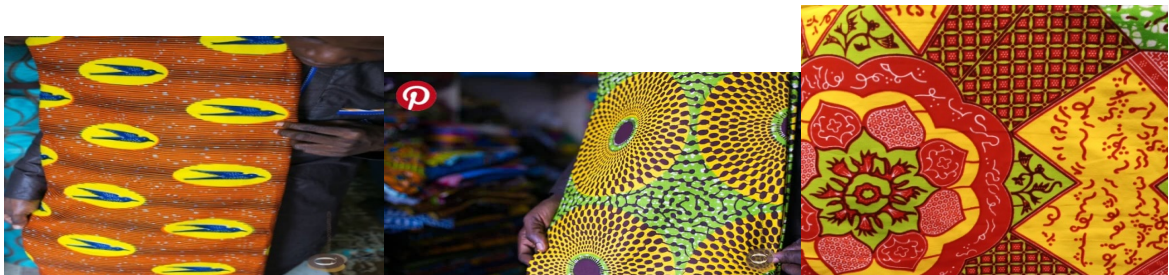
Aniwa

Gramofon/plete



Bonsu

Se wobeka meho asem a fa akonwa tena so



Sika wo ntaban

Subura

Kunupa ho yena



Akofena

Sitea bekum droba

Akuffo



Kotoko



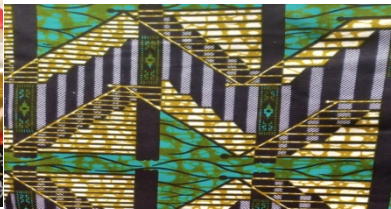
Okwan a yereko a yennim



ABC



Konko ahaban



Owuo atwedee



Ahenfie



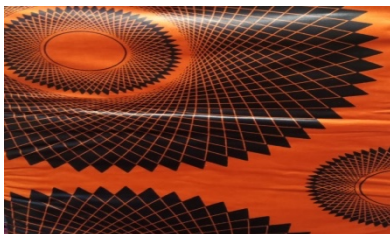
Krakas



Asɔnbbayerɛ dotɔ



Nyamebekyerɛ



Owuo ama me dabere asesa



Aniwa



Afe bi ye asane

4.0 Findings and Discussion

4.1 Morphological analysis of Akan cloth names

This section analyses the morphological structures of the print names in Akan. It looks at the simple word structures and complex word structures that were identified. Generally, simple and complex words are categorized based on their morphological structure and the number of morphemes they have. Simple words consist of only one morpheme and cannot further be broken down into smaller units of meaning, whereas complex words consist of two or more morphemes which can be broken down into smaller units of meaning. We consider each of these in the discussion below.

4.1.1 *Print names with simple words*

As indicated, the study revealed that some of the forms of the print names are single morphemes because the forms are indivisible. In other words, they are free morphemes since they always stand alone as independent words. The following (1) serve to illustrate this point:

- | | | | |
|------|----|------------------------|--|
| (1). | a. | <i>bonsu</i> | ‘whale’ |
| | b. | <i>plete /gramofon</i> | ‘plate / gramophone’ |
| | c. | <i>Akuffo</i> | ‘Akuffo (name of a former president of Ghana)’ |
| | d. | <i>kotoko</i> | ‘porcupine’ |
| | e. | ABC | ‘first three letters of the English alphabet’ |
| | f. | <i>aniwa</i> | ‘eye’ |
| | g. | <i>krakas</i> | ‘Crackers; a type of biscuit commonly found during Christmas in Ghana’ |

From the examples provided above in (1a-g), it is realized that the names that are given to the prints are morphologically indivisible, they are generally simple words which means that they carry only one meaning and cannot be further broken. It was identified that such names are always nouns, that is, names of people, animals, and things. In such words, the relation between form and meaning is completely arbitrary, as stated by Booij (2015) in the CM theory on the roles of CM schemes. *Akuffo*, for instance, is the name of an Akan who was a former president of Ghana between 1970-1972. The print was named after him because it came during his time. *Kotoko* ‘porcupine’ is also the name of an animal which represents a warrior, and, metaphorically, stands as a symbol of the Ashanti kingdom. It was also identified that some of the print names with simple words are borrowed words. Examples of such names are found in example (1b) ‘*plete /gramofon*’ and (1g) ‘*krakas*’. These are words that are adopted from the English language and incorporated into Akan with little modification.

