

**UNIVERSITY OF EDUCATION, WINNEBA**

**AN ANALYSIS OF DISCOURSE MARKERS IN TALK SHOWS IN THE  
GHANAIAN MEDIA**

**LYDIA ADJEBENG**

**MASTER OF PHILOSOPHY**

**2020**

**UNIVERSITY OF EDUCATION, WINNEBA**

**AN ANALYSIS OF DISCOURSE MARKERS IN TALK SHOWS IN THE  
GHANAIAN MEDIA**

**LYDIA ADJEBENG  
(8170060005)**

**A thesis in the Department of English Education,  
Faculty of Foreign Languages Education and Communication,  
submitted to the School of Graduate Studies, in partial fulfilment  
of the requirements for award of degree of  
Master of Philosophy  
(English Education)  
in the University Of Education, Winneba**

**JULY, 2020**

## DECLARATION

### Student's Declaration

I, Lydia Adjebeng, declare that this thesis, with the exception of quotations and references contained in published works, which have all been identified and duly acknowledged, is entirely my own original work, and it has not been submitted, either in part or whole, for another degree elsewhere.

**Signature:** .....

**Date:** .....

### Supervisor's Declaration

I hereby declare that the preparation and presentation of this work was supervised in accordance with the guidelines for supervision of thesis as laid down by the University of Education, Winneba.

**Name of Supervisor:** Dr. Richmond SadickNgula

**Signature:** .....

**Date:** .....

## **DEDICATION**

To my beloved son, Kester Nana Kwadwo Afoani Gyan and my late parents; Mr. Kwabena Agyabeng and Madam Comfort Ampomaah.

## **ACKNOWLEDGEMENTS**

I wish to express my deepest gratitude to the MostHigh God for how far He has brought me and to my supervisor, Dr. R. S. Ngula for the encouragement and support he gave me; not forgetting his thought provoking comments on my thesis. I sincerely appreciate his patience and suggestions he offered to me during this study.

Again, my sincere appreciation goes to all the lecturers at the Department of English Education, University of Education for their counsel and guidance throughout my studies, I am truly grateful.

I thank my siblings for their enormous support throughout my studies.

Finally, my heartfelt appreciation goes to all those who contributed in diverse ways in making this thesis a reality.

May the peace of God be with you.

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## ABSTRACT

The main objective of this study was to explore the use of discourse markers (DMs) in talk shows in Ghanaian media. Particular attention was given to the frequencies, functions and meaning of DMs in discussants' expressions. Three-pronged objectives and research questions guided the study. Qualitative research method was employed for the study and five talk shows were purposively selected for analysis. Clark's Theory of Conversation as Collaboration formed the theoretical framework for the study. The theory revealed that discussants' effort to collaborate with other participants and logically present their submission often induce extensive use of discourse markers. The study revealed that out of the 1358 occurrences of DMs employed by discussants for the study, the elaborative/conjunctive discourse markers was used extensively 531 times (39.2%). The study revealed that usage of the following DMs "Anyway", "So", "You know", "Oh" and "Ok" ranges from communicative to interpersonal purposes. Discussants overused and misused "and" and sparingly used complex DMs which lend credence to findings of previous studies on speakers of English as second language. Findings also showed that gender influences the use of DMs. Whilst men assert their position and authority using "you know" and "well", women employed these DMs as hedge to maintain social relationship, as well as reduce or minimize assertiveness. It was recommended that stakeholders of education, especially at the second cycle schools, should acquaint students with complex DMs. To heighten proficient use of DMs, societal stereotypes limiting girl-child education should be forestalled, as underscored in the following African proverb: "if you educate a man, you educate an individual, but if you educate a woman, you educate a family [nation]" (Suen, 2013, p. 61).

## **CHAPTER ONE**

### **INTRODUCTION**

#### **1.1 Background to the study**

The focus of the present study is to investigate the use of discourse markers on Television (TV) programmes in Ghana. This chapter provides the introductory part of the study. The chapter first discusses the background and rationale for the study. This is followed by the statement of the problem, the purpose of the study and the research questions. Additionally, the chapter discusses the significance and delimitation of the study. This chapter therefore concludes with an outline of the thesis.

##### **1.1.1 Spoken media discourse**

The study explores spoken media discourse on TV. According to Quirk, Greenbaum, Leech and Svartvik (1983, p.22) “English is generally acknowledged to be the World’s most important language”. It is considered the language on which the sun never sets (Kiprop, 2018). Indeed, these statements are very true to a large extent considering the multiple roles English plays across the world and the way it is being used and domesticated in several spheres of life (Alharbi, 2018; Benitez-Burraco & Kempe, 2018). In Ghana, the role English plays is quite phenomenal. It is the language of our colonial masters, the government and other spheres life such as the media, business, communication and education. For these reasons, English has become the main medium of presentation in television stations.

Television broadcasts in Ghana often present media content such as news, talk shows, classified advertising, weather forecasts, and game shows, among others. In line with Hutchby (2001) and Myers (2001), argument often involves verbal activity that makes certain TV shows distinct from others. Talk shows are often saturated with bouts of disagreement and argument. However, the focus of this study is not confined to such bouts of heated exchange of words.

The word “argument” has its roots in the Latin “arguere”, to make clear. At the heart of the expression, therefore, is the idea of bringing clarity to an issue. Hence, argument within the context of this study is not confined to conversation involving a heated or angry exchange of diverging or opposing views, rather it encompasses friendly conversation involving participants preferring a reason or set of facts in support of an idea or action (Halstead, 2010), on topical issues relating to religion, politics, and national economy, among others.

Though, the word “argument” often conveys the idea of verbal opposition, oral disagreement, altercation or contention. Argument also entails debates or friendly discussions where discussants proffers differing point of view. In order to clarify their stance on the issue at hand, discussants or panelists are required to logically present “a reason or set of reasons given in support of an idea, action...” (p. 287). Hence, for the purpose of this study, focus is more on friendly discussions where every discussant proffers his or her viewpoint with relevant facts or reasons to make his or her claim clear, understood and gain the approval of other members of the panel.

Findings of studies by Rahimi (2011), Tiryaki (2016) and Bardenstein (2020) involving investigation into discourse markers within the context of argumentation, adopt similar focus with a view to identifying certain discourse markers associated with argumentation. It is understood that such discourse markers help in supporting the claim of a panelist, rectifying line of reasoning, or refuting the claim of another discussant.

Mwai (2018) posits that verbal activity in talk show is orientated towards the production of argument in support or denial of a stand point. As a result, in this type of talk shows, there is interactive negotiation between the audience, host and the panelists during the process of constructing and advancing arguments. Useful piece of information is retrieved during the discussion session since the host will employ linguistics devices to raise thought provoking questions for debate among panelists. Such leading questions benefit the audience and offer much insight into local and national issues.

Findings of several studies (for e.g., Abuczi & Furko, 2015; Carnel, 2012; Furko, 2017) reveals that due to the nature of talk shows (often involving debates and development of logical and coherent facts or reasons on topical issues relating to religion, politics, and national economy), discourse/ pragmatic markers are often prevalent. As such, Furko (2017) indicates that discussants in talk shows are prone to pervasive use of discourse/pragmatic markers in their effort to exploit or misrepresent others' voices, manipulate pre-suppositions, re-contextualize the discussion, polarize topical issues, and create ambiguity.

### 1.1.2 Discourse markers

There is no gain saying that discourse markers play an important role in the attainment of effective and free flowing communication in both written and spoken discourse. Al-Kohlani (2010) indicates that discourse markers function across sentence boundaries to connect discrete units above the sentence and guide listeners' interpretation of verbal production according to the hosts and panelists' communicative intentions. Apart from their appreciable role in contributing to semantic aspects of spoken discourse, discourse markers are known to be optional and grammatically empty. However, beyond their meaningless and stylistic nature, Mwai (2018) mentions that discourse markers perform a variety of pragmatic functions on the verbal and interpersonal level of discourse. Discourse markers perform verbal functions. They initiate various kinds of boundaries and assist in turn-taking in spoken discourse and episode segmentations in written discourse.

Discourse markers again perform interpersonal functions by expressing writers or speaker's attitude, and a rapport is established between participants. Truly, ideas are evaluated and organized by discourse markers which qualify them as good communicative tools (Ahmed & Al-kadi, 2016). This is to say, these linguistic markers are inclined to bring communicative purpose to a text. According to Aijmer (2002), discourse markers are highly context specific and indexed to attitudes, participants, and text. Therefore, they have discourse functions both on the textual and interpersonal levels. Examples of discourse markers includes *I mean, Ok, therefore, but, well, I think, in conclusion and more*. The fact that a genre comprises a class of communicative events defined by a set of communicative purposes (Swales, 1990, 58), the kinds, the number of occurrence and functions of discourse markers that give credence to verbal expressions are not

the same among genres. This thesis sets out to study the use of discourse markers in TV argumentative talk shows in Ghana.

### **1.1.3 Television talk shows**

Studies of the linguistic features of television talk shows should require no permission since it is available to the wider audiences and its genre attracts millions of attentions from the citizenry. Media discourse analysis is already a consolidated research strand (Bednarek, 2006; Bell, 1991, 1998; Bell & Garret, 1998; Fairclough, 1995; Fowler, 1991; Ungerer, 2000; Van Dijk, 1988a, 1988b) and studies continues to focus their attention on the analysis of written and oral media content from different perspectives (Bernardo et al., 2007; Halmari & Virtanen, 2005; Lauerbach & Aijmer, 2007; Mateo & Yus, 2006; O'Keeffe, 2006). Unequivocally, television programmes are highly influential as far as attitude and perspectives on relevant issues are concerned in a country and widespread in publicity than newspaper popularly referred to as “Cinderella” genre (Ansari & Babaii, 2005; Cook, 2018; Mwai, 2018).

### **1.1.4 Rationale of the study**

This research was conducted based on several reasons. First and foremost, discourse markers are often employed in spoken English especially in verbal communication involving all forms of audiences. Also, discourse markers, as linguistic items were the last to receive researchers’ attention as an important device in communicative endeavors.

Studies on discourse markers (e.g., Baiat, Coler, Pullen, Tienkouw & Hunyadi, 2013) reported that discourse markers such as *be, oh, well, you know, I guess, I'm afraid, I mean*, etc. were ignored or little investigation was carried out on them.



