



LANGUAGE, IDENTITY CHANGE IN AMA ATA AIDOO'S *THE DILEMMA OF A GHOST*

ADOKI Kemealo

reineadoki@gmail.com

Université de Kara, Togo

ABSTRACT

This study is a critical evaluation and a means of education for social change. It is an attempt to showcase educational and linguistic backgrounds in such a manner that this can impact the society. In fact, language and drama enable the representation of a given community and its tradition. Through *the Dilemma of a Ghost*, Ama Ata Aidoo displays issues, both historical and contemporary, confronting the post-colonial Africa. This work purports to examine language articulation in the play to reveal the linguistic diversity that retains and shows different educational classes and status. Feminist and post-colonial discourses are lenses I used to reinstate the marginalised in the face of dominant. It appears through this study that Aidoo is a playwright who mirrors African life to probe a positive change.

Key words: education, linguistic diversity, social change, transculturalism.

RESUME

Cette étude est une évaluation critique et un moyen d'éducation pour le changement social. Il s'agit d'une démarche de mise en valeur éducative et linguistique de manière à ce que cela puisse avoir un impact sur la société. En effet, le langage et le théâtre permettent de représenter une communauté donnée et sa tradition. A travers *the Dilemma of a Ghost*, Ama Ata Aidoo expose des enjeux à la fois historiques et contemporains auxquels est confrontée l'Afrique postcoloniale. Ce travail consiste à examiner la pièce de théâtre susmentionnée afin de révéler la diversité linguistique qui conserve et montre des classes et statuts éducatifs différents. Les discours féministes et postcoloniaux sont des lentilles utilisées pour réintégrer les marginalisés face aux dominants. Il ressort de cette étude que Aidoo est une dramaturge qui reflète la vie africaine pour examiner un changement positif.

INTRODUCTION

Language and culture are features that determine an individual. The environment in which he lives can also influence his culture. This is the case of some characters in Ama Ata Aidoo's *the Dilemma of a Ghost*. In this play we experience the impact of the setting on the characters through the aesthetics used by the playwright. This matter can influence human identities and social realities. Every community has its norms and rules that are embodied. So, the cultural context gives the identity of any individual that can change depending upon the race, gender or age. Various writers approached this matter from diverse standpoints. Ngom (2006, p. 271) observes that there is a silence between cultures, and this linguistic gap is created by the lack of common language standards which tremendously hampers mutual understanding

and interaction in communities. Then, he attempts to show how the use of a dead language is detrimental to the constructing of enduring relationships across racial and cultural boundaries. Focussing on the language, space and otherness related to gynes, Ndiaye (2006, p. 291) shows how to combine gender and space in the form of gynes in imaginative ways. In fact, *the Dilemma of a Ghost* is concerned with the arrival in Africa of a black American woman married to a Ghanaian and the struggle she has in coming to terms with her cultural past and with a new home. This work aims at examining the technique handled by Ama Ata Aidoo in order to have dramatic skeleton. It also raises language diversity and linguistic changes that can affect the individual's identity.

Feminism and postcolonialism are the literary theoretical framework through which we intend to carry our analysis. Feminists standpoints are raised in order to show the attitude of some women who struggle for their right in African society. Quoting Belsey and Moore, Green and Lebihan (1996, p,228) posit that "the feminist reader is enlisted in the process of changing the gender relations which prevail in our society, and she regards the practice of reading as one of the sites in the struggle for change." From the above quotation, one can see a possibility to recognize issues on gender-based struggle for power. As a matter of fact, the reader joins a list where he/she is a vital part in gender interaction. In the same token, Adoki (2019, p.200) posits that

...this theory argues that legal and social restrictions on women must be removed in order to bring about equality of sexes in all aspects of public and private life. Then women should express themselves through writing to restrain the exercise of power in ruling. Talking of feminism, Schneiders (1991, p.24) establishes women beliefs in connection with sex, that "Radical feminist analysis traces all the dominance relations in the social order to the system of universal hierarchical dualism[...] as well as its paradigm in the dominance/subordination relationship between male household and wife/mother that is the principle of patriarchal family unit.

This assertion hinted that sex oppression is the other form of domination. This radical supremacy is another image of female gender.