4.1.2 *Print names with complex words*

The first group of complex words identified in the study was the closed or solid compound nouns. A closed or solid compound noun is one in which the two words or nouns do not contain any space or hyphen separating them (*bijus.com*). They are considered as single words. Consider the data provided below:

- (2) a. *ahwedee* + *εpɔ* = *Ahwedepɔ*
N ‘sugarcane’ N ‘joint’ ‘Sugarcane joint’
- b. *asuo* + *abura* = *Subura*
N ‘water’ N ‘well’ ‘well water or borehole’
- c. *ɔ-ko* + *afena* = *Akofena*
N ‘war’ N ‘sword’ ‘Sword of war’
- d. *ɔ-hene* + *e-fie* = *Ahemfie*
N ‘king’ N ‘house’ ‘Palace’
- e. *kwadu* + *sa* = *Kwadusa*
N ‘banana’ N ‘bunch’ ‘Bunch of bananas’

Looking at the examples above, it is realized that some of the names given to the prints are a combination of two morphemes. We note that it is always N-N compounds, which means a combination of two nouns to form a single word. When we take example (2a) for instance, it is observed that there are two nouns *ahwedee* ‘sugarcane’ and *εpɔ* ‘joint’ combined to form the name *Ahwedepɔ* ‘sugarcane joint’. Again, when we take example (2b), we see that, the nouns *asuo* ‘water’ and *abura* ‘well’ are combined to form the name *Subura* ‘well water or borehole’ of which both are separate individual words but are written together as a single word. From example (2c-d), it is realized that, the nouns *ɔko*, *ɔhene* and *efie*, respectively, have the prefixes ‘ɔ-, ɔ- and e-’ representing and making them singular forms. It is demonstrated that the meaning of such complex words is motivated on the basis of the meaning of their base forms and the meaning contribution of the word formation process, as stated by Booij (2015) in the CM theory.

The second group of complex words identified was the spaced or open compound nouns. The spaced or open compound noun as the name depicts is the one in which there is a space between the two words that form the compound noun as seen below in the examples provided:

- (3) a. *ananse* + *ntentan* = *Ananse ntentan*
N ‘spider’ N ‘web’ ‘Spider web’
- b. *konko* + *ahaban* = *Konko ahaban*
N ‘empty can’ N ‘leave’ ‘Empty can leaves’
- c. *owuo* + *atwedee* = *Owuo atwedee*
N ‘death’ N ‘ladder’ ‘Death’s ladder’
- d. *akyekyede* + *akyi* = *Akyekyede akyi*
N ‘tortoise’ N ‘back’ ‘Back of a tortoise’
- e. *efie* + *aboseaa* = *Efie aboseaa*
N ‘house’ N ‘gravels’ ‘Household gravels’

- f. *Nyame* + *aniwa* = *Nyame aniwa*
 N ‘God’ N ‘eye’ ‘God’s eye’

In example (3a-f), the data reveals that, we have these types of compounds which are open compound nouns because they have no hyphens separating them and are considered as single words syntactically, but morphologically comprise of individual morphemes. In other words, they consist of two or more separate words that function together as a single unit of meaning. When we take example (3a), it is realized that, the noun *Ananse ntentan* ‘Spider web’ comprises of two nouns *ananse* ‘spider’ and *ntentan* ‘web’ with *ananse* functioning as modifying the noun *ntentan* indicating the type of web we are talking about and is orthographically represented as a single unit or word. The other examples from the data provided above also have similar form, where the modifiers always precede the modified as shown. It is noted that the forms are all N-N compounds.

4.2 Syntactic analysis of Akan print fabric names

This section examines the syntactic structure of the print names. The study identified that many of the names indicate sentences and clauses. This means that they consist of various word class elements such as pronouns, nouns, verbs, adjectives, adverbs, post-positions (Akan), and conjunctions. The discussion here will therefore concentrate on such syntactic categories.

These names were analyzed under the function and the structure of the sentences. On function, the study identified these names to be mainly declarative with a few interrogative forms. On structure, simple sentences, compound sentences as well as a few complex sentences were identified.