Again, most discourse markers are poorly understood or unknown to people. This makes it very important for a deeper study of the concept to bring out the underlining meaning employed by the host of talk shows which revolves around assertions/counter pairs or support/denial sequences. Often, hosts of these talk shows use it as a platform to get to the bottom of important national issues and provide the wider public relevant information about the issue. The audience can follow along as speakers provide critical evidence to support their side of the argument while other speakers within the panel are allowed to refute such submissions. It makes for a lively discussion involving action-opposition, reformulations, interruptions, overlaps, and validity challenges. Hutchby (1996, p.21) indicates that the “vocabulary, sentence structures, and lexical choices vary as the text unfolds”.

Commenting on the influence of the media on national progress, Biber (1988) explains that television talk shows carry the features of opinionated genres intended to persuade the listener, they focus on different social, economic and political topics, and they are accessible by the wider audience both internationally and nationally. The way the host moderates the panelists and strengthens the discussions via different forms of linguistic tools, could make or mar viewership (Brno, 2016; Mwai, 2018). Hence, this study, investigates how discourse markers are used in TV talk shows, and compares the characteristic patterns of types and functions of discourse used. The analyses carried out in this study is based on (number of talk shows in selected TV stations) and their selection was influenced by the focus of the study.

## **1.2 Statement of the Problem**

**Dearth of Studies:** Clayman and Heritage (2002) and Montgomery (2007) indicated that most of the works on media language and discourse are largely done in the USA, UK, Israel, South Africa and Kenya (Hamo, 2010; Hungbo, 2011; Mwai, 2018), in Ghana, there is paucity of studies on discourse markers within media context in Ghana (Hungbo, 2011; Mwai, 2018).

**Gap in Knowledge:** The few works on discourse markers in Ghana have focused on a semantic and pragmatic analysis of indigenous languages, others have looked at functional analyses of discourse markers in education, and lecture delivery (Nartey, 2015; Guo, 2017; Apraku, 2017). This study focuses on analyses of discourse markers within talk shows on the Ghanaian media.

**Contradictory Evidence Gap:** Findings of several studies (Lakeoff, 1973; Holmes, 1986; Hooshmand, Jegarlooei & Allami, 2018) indicate that women have higher pragmatic competence in the use of discourse markers than men do. However, the findings of a comprehensive study by Lee (2004) and Hassani and Farahani (2014) reveal that men have higher pragmatic competence in the use of hedges than women. Moreover, Tse and Hyland (2008) and Furko and Koczogh (2011) indicated that gender has no influence on the use of discourse markers. It is pertinent therefore to resolve these inconsistencies with a view to deciphering whether gender has any influence on the use of discourse markers among Ghanaian men and women.

In view of the vital role discourse markers play in any communicative event, it is therefore, necessary to do a pragmatic investigation into the contributions of discourse markers to the meaning of oral discourse text and gendered influences.

The study focuses on television talk shows involving, conversation or discussion by a panel moderated by a host and the audience can contribute to discussions through communicative means such as telephone, or social media platforms like WhatsApp or twitter. Findings of the study would have conceptual, theoretical and pedagogical implications for researchers in the diverse fields of linguistics and second language learning and teaching.

### **1.3 Purpose of the Study**

The purpose of this study is to explore the (types and frequency of occurrence and functions) of discourse markers in TV talk shows in Ghana. Most researchers of media discourse highlight connectives, which link the various segments of discourse in order to produce fluid texts (Renkema, 2000). The intention of the researcher, in the present study, is to extend the focus of this study beyond connectives and to factor into it features which aim at signaling the focus of audiences through spoken discourse and at the same time allowing them to participate in the discussion via different communicative devices.

### **1.4 Objectives of the Study**

The objectives of the study are:

1. to identify the types and frequency of discourse markers in TV talk shows in Ghana,
2. to analyze the functions of discourse markers in TV talk shows in Ghana and
3. to discover gender influence on the use of discourse markers in TV talk shows in Ghana.

### **1.5 Research Questions**

Achieving the focus of this study necessitates the following research questions:

- 1) What are the types and frequency of discourse markers in TV talk shows in Ghana?
- 2) What are the functions of discourse markers in TV talk shows in Ghana?
- 3) How do gender differences influence the use of discourse markers in TV talk shows in Ghana?

### **1.6 Significance of the Study**

Talk shows often involve heated debates on issues of social, political and domestic significance directly affecting both the participants and their audience, hence, a careful study of how these programmes are negotiated and structured within Ghanaian context will offer much insight into how the media influences public opinion in the country.

The study will be relevant to linguists and researchers in media discourse in providing deeper understanding on how discussants employ linguistic resources to achieve manipulative intent and sustain their discussion in TV talk shows. The study will augment the existing literature on the subject matter of discourse markers. In addition, the study will serve as a rich reference material for teachers of English in the teaching of writing at the second cycle and tertiary institutions. Finally, the study will educate and inform radio and television panel discussants as well as the reading public on the pragmatic functions of discourse markers.

### **1.6 Delimitations**

The study is limited to talk shows in view of its format or structure. This allows participants and the audience to express conflicting ideas and views thereby

provoking willingness to participate or listen to discussants as they develop their arguments or oppose others view.

Several studies (Mwai, 2018; Grunfest & Bames, 2007; Tai & Sun, 2007) revealed that television stations are highly important sources of information to the citizens of a country and are readily accessible to greater segments of the population. Hence, talk shows on television would be instrumental in the elicitation of rich data for the study. The study considers only verbal data with the aim of isolating linguistic behaviour associated with arguments and how each of the participants employ discourse or pragmatic markers to underscore their stance on the issue at hand.

Previous studies (such as Bhatia, 2003; Hopkins, 1985) revealed that a study of this nature does not require large samples because it will amount to duplicated efforts. Romaine (1982) and Swales (1990) also posited that texts elicited within similar discourse community have common model and linguistic identifying units. Hence, bigger data is impractical and unnecessary. As such, the study made use of few TV talk shows from a carefully selected number of TV stations.

### **1.7 Outline of the Study**

This current study is organized into five chapters. The first chapter gives a general introduction to the study and consists of sections like the statement of the problem, objectives of the study, research questions, significance of the study and delimitations of the study. The second chapter reviews literature related to the study. It also consists of the theoretical framework and conceptual reviews. A discussion of empirical studies related to the study was also done in this chapter. The methods and procedures employed in collecting and analyzing the data for the present study is discussed in chapter three.

Chapter Four explores the research questions, analysis, interpretation, and discussion of findings. Finally, Chapter Five summarizes the entire study in relation to the research findings and conclusions. It as well discusses appropriate recommendations for further research.

### **1.8 Summary of the Chapter**

The introductory chapter of this study has provided a general background to the study. First, it gives an introduction to the study and the motivation for which it was conducted. This is followed by the statement of the problem, purpose of the study, objectives of the study, the research questions, significance and delimitation of the study. Finally, it concluded with an outline of the thesis.

## CHAPTER TWO

### LITERATURE REVIEW

#### 2.0 Introduction

This chapter reviews and discusses the related studies that underpin the present study. The thrust of the review is based on conceptual, theoretical and empirical foundations. The conceptual framework comprises the concept of discourses developed by Brown and Yule (1983) and McCarthy (1991). The theoretical review focuses on the theory of conversation as collaboration by Clarke (1996). The empirical review offers a critical review of extant literature on media discourse within the framework of talk shows on television stations.

The objective of the review is to critically examine previous studies in relation to the objectives of the present study. This facilitated the researchers' ability to either reject or affirm the findings of previous studies regarding the use of discourse/pragmatic markers in talk shows within the context of non-native speakers of English. Based on the theory of conversation and the concept of discourse, the present study contends that the use of discourse markers is influenced by the nature of interaction among participants of a talk show and the contexts within which the show is conducted. The study attempts to provide insight into the dominant discourse markers used in media discourse at the functional and interpersonal level. The study further explored the assertion that women use discourse markers related to hedging and saving face more than men while men are prone to using discourse markers related to swearing, power struggle and manipulative intent.

## **2.1 Conceptual Framework**

### **2.1.1 Concepts of Discourse Markers (DMs)**

Findings of several studies (e.g., Aijmer, 2002; Halliday & Hasan, 2006; Gee, 2018; Sanosi, 2018) report that the concept of discourse markers is inconclusive among scholars and linguists. Additionally, according to Sanosi (2018) there is dichotomy of opinion in connection with the term “Discourse Marker”. For example, Aijmer (2002) and Nordquist (2019) refer to discourse markers as Discourse Particles involving expressions such as oh, like, and you know. Halliday and Hassan (2002) on the other hand, perceive the concept of discourse markers as Sentence Connectives. In this sense, Halliday and Hassan see DMs as occupying the function of cohesiveness ensuring coherence in pragmatic terms.

Similar to Halliday and Hassan, Fraser (1996) and Gee (2018) label DMs as Pragmatic Markers and Cohesion Markers respectively. Addressing the issues surrounding the concept of DMs, Foster (1999, p.931) posits: “although most researchers agree that they are expressions which relate discourse segments, there is no agreement on how they are to be defined or how they function”.

Several schools of thought on DMs have developed over the years. The popular proposals on DMs are from systemic functional grammar (SFG) founded by Halliday and Hasan (1973), the coherence model developed by Schiffrin (1987), grammatical pragmatic perspective proposed by Fraser (1987), the Relevance Theory adopted from pragmatics by Blakemore (1992). Despite the great debate in the area of DMs studies, it is possible, as Schourup (1999, p. 230) indicates, “to identify a small set of characteristics on which nearly all variant uses of the term DM draw selectively and with varying emphasis”.



The various studies on DMs also differentiate several domains where they may be functional, in which there are included textual, attitudinal, cognitive, and interactional parameters (Castro, 2009, p.60). Most of the studies of functional domains of DMs are dependent on Halliday's language functions (1973): ideational, interpersonal and textual. For example, Brinton (1996), Ajimer (2002), Hyland and Tse (2004), Muller (2005) classify DMs into the functional headings of two main groups: interpersonal and textual. Hyland and Tse (2004, 162), textual discourse markers refer to the organization of discourse, while the interpersonal ones reflect the writer's stance towards the content of the text and the potential reader. They can also be multifunctional serving both textual and interpersonal functions. Both the definition and function of DMs by scholars and linguists were made from functional perspective implying that DMs have several classes and categories with the sole function of facilitating interpretation and meaning of discourse. Though, scholars are divided in their opinion regarding the concept of DMs in terms of its classification, definition and terminology, the term Discourse Markers, according to Canonio et al. (2017), Sanosi (2018), Nordquist (2019) is a generally accepted term among scholars in comparison to other terms since it embodies and serves as an umbrella term for all other terms.