Regarding postcolonial criticism, Scott (2005, p.388) considers that "post-colonial studies (or discourse or theory or criticism or whatever) is, after all, a subspecies of social and cultural constructionism". This theory deals with the interpretations of linguistic and cultural dimensions.

Similarly, Adoki and Patabadi (2022, p. 19) quoting Obiechima and Gikandi, relate Igbo identity to culture and tradition that metamorphosed into postcolonial cultural alienation when the forces of colonialism strained characters' lives. Thereupon, the critics think that European culture influences indigenous people. In this respect,

there are articulated ways in which colonialism reshaped characters' cultural habit as they were brought by the imperatives of colonial occupational laws. As a result, this will enable to readjust their traditional practices and internalize imported values.

Clearly, the critics exchange views on the matter in question drawing special attention to a stylistic representation of a creative work or dramatic role. Ama Ata Aidoo's *the Dilemma of a Ghost* develops the question of language and variety of culture. Cultural pluralism and multilingualism are some features that determine the identity of an individual. This criterion of cultural differences and linguistics one increase the level of values and mindsets and can influence the individual identity. Talking of multiculturalism and postcolonialism, Stam and Shohat (2005, p, 292) put that "multiculturalism is commonly associated with ongoing debates over race, slavery, and colonialism within single countries, the postcolonial remains more associated with debates over colonialism and diaspora within Europe's ex-colonized geographies".

The first part of this paper focuses on the aesthetics used by the playwright in showing different matters related to language. The second part consists of linguistic diversity and its influence on the human being or individual's identity.

1. *Aesthetics in Dilemma of a Ghost*

Writers combined a set of principles in many ways to underlie and enhance a meaning in their work. This aesthetics is brought into play by Ama Ata Aidoo in her work in order to show some realities that are influenced by African culture. Writers in this process, cope with some devices in order to enhance the message, and have a particular way of portraying issues in their artistic work.

The Dilemma of a Ghost is a short play whereby the style called upon is a mixed one. The playwright created her characters using her native language to name them. Dealing with African context in general and Akan community in particular, it is vital to involve the devising or choosing of names. This is a method used by the playwright in order to apply these terms in her work. In fact, names connect us to our family, to our language and to our tradition. It is worth mentioning that language, names and individual identity are interwoven.

.....This nomenclature resides in the expressive word for a person, the name, which is central to the person. If there were no name, all personal forces would be static; there would be no possibility of social intercourse, no growth, no development, and no integration into human society. Naming becomes a creative act, a productive architectonic act in personal development. (Asante, 1987, p.73)

From the aforementioned quotation, one can infer that these devices or systems of names used in particular field reveals that a person's name can be associated with the language and culture of the individual heritage.

Thus, the playwright makes use of a technique of naming characters throughout the play. She created such characters as Nana, Ato Yawson, Mansa, Esi, Akyere.

Nana is a way of calling a grandmother in some African countries. To lay emphasis on the meaning and the genealogical relation between Nana and grand-child, the playwright used both characters in her work in a dialogue whereby Nana is addressing her grand-child as follows:

NANA: And what is your mind, my grandson?

ATO: There is nothing else on my mind, Nana.

NANA: Were you not thinking, nay hoping, you will come and find me dead?

ATO: Oh

NANA: Do not pained my grandchild. I just wanted to trouble you little. (Aidoo, 2013, 29)

Throughout a forehead dialogue, one can come to the conclusion that the choice of naming characters in this context is not hazardous. The identity of an individual can be expressed through the age range. Subsequently, the representative case is foregrounded in *the Dilemma of a Ghost*. To make reference to this issue, Aidoo portrays Nana as an old woman who gives birth to Esi. The latter in turn gives birth to Ato. Then, it is clear that Nana is Ato's grandmother and Ato, Nana's grand -child. Thus, Aidoo is dealing with the relationship of a given family in African context in general and in Akan society in particular- Ghana-. Henceforth, one can say that the names of characters coming from a given ethnic group carries different meanings of the day and the moment a person is born. Here, one cannot deny the value of naming an individual in African environment. This means that the significance of name of peoples tends to emanate from social or historical realities. On account to this, it is crystal clear that names are given to individuals depending upon the identity patterns. In this vein, Abarry (1991, p.157) opines that

The significance attached to names and naming in Ghanaian society is remarkable...Individuals are named on the basis of the culture's expectations and identification of the personality so named with particular clan or genealogical groups beliefs birth order and circumstance, status and attributes. For example, the Akan call a male child born on Saturday Kwame. A child doomed to cyclical birth and death is named Bejina (come and stay) and one whose paternity is not acknowledged or who is born to aging parents is called Nyame Kye (God's Gift) This system of nomenclature seems to be the basic one subscribed to by many other African peoples.