4.2.1 Names with declarative and interrogative sentences

These are names that are statements. According to Akuamah (2020:12), declaratives are statements that express judgments, opinions, or facts. He adds further that structurally, declaratives usually have their subjects coming before their verbs in Akan. Consider the data provided below:

- (4) a. *Sitea bε-kum drɔba*
 N FUT-V N
 steer will-kill driver
 ‘Steer will kill driver’
- b. *Ani bre a ε-n-sɔ gya.*
 N V COND 3PL-NEG-V N
 eye- spark - it-doesn’t-catch fire
 ‘The eye doesn’t catch fire when it sparks’
- c. *Afe bi yε asane*
 N PRO AUX N
 year some is calamity
 ‘Some years are full of calamities’

- d. *Owuo a-ma me dabere a-sesa.*
 N PFV-V 1SG N PFV-V
 death has-made my dwelling place changed
 ‘Death has made my dwelling place changed’

From the data provided above, all the names have subjects that are explicit, as indicated earlier on and are being used to make statements. We also have examples of interrogative names that are used to ask questions. An example is as follows:

- (5) *Ɔbaatan-pa wo-de yen gya-a hwan ni?*
 N -ADJ 2SG-V 1PL V-PST PRO
 mother -good you-do we left who
 ‘Good mother, who did you leave us with?’

It is realized from the data in example (5) that, the structure is being used to ask a rhetorical question.

4.2.2 Names with simple sentences

A simple sentence is a statement or structure that contains only one idea and is the most basic type of sentence. Afreh (2006) posits that a simple sentence can be as short as just one word. The data below serve to illustrate.

- (6) a. *Sitea bε-kum drɔba*
 N FUT-V N
 steer will-kill driver
 ‘Steer will kill driver’
- b. *Nyame bε-kyerε*
 N FUT-V
 God will-provide
 ‘God will provide’
- c. *Afe bi ye asane*
 N PRO AUX N
 year some is accident
 ‘Each year has its ups and downs’
- d. *Kunu -pa ho ye na*
 N -ADJ ADV AUX ADV
 husband -good self’ is’ scarce
 ‘Good husband is scarce’
- e. *Sika wɔ n-taban*
 N AUX PL- N
 money has’ wings
 ‘Money has wings’

It is observed here that some of the cloth names are simple sentences with the elements or constituents of a clause which are: subject, verb and object, as shown in the data provided above. It is realized that, in (6a), the structure is SVC, in (6b), the structure is SV and from (6c-d), the structure is SVC. It therefore indicates that the subjects are overt, meaning they have their subjects explicitly stated. For instance, in example (6a), *sitea* ‘steer’ is the subject, *bekum* ‘will kill’ is the verb, and *drɔba* is the object. In (6e), *sika* ‘money’ is the subject, *wɔ* ‘have’ is the verb, and *ntaban* is the complement.

4.2.3 Names with compound sentences

Some of the Akan print names were compound sentences. A compound sentence is the structure with two or more ideas combined, where the ideas are structured in main or major clauses only. According to Afreh (2006), a compound sentence consists of two or more independent clauses joined by the coordinate conjunctions ‘and’, ‘but’, and ‘or’. In line with this, Akan also has similar forms where compound sentences are linked by *na* or *a* ‘and’, *anaa* ‘or’, *nanso* ‘but’, *nso* ‘also’, etc.

- (7) a. *Ani -bre a ε-n-sɔ gya.*
 N -V COND 3SG-NEG-V N
 eye-spark - it-doesn’t-catch fire
 ‘The eye doesn’t catch fire when it sparks’
- b. *Dua korɔ gye mframa a e-bu.*
 N ADJ V N COND 3SG-V
 tree one receive wind/air - it-fall
 ‘When one tree faces the wind, it falls’
- c. *Ɔkwan a yε-re-kɔ a yε-n-nim.*
 N REL 1PL-PROG-V FOCUS IPL-NEG-V
 Journey that we-ing-go and we-don’t-know
 ‘A journey that we are taking unawares’
- d. *Abɔfra bɔ nwa na ɔ-m-mɔ akyekyedee*
 N V N but 3SG-NEG-V N
 child crack snail but he/she-doesn’t-crack tortoise
 ‘A child cracks the shell of a snail but not that of a tortoise’