Moreover, findings of studies by Holker (1991), Jucker (1993) and Sanosi (2018) provide features or characteristics of DMs that cut across all forms of definition and are relevant for research purposes. The four-pronged characteristics are: DMs do not affect the truth conditions of an utterance; DMs do not add anything to the propositional content of an utterance. These units of language are related to speech situation and not to the situation talked about, and DMs have an emotive, expressive function rather than a referential, denotative, or cognitive function.

Agreeing to the multifaceted and complex functions of DMs in a sentence, the result of a study by Aijmer (2002) in which he examined the occurrence of DMs in over 50,000 words in spoken discourse, reveal that “DMs outrank basic grammatical category of prepositions, adverbs, determiners, conjunctions, and adjectives” (p. 2). In view of the purpose of this study, which is to determine the role of discourse markers in the flow of discourse markers in media discourse during talk shows, the term Discourse Markers was used. Discourse markers are also underscored based on the four characteristics outlined above during the study.

### **2.1.2 Classification of discourse markers in media discourse**

Schiffrin (1987; 2006), the first scholar to bring the most detailed issues of DMs to fore, indicates that discourse consists of several different planes of coherence and structure. She proposes a discourse model with five planes: a participation framework, information state, ideational structure, action structure, exchange structure. Schiffrin et al. (2001, p. 57) posit that DMs can operate at different levels of discourse to link on either a single plane or across diverse planes. As such, DMs are multifunctional even though they have their primary functions (e.g. the primary function of **and** is on ideational plane). Being situated in the five planes of talk of coherence model, DMs are defined by Schiffrin (1987, p. 31) as “sequentially dependent elements that bracket units of talk, i.e. non-obligatory initial items that function in relation to ongoing talk and text”. The study (as cited in Schiffrin et al., 2001, p.57) again suggests that discourse markers consist of a set of linguistic expressions from word classes such as conjunctions (e.g., and, but, for), interjections (oh), adverbs (now, then) and lexicalized phrases (you know, I mean). Other aspects of her analysis portrays that DMs present relationships that are local

(between adjacent utterances) and global (across wider spans and structures of discourse).

In addition, Schiffrin (2006, p.14) believes that some discourse markers are based on their propositional meaning (e.g. I mean, you know), whilst other markers (e.g. oh) have no propositional meaning. Conclusively, Schiffrin (1987, p. 322) does not only compare DMs to indexical or to contextualization cues but pursues the indexical properties of DMs more fully and points out that markers are a subset of indexical properties which have meaning not only in discourse, but also grammatical (aspectual) meaning.

Another influential approach to the study of DMs is given by Fraser (1988, 1996, 1999), who works within a grammatical-pragmatic perspective. Fraser's theoretical framework concerns the meaning of sentences and relies on a differentiation between the propositional and non-propositional part of a sentence. The aspect of sentence which represents a state of the world when the speaker wishes to bring to the addressee's attention is regarded by Fraser (1996) as propositional content. The non-propositional content is called by Fraser (1996, p.2), "everything else". This part of sentence (structure), which represents non-propositional content, Fraser (1996) proposes is to be analysed as different types of signals, called Pragmatic Markers. Even though the pragmatic markers do not add to the propositional content of the sentence, they signal various types of messages (Fraser, 1996, p. 936) and therefore their associated pragmatic markers are categorized into four types: basic messages, commentary messages, parallel messages, and discourse messages.

According to Fraser, the existence of discourse markers, is non-mandatory and signal a message specifying how the basic message is related to the foregoing discourse. Fraser points out that there are four naturally occurring classes of DMs: topic change markers (e.g., back to my original point, by the way, on a different note), contrastive markers (e.g., in contrast, nevertheless, though), elaborative markers (e.g., above all, what is more, in particular), inferential markers (e.g., all things considered, consequently, therefore). Moreover, Fraser (1996, p. 391) defines DMs as lexical expressions, taken from the syntactic classes of conjunctions, adverbs and non-propositional phrases, which “signal a relationship between the interpretation of the segment they introduce, S2, and the prior segment, S1”. “They have a core meaning which is procedural, not conceptual, and their more specific interpretation is negotiated by the context, both linguistic and conceptual” (Fraser, 1999, p.950).

The third approach was propounded by Halliday and Hasan (2006) whose study on cohesion in English establishes that cohesion is a part of the text-forming component in the linguistic system. Halliday and Hasan categorize cohesion under the five heading, i.e. reference, substitution, ellipsis, conjunction and lexical cohesion. Even though they do not speak specifically of DMs, their analysis comprises conjunctive items which are parallel to the words called DMs in other studies. Conjunctions somehow differ from the other cohesive relations.

They rely on the assumption that there are in the linguistic system forms of systemic relations between sentences. They can be situated in the phenomena that is made up of the content of what is being said (external), or in the interaction itself, the social process that constitutes the speech event (internal). The meanings

carried by conjunctions can be additive (e.g., and, in addition, for instance), adversative (e.g., but, however, rather), causal (e.g., so, because, under the circumstances) and temporal (e.g., then, next, finally) (Halliday & Hasan, 2006, p. 241-244).

The multiplicity is identified not only in forms, but in function too, i.e. each type of cohesive meaning can be carried not only through a variety of words, but also a single word can convey more than one conjunctive relation. Halliday and Hasan (2006, p.226) explain conjunctive elements as following: Conjunctive elements are cohesive not in themselves but indirectly, by virtue of their particular meaning; they are not primary devices for reaching out into the preceding (or following) text, but they bring out certain meanings which presupposes the existence of other components in the discourse.

In summary, there is dichotomy of opinion regarding the classification of DMs in media discourse. However, central to their classifications is that analyzing discourse markers fosters deeper insight into the study of language. For example, Schiffrin (1987, 2006) describes and classified DMs within her discourse model. Fraser (1996, 1999) approaches a pragmatic theory of meaning applied both within and across sentences, while Halliday and Hasan (2006) in their explication on cohesion, place much emphasis on analysis of conjunctive relations in their classification.

According to Kohlani (2010, p.72), sharing common features that aid the recognition of DMs as a linguistic group “does not necessarily lead to a general definition under which all items of this group can be included”. Link (1998) points out that to give a common definition for DMs is rather impossible. Link again

states that all research of discourse markers should come up with its own definition based on items, type of discourse, and the study's framework.

### **2.1.3 Concept of discourse**

In her notable work, McGregor (2004) asserts that our discourse permeates everything we do. By discourse she meant what we say and write. Our expressions, whether spoken or written, are never neutral; they are loaded with meaning, what we believe, our profession, identity, knowledge and values. Hence, as Ike-Nwafor (2015) posits, discourse is all around us and is dependent on the social context in which it takes place. Discourse as a term lends itself to various definitions. But from a linguistic point of view, discourse can be defined as a unit of language longer than a single sentence. In effect, discourse refers to the way language is used in social context (Hassan, 2018; Nordquist, 2018; Trapper-Lomax, 2004).

Originating from the Latin word "run about", discourse could refer to only one word or two within a context such as in "go" or "no parking" (Erlbaum, 2002; Nordquist, 2018). At the same time, within another context, discourse could refer to hundreds of thousands of words in length, and in other situations, it could be more than one or two words and less than hundreds of thousands of words. As the etymology suggests, it runs about (Erlbaum, 2002; Hassan, 2018). Defining discourse from the perspective of what it conveys, Henry and Tator (2002) indicate that discourse could be understood based on the social conditions of its use, the individual using it and what must have necessitated such usage. This means, our language or discourse can never be neutral because it serves as a link between us and the social world.

A closer look at the definition of discourse by Henry and Tator (2002) reveal that discourse can be understood within the context of language use. This means, like genre, discourse can be conceptualized. For example, language use within political context can be referred to as political discourse; whereas language use within media context could be conceived as media discourse. In some instances, according to Baker and Ellece (2011), linguists have referred to language use involving discussion on protecting the environment as environmental discourse. This means, discourse could also provide a clue to the attitude of speakers to a topic. Hence, touching on the ideological perspective of discourse, Foucault (1972, p.49) succinctly defines discourse as “practices which systematically form the objects of which they speak”.

Following Foucault’s definition, language use in the media involving discussants on socially sensitive issues could be steered towards discussion by the host with a view to eliciting valuable information that would benefit the audience. While such programme on the television could be broadly labeled media discourse, as Foucault indicates, the object that permeates the discussion could also be used to conceptualize the discourse. For example, if discussants are politicians and are discussing political issue, they are politicking, hence it is political discourse. It must be noted that the power relation, ideology, and language use in political discourse will be vastly different from the speech of a religious leader or the speech of civilians in a talk show involving sports, or environmental issues.

In their studies, van Dijk (2006) and Mwai (2018) indicate that participants of talk shows are often thrown into a situation where there are several schools of thoughts, bouts of disagreement and power struggle, of which every discussant, whether in

the opposition or not, must possess sound ideological consciousness and effective organization so as to construct meaning in a particular manner with the sole aim of winning the populace to his or her side. McCarthy (1991) conceptualizes discourse by separating it into two broad categories. Discourse as a concept was understood based on linguistic features that characterize language use as well as social and cultural issues that facilitate our understanding of forms of texts and speeches.

A written text analysis might consist of a study of topic development and cohesion across the sentences, while spoken language analysis might aim at these aspects plus turn-taking, opening and closing sequences of social encounters, or narrative structure (McCarthy, 1991). As it is clear from the above, insight into discourse as a concept places it into two broad units – the spoken and the written discourse. This can be further categorized into registers underscoring variations of language depending on the contexts and social conditions. Consistent with the objectives of the research, the study discusses the spoken discourse.

