



## **PRAGMATICS OF OYIWALADŊŊ (THANK YOU): THE CASE OF GA**

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### **ABSTRACT**

*The study considers the marker OyiwaladŊŊ (thank you) in Ga ( Niger Congo, Kwa branch), under the expressive speech act and linguistic routine. The marker has a variety of functions and explore the factors (social and situational) affecting the different uses of ‘thank you’. Content analysis involving the conversational theory of relevance in existing works is adopted for this study. We are looking at the basis for ‘thank you’ and its variants as polite strategies. The study discovered ethnographic situations and communicative events for OyiwaladŊŊ (thank you) including, (1) OyiwaladŊŊ for humor, (2) for acceptance of services, (3) for irony or sarcasm in conversations, (4) for phatic functions, (5) for dismissal of a person or service, (6) for rejection of an offer or services and (7) gratitude for major or minor favour.*

**Keywords:** *OyialadŊŊ* ‘Thank you’, discourse marker, conversational analysis, politeness,

### **1.0 INTRODUCTION**

The focus of this study is the use of thank you “*OyialadŊŊ*” in different situations. This study is rooted in Discourse Analysis as a field of study that concerns itself mainly with the linguistic analysis of naturally occurring connected spoken discourse.

Discourse analysis attempts to study the arrangements of language use in social contexts, and in particular with interaction or dialogue between speakers. The arrangement may be above sentence or clause, and therefore to study larger linguistic units, such as conversational exchanges.

Coker, (2013) sees language as social currency by which people use to meet their communicative ends. Language, therefore, has a social purpose i.e. having good relationships with people and interacts with them. In view of the explanation given to language above, conversations form part of language and that someone in the conversational environment requires not only someone to talk to but also something to talk about. This is what makes any given speech to have both an individual and a social side and we cannot conceive one without the other. Thank you is a daily phrase found in conversations among various interlocutors at different levels. It is very difficult to hear people converse without employing ‘*OyiwaladŊŊ*’ thank you or its variants at one time or the other.



As a daily conversational phrase, thank you may have many functions or uses (Ajmer, 1996). We will look at the various factors (which includes social, linguistic and cultural context) affecting the form and uses of Thank you. Wilson & Sperber (2004) and Anderson (1998) noted that in the conversational environment, the assumptions which are treated by the individual as representations of the actual world should achieve a contextual effect which includes the participants' belief and knowledge. Olateju and Adesanmi (2006) stated that it is only by examining the context in which an utterance is pronounced, the presuppositions behind the utterance, the intention of the speaker and respondent, and even the evidence available to a decoder, that helps one to really understand the meaning of an utterance (Wilson & Sperber 2012; Clark 2013). Looking at our analysis in the study, our findings revealed that the relevance of '*Oyiwaldɔŋŋ*' thank you comes out of the urge for politeness in the conversational situation in our society. 'Politeness' as the inflection of polite simply means showing good manners and consideration for other people (Hornby, 2015).

## **2.0 RESEARCH METHODOLOGY**

The data for this study were collected at various social interactional and communicative events. The conversational analysis which aims to provide a systematic and detailed examination of interlocutors' understanding of the ongoing talk is employed for this study. We will consider '*Oyiwaldɔŋŋ*' thank you as an event since social parameters like the participants and setting (in terms of time and space) culminate in the event. We collected the data by recording and transcribing naturally occurring casual conversations in Ga language. This is done at social gatherings.

Fifty (50) text were originally selected in number from which thirty (30) were carefully selected in order to avoid unnecessary repetition in the course of analyzing them. The informants from whom the texts were taken involve both monolinguals and bilinguals of the Ga language. All the thirty (30) selected text were in the Ga language and transcription was done by me.

The Theory of Relevance by Wilson & Sperber (2004), Wilson & Sperber (2012) and Clark (2013) was adopted for the analysis. I also syntheses' some proposals highlighted in the works of Olateju & Adesanmi (2006).