From the above expression of view, it is obvious that when a child is born in a given society, the parents deem it necessary to name it depending upon the lineage, faith, or days of the weeks, social position, and traits. With this way of naming peoples, Aidoo wants to value traditional realities in order to change Africans mind. She lays bare this principle of the African architecton in traditional society because some consider that using a Whiteman's name is a way of civilization. Yet, naming has its meaning and values. For instance, in *the Dilemma of a Ghost*, the name Esi means in Ewe and Fante or Akan of Ghana "born on Sunday". Likewise, Ato is of Akan or Fante origin and its significance is "male child born on Saturday." Mansa in Akan or Ashanti is the birth order name, given to the third consecutive girl born to the same woman. "Akyere" name in Akan origin means powerful, dedicator or noble. Yawson is a "gift from God".

Furthermore, Eulalie Rush Yawson is an African American woman who is a negro American. In this regard, she is introduced as follows: "Eulalie Yawson (nee RUSH): Afro-American graduate. (Aidoo, 2013, p.20)

It is important to mention that Africans or Akan children can receive their first name from days on which they are born or other features. The chart below illustrates the relationship between days of the week or status or genealogy and the naming in Akan society. In this vein, Asante (1987, p.73) relates naming to African foundations and puts that the deities are members of supernatural community, and they control the days of the week. Thus, the days of the week are named after the deities:

The deity of Sunday is	Awusi, Kwasi, Esi
The deity of Monday is	Adwo, Kwadwo;
The deity of Tuesday is	Bena, Kwabena, Ebo;
The deity of Wednesday is	Aku, Kwaku, Akua;
The deity of Thursday is	Ya, Yaw, Kwao;
The deity of Friday is	Afi, Kofi, Afua;
The deity of Saturday is	Amen, Amma, Kwame. (Asante 1987, pp 73-75)

Our understanding of the logic of Akan names related to the deity of days of week and the spiritual factors in "interpreting traditions, rules and protocols of community as left by the ancestors" (Asante 1987, p.72) leads to make the following analysis of the aesthetics that the playwright makes use of in the play under study.

Names	Meaning
Ato	male born on Saturday
Esi	female born on Sunday
Nana	Grand-mother
Mansa	Third consecutive girl born
Yawson	Gift from God
Akyere	Powerful, dedicator or noble

I

By using this technique, the playwright is showing the extent to which her culture is high-cost in her community. Therefore, "Naming has colored the writing and artistic works of Africans, from earlier generations to contemporary times" (Abarry, 1991, 157).

In addition to naming characters, setting is used as another device to show the attitude of personae related to the place where they live and the lifestyle. The playwright has represented Africa and America. The mixing of these cultures is revealing culture clash and a change of identity. The attitudes of Ato and these of Eulalie can tell it more. Ato, who returns home from his studies in America brought a bride, Eulalie, an Africa-American graduate (Aidoo, 2013, p.20) the latter has difficulties to integrate Ghanaian traditional background. Concerning American setting, Ato and Eulalie are still in America. At that place shown in the prelude, they were planning to come to Africa and start their living in order to have a good marital life. Another issue is the language Eulalie used while addressing her husband. Eulalie: "*Ato can't your Ma be sort of my ma too?*" (Aidoo, 2013, p25)

The attitude of Eulalie who smokes cigarettes reveals American atmosphere. Dramatic events relate this mood as follows: "Eulalie comes in with a packet of cigarettes, a lighter, an ash tray and a bottle of Coca-Cola. She sits on the terrace facing the audience" (Aidoo, 2013, pp.41-42).