#### **2.1.4 The spoken discourse**

In their analysis of spoken discourse, Wardhaugh (2010) and Canonio, Nonato and Manuel (2017) indicate that spoken discourse is an interactive and spontaneous form of communication in social context. Spoken discourse involves the use of the mouths and ears. Spoken discourse is seen to be a little unplanned and less orderly, more open to intervention by the receiver. McCarthy (1991) opines some different types of spoken discourse might be distinguished: Telephone calls (business and private), media (radio and TV) talk shows, interviews (jobs, journalistic, in official settings), rituals (churches prayers, sermons, wedding) and so on.



It is done with the sole aim of sharing and accessing information between and among discussants. Spoken discourse, according to these authors, is often laced with ideologies, manipulative intent and power struggle. By implication, spoken discourse involves a lot of meanings and interpretations incumbent on its context. It satisfies the need for permanent records, which could be referenced to again and again.

Underscoring the relatedness of spoken discourse with discourse markers, Sanosi (2018) indicates that by means of discourse markers a change in the development of discourse by the speaker or the addressee is made possible. This is consistent with Aijmer's (2002) findings that in spoken discourse, discourse markers help discussants get the sense of the discourse in relation to the context of the discussion. More importantly, it underscores each discussant's intentions during the discussion. Guo (2015) on the other hand, states that any form of discourse markers in a spoken discourse could have different meaning for each discussant depending on the context within which it is used during the discussion.

Studies (e.g. Canonio et al., 2017; Guo, 2015; Nordquist, 2018; Sanosi, 2018) have revealed that spoken discourse is often interactive and spontaneous which is very conducive to the use of varied forms of discourse markers. For example, in talk shows, discussants often discuss relevant social issues with much vim and vigor with the sole aim of making their stance known through the generous use of discourse markers. Spoken discourse offers discussants a wider platform to use any form of discourse markers depending on their proficiency in English.

Discussants are not limited or regimented to a set of discourse markers because the conversation involves spontaneous use of language. In view of this, discourse markers underpin the present study, because during discussion, speakers are free to use any form of discourse markers based on the context of the discussion, their level of proficiency and the mode of direction given by the host. Consistent with Aijmer (2002) and Sanosi (2018), discourse markers are highly essential to facilitating the efforts of a discussant in winning others to his or her side of the discussion, because listeners and other discussants can readily understand different aspects of the discussant's intentions.

### **2.1.5 Cohesion and coherence**

In their notable work, Halliday and Hassan (1976) defined coherence as a semantic relationship within texts based on meaning and some other relevant elements crucial to its interpretation. Though cohesion is text based, the findings of several studies (Brown & Yule, 1983; Petofi, 1985; Williamson, 1991) have revealed that linguists do not have a stringent view on what constitutes a text. For example, Petofi sees text as "a verbal object which is identified as a text by any one interpreter at any particular time" (p. 132) while Brown and Yule defined text as "the verbal record of a communicative event" (p. 190). In a bid to analyze verbal object or expressions of discussants in a communicative event such as talk show, it is highly paramount to transmute such expressions into text with the aim of critically examining its properties.

Coherence, on the other hand, hence, a discussion on cohesion and coherence follows with the objective of underscoring their relatedness to discourse markers in transcribed verbal expressions.

An extremely important assumption underlying this study is that a text should possess cohesiveness and coherence if it is to be convincing and informative. Cohesion is a property of the text that is realized through lexico-grammatical system, cohesion which is a property of the text is achieved when clauses are interconnected logically, flow smoothly or work together in a pleasing manner. In effect, cohesion operates between sentences, clauses and paragraphs. This means, cohesion could only be achieved through appropriate use of vocabulary, structure and grammar. This means, within a transcribed text, cohesion is functional at the clause level, linking sentences or clauses together. In this sense, clauses existing prior or after a given clause should be appropriately linked together, this also applies to sentences.

On the other hand, coherence is the product of the interpretation process of the text. In other words, coherence deals with interconnectivity of ideas within a sentence. The idea within a sentence must be meaningful or make sense to the listener or reader, hence coherence is all about meaning. This means that some texts may be coherent and comprehensible to some receivers and un-interpretable to others. Coherence is, therefore, “a matter of semantic and pragmatic relations in the text” (Reinhart, 1980, p.164).

As a result, while cohesion exists or is relevant at clause level so as to ensure that clauses, sentences and paragraph work together through effective use of structure, grammar and vocabulary at the heart of coherence is meaning. Whatever has been written or transcribed is coherent if the ideas“ makes sense to the reader. Hence, while cohesion about how clauses are joined together using appropriate grammar, clause or structure, coherence refers to whether what has been cohesively

assembled or composed makes sense or meaningful to an average reader. Halliday and Hasan (2006) perceive cohesion as a means for creating coherence. From their perspective, if the clauses, grammar and structure are appropriately linked it will yield a meaningful text to an average reader. Hence, to Halliday and Hassan, both cohesion and coherence are interwoven but different at functional levels.

In their seminal work “Cohesion in English”, Halliday and Hasan (2006) examined cohesion across sentence boundaries. The objective of their study is to identify the text as “unified whole”, conversely to a “collection of unrelated sentences”. Their grouping of the function of language into ideational, interpersonal and textual differentiates the textual component as resource that makes continuity between one part of the text and another. Halliday and Hasan (2006) developed five types of cohesive ties: reference, substitution, ellipsis, lexical cohesion, and conjunctions. These ties are grouped into grammatical and lexical. The grammatical devices include reference, ellipsis and substitution, and the ones that are lexical include repetition and collocation.

The focus of this study, which is discourse markers and its role within a media discourse is how various levels of grammatical and lexical categories are interlinked during a discourse. Discourse markers differ in nature from the other cohesive relations because they are cohesive in themselves, but indirectly. They bring out certain meanings which presuppose the other elements in the texts (Halliday & Hasan, 2006, p. 236). Portraying discourse markers conjunctions as cohesive devices, the concentration is focused not on the semantic relations, but on “the function they have of relating to each other, linguistic elements that occur in succession but are not related by other structural means” (Halliday & Hasan, 2006,

p.237). The current study stems from cohesion between units above sentences. Again, consistent with Halliday and Hassan's (2006) explication on cohesion and coherence, discourse markers comprise several forms and are classified into several categories.

## **2.2 Theoretical Framework**

### **2.2.1 Clark's Theory of Conversation as Collaboration**

The expression conversation entails different settings for communicative purposes; such settings could include panel or workplace discussion, responding to a text message via smartphone and more importantly talk shows involving discussion (Tiryaki, 2016; Bardenstein, 2020). Conversations are generally characterized by interaction and communicative exchanges between two or more individuals. These interactions and exchanges are adequately facilitated by discourse markers. This unit of discourse helps in linking and interconnecting the disparate parts of the discussion at individual and collective levels (Alami, 2015). In relation to conversation in talk show, discourse markers help discussants justify and proffer logical reasoning regarding their view points on the issue at hand.

Though, postulated by Sacks, Schegloff and Jefferson (Sidnell, 2010; Heritage & Clayman, 2010), Conversation Analysis (CA) Theory has been a major framework for describing communicative exchanges and interaction between two or more individuals. However, conversation analysis theory is applicable in spontaneous conversations because it is exclusively dependent on "recordings and transcripts of natural talk in spontaneous interactive contexts" (Horton, 2017, p.12). Considering the focus of this study, Clarke's Conversation as Collaboration Theory is relevant to the overall objective of the present study.

Unlike CA, conversation as collaboration (Clarke, 1996) does not revolve around spontaneous discussion or conversation rather, it focuses on the entrenched collaborative nature of communicative exchanges that characterize the manner and arrangement of spoken interactions which also include discussion requiring generous use of discourse markers such as elaborative (“and”, “also”), contrastive (“but”) and persistent discussion discourse markers (“be”) (Rahimi, 2011; Tiryaki, 2016; Bardenstein, 2020).

Clarke’s model of conversation entails empirical investigation on how discussants go about presenting their point of view on the chosen topic with due cognition of the expressions of other discussants. In effect, conversation as collaboration is not seen from the perspective of individual actions of speakers during the discussion, rather as a form of collaborative efforts from the part of all the discussants as dictated by the subject under consideration. Conversation is described as an activity involving inter-subjective coordination. All the discussants must understand and follow along the discussion of other discussants so as to identify gaps which can be used to garnish their discussion. Hence, Clarke indicates that each participant is required to manage talk so as to produce the best type of discussion. In this respect, Clark (1996), and Fox Tree (2010) indicated that collateral signals are often introduced by discussants or participants to achieve their aim. Such collateral signals include discourse markers, repair initiators or editing expressions (Drew, 1997; Horton, 2017).

### **2.2.2 Implication for the study**

Clarke’s Theory of Conversation as Collaboration underpins the focus of the present study. Unlike CA, conversation as collaboration theory is based on

empirical investigation and not limited to only spontaneous communicative exchanges. It embraces all forms of interaction including talk shows wherein participants are to develop their discussion based on ample understanding of the discussion of other participants. In essence, each participant can successfully project their discussion only if they are cognizant with other participants, ignoring the points or discussion of others will limit their ability to succeed in their discussion. So, as a discussant listens and understands the point of view or discussion of the opponents, the better the chances of projecting convincing argument on the issue at hand.

The use of discourse markers that facilitates collateral signal, reasoning, elaboration, exemplification, logical conclusion, inferences, exemplifiers and contrasts becomes imperative for every discussant. This is important because it helps smooth flow of conversation and ensure collaboration since every participant is required to thoroughly understand another participant's discussion with a view to underscoring his or her own viewpoint on the issue at hand. This facilitates discussant's ability to manage talk by structuring or organizing his or her points in a logical and convincing sequence.

## **2.3 Empirical Review**

### **2.3.1 Studies of discourse markers in media discourse**

Findings of several studies on DMs (e.g. Brinton, 1996; Cabarrao et al., 2018; Kohlani, 2010; Mwai, 2018; Schourup, 1999) have identified some basic characteristic and features shared by discourse markers. The most outstanding characteristics are put together by the most occurring features that Schourup (1999)

describes in these expressions are: connectivity, optionality, non-truth-conditionality, weak clause association, initiality, orality, and multi-categoriality.