## **3.0 DISCOURSE MARKERS (DMS)**

We are going to discuss the recognition of '*Oyiwaldɔŋŋ*' or its variants as a discourse marker. Discourse Markers could be looked at from a "more theoretical level as members of a functional class of verbal (and non-verbal) devices which provide contextual coordinates for ongoing conversation" (Schiffin 1987:41). These markers could also be described as being "sequential dependence" because they are devices that work on a discourse level and not dependent on the smaller units of talk of which discourse is composed.

The ability of these items do provide "contextual coordinates for utterances and how they index an utterance to the local contexts in which utterances are produced and interpreted. We then ask what expressions are used as markers? The description of discourse makers by Schiffin (1987:312) as 'units of talk' which will help to segment the ongoing flow of interactions into "a



service of identifiable chunks of activity” is very relevant here. This approach is relevant because it shows how numerous the items could be. Agyekum (2008b, 2010, 2014) for example discussed, thanking, apologizing and requesting as conversational routines. Aijmer (1996:20) points out that all these items be grouped and analyzed the same way as “conventional routines which can be more or less fixed.”

It is necessary to note that apart from segmenting talk, discourse markers, as given above, have the function of commenting on and organizing the message. In the observation of this function, thank you or its variants cannot be neglected because they are parts of the routinized elements which contribute to the coherence of discourse in various ways. Agyekum (2010:80) remarks that thank you is a ritual employed in communicative encounters as conversational closers to encounters such as services illustrated below:

- Seller: Ofaine baa- he eko o - ha mi (buyer approaching the goods):  
Please FUT buy some 2Sg give 1Sg  
(Please buy some for me)
- Customer: Enyiε? tse nɔ  
(How much? reduce the price)
- Seller: Oyiwaladɔŋŋ  
thank you (after buying and handing over the goods)
- Customer: Oyiwaladɔŋŋ  
thank you (accepting the goods)

The seller says thank you to handover the goods while the customer also accepts the goods by thanking him/her for it. This small interaction is however terminated by the seller’s, thanking in other words, the discourse function of thank you as an item segmenting a talk cannot be over emphasized here. (I was at the Tuesday Market at Manprobi that day, so I took advantage to record the interaction and later transcribed and translated it).

Discourse expressions include a variety of phrase which is frequent in spoken language such as greetings. (eg. Good morning – *ojekoo*, Good afternoon – *minaokoo* and Goodevening – *oshwiee*), polite responses (eg. Thank you, I’m sorry, God bless you) and parting phrases like (bye-bye - *yaa ba* , see you *abaana bo*) In practice, a significant percentage of conversational language is highly routinized in our daily utterances.

Agyekum (2010: 77) asserts that “thanking, requesting and apologizing correspond to what he calls “everyday rituals” which help to strengthen the social bounds between interactants”. He discussed two kinds of ritual interchange. i.e. (a) ‘a positive supportive ritual’ which is caused by the need for the mutual support between two participants in conversation for example, the acceptance of an offer may be responded to be a gratitude in a phrase like thank you or thanks or God bless you, and a negative form of thanking resulting as a curse. This comes with (b) remedial ritual’, which is fully exemplified in strategies of apologizing ie. the ritual occurs when an offence has been committed, and that the speaker (or the offender) makes an attempts to



remedy the offence and restore harmony. The speaker then recites this ‘I’m sorry’ or ‘sorry’. *ofainε*, or *kεke mi* meaning forgive me.

Aijmer (1996) posits that, the two interchanges above should be grouped into a class called formulaic speech acts (method of doing something) such as thanking, apologizing and requesting etc. Aijmer claims that the third group of conversational routine consists of routines which are called attitudinal routines’ because it expresses the speaker’s attitudes and emotions. Aijmer’s ideas on routines relating to the speakers attitudes or emotions exist in various cultures especially cultures in Africa, as reflected in enlightened culture which, he claims as, values inhibited expression of both good and bad feelings. This culture accords special values to communicating good feelings towards the addressees.