Some representative cases are depicted to show the influence of the environment on the characters. To make reference to it Ama Ata Aidoo made Eulalie change a place after her marriage. From America she moves to Africa, especially in Accra -Odumna- This movement places her in a new area with new realities, that she cannot bear. This aesthetics can show the enfolding of the scenery. In this perspective, Eulalie experiences difficulty to combine the social and cultural life in her family in law. As

she is unable to bear children after her marriage with Ato, the latter's parents do not conceive it. In this vein, the dialogue about Eulalie's dissatisfaction and uneasiness reads:

EULALIE: Why don't tell them you promised me we would start having kids when I wanted them?

ATO: They won't understand

EULALIE: Ha! And so, you make them think I am incapable of having kids to save your own face?...

ATO: They simply won't understand that one should begin having children only when one is ready for them

EULALIE: Sure, not what else would they understand but their own savage customs and standards.

ATO: Eulalie!

EULALIE: And of course, you should have known that. Have the appreciation of anything but their own pre-historic existence? More savage than dinosaurs. With their potions.

EULALIE: Look here. I won't have you insult...

EULALIE: ...'My people,' Add it, Moses. I shall say anything I like. I am right tired. I must always do things to please you and your folks.... What about the sort of things I like? Aren't they gotten any meaning on this rotten land?

ATO: [*With false forcefulness*] When in Rome, do as the Romans do. (Aidoo, 2013, p. 71-72).

The dramatic events abound with allusions to some incidents related to matters which happen or depend on the historical and geographical setting. Through the use of historical setting the playwright exhibits the background of Africans and Americans. In view of this, Eulalie appreciates her family-in-law as pre-historic people with savage customs. Besides, she is of the view that Ato's family is mindless and lives on 'rotten land'. Here, Eulalie considers Africa or Accra as a dreadful and frightful land. Thereupon, Aidoo makes use of this technique to portray African tradition in binary opposition with Western realities. In dramatic or narrative space some facts are created to construct the meaning of the message. In order to show the implication of the setting in any work, it is foregrounded that talking about space in the literary work, amounts to question the function of the description of the story. For Tibloux, (1996:118) description appears at this moment when literary language is in figuration and maintains links with space. Aesthetics reads in this framework as the description of places, landscape, habitats which have a strong connotative and symbolic value in the process of the meaning of the story Agbessi (2018, p.84). The excerpt illustrates the link between language in literary work and space. As a consequence, setting and language are literary elements that a writer requires to suggest a meaning in a story.

Indeed, the playwright's aesthetics is understandable as the setting foretells us the events of Ato's and Eulalie's graduation and marriage in America and Accra.

This point is reinforced by the narrator who introduces the setting of the actions in the following way:

The action takes place in the courtyard of the newest wing of Odumna Clan house. It is enclosed on the right by a wall of the old building and both at the centre and on the left by the walls of the new wing. At the right-hand corner, a door links the courtyard with a passage that leads into the much bigger courtyard of the old house. In the middle of the left wall, there is a door leading into the new rooms. A terrace runs round the two sides of the new sector.

In the foreground is the path which links the roads leading to the river, the farm and the market. (Aidoo, 2013, p. 21)

The playwright in the foregoing statement implies that the geographical space and cultural semantics, matter in the portrayal of a character's identity.

Still through the use of personification and metaphor, the playwright portrays "a ghost in dilemma." This word is personified as it creates the picture of physical fighting. In this respect, it is stated as follows: "How will he find his way around this darkness place should the ghost of one of our forebearers pay us visit?" (Aidoo, 2013, p.30). The term that is referred here as a human being is the 'ghost'. That ghost paying visit to the inhabitant of Odumna is meaningful in their traditional context. In addition, when we scrutinize the play, it is obvious that, Ama Ata Aidoo has revolved around dialogue, soliloquy, songs and poetic language.

Dialogue is here and there throughout the play, *the Dilemma of a Ghost*. To focus on these issues, Aidoo depicts events whereby special attention is drawn to the discussing between Ato and his family, Ato and Eulalie, the 1st woman and the 2nd woman, boy and girl to mention just a few. To illustrate the interaction between dramatis personae it is written:

EULALIE: [*Persistently*]I only hope it's OK

ATO: It shall be OK (Aidoo, 2013, p. 26)

1ST WOMAN: You know her son

That was away beyond the seas

Is now come back?