Most studies in defining DMs agree that these expressions link utterances or other discourse units. But this connectivity is developed differently due to the way discourse is viewed. Kohlani (2010) suggests that in coherence-based studies DMs are linking textual units by marking the relationships between them, whereas within the relevance theory they do not link one segment of text to another but underlie the interpretation of the segment they introduce. The connectivity does not necessarily relate two segments of texts, it can also develop other types of relation. For instance, Kohlani asserts that DMs can encode a message which expresses the discussants' point of view in relation to the burning issue at hand. He suggests that this kind of relation creates connectivity between the discussant, moderator on the one hand, and between the discussant and the audience on the other.

Schourup (1999) who revises connectivity on different studies of DMs, sums up that if connectivity is the criteria for DM status, it can be used to differentiate DMs from various other initial elements such as illocutionary adverbials (e.g., confidentially), attitudinal adverbials (e.g., sadly) and from primary interjections (e.g., oops). Another feature of DMs is being optional. Schourup (1999, p.231), sees DMs as optional in two unique senses: "syntactically optional in the sense that removal of grammaticality of the sentences and in the further sense that they do not enlarge the possibilities for semantic relationship between the elements they associate". Schourup (1999, p. 231) suggests that "if a DM is omitted, the relationship it signals is still available to the hearer, though no longer explicitly cued". But "despite such observations", Schourup (1999, p. 231) argues, "it is



never claimed that the optionality of DMs renders them useless or redundant”. They are practically not optional or superfluous; instead, they guide the hearer toward an interpretation and rule out unplanned interpretations, i.e. they reinforce or clue the interpretation planned by the speaker (Brinton, 1996).

Moreover, another feature of DMs that Schourup differentiates in his study is non-truth-conditionality. He claims that DMs are generally thought to contribute nothing to the truth-conditions of the proposition expressed by an utterance. For Kohlani (2010), being non-truth-conditional is an essential characteristic of DMs because it distinguishes discourse markers from other identical counterparts that are not used as markers and which contribute to propositional content (e.g., adverbials: now, then). Nevertheless, Kohlani points out that, while these expressions are not constituents of the propositional structure, their absence does not imply that they do not affect its meaning; they do affect the propositional meaning by guiding and constraining its interpretation.

The next feature which is weak clause association is similar to the non-truth-conditionality feature in the sense of the detachment of DMs from their host sentences. As Brinton claims (1996, p.34), DMs usually occur “either outside the syntactic structure or loosely attached to it”. Although DMs are at best weakly related to more central clause elements, Schourup (1999) points out that some of them have their syntactic structure (e.g., on the other hand) and some DMs (e.g., you know) are clausal despite their apparent non-truth-conditionality. The beginning is one of the most known features of items belonging to this group. The tendency of DMs to appear at sentence initial is prevalent. However, DMs can

occur also at sentence medial and sentence final with functions fundamentally identical to those they serve initial (Schourup, 1999).

Nevertheless, Kohlani (2010) claims that initial position offers for DMs great scope over the whole sentence or paragraph affects hearer's or reader's interpretation of everything that follows, whereas other positions are only responsible for subtle changes in meaning or function. The reason for the fact that initial position of DMs is prototypical, as Schourup (1999, p.233) indicates, relates to their "superordinate" use "to restrict the contextual interpretation of an utterance: it will make communicative sense to restrict contexts early before interpretation can run astray".

The feature of orality is based on claims that DMs occur primarily in speech, but, according to Schourup (1999, p. 234), there is no principled grounds "on which to deny DM status to similar items that are largely found in written discourse". He claims that association of a particular DM with the written or spoken channel is not strict and is often tied to the formal or informal event in which the DM is used. The meaning of discourse marker may also relate to one mode or the other. Some DMs may "encode a high degree of utterance planning", while other DMs may be associated with speech "because their meaning presupposes a familiarity with the addressee not typical of impersonally addressed writing" (Schourup, 1999, p. 234).

Multi-categoricity is the final feature of discourse maker developed by Schourup. It is established that discourse makers constitute a functional category that is heterogeneous with respect to a syntactic class. Schourup (1999, p. 234) distinguishes categories to which extrinsic DM function has been attributed: adverbs (e.g., now, actually, anyway), coordinating and subordinating conjunctions (e.g., and, but, because), interjections (e.g. oh, gosh, boy), verbs (e.g., say, look,

see), and clauses (e.g., you see, I mean, you know). The fact that DMs are drawn from various word classes means that they have identical counterparts that are not used as markers. Kohlani (2010) indicates that despite the great dispute regarding the coexistence of two structurally identical items that function differently in discourse, they do not overlap in discourse: when an expression functions as a discourse marker it does not express the propositional meaning of its identical counterparts.

To summarize, the truth-conditions associated with an utterance is not affected using a discourse maker based on the characteristics discussed in this section which indicate that the typical discourse maker is syntactically and semantically optional. The discourse maker also is made up of functionally related group of items taken from other classes and is used to link utterances or larger discourse units. In addition, the meaning may relate to spoken or written channels, and discourse marker occurs in the initial position predominantly.

### **2.3.2 Gaps in knowledge concerning functions of discourse markers**

The identical characteristics of discourse markers lead to lexical items as grammatically optional and semantically empty. Nevertheless, Brinton (1996) claims that they are not pragmatically sufficient: they serve several pragmatic functions. Brinton (1996, p. 36) posits that “if such markers are omitted, the discourse is grammatically acceptable, but would be judged “unnatural”, “awkward”, “disjointed”, “impolite”, “unfriendly”, or “dogmatic” within the communicative context”. Although there is agreement of functionality of discourse markers, it is a difficult task to distinguish certain major functions associated with them. Taxonomies of DMs, which are generally functionally based, differ

significantly. But there is also tendency in this area to base heterogeneous functions on the three modes or functions of language identified by Halliday (1994). Within Systemic Functional Linguistics (SFL), language is seen as realizing three “meta-functions”: the ideational function, the interpersonal function and the textual function.

For Halliday (1994), the ideational function represents ideas and the speaker’s experience. It is representational, referential and informational, functions which correspond to the propositional meaning. The interpersonal function is concerned with relations among people. It allows participants to interact with others, to take on roles and to express and understand evaluations and feelings. Finally, the textual function aims to create coherent texts related to the world and to audience. Textual meaning is relevant to the context: to the preceding (and following) text, and the context of situation.

The analyses of DMs reveal that they fulfil a number of textual and interpersonal functions, but it is also clear that they can be multifunctional, and they serve both textual and interpersonal functions (Castro, 2009). The multifunctionality of discourse markers has been described first by Schiffrin (1985, 2001) in her discourse model. Following Schiffrin et al. (2001, p.60), DMs are context-dependent so they “can gain their function through discourse”. As such, DMs can work either on a single plane or on different planes of discourse simultaneously. Aijmer (2002) also points out that an important property of discourse particles is their flexibility and multifunctionality. For Petukhova and Bunt (2009), discourse markers may have various communicative functions simultaneously as well. For example, if the speaker wants to provide additional information about something

that he/ she mentioned before, he/ she can signal the relation by using discourse markers (e.g., and, moreover), but the same discourse markers can also be used to show that the speaker wishes to continue in the speaker role (turn keep function).

Generally, the discourse markers studied by researchers fulfill more than one function or at least fulfill more than one sub-function within the same macro-function, either textual or interpersonal. However, the multifunctionality of DMs is a complex category, as DMs can be more associated with one function than another. In other words, DMs can have their primary or dominating functions. Therefore, DMs can be multi-functional not only simultaneously, but also sequentially. Besides, the same DMs may fulfill different functions in different contexts (see Schneider et al., 2014).

For example, in Halliday's (1994) study, the textual function of DMs is realized in the theme focus structure of discourse, in the distribution of given and new information, and in cohesive relations. The cohesive relations which correspond to DMs are conjunctive relations which relate text elements together. The classification of conjunctive relations into additive, adversative, causal, and temporal is adopted by many researchers in the area of discourse analysis.

However, Brinton (1996, p. 38) claims that to analyze the functions of discourse particles in spoken language "one needs a more global conception of the textual component than Halliday uses". Brinton presents her inventory functions in the study about pragmatic markers. Castro also (2009, p.61) presents her understanding of the inventory of the textual functions of DMs devised by Brinton as follows: to initiate discourse, including claiming the attention of the hearer (opening frame marker), to close discourse (closing frame marker), to aid the speaker in acquiring

or relinquishing the floor (turn takers), to serve as filler or delaying tactic used to sustain discourse or hold the floor (fillers), to indicate a new topic or a partial shift in topic (topic switchers), to denote either new or old information (information indicators), to mark sequential dependence (sequence/ relevance markers), to repair one's own or other's discourse (repair markers).

The second version of categorizing functions of DMs is given by Aijmer (2002), who distinguishes between particles functioning on the global or local level of the discourse. Aijmer talks about a function when a discourse particle has a global coherence function and use of qualifying function with a local coherence function. "Discourse particles with a frame function are not needed when the interaction goes smoothly but to draw the hearer's attention to a transition or a break in the conversational routines" (Aijmer, 2002, p.41). Therefore, different functions signaled by a special marker are needed in the frame textual functional domain. Aijmer (2002) differentiates such functions as marking transitions, introducing a new turn, introducing an explanation, introducing or closing a digression, self-correction, introducing direct speech. Another qualifying function signals that some qualification is needed because the dialogue does not "go well".

Based on the argument, it can be concluded that all functions analyzed on the textual macro level contribute to coherence and textuality in discourse. Despite the sub-classifications among the studies mentioned above, we can observe slight differences in the function itself. The studies mentioned above offer a clear analytical tool with functional classification for describing DMs.

According to Brinton (1996), the interpersonal functions of pragmatic markers belong within Halliday's interpersonal component. Markers with an interpersonal function refer to the nature of the social exchange and express attitudes, feelings and evaluations. The most exhaustive studies of the interpersonal function of DMs are those of Brinton (1996), Castro (2009), Aijmer (2002), Kopple (1985) and Hyland, (2005; 2013). Interpersonal functions of DMs adapted from Brinton (1996) are presented in Castro's (2009) research. They consist of subjective functions and interpersonal functions.

Subjectively, to express a response to the preceding discourse including back-channel signals of understanding and continued attention while another speaker is having his/her turn (response/reaction markers; back-channel signals). Interpersonal function of DMs serves the useful purpose of effecting cooperation or sharing, including confirming shared assumptions, checking or expressing understanding, requesting confirmation, expressing difference of opinion or saving face (confirmation-seekers, face-savers) and argumentation. Castro (2009) argues that the interpersonal functions of DMs are precisely more related to the reactions, responses and relations built by the participants during interaction, i.e., to the role of the speaker and hearer during the social and communicative exchange.