#### 4.0 USE OF OYIWALADƆƆ AND ITS FLEXIBILITY

Conversational routines can manifest fixedness and flexibility both in forms and functions in different situations. In the Ga language, we say ‘*OyiwadƆƆ*’ which means ‘Thank you. *Oyiwala* means you should have long life’ as an extra – grammatical idiom, it is clear that elements have been omitted since it can be expanded in several ways. For examples, “*Mihie bo shidaa nyƆmƆ*” (meaning I owe you my thanks” and *miida bo shi* ( I give you thanks), *ogbe mi* (you’ve killed me), *mo obƆ mƆdeƆ* (I congratulate you, well done), *kε migbo’ε kaaafɔ* ( when I die don’t cry) are variant expressions of *OyiwadƆƆ* in the Ga language.

It is a noun phrase when it is followed by an intensifying adjectives and adverb (eg. *OyiwadƆƆ agbo agboi dieƆtse* meaning ‘Thank you very much’ whiles it is a noun when it stands alone. It can be pre-modified eg. *Naa nye OyiwadƆƆ* ‘Thank you for yesterday’ a word so concise that it is difficult to understand and tell whether it is a verb. *OyiwadƆƆ* can be analysed as the subject in Ga because you can identify the subject *O* which is you singular (2SG). *Nye* marks the plural form of you which is added to *yiwala* as in *nyeyiwadƆƆ*

However, it may be argued that it is a phrase. Nevertheless, there are gratitude expressions which are fully grammatical the moment “thank you” gets expanded into stretches like:

- |   |  |
|---|--|
| (i) <i>Miitao mada bo shi</i>           | I wish to thank you                      |
| (ii) <i>ManƆ he gbε nεε keda bo shi</i> | May I take this opportunity to thank you |

The use of *OyiwadƆƆ* ‘thank you’ has no strict rules in the language, it is very flexible. The conversational routines is a fairly abstract sentence stem, consisting of a ‘core’ with possible extensions. *OyiwadƆƆ* has therefore the stem’ which has the capacity to generate a number of possible routine phrases (as seen in (i) and (ii) above and this can be exploited by the various speakers for creativity, hence confirming how flexible it can be.

Variants of Thank you/Thanks *OyiwadƆƆ*/*Oyiwala* are formed from the stem “wala” (life) by substituting elements into sets, embedding structures in larger discourse units and deleting



optional elements. This does not imply that *Oyiwaladɔŋŋ*. (Thank you) as a discourse routine is constantly flexible. It is viewed as fixed in some respect. For instance, the phrase cannot be passivised to become: ‘*dɔŋŋ oyiwala*’ in Ga ( in English you are thanked) To describe the basis of each conventional routine, we need several different criteria to do that.

In *Oyiwaladɔŋŋ* (Thank you), the tone can only be oversimplified, that is sometimes associated with a “falling contour” (Aijmer 1996:41) employed this in situation involving thanking a secretary or a telephonist etc. for performing his professional duties. Nonetheless, the rise or fall + rise tone sounds casual or (non-committal) which is often used in situations that do not require serious thanking as in the conversation below:

- |    |                          |                            |
|----|--------------------------|----------------------------|
| A: | O- tɛ yɛ jɛmɛ?           | Is your father there?      |
| B: | Daabi                    | No                         |
| A: | Ofainɛ mɛɛ miiba         | Please, wait’ I’m coming   |
| B: | Minyɛŋ mame !            | I can’t wait!              |
|    | Maba ekɔŋŋ: ɔyiwàlɔdɔŋŋ. | I ‘ll call back: thank you |

It has been observed that when “thank you” has polite function, the falling tone is more likely to signal real gratitude relating to a situation where the favour is small or big. This then follows that it is the speaker’s perception of the extra linguistic situation that determines the amount of gratitude that is required. This is not different in the Ga language with the use of *Oyiwaladɔŋŋ* (Thank you). It is however possible for a conversational routine especially thank you to have more than one prosodic pattern with complicated condition of use as in the Ga (thank you) below:

‘ey iwàlɔd`ɔ`ŋ`ŋ, nì ék`uséé éy`iwàd`ɔ`ŋ`ŋ d`ɔ`ŋd`ɔ`ŋd`ɔ`ŋ d`ɔ`ŋ d`ɔ`ŋ

To sum up, we have come to notice that even when there is an oversimplified tone in the use of *Oyiwaladɔŋŋ* (Thank you) or its variants, varying functions or meanings can be generated depending on the context in which it is employed. The above thank you is employed during outdoorings to elicit an amusement or laughter (just to create fun) at the function.

## 5.0 INTERPRETIVE USE OF OYIWALADɔŋŋ (THANK YOU)

*Oyiwaladɔŋŋ* (Thank you) as a social linguistic routine is believed to be dynamic and unrestricted (Crystal 2004) because of its potentials to depict different things in different contexts and situations which may bring about indirection in the perceived meaning it has: When ever this happens, *Oyiwaladɔŋŋ* is being ascribed an intentional meaning’. This intentional meaning can be likened to the ‘conversational implicature’ or extra meaning’ as found in *Oyiwaladɔŋŋ* connoting insult or derision on the listener contrary to the notional gratitude usually attached to it. Olateju and Adesanmi (2006) noted that, the apparent simplicity of all linguistic routines (especially *Oyiwaladɔŋŋ* can be deceptive. Therefore, when a thanking expression is intended to make a positive politeness i.e. appreciating or showing gratitude to a listener, Hinkel (1992) argues that it will imply ‘social indebtedness’.



When thank you has interpersonal meaning it can be seen as a declarative and this can be attributed to the mood of the speaker. It indicates that the speaker is not expecting any obvious response from his audience. It provides information about immediate situation of a speaker's intention towards his hearer.

## **6.0 FUNCTIONS OF OYIWALADŌŌŌ**

### **6.1 *Oyiwaladŏŏŏ* As Discourse Opener:**

- | Speaker | Text Ga   |
|---------|---|
| B:      | Osukuu ε ema shi eei!<br>The school is functioning now)   |
| A:      | Oyiwaladŏŏŏ, kpaako nibii hio<br>( Thank you, things are now getting better)  |
| B:      | Gbεε ohiiŏmεiŏŏ owo tsŏŏŏi<br>(Be vigilant and supervise the teachers),<br>no baaha nitsumŏŏ aya nŏ<br>(that will help the school to function well)   |
| A:      | Tsŏŏŏi bŏŏ mŏdεŏŏ kε nitsumŏ<br>(The teachers are doing well).<br>Shi gbekεbii ε moŏŏ.<br>( But it is the pupils)   |
| B:      | Taomŏ mla oha gbekεbii ε ni ofee<br>(Find some rules and regulations to check the children)<br>tsŏŏŏi jogbaŏŏŏ koni amεkwε sukε nŏ jogbaŏŏŏ<br>(and pay the teachers well so that they will teach very well). |
| A:      | Yoo! Oyiwaladŏŏŏ<br>( Ok. Thank you.)   |

The proprietor of a school and his close friend were conversing. The speakers were A (the proprietor), 'B' (the friend of the proprietor). The *Oyiwaladŏŏŏ* (thank you) from 'A' opened his response to the statement made by B'. Furthermore, the advice was substantiated by A' still closing his response with *Oyiwaladŏŏŏ* (Thank you) in the last line. In the next text, *Oyiwaladŏŏŏ* (thank you) has a different function

### **6.2 *Oyiwaladŏŏŏ* (Thank You) As A Gratitude For Major Or Minor Favours.**

- | Speaker | Text   |
|---------|--|
| B.      | Ofaine, obie fεε<br>( Please, How is this place?) (Greetings)            |
| A       | Biε jogbaŏŏŏ, ni ojεmε hu?<br>( Fine, what about your place?) (Response) |
| B.      | Ofaine Ataa Ayi ye jεmε?<br>(Please is Mr. Ayi there?)                   |
| A.      | Shi eshinaa okwe<br>(knock on his door to check)                         |





- B                    Oyiwaladɔŋŋ  
                          (Thank you)
- A.                    Shidaa be  
                          (No thanks / you are welcome)

There were two interlocutors that is A (a lady looking for his uncle) and B (an elderly man relaxing in a lazy chair) in the conversational context here, the incident took place at Osu, during a family meeting in that house.