2ND WOMAN: So, that explains the new paint

When? (Aidoo, 2013, p. 28)

What's more, Eulalie is seen in a monologue when she was describing her experience in Africa. This is in a

VOICE: So, at last am I in Africa.....Joseph and Mary! I hope I've done the right thing. What good fun I'm going to have here? (Aidoo, 2013, p.42)

Furthermore, songs are sung in the following quotation:

GIRL: Let us sing the Ghost
BOY: Ghost...Ghost...ah, yes! [*They hold and skip about in circles as they sing*]
'One early morning,
When the moon was up
Shining as the sun,
I went to Elmina junction
And there and then,
I saw a wretched ghost
Going up and down
Singing to himself
Shall I go
To Cape Coast,
Or to Elmina,
I don't know
I can't tell (Aidoo, 2013, p.48)

It is my belief that dialogue is essential in a dramatic work. It also allows the characters speak because they need something and it helps the story move forward, reveals characters and creates conflict between characters. These points in the play give sense to the story. In this light, it is obvious that dialogue is a tool to scrutinize these different features involved in the playwright's method of writing.

The poetic device is another element mentioned in the play. In this sense, the playwright's contention through the use of this technique is to empower speakers and enhance literal meaning of words. In the context of this study, Aidoo draws attention to the form and functions of the words. In this respect, the playwright made the 1st woman and the 2nd one has a dialogue serving as chorus. The following dialogue between both women is illustrative:

2ND WOMAN: I must have you then
You know Esi Kom's troubles are many
1ST WOMAN: Barren!...
2ND WOMAN: I say let go. [*She takes the lead*]
1ST WOMAN: Barren!...
If it is real barrenness,
Then, oh stranger-girl,
Whom I do not know
I weep for you. (Aidoo, 2013, p.61)

The foregoing aspect shows the poetic devices used by the playwright, in addition to the abovementioned it reveals cultural conflict between modernity and tradition.

Aidoo has displayed the drastic coexistence of both culture through the character of Eulalie and that of Ato's family. This is used in order to promote cultural assimilation. In order to reach this target, language is a tool used in various way.

2. Language diversity changing identity in the Dilemma of a Ghost

Language is a means of communication which determines human being's identity. Akogbeto (2009, p, 251) defines "language [as] a tool of communication, ...a vehicle of knowledge, a carrier and transmitter of culture, the repository of human civilization. It determines a way of thinking and the way we behave."

In *the Dilemma of a Ghost*, the issue of language that affects individual's identity is viewed in various angles. One can realize that the notion of language influences people in their movement. Ato Yawson, an African goes abroad for studies. As an African, he carries African features through his name, Ato, his culture, Fante and Akan language.

Once, he steps in a new continent he changes his culture or lifestyle. Given that Ato is an African his parents should be involved in his choice of partner. But, he does it without associating any of his relative. This position surprises the family who is prepared to pay a bride price. When Ato comes back to his native country, his parent alludes the matter of marriage and bride price as follow:

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 Ato's father to pay for the bride price for its owner.

PETU: But women, can you not wait for us to finish what we came here to say? The child has just come from a journey. You have not welcomed him but already you want to marry for him

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.

ATO: [*Casually*] But I am already married, Maami

ALL: You are married? Married! Married!

ESI: [*Overlapping*] Who is your wife?

AKYERE: [*Overlapping*] When did you marry?

MANSA: Who is your wife?

MONKA: What is her name?

ESI: Where does she come from?

[*Everyone repeats her words to create confusion*]

ATO: That is what I was going to tell you. One week ago

NANA: [*Spitting*] My grand-child, so you have married? Why did you never write to tell us?

ESI: Ato, my son, who is your wife?

ATO: [*Quite embarrassed*] Eulalie

ALL: Eh!

ATO: I said 'Eulali' [*By now all the women are standing*] (Aidoo, 2013, 33)

This passage speaks for itself. Through the foregoing, Ato's family is surprised even confused because of the decision of their son who chooses his partner without the consent of his relatives. Ato is aware of the influence on his family's relationship while choosing an Afro-American as partner. This is seen through the behaviour of Nana, Esi and other relatives when they heard Ato say he "is already married". The proof is that all the family responds all together, "you are married? Married! Married!