A similar point of view is proposed by Aijmer (2002). Aijmer points out that those discourse particles can be used as hedges expressing uncertainty and as hearer-oriented appeals to the hearer for confirmation. Aijmer also gives such examples of interpersonal function of discourse particles as expressing a response or a reaction to the preceding utterance and back channeling. The particles with interpersonal functions are referred to by Aijmer as phatic discourse particles because they

underlie the interactive structure of conversation. The phatic discourse particles can also be analyzed in terms of face-saving, politeness and indirectness which are characteristic of everyday conversation.

To conclude, the above-mentioned interpersonal functions of DMs suggest that these expressions are related to the reactions, responses and relations built by the participants during interaction, that is, the role of the writer/ speaker and reader/listener during the social and communicative exchange (Castro, 2009). The inventory subcategories of the interpersonal mode provide more specific functions which can be employed in analyzing DMs within any communication, whether spoken or written (Aijmer, 2002; Brinton, 1996; Hyland, 2005; Kopple, 1985). The most explicit taxonomy of the interpersonal function is presented by Hyland (2005, 2010, 2013) because all metadiscourse markers are regarded by Hyland as interpersonal. The scholar claims that the so-called textual metadiscourse is another aspect of the interpersonal features of a text. As a result of the exhaustive categorization of textual and interpersonal functions of discourse markers in spoken (Aijmer, 2002; Brinton, 1996) and written discourse (Hyland, 2013), the present study depends on the classification of discourse markers into textual and interpersonal as developed by the scholars (Aijmer, 2002; Brinton, 1996; Hyland, 2013).

Talk shows on television often involve both male and female participants and several studies have been conducted to investigate whether the way males use DMs differs from female participants. In effect, studies have been conducted to ascertain whether gender influences the use of DMs in media discourse. This contemplation forms the focus of the next subheading.



### **2.3.3 Gender and discourse markers in media discourse**

In a study by Hooshmand, Jegarlooei and Allami (2018), in-depth investigation was carried out regarding the influence of gender on the use of discourse markers. Participants were made up of L2 learners, EFL teachers and American native speakers. Discourse markers were examined in the spoken register of participants at several functional levels including proficiency, and the use of hedges in mitigating face-threatening acts. Discourse role-play tasks, a self-assessment report of English competence, and a structured questionnaire with a five-point Likert Scale. Findings of the study revealed that female L2 learners surpass their male counterparts in the use of certain classes of discourse markers. These include modals, passives and approximators. The authors concluded that the result of their study is consistent with the findings of several studies that women present a higher pragmatic competence in terms of discourse markers to mitigate commands than men do.

In another study by Lee (2004), he investigates the use of discourse markers in the spoken English of Korean immigrants in the United States. It was a corpus-based study implying that data for the study was based on corpus material with the aim of refuting or affirming certain conclusions by previous studies. Lee employed three dependent variables (age, immigrant generation and gender) to examine the use of discourse markers. Unlike the findings of Hooshmand et al. (2018), men's conversation was loaded with more discourse markers, especially "you know" than women involved in the study.

This is inconsistent with the findings of several studies including Brinton (1996), Holmes (1986), Lakeoff (1973) and Ostman (1981) whose studies espouse that discourse makers such as "like" is more prevalent in women's talk than men. In

effect, findings of extant studies examined in connection with gender influence on the use of discourse markers reveals that there is a gap or dichotomy of opinion among linguists and researchers. Whilst some claimed that women use certain forms and classes of discourse markers more than men, others rejected such conclusion. Hence, it is paramount to conduct extensive investigation into whether the use of discourse markers in media discourse involving both men and women differ. This forms the central focus of the present study.

## **2.4 Conclusion**

The chapter reviewed concepts and theories on discourse markers related to various classes of discourse markers within media discourse, their meaning and relevance to effective discussion. The study also reviewed the theory of conversation as collaboration to establish logical structures discussants of talk shows employ to win the audience to their side. Extant literature was reviewed, and the result showed that dominant discourse markers in the expressions of a discussant in a talk show are often dependent on functional and interpersonal levels at which they are used.

Moreover, the review demonstrated that there is no agreement among linguists and researchers regarding a universal definition of discourse. Almost all linguists and researchers agreed on multifunctional feature of discourse markers and that conjunctive item facilitates cohesion and coherence in both spoken and written discourse. The review also revealed that scholars and linguists are not conclusive on the effect of gender on the use of discourse markers, while some claimed that women use certain types of discourse markers than men, others rejected such claim and indicated that men use such discourse markers more than women.

Both gaps in literature and contradictory evidence-based gaps identified above (gaps concerning gender and discourse markers, functions, meaning and relevance of discourse markers in talk show within L2 contexts alongside discussion paradigm) have serious implication for the present study. Initially, the researcher sets out to use only descriptive statistics by critically examining spoken data with the objective of resolving the research problems which was beneficial to attaining the focus of the study. Studies involving content and descriptive analysis were also relevant to elicit data relevant to the objective of resolving the research problems.

Inclusion of content analysis of spoken discourse, qualitative research paradigm helped the researcher in exploring the implicit meaning and relevance of discourse markers via their naturally occurring mode of the talk shows (recorded and transcribed). Descriptive statistics: using graphs, mean, percentages and frequencies provided ample insight into the dominant discourse markers employed by discussants during the talk shows. On the other hand, content analysis of the transcribed spoken data assisted in critically examining the functional role of discourse markers in talk shows. Attention was also given to the interrelationship between gender and discourse markers and how DMs function were underpinned by discussion format in the expressions of discussants.

In view of the afore-mentioned points, it was important to employ spoken data for the study, comprising male and female discussants. These discussants or panel discussed social events of local or national significance. Additionally, an talk show relevant to the study, should involve at least three participants (a male and female participants and a host for the purpose of credible data and reliable result). This is very important in view of the need to retrieve rich data addressing the primary

objective of the study. Talk shows with only two participants comprising the host and a participant will not properly address gender related issues and will be irrelevant to the overall objective of the study.

## CHAPTER THREE

### METHODOLOGY

#### 3.0 Introduction

This chapter covers the methodological approach adopted for the research. This section of the research takes into consideration approaches to data collection, datasets and manner of data analysis. It also gives the justification for the methods and approaches adopted.

#### 3.1 Data Collection Procedure

Selection of data analyzed in this study was multistage, implying that talk shows sampled for the study was done in stages. Emulating studies like Kothari (2004) and Mwai (2018), smaller sampling units at each of the stages was done. Sampling frame in the first stage comprised large aggregate of units. By unit, the Primary Sampling Unit (PSU) which consisted of all the television stations in Ghana.

In consonance with Field (2005), the sampling frame in the second stage, which is based on the PSU, comprised sampling into first and second subunits which culminated into the Ultimate Sampling Units (USUs). For the first sub-units, all talk shows on TV stations in Ghana were sampled. The second sub-unit which became the USUs consisted all talk shows on television stations underpinning the focus of the study and relevant to the resolution of research problems. The USUs comprised: *Slayers* (one episode) on Joy News TV, *Cheers* (two episodes) and the *Game Show* (two episodes) all on GH One TV. The choice of these talk shows or programs was based on the researcher's judgment because all the sampled talk shows were the ones that best met the criteria of the study with features of interest. Essentially, the five recordings form the linguistic data (primary data) for the study. Analysis was done

using this data with the primary goal of resolving the research questions and achieving the objectives of the study. The main means for data collection was audio recording.

The study employed the use of a digital recorder to record the interactional TV broadcasts. Information retrieved formed the primary linguistic data for the study. The justification for the use of digital audio recording was that it facilitated the researcher's ability to capture all aspects of the interactional conversation especially the discussion. This made it possible to conduct in-depth analysis of the conversational data with the aim of achieving the focus of the study.

Additionally, Watkinson (1988) and Dennis (2017) posit that, unlike analogue recorder which "suffers some degree of signal degradation, called generation loss, and signal strength lessens, digital recorder eliminates such generation loss and noise with resultant higher level of signal strength. Being more recent and safer, digital recorder has relevant applications and software that made it possible to transfer the recording onto a computer system for storage. This makes the work of transcribing the audio recordings highly efficient due to the relative ease of repeated replay.

Data was collected within a period of two months to record the talk shows comprising features of interest for the study. These talk shows are suitable because from the standpoint of the researcher they are irresistible and highly instrumental to providing rich insight into the focus of the study. For example, though a talk show titled "DUVET" hosted by Caleb Adjomah and Nancy Adobea Anane was aired about eight times during the course of sampling talk shows, I could not select it in view of the academic nature of the study. DUVET is primarily centered on issues revolving

around sex such as women orgasm, foreplay, and sex techniques which could detract from the focus of the study.

Likewise, VIM talk show by Afia Pokua every 8:30pm on Saturdays involves one-on-one discussion with the host. This is unsuitable for the study in view of the need for a panel comprising male and female discussants. Likewise, there are other shows such as Today's Woman of April 27, 2019 on TV3 (with Renee Q Boateng) and Good Morning Ghana of February 7, 2019 by Randy Abbey that lacks any information on gender influence on discourse markers. As a result, of the 55 talk show programmes I watched during data collection period from Monday to Sunday every week, the five selected talk shows feature both male and female discussants, debate on issues that meets the universe of the study especially involving gender related features, capable of yielding rich findings, void of conflict of interest and very instrumental to the overall focus of the study.

The selected programmes were presented weekly and at different times during the day. For example, *Cheers* on GH One TV was recorded on Saturday from 9:00 am – 10:00 am, *Slayers* on Joy News TV was recorded on Saturday from 2:00 pm to 3:00 pm. Finally, the *Game Show* on GH One TV was recorded on Monday from 9:00 pm to 10:00 pm.

A careful study of table 1 revealed that while some of the programmes were scheduled for morning, others were either done in the afternoon or evening. It is often not easy to record programmes in the afternoon due to locational challenge arising from noise emanating from neighbours partying and playing loud music on weekend. However, due to paucity of programmes meeting the four-pronged features of the

most suitable talk show highlighted above, I had to adjust my activities to record the afternoon talk show.