(Thank you) *Oyiwaladɔŋŋ* by A above was a direct response to *shi eshinaa okwe* (knock on his door) as given by B. This act implies that ‘A’ was grateful to B for his direction, attention or suggestion which constitutes a minor favour here. However, minor or major, favours are culturally and traditionally expected to be appreciated, otherwise, one becomes socially indebted.

### 6.3 *Oyiwaladɔŋŋ* (Thank You) For Phatic

- | Speaker | Text  |
|---------|---|
| B.      | Ojekoo Naami<br>(greetings to you Grandma)                                    |
| A:      | Oje mra, te mɔ fɛɛ mɔ yɔɔ tɛŋŋ?<br>(Fine, how is everybody?)                  |
| B:      | Mɔ fɛɛ mɔ yɛ jogbaŋŋ.<br>(Everybody is fine)                                  |
| C:      | Sekesuabii eshe shi ( Sekesua people are here well come) ( out from the room) |
| B:      | Oyiwaladɔŋŋ (thank you) (going into the room)                                 |

There were three speakers involved in the conversation above. The three of them (A, B and C) were family members. A is B’s grandmother, B the granddaughter of A and C is a relative staying with A in the house. B stays outside the town and has come home to visit the grandmother who entered the house and said Ojekoo (goodmorning) to the grandmother who is sitting in front of her door.

The linguistic environment of ‘thank you’, made by ‘B’ in the dialogue shows that, this phrase was just a response to the preceding welcome of ‘C’. The departure of ‘B’ after this phrase *Oyiwaladɔŋŋ* emphasizes that she chose to finalize the complimentary with *Oyiwaladɔŋŋ* as a way of making the listener feel good, pleasant and wanted. Hence, it is conveying emotion rather than information intentionally. The emotion that she is conveying is of good will demonstrating the African pleasant social mood in contextual environment. This cannot be said of the *Oyiwaladɔŋŋ* below:



#### 6.4 *Oyiwaladɔŋŋ* (Thank You) For Irony or Sarcasm

Speaker	Text
A:	Namɔ oketa fei le mli le? (Who are you with in the cold)
B:	Kule sane ko? (is there any problem?)
A:	Je ena (Is late )
B:	Je ena hewɔ.....? (Is late so.....?)
A:	Oyiwaladɔŋŋ, je mi (Thank you, insult me)

‘A’ was the mother of ‘B’ in the text above. The scene took place at Osu in Accra in the researchers house, one Sunday evening.

‘A’ who is the mother of ‘B’ pose this question to the daughter ‘who are you talking to in this cold?’ The reason for this contempt and angry response was given by B because she considers the statement made could be hinged on the shameless life of her daughter and other people in the family. The *Oyiwaladɔŋŋ* passed by the mother in the last turn is nothing but irony and indirect attack on the daughter. The ironic content of the *Oyiwaladɔŋŋ*, (thank you) is linked up to the extra linguistic actions of the mother – especially the attitude of the daughter.