This change of nationality leads him to have a new image and way of life. It results in bringing back a girl of another culture, 'Eulalie' who cannot feel at ease in her new society. Another issue raised is the style used by the character Eulalie. As a Black-American, the playwright makes her use a slang. She is an American. This character, Eulalie is depicted using a language which can be qualified as colloquial or informal one and an abusive one. That language which can be normal in Afro-American context is inappropriate in Africa one. Evidences of this language are shown as follows:

EULALIE: Yeah... That jus whar yar beautiful wife as corn the, soaking on God's holy day... My lord, whar a morning!

EULALIE: Sure not....

Aren't they gotten any meaning on this rotten land? (Aidoo, 2013 pp.71-72)

EULALIE: Ato, can't your Ma be a sort of my Ma too...And your Pa mine? Aidoo, 2013p.25)

The point raised suggests a further observation of the language that is wrongly used. From the foregoing, one can deduce that this way of expressing oneself can be American pattern of speech or expression. The present technique is used to diversify the identity of the characters. She portrays some behaviours of Eulalie whereby the latter is not able to converse with her husband Ato and his kinsmen.

What's more, Eulalie demises Ato and his family members as people who are "more savage than dinosaurs" (Aidoo, 2013, p.72)

Ama Ata Aidoo, by depicting the dramatic personae who deny their culture, she wanted to show that language and culture can change an individual. There is an evidence that any language can exert influence on human's identity positively or negatively.

But, one can bear in mind that though Eulalie has a level of standard English, the playwright portrays matters referring to her origin. As she comes from Africa, one can admit that her ancestors are black. In this sense, it is put that "Eulalie's ancestors were of our ancestors...but as we all know, the white people came and took some away in ships to be slaves." (Aidoo, 1965, p.35)

Besides, the playwright used such language varieties as American English, the standard one and the dialectical English. The first one identifies Eulalie, the second one, Ato and the last one characterized, Esi and Nana. Henceforth, the playwright is showing different classes. These languages are entwined because of the influence of western education. To illustrate this issue the characterization will be useful as they have got unlike background. As a consequence, we have many language proficiency levels in our context.

The diversity of language is raised in the play and viewed when one scrutinizes the level of language unveiled by the characters. Thus, Aidoo lays bare various levels of language in the portrayal of her different actors. American English is that used by Eulalie Yawson. The latter is seen as an African-American woman. This can be read through the following dialogue:

EULALIE: Don't shout at me please

ATO: Do keep your mouth shut, if you please

EULALIE: I suppose African women don't talk?

ATO: How often do you want to drag in about African women? Leave them alone, will you?... Ah, yes, they talk. But Christ, they don't run on in this way. This running-tap drawl gets on my nerves

EULALIE: What do you mean?

ATO: I mean exactly what I said

EULALIE: Look here, I don't think that I'll stand by and have you say I am not as your folks

ATO: But what have I said, for goodness sake?

EULALIE Well, what did you mean by running-tap drawl? I only speak like I was born to speak like an American! (Aidoo, 2013, 24)

The above dialogue makes it clear that the culture and identity of Eulalie undergo changes. Given that both African and American backgrounds are in conflict, it is by no means Aidoo's intention to make the issue visible. On the ground of this, one can come to the conclusion that two cultures can lead to controversy in society. American identity does not mean to dismiss African women but this is the case of Eulalie throughout her attitude. She considers that English is the first, the higher language and she wields it as a tool of proving supremacy. This is explained in her desire to fight for her rights as a woman in order to avoid being underestimated by

her husband Ato, and his society. It is her thought that the image she has in Ato's family is not the suitable one hence she complains about the misbehaviour of her family-in-law and the matters within scope of misunderstanding: "My people. Add pity, Moses. I shall say anything I like. I am right tired. I must always do things to please you and your folks...What about the sort of things I ke? Aren't the gotten any meaning on this rotten land" (Aidoo, 2013 sp.71-72)