It can be seen from the data provided above from (7a-c) that all the structures have two main clauses with overt subjects. The two independent clauses are joined by an explicit coordinating conjunction ‘a’ with a comma. For instance, in (7a), the first independent clause is *Ani bre* ‘Eye sparks’ and the second independent clause is *εnsɔ gya* ‘It doesn’t catch fire’. Looking at example (7c), we see that the first independent clause is *ɔkwan a yεrekɔ* ‘A journey that we are taking’ and the second independent clause is *Yennim* ‘We don’t know’ connected by a coordinating conjunction ‘a’. It is also realized in example (7d) that, the two independent clauses *abɔfra bɔ a nwa* ‘The child cracks the shell of a snail’ and *ɔmmɔ akyekyedee* ‘he/she doesn’t crack the shell of a tortoise’ have a focus marker ‘na’ which emphasizes the relevance of the information that follows in the second clause

4.2.4 *Names with complex sentences*

The complex sentence structures are forms with at least a dependent (subordinate) clause and a main clause or clauses, as we have in Akan. In Akan, the subordinate clauses of these complex structures are characterized by the form *sɛ* ‘if’...*a*’ with a comma. Owu-Ewie, (2014), emphasized this by stating that, the *sɛ* component is optional while the *a* and the comma elements are not optional. Let’s look at the example provided below:

- (8) *Sɛ wo-be-ka me-ho asem a, fa akonwa tena so.*
 PREP 2SG-FUT-V 1SG-ADV N CONJ V N V PREP
 if you-will-say my-self story - take stool sit ‘on’
 ‘If you will talk/gossip about me take a stool and sit on it’

The example provided in (8) shows that the structure has a dependent clause and an independent clause. The first part of the sentence *Sɛ wobeka meho asem a*, ‘If you will talk/gossip about me’ is the dependent clause, which is also a conditional clause. The second part of the sentence is *Fa akonwa tena so* ‘Take a stool and sit on it’ which is an independent clause. It is also realized that the second part of the construction has an imperative form *fa* ‘take’ with a covert subject *wo* which means ‘you’.

5.0 Discussion

As indicated by Ekwueme (2020), linguistics will not be complete if morphology and syntax are excluded, it is very appropriate to find out whether names given to things like print fabrics have morphological and syntactic structures embedded in them.

Indeed, at the morphological level, the data presented have shown that some of the names have only one morpheme. These names are single morphemes which are not covert and are indivisible. Examples of these names are shown in example (1a-h). They are known as simple words. Other forms also have a combination of two or more words/morphemes and are known as complex words. Examples of such names are shown in examples (2a-e). Inherently, all the data presented show that every name that is given to the clothes has one, two or more morphemes where each morpheme contributes greatly to the syntactic structure of the name. This is what the CM theory highlights.

Looking at the syntactic level of the analysis, the examples provided in the data from (3a-f), (4a-d), (5), (6a-e), (7a-d) as well as (8) clearly show that, the names given to the print fabrics in Akan have syntactic properties. This is justified by the fact that the names have almost all the syntactic structures in the language. There are names that are compounds which arise only from compounded nouns. At the sentence level, functionally, there are those that are declaratives and interrogatives and structurally, forms which are simple sentences, compound sentences and complex sentences. From the analysis, it is seen that names of these print fabrics have both morphological and syntactic properties similar to what Akuamah (2020) and Ollennu et al (2022) identified in their study on weed names and sociolinguistic analysis of cloth names among the Ga and Dangme people of Ghana respectively. The two studies particularly identified some morphological and syntactic structures similar to what has been identified in this current study.

6.0 Conclusion

The study discussed the morphological and syntactic analyses of some selected Akan cloth names. The paper tried to identify the morphological processes involved in naming these clothes which included the number of morphemes and the type of words used. It also looked at the syntactic components of these names which included the sentences and clauses. It was discovered that the names can be classified into simple words and complex words morphologically. The simple word names are those that are roots and are single independent morphemes as demonstrated in example (1a-g). The complex words cloth names are those that are formed by combining two or more morphemes. It was identified that the complex structures are always N-N (noun-noun) compounds.