In another situation:

Speaker	Text
A:	Lecturer (Wo ehie nɔ kwɛ aahu) ni ekɛɛ: Aban ! (Aban is a term use to call policemen)
	Lecturer (raised the head and look straight ahead and said ) Aban
B.	Policeman (Kpɛ kane kekwe tsone le mli ni ebi) namei ne? Policeman (Peeps in the car with his flashing light and asked ) who are these?
A:	Lecturer (Kɛ mlifu ye jalesane ni polisifonyo le yee ha le hetoo akɛ) Wɔmiiya sukuu wulu le mli. (Angry at the unfairness of the policeman said) we are going to the University.
B:	Policeman (Fɔ enine ketsɔɔ akɛ amɛya) yoo. (Wave with the flashing light showing that they should move) O.K.
A:	Lecturer Oyiwaladɔŋŋ (Thank you)

‘A’ is a Lecturer driving in the text while ‘B’ was a police officer on guard at a barrier. The scene took place a few meters before Winneba junction when coming from Accra, around 10:00 O’clock pm. The driver posed indignantly at the wheel. The reason for this palpable contempt and indignation could be hinged on the shameless collection of money by the police officer from commercial drivers in front of him. The *Oyiwaladɔŋŋ* (Thank you) from the driver in the last line that A passed is nothing but sarcasm and indirect attack on the police officer as well as the





system he symbolized. The sarcastic content of the *Oyiwaladɔŋŋ* is linked up to the extra-linguistic actions of the driver- especially the indignation.

### 6.5 *Oyiwaladɔŋŋ* (Thank You) For Acceptance of Service or Offer.

Speaker	Text
A:	Maŋkpa, Miiha ‘O mother’s day’ (Awoi agbijuro aha) (Greetings to her Aunt) happy mother’s day
B:	Yoo, nɛbgɛ oje? Happy mother’s day, where from you?
A:	Miba ni wɔye Awoi agbijuro le. (ŋɔ nikeeniii ha le). I came to celebrate the mother’s day with you. (Handed over a parcel) Awo <i>Oyiwaladɔŋŋ</i> diɛntɛ. (Thank you very much)
B:	<i>Oyiwaladɔŋŋ</i> , Miida bo shi, Nyɔŋmɔ ajɔɔ bo (Thank you, Thank you, God blesses you).

A was the Aunt who took care of ‘B’ after the death of ‘B’s mother. B had got married and staying with the husband at Tarkwa. The first *Oyiwaladɔŋŋ* by ‘A’ was directed at the Aunt to appreciate her since she had taught of the services rendered to her in the past ‘B’s’ *Oyiwaladɔŋŋ* is also to mark the acceptance (receipt) of the parcel. The repetition of the *Oyiwaladɔŋŋ* (thank you) employed in the conversation is to express the fullness of an effect and to enact B’s feeling of excitement and sense of utmost delight for the gift A gave her. Even to the extent of blessing A.

Gas employs this phrase *Oyiwaladɔŋŋ* during outdoor ceremony. This is a common practice in the culture of the people in the Ga land. Let us consider the Thank you below for acceptance in another environment.

### 6.6 *Oyiwaladɔŋŋ* (Thank You) As Humour

Speaker	Text
A: Otsiame	Agoo! Nyenuuu bɔ ni X kɛɛ: Ekɛɛ ehie edɛŋ dɔla ohai enyɔ ni ekɛha abifao le; meni nyekɛɔ le? (Agoo! Don’t you hear what X says: S/he says, s/he has two dollars to be given to the baby: what do you tell him/her)?
B	‘ey iwàlàd`ɔ`ŋ`ŋ nì ék’uséé éy`iwàd`ɔ`ŋ`ŋ d`ɔ`ŋd`ɔ`ŋd`ɔ`ŋ d`ɔ`ŋ d`ɔ`ŋ` (Thanks to him, and again Thanks Thanks thanks).

The two interlocutors i.e. A (the spoke’s person for the occasion, otsiame) and B (the audience at the ceremony) in the conversational situation here, the incident took place at Ga Mashie (Accra Central)

This *Oyiwaladɔŋŋ* (thank you) from B i.e. the audience was directed to X who donated the two hundred cedis. This was really to appreciate him/her since he/she was contributing to help take care of the newly born baby. And this is to mark the recognition of his/her donation. The



repetition of the *Oyiwaladon* as written in the text is a linguistic element employed by the audience is to produce a rhythmic beats that will create some humor at the ceremony grounds.