**Table 1: Audio Recordings of talk shows in some TV Stations**

TV Station	Name of program	Date	Time
GHONE TV	Cheers	Saturday 23/ 02/ 2019	9:00am - 10:00am
GHONE TV	The Game Show	Monday 25/ 02/ 2019	9:00pm - 10:00pm
JOY PRIME	Slayers	Saturday 09/ 03/ 2019	2:00pm - 3:00pm
GHONE TV	Cheers	Saturday 23/ 03/ 2019	9:00am – 10:00am
GHONE TV	Cheers	Saturday 20/ 04/ 2019	9:00am –10:00am

**Source: Researchers' Construct (2019)**

### 3.2 Dataset

The study sampled five recordings with a grand total of five hours (300) minutes of TV talk shows or programs excluding time devoted to interlude such as advertisement or announcement. One broadcast of talk show on Joy News was recorded whereas two broadcasts of each of the talk shows on GH One were recorded adding up to five broadcasts of all the talk shows. The distribution of each of the broadcasts is as follows: *Slayer* on Joy News runs for 60 minutes; *Cheers* runs for 60 minutes, this means linguistic data from *Cheers* was 120 minutes; The *Game Show* runs for 60 minutes, so the data from the *Game Show* was also 120 minutes. In all, 300 minutes of conversational data was critically analyzed in line with the focus of the study. At this juncture, it was noteworthy that the difference in duration among the argumentative talk shows on Ghana-based TV stations did not affect the overall purpose of the study



rather, it helped to generate the different shades of features of interest for the present study.

Consistent with the methodology adopted by some researchers (such as Hyland, 2005; Mestherie, Swan, Deumart & Leap, 2000; Mwai, 2018) in linguistics studies, the study adopted this style of data collection for analysis. These scholars indicated that a study of this nature does not require large samples since small samples could provide data representative of the universe of the study with much wider reality.

Moreover, Hyland (2005) recommended that few transcribed texts from recorded TV talk shows with in-depth and focused analyses on the text samples would be appropriate. Hence, a sample of five with duration of conversation of 300minutes would suffice for resolution of the research problems and the attainment of the objectives of the study. In line with the recommendations of scholars in the field, an attempt at sampling more talk shows from other TV stations in Ghana would only increase volume of data collected without necessarily augmenting knowledge on the subject.

Additionally, English format TV stations were selected because the rationale for the study was in-depth inquiry into the use of discourse markers in the English language. The study is not a comparative study on the use of discourse marker between English and local languages. It is therefore inappropriate and unproductive to collect data from local language TV stations. It is unproductive because I will have to translate all the recordings from the local languages to English language. Such exercise is inappropriate because it is time consuming and I have limited time for the entire study.

### 3.3 Manner of Data Analysis

In his insightful study on media content, Hutch (2006, p.56) posited that “media content is not independent of its expression”. This means, in-depth understanding of media content requires extensive probing and analysis of the media texts. Such analysis illuminates and augments our knowledge on the nature of the talk show, structure of its argumentation, how discourse markers are used and functions they play. As earlier indicated, the digital recordings of the conversation among discussants were transferred unto a computer to aid transcription.

Transcription of information on each of the talk shows were carried out. Verbal interactions of the recordings through standard orthography instead of phonetic transcription was done. This facilitated coding of relevant aspects of the discussion useful in the identification of discourse markers and its forms. Ample time was allowed for repeated replay of the recordings for accurate and reliable data. The procedure for transcription followed the model developed by Jefferson (1974) which comprises English orthography with notational conventions. Jefferson’s model aids in the capturing of verbal and other relevant details concerning the speeches of the discussants. This is highly relevant because it captures all aspects of discourse markers in terms of its forms, mode of use, and who uses discourse markers most in discussion (whether men or women).

Initially, descriptive statistics was generated from the transcribed data. This was to identify the words that function as discourse markers from those that do not function as discourse markers. This helped in addressing the research problem in connection with identifying the frequent types of discourse markers in talk shows, eg: **Henry**: “I think we have gotten to a point where *you know* we need people to contest for the FA

presidency”. **Angela:** “We always compare ourselves with EPL, the La Liga but then again do *you know* how much money they use for branding?,” From the examples above, it is realized that the use of “**you know**” used by the discussant, Henry, is a discourse marker because if the expression **you know** is taken out of the statement, its propositional meaning will not be affected, but if the expression **you know** used by the discussant Angela is taken out, the propositional meaning will not make sense.

On the other hand, the study employed the use of Content Analysis in critically analyzing the transcribed data to gain ample insight into the functions, meaning and relevance of discourse markers as contained in the speech of discussants. Emerging patterns and trends resulting from content analysis helped in understanding the underlying factors promoting the use of discourse markers by male and female discussants. This provided insight into the research problem on whether there is any difference in the use of discourse markers between male and female discussants. The generic features regarding the use of discourse markers in talk shows were itemized. It also allowed for critical analysis of the data so as to decipher emerging trends, patterns and themes. As such analysis was done based on Swales’s (1990, 2004) ground breaking work which cited that repeated occurrence of a feature or manner of use in the data showed that the feature or mode of usage is typical of the discussion in the talk shows.

Thus, both descriptive and content analysis of the transcribed spoken data enriched the result of the study. It helped in the achievement of the focus of the study through the isolation of emerging patterns, themes and trends in relation to the communicative functions, frequencies and gender implications of the use of discourse markers in argumentative talk shows on TV stations.

### **3.4 Summary of Chapter**

This chapter has outlined the methodology adopted for the study. It clearly presented descriptive statistics for the study. It showed that purposive sampling technique was employed for the study and the sampled talk shows were five from two popularly known TV stations in Ghana. In addition, the chapter also provided detailed description of how data was collected which followed three stages: selection of TV stations followed by selection of all talk shows and finally, selection of talk shows. The chapter also presented relevant details for the study and the mode of data analysis which followed qualitative approach and descriptive statistics. The next chapter attempts the in-depth analysis of transcribed and well-validated data with the aim of capturing the three objectives of the study.

## CHAPTER FOUR

### RESULTS AND DISCUSSION

#### 4.0 Introduction

The purpose of this study was to investigate the type, frequency, relevance and gender usage of discourse markers in the Ghanaian media, specifically on TV talk shows. Overall, five recordings with a grand total of five hours (300minutes) of TV talk shows or programs excluding time devoted to interlude such as advertisements or announcements were analyzed. One broadcast talk show (*Slayers*) on Joy News was recorded. In addition, there were four recordings of talk shows (*Cheers* and *The Game Show*) on GH One television station.

Three talk shows were recorded from *Cheers* and one talk show was recorded from *The Game Show*. The duration of each of the broadcasts is as follows: *Slayers* on Joy News runs for 60 minutes; *Cheers* runs for 60 minutes, this means linguistic data from *Cheers* was 180 minutes; *The Game Show* runs for 60 minutes, so the data from the *Game Show* was 60 minutes. In all, 300 minutes of conversational data was critically analyzed in line with the focus of the study.

The data (transcript) was analyzed using qualitative approach. In carrying out the analysis, an aspect of quantitative analysis was done first to obtain the frequency and types of discourse markers for the study with the sole aim of determining the dominant discourse markers employed by the discussants. Following quantitative analysis, a qualitative analysis was done by means of content analysis of data. Thus, the transcribed spoken data was analyzed to obtain descriptive statistics for the study. This was done to identify the frequencies, types and use of discourse markers in its varied forms within the expression of discussants. It also facilitated the resolution of

research problem in connection with dominant discourse markers in talk shows, gender differences in terms of frequencies and types of discourse markers used among discussants. Content analysis facilitated the ample insight into the functions, meanings and relevance of discourse markers as contained in the selected talk shows within some Ghanaian media cycles. As such, this chapter presents the findings of the study in connection with the frequency, functions, and gender implications on the use of discourse markers in talk shows in Ghanaian media.

In all, five different talk shows were analyzed. These talk shows have been labeled Talk Show A, B, C, D, and E accordingly. In analyzing each of the talk shows, dependent on the research question, attention was given to the following:

- i. Brief description of the talk show
- ii. Types of discourse markers
- iii. Frequency of discourse markers
- iv. Role of discourse markers
- v. Gender implications of discourse markers

The analysis also highlighted the factors influencing the use of certain discourse markers in a given context. Essentially, the study sought to underscore the types, frequency of occurrence, gender implications and functions of discourse markers in discussants' speeches in Ghana.

#### **4.1 Analysis of Research Questions**

The study sought to ascertain the use and distribution of discourse markers in Ghanaian media. The study also underscored the gender implications of the use and distribution of discourse markers in the Ghanaian media. In achieving this purpose, three research questions guided the study. In this section, the frequency and

distribution of discourse markers were identified to the end by isolating the forms of discourse markers dominant in the speeches of discussants of the selected talk shows. A mixed-method approach was employed for the analysis. At the outset of analysis, the approach adopted in answering each of the research questions was mentioned so as to acquaint readers of the relevance of such approach to analysis.

#### **4.1.1 Research Question One:**

##### **Types and frequency of discourse markers in TV talk shows in Ghana**

The crux of this question was to provide ample insight into the extent to which various forms of discourse markers were used by discussants. It also highlighted which discourse marker is the most frequently used by discussants. In essence, resolution of this question required getting an answer to the following: what forms of discourse markers are frequently used by the discussants and of these forms, which one is dominant? Research question one was answered using quantitative research approach. This was done with the sole aim of quantifying the extent to which each type of discourse markers was used to readily identify the dominant form of discourse marker employed by discussants.

##### **Talk Show A**

*Talk Show A* was talk show titled: “CHEERS” on GH One TV, hosted by Serwaa Amihere (female host). The talk show (“CHEERS”) comprised both men and women. The host was Serwaa while the guests for the show were Juliet (female), Chilenke (female) and Henry (Male). Juliet, Chilenke, and Henry were all engrossed in a heated argument about the Ghana Football Association (GFA) corruption saga. Both the host and guests actively participated in the discussion and comprehensively covered recent events linked to the corruption saga thereby providing the audience with ample insight

into how GFA handled the issue. In all, Talk Show A generated 3, 882 words. The following excerpts illustrate the various types of discourse markers identified.