Syntactically, it was revealed that the names of these clothes can be classified into compound nouns, clausal and sentential structures in Akan. At the sentential level, it was identified that most of the names are declaratives or statements with a few ones being interrogative which ask rhetorical questions. Looking at the structure of sentences, the study found that we have names that are simple sentences, names that are compound sentences and those that are complex sentences.

Finally, it was observed that the formation of these cloth names in Akan does not deviate from the morphosyntactic rules that are seen in other languages such as English. Interestingly, the study identified that none of these names are given by the companies themselves but by the consumers who link fashion to history; to celebrate famous people and to express the trends of the moment. I believe this study will add up to the existing literature on language research, especially, in the area of onomastics.

Abbreviations used

1SG	First person singular	NEG	Negative
1PL	First person plural	ADJ	Adjective
2SG	Second person singular	PST	Past tense
3PL	Third person plural	ADV	Adverb
N	Noun	PREP	Preposition
V	Verb	PFV	Past participle
AUX	Auxilliary	FUT	Future
PRO	pronoun	COND	Conditional marker
REL	Relativizer	FOC	Focus

References

- Abraham, I., Frimpong, C., & Asinyo, B. K. (2019). *Comparative Analysis of Patronage of Classical and Contemporary African Textile Prints in Ghana*. ResearchGate.
- Afreh, E. S. (2006). *Grammar and Usage for Tertiary Students*. Kumasi: Kwame Nkrumah University of Science and Technology.
- Akuamah, A. (2020). *Twi Fɔnɔlɔgyi ne ɔkasa Nhyehyɛɛ*. Kumasi: Frimprints Publications.
- Akuamah, A. (2021). A Morphosyntactic Analysis of Some Asante Weed Names. *International Journal of Linguistics, Literature, and Translation*, 4.

- Amissah, R. K. E., & Mawunyo, L. T. S. (2018). Artistic and Cultural Significance of Ghanaian Printed Fabric Designs. *Current Trends in Technology & Textile Engineering*, 2(4).
- Booij, G. (2010). Construction Morphology. *Language and Linguistics Compass*, 3(1), 1-3.
- Chichi, C., Howard, E. K., & Baines, E. (2016). Assessment of Consumer Preference in the Use of African Wax Prints in Ghana. *International Journal for Innovation Education and Research*, 4.
- Ekwueme, J. (2020). *The Contributions of Morphology and Syntax to the Study and Use of the English Language*. ResearchGate.
- Ezeudo, C. O., Aboh, S. C., & Idika, K. M. (2021). Morphosyntactic Analysis of Onitsha Personal Names. *Journal of Language Teaching and Research*, 12(3), 441-448.
- Harley, H., & Noyer, R. (1999). Distributed Morphology. *Glott International*, 4, 3-9.
- Impraim, S. E., Oduro, B. A., & Owusu, O. C. (2018). Cultural and Symbolic Interpretation of Selected Wax Print Designs on Ghanaian Fabrics. *International Open Journal of Humanities and Social Sciences*.
- Letsoela, M. P. (2015). A Semantic Analysis of Sesotho Place Names: Evidence from Bus Stop Names. *International Journal of English Language & Translation Studies*, 3(1), 1-8. Retrieved from <http://www.eltsjournal.org>
- Meiring, M. A. (1993). The Syntax and Semantics of Geographical Names. In P.S. Hattingh, N.Kadmon, P.E.Raper and I.Booyesen (eds.), *Training course in Toponymy for Southern Africa*. Dept of Geography, University of Pretoria, pp 269-289.
- Murashka, V., & Pasenka, V. (2013). Lexical Categorization of Language Units of the Sphere of Cloth in the English Language. *European Academic Research*, 1(6).
- Olga, I. G. (2006). *Construction Morphology: The Georgian Version* (PhD Dissertation). Stanford: Stanford University.
- Ollenu, Y. A. A., Owulah, F. T., & Obeng, P. (2022). A Sociolinguistic Analysis of Cloth Names Among the Ga and Dangme People of Ghana. *Journal of Critical Studies in Language and Literature*, 3(4), 36-53.
- Owu-Ewie, C. (2014). A Morphosyntactic Analysis of Some Fante Habitation Names (Econym). *The International Journal of Humanities & Social Studies*, 2(5), 232-243.
- Thipa, H. M. (1978). "What Shall We Name Him?" *Nomina Africana*, 1(2). (bijus.com). Retrieved on 15th August, 2023.
- (<https://www.un.org>). Retrieved on 16th November, 2021.
- (linguistic.emory.edu). Retrieved on 9th August, 2023.