### 6.7 Thank You for Dismissal Of Service / Person

Speaker	Text
A:	Shiee ! yoo ne? (Eee! What a beautiful woman?)
B:	Awula negbe oyaa sukuu ye? (Neither looking back nor waiting) asked ku''ε sane ko? (Asked ) Is there any case?
A:	Oje mɔ ko ha mii You resemble someone
B:	Oyiwaladon: jeee mi ni (still going) thank you: I 'm not the one

In the above context, two guys (boys) were walking along the street when B (a lady) passed by feeling very tired, A (one of the guys) attempted to engage her in a conversation. From the conversation, B's posture, the use of *Oyiwaladon* in the context was beyond phatic. It was meant to dismiss A in his attempt to raise an unwanted discourse to delay her (or add to B's stress).

### 6.8 Using Thank You for Rejection of Service /Offer

Speaker	text
A:	Ha mikiε jatsu le ayawa bo Let me help you with your luggage.
B:	Oyiwaladon, mishe shia Thank you, I 'm almost in the house.

A is an elderly person carrying some luggage.

B who saw A carrying the luggage approached to help offer her.

The *Oyiwaladon*, employed by B marks rejection of offer

'A' had wanted to give. This rejection of the offer by B might not be intentional because she added after the *Oyiwaladon* (thank you) that she had almost gotten home.

Speaker	Text
A:	Meeba owo battery le? Why did you take the battery?
B:	Miwoko no ko, Minunṣo. I've not taken anything, Master
A:	Mishwie bo ye nitsumo le mli I've sack you
B:	Yoo, O.K (After some weeks the one who took the battery was found)
A:	Osumanu, ofaine ba nitsuuo Osumanu, please come to work Mina mo ni wo battery le I 've seen the one who took the battery
B	Ataa, Oyiwaladon ! Miida bo shi



Thank you master, Thank you. (He has gotten another place for his apprenticeship).

A and B were both working in a fitting shop. B is an apprentice and very serviceable. So the master loves him more than the other apprentices. One of the apprentices took a battery without anybody's knowledge.

The incident took place at Osu a fitting shop near Christ Apostolic Church (CAC) near the Osu cemetery. The *Oyiwaladɔŋŋ* (thank you). In this context, *Oyiwaladɔŋŋ* had more than one implication in the conversational environment. One: it marked an outright rejection of 'A's intention of calling him back (line 8). Two: B refused to come back, but did not show any retraction. On the other hand B's intention is seen as sarcasm showing that A had no trust in him and therefore could not work with him anymore. In another situation, *Oyiwaladɔŋŋ* (thanks/thank you) marks rejection of A's offer. This can be pre-modified by 'no' as in No thank you.

## 6.0 CONCLUSION

In the study we have tried to show that *Oyiwaladɔŋŋ* (Thank you) as a thanking phrase is used pragmatically to show politeness on the part of the user(s) in conversations. This was proved by all the text given in the work. *Oyiwaladɔŋŋ* as one of the everyday linguistic elements used to strengthen the social bonds between the speakers has various functions which were given in the texts provided in the work. These functions are derived based on the para/linguistic situation available to the interactions.

The work discovered that *Oyiwaladɔŋŋ* (thank you) has seven functions: used to show (1) gratitude for major or minor favour, (2) for phatic functions, (3) for irony or sarcasm in conversations, (4) for acceptance of services (5) for dismissal of a person or service and (6) for rejection of an offer or services and (7) for humor. Not only that, it was also observed that *Oyiwaladɔŋŋ* (thank you) is frequently used than its variant forms like *Oyiwala* and *miida bo shi* etc. Lastly, *Oyiwaladɔŋŋ* (thank you) has two benefactions; these are materials and non-material benefactions. Although our society is losing interest in upholding and observing positive social habits by the youth, this study concludes that the basis for *Oyiwaladɔŋŋ* (thank you) as politeness should not be left at the expense of modernization.

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