Corroborating the idea of culture clash, Asiedu (2008, pp. 13-15) writes:

Cultural difference, no doubt, can serve as a serious barrier to understanding and integration. The Dilemma of a Ghost best illustrates this point. The major conflict in the play involves around Eulalie and her Ghanaian husband, Ato's decision to postpone having children till they are ready to have them....Ato is totally confused and is unable to explain their decision to his people.....Eulalie completely misses the point that in Ghanaian custom, it is not two individuals who get married, but two families. Ato's marital affairs are thus very much the concern of the family. Eulalie dreams of Africa and her experience of it are total variance. Her expectations of 'motherland' are shown to be oversimplified idealistic. Her situation is not helped by the fact that her husband lacks the courage to play the role of an effective mediator between her and his people.....The dilemma in which Ato finds himself, serves as a powerful imagery of some educated African who have become somewhat alienated from their own culture by virtue of western education.

From what precedes, it can be said that cultural divergence can be an impediment to confusion and assimilation.

Another level of language is that of Nana and Esi illiterate women. Esi has never been to school. When we analyse her way of saying or pronouncing some words "Amrika" (Aidoo, 2013, p.35) to mean America, "Hurere" "...Uhu-hu" (Aidoo, 2013, p. 34) to mean Eulalie, one can conclude that she has a low level when we refer to language proficiency.

Similarly, Nana is an illiterate and traditionalist. These issues can be seen throughout her word craft in the following lines: "Were you not thinking, nay hoping, you will come and find me dead" Aidoo, 2013, p.39) "Why are you doing this to me" (Aidoo 2013, p.31)

Another character involved in the use of language is Ato Yawson, a new graduate. Ato, an educated African and someone who goes abroad, the playwright depicts him to express a kind of alienation. He is caught in two areas, Africa and West. Ato in his exchange with his family has a particular tone specific to his people. His attitude is compared to someone who lacks knowledge or experience of cultural diversity and its appropriation.

Likely, the childlike talk of boy and girl and the chit-chat of the 1st and the 2nd woman in versification style are exemplifying:

2ND WOMAN: Ei, Esi Kom

Some child bearing is profitable

1ST WOMAN: What has happened now?

2ND WOMAN: Nothing. It is only that I remember

Her and her affairs when we pass their house

1STWOMAN: Child bearing is always profitable.... (Aidoo, 2013, p. 39)

This is to say that in our context linguistic identity refers to an individual. As language embodies identity, we can identify the characters of Ama Ata Aidoo through the language they use. In this regard it is stated that

...People acquire new identities and new languages or language varieties throughout life; it is a dynamic process. If they become conscious of this, they can also 'play' with their languages and identities, deliberately shifting from one language/variety to another within the same conversation, thereby signalling a change from one identity to another. (Byram, 2006, p.12)

The statement of Byram shows that identity is acquired taking into account the area in which individuals live. This is shown clearly in *the Dilemma of a Ghost* as linguistic features impacts on Eulalie and Ato's line of thinking and way of living. Throughout the analysis of the quotation above, it is clear that language is a vital feature of cultural identity. Hence, "the question of identity is not an irreversible accomplishment, it is rather a perpetual change." (Adoki, & Patabadi, 2022, p.21)

CONCLUSION

In this work, an attempt has been made to show how the use of a given language is reliant to the construction of long-lasting relationships across racial and cultural boundaries. The study has unveiled the technique used by Ama Ata Aidoo in order to convey her message on the language and its influence on people. Postcolonialism and feminism have enlightened the analysis of the article in revealing how language diversity and linguistic changes can affect the individual's identity.

Through the study, we have come up with the conclusion that misconception or confusion and negative attitudes on both sides, cultural and language barriers are undeniable realities which cannot be merely wished away or denied.

Furthermore, the characters in the play discussed underwent misfortune and dilemma in search for self-identity.

The work has pointed out the technique displayed by Ama Ata Aidoo to have dramatic basic structure in order to raise people's conscience on the matter of identity change on the one hand, and the relationship between African area and the feeling and the mood of the migrated people on the other hand.

In the end, the work has focused attention on the features showing that language symbolises identities which can follow metamorphoses depending upon the atmosphere or the environment.

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