Appendix: Akan print fabric names and their English gloss

S/ N	Print fabric Name	English Gloss
1	<i>Akyekyedee akyi</i>	'The back of the tortoise'
2	<i>Akɔnfem</i>	'Guinea fowl'
3	<i>Efie mmosea</i>	'Courtyard pebbles'
4	<i>Ahwedepɔ</i>	'Sugarcane rings'
5	<i>Haalaef</i>	'Highlife'
6	<i>Bonsu</i>	'Whale'
7	<i>Gramafon /Plete</i>	'Gramophone'
8	<i>Sika wɔ ntaban</i>	'Money has wings'
9	<i>Sɛ wobeka meho asem a fa akonwa tena so</i>	'If you want to talk/gossip about me, take a stool and sit on it'
10	<i>Subura</i>	'Well'
11	<i>Akofena</i>	'Sword'
12	<i>Sitea bekum drɔba</i>	'Steer will kill driver'
13	<i>Akuffo</i>	'Royal name in Akan'
14	<i>Kotoko</i>	'Porcupine'
15	<i>ABC</i>	'Letters of the alphabet'
16	<i>Konko ahaban</i>	'Empty can leaves'
17	<i>Owuo atwedee</i>	'Death ladder'
18	<i>Ahenfie</i>	'Chief's palace'
19	<i>Ɔkwan a yerekc a yennim</i>	'A journey we take unaware'
20	<i>Krakas</i>	'Crackers; type of biscuits'
21	<i>Nyamebkyere</i>	'God will provide'
22	<i>Ascbayerɛ dɔtɔ</i>	'Yam forest'
23	<i>Abɔfra bɔ nwa na ɔmmɔ akyekyedee</i>	'The child cracks the shell of a snail but not that of a tortoise'
24	<i>Afe bi ye asane</i>	'Some years come with troubles'
25	<i>Kwadusa</i>	'A bunch of bananas'
26	<i>Aniwa</i>	'An eye'
27	<i>Kunupa ho ye na</i>	'Good husband is scarce'
28	<i>Yaw Donkor</i>	'An Akan name''
29	<i>Ses bɔtlos</i>	'Six bottles'
30	<i>Dua korɔ gye mframa a ebu</i>	'When one tree faces the wind, it collapses'
31	<i>Wadɔe nti amansan bekae wo daa</i>	'Due to your kindness the community will forever remember you'
32	<i>Ɔbaatampa wode yen gyaa hwan ni?</i>	'Good mother who did you leave us with? '
33	<i>Ani bre a ɛnsɔ gya</i>	'The eye does not catch fire when it sparks'
34	<i>Obiara ba nye</i>	'Everybody's child is bad'
35	<i>Salad</i>	'Salad'
36	<i>Ama Sɛɛwaa</i>	'Ama Serwaa (A name of a person)'
37	<i>Yɛade kɛsee bi afiri yen nsa</i>	'We have lost a valuable thing'
38	<i>Mako nyinaa mpatu mmere</i>	'All pepper do not ripe at once'
39	<i>Sɛ asa?</i>	'I hope it is finished? '

40	<i>Ananse ntentan</i>	'Spider web'
41	<i>Dehyeε nsu</i>	'A royal doesn't shed tears'
42	<i>Ɔdɔ blade</i>	'Love blade or blasé of love'
43	<i>Akokɔ baatan ne ne mma</i>	'The hen and its chicks'
44	<i>Papayε asa</i>	'Doing good is no more'
45	<i>Ahwene pa nkasa</i>	'Good beads don't talk'
46	<i>Deε Onyame aye ama me</i>	'What the Lord has done for me'
47	<i>Obaa pa</i>	'Good woman'
48	<i>Senkyi bridge</i>	'Adome bridge'
49	<i>Wafa me nwa</i>	'You have taken me for granted'
50	<i>Ahwene pa nkasa</i>	'Quality or precious beads make no noise'