**Excerpts of Talk Show A:**

**Male Host:** “*But is there any side attraction of course apart from the drinks?*” ..... (1)

**Male Host:** “*You know when you come here, I will corner you to do something for me and my viewers*” ..... (2)

**Female host:** “*wow that is nice, thanks you very much*” ..... (3)

**Female host:** “*...want to give someone watching a two-week package to come and work at your place okay?*” ..... (4)

**Henry:** “*Utan clan? Oh, I see*” ..... (5)

**Juliet:** *I mean who are going to vote when they sell their message and there is good enough*..... (6)

**Juliet:** “*allegedly at least*” ..... (7)

**Chilenke:** “*I like Asamoah Gyan and Thomas Partey, yeah yeah that guy too Is good*” ..... (8)

**Chilenke:** “*well the branding, I think it is cool*” ..... (9)

A careful study of *Talk Show A* revealed that several simple words and phrases including “but”, “wow”, “like”, “well” and “at least” were used by the discussants during the talks show. Each of these expressions was used as discourse markers to facilitate discussion and enhance communication. Hence, the forms and frequency of usage of discourse markers is depicted in table 2. It highlights discourse markers to identify misuse or overuse of any of the various forms of discourse markers identified.



**Table 2: Discourse Markers in Talk Show A**

S/N	Type of Discourse Marker	Frequency	Percentage (%)
1.	But	40	14.1
2.	So	47	16.5
3.	Wow	1	0.4
4.	Oh	3	1.1
5.	Okay	5	1.8
6.	At Least	3	1.1
7.	You Know	13	4.6
8.	Well	12	4.2
9.	Like	22	7.6
10.	And	84	29.6
11.	Because	18	6.3
12.	Then	8	2.8
13.	Look	2	0.70
14.	Exactly	2	0.70
15.	Now	24	8.5
<b>Total</b>		<b>284</b>	<b>100</b>

**Source: Field Survey (2019)**

In-depth analysis as depicted in table 2 revealed that the overall occurrence of discourse markers spoken by discussants and the hosts was 284. The table also depicts various forms of discourse markers generated in the spoken data with *Talk Show A* generating fifteen (15). A closer observation of table 2 indicates that discourse marker “and” was the most dominant for *Talk Show A*, with 84 (29.6%). Next to “and” is the discourse marker “So” occurring 47 (16.5%) times in the transcript (Talk Show A). It is noteworthy that “wow” is the least among the discourse markers with 1 (0.4%) as the frequency of occurrence. Table 2 indicates that there were two phrases (“you know” and “at least”) employed as discourse markers by discussants. “You know” was frequently used by discussants in comparison to “at least”. “You know” occurred thirteen (13) times in the spoken data whereas “at least” was used only three (3)

times. Essentially, statistics in *Talk Show A* revealed that most of the discussants were at ease in using monosyllabic/disyllabic discourse markers than phrasal ones because monosyllabic/disyllabic discourse markers occurred 268 times (94.4%) whereas phrasal discourse markers occurred 16 times (5.6%) in the spoken data.

### **Talk Show B**

Talk Show B was a discussion talk show popularly known as “CHEERS” on GH One TV, hosted by Serwaa Amihere (female host). The panelists were mainly concerned about recent happenings unfolding within the Chelsea football club in Europe. With highly experienced sports journalists such as Benjamin, Kofi, Michael, Bridget and Akofa, the discussion was highly argumentative and very educative, because each of the panelists were drawn from different football clubs and they each want viewers to see the better side of their clubs.

Each of the participants and host actively participated in the discussion leaving no stone unturned. The discussion was lively since each panelist employed discourse markers that symbolically portrayed their club whilst downplaying the activities of other clubs. In all, *Talk Show B* contained 2,310 words. The opinions of the panelists are summarized and presented below with attention given to the various types of discourse markers employed during the discussion.

### **Excerpts of Talk Show B:**

**Kofi:** “After their game against city during minute the captain was asked about the tactics. He said *oh*....” ..... (10)

**Kofi:** “it comes with its own conditions, its own strategies and it’s left with the coach who has to decide who has to play, *but* I don’t think...” ..... (11)

**Michael:** “You ask...why the coach is subjecting Chelsea fans and the team

into this sort of mockery because you have the personnel”  
..... (12)

**Michael:** “Kepa is miles ahead of David Degea *so* I don’t see Kepa as part of  
Chelsea’s problem”..... (13)

**Benjamin:** “he doesn’t fall like Morata and *I mean* if you had watched our game very  
well”. ..... (14)

**Benjamin:** “you could see that anytime Hazard gets the ball *and* Morata is available  
the confidence to give him the ball”.  
..... (15)

**Bridget:** “I blame the coach *because* he started very well, he introduced Sari  
“ball” ..... (16)

**Bridget:** “he helped till it got to a time it wasn’t working and *now* Chelsea players are  
very good at teaming against the coach”. ..... (17)

**Female Host:** “*Anyway*, thanks so much for coming, we shall meet again next  
week to talk about the normalization committee”.  
..... (18)

**Female Host:** “It is good to see all of you anyway, so we are talking about  
Chelsea this morning, what *actually* is your  
problem”..... (19)

A careful study of Talk Show B reveals the following, in terms of forms and  
frequency of occurrence, as depicted in Table 3:

**Table 3: Discourse Markers in Talk Show B**

S/N	Type of Discourse Marker	Frequency	Percentage (%)
1.	Anyway	2	1.2
2.	Actually	1	0.6
3.	So	35	20.6
4.	I mean	2	1.2
5.	Okay	3	1.8
6.	At Least	2	1.2
7.	You Know	2	1.2
8.	Well	11	6.5
9.	Like	9	5.3
10.	And	64	37.7
11.	Because	15	14
12.	Then	2	1.2
13.	Look	8	4.7
14.	Exactly	2	1.2
15.	Now	11	6.5
16.	Oh	1	0.6
<b>Total</b>		170	100

**Source: Field Survey (2019)**

A closer examination of the statistics in table 3 shows that the overall occurrence of discourse markers spoken by discussants and the hosts was 170. The table also showed that the various forms of discourse markers totaled in the spoken data labeled *Talk Show B* was Sixteen (16). Also indicated in table 3 is the discourse marker “and” and it was the most dominant for *Talk Show B*, with 64 (37.7%) as the frequency of occurrence. Next in line was the discourse marker “So” occurring 35 (20.6%) times in the transcript (Talk Show B). It is noteworthy that both “*Actually*” and “*Oh*” are the least frequent discourse markers with 1 (0.6%) being the frequency of occurrence. Again, table 3 depicts that there were three phrases (“*you know*”, “*at least*” and “*I mean*”) employed as discourse markers by discussants. The three

phrasal markers had the same frequency 2 (1.2%) as used by discussants. Thus, table 2 highlights the fact that most of the discussants were at ease in using monosyllabic/disyllabic discourse markers than phrasal ones because monosyllabic/disyllabic discourse markers occurred 164 times (96.5%) whereas phrasal markers occurred 6 times (3.5%) in the spoken data.

### **Talk Show C**

*Talk Show C* was a talk show known as “SLAYERS” on JOY NEWS TV, hosted by Samson Lardi (Male host). Discussants were made up of both male and female panelists with ample insight on Ghana’s fashion industry. The entire show was directed at unveiling the prospects and challenges of Ghana’s fashion industry with much emphasis on how the diffusion of modern technology in the fashion industry is seriously affecting the fashion industry in Ghana. Adi (fashion researcher), Selina Bediako Mensah (CEO of Selina Bags) and Oheneba (experienced fashion designer) were all involved in a heated argument on the ever present and adverse impact of modern technology on the Ghana’s fragile fashion industry. Each of the participants was well-versed in the subject and contributed immensely to the discussion with frequent use of discourse markers to portray the nature of the fashion industry in Ghana. In all, *Talk Show C* generated 4,953 words. The following excerpts highlight the various types of discourse markers identified.

**Adi:** “*I mean* let’s face it, if you have an idea as a fashion designer and you  
Create it, you are supposed to execute that  
idea..... (20)

**Adi:** *You know*, I was invited recently to a graduation of a fashion tertiary  
institution and the immediate minister for creative art,”  
..... (21)

**Selina:** what I do is it *actually* motivated to do more designs. I tried to do  
More difficult designs that I know you can’t even copy.” ..... (22)

**Selina:** “you start a trend *and* they copy it, but you know what, even the big  
designers they copy each other, how much more the new ones.”.....(23)

**Male Host:** I am getting right now is that there is a huge problem in terms of  
The direction of the council itself, *but* Abrantie...” ..... (24)

**Male Host:** “*so*, how are you going to coordinate what is happening...a lot of  
people out there who are looking up to you,”  
..... (25)

**Oheneba:** “when we talk about the fashion industry, mostly the fashion  
Councils, the head, then other bodies *like* the model,” ..... (26)

**Oheneba:** “...if you get to social medial, that is where they are, but they don’t  
Brand themselves well,” ..... (27)

A careful examination of *Talk Show C* revealed the following, in terms of forms and  
frequency of occurrence, as depicted in Table 4:

**Table 4: Discourse Markers in Talk Show C**

S/N	Type of Discourse Marker	Frequency	Percentage (%)
1.	I mean	7	2
2.	Okay	12	3.5
3.	So	65	19
4.	Anyway	1	0.3
5.	Actually	12	3.5
6.	But	36	10.5
7.	You Know	10	3
8.	Well	11	3.2
9.	Like	12	3.5
10.	And	153	44.6
11.	Because	18	5.2
12.	Then	10	2.9
13.	Look	7	2.0
14.	Exactly	1	0.3
15.	Now	22	6.4
16.	Oh	2	0.6
<b>Total</b>		<b>343</b>	<b>100</b>

**Source: Field Survey (2019)**

A close observation of table 4 revealed that the overall occurrence of discourse markers spoken by discussants and the hosts was 343. The table also showed that the various forms of discourse markers totaled in the spoken data labeled *Talk Show C* was Sixteen (16). Again, closer examination of table 4 revealed that discourse marker “and” was the dominant for *Talk Show C*, with 153 (44.6%) as the frequency of occurrence. In close succession to “and” is the discourse marker “So” occurring 65 (19%) times in the transcript. It is noteworthy that both “Anyway” and “Exactly” are the least used discourse markers with 1 (0.3%) as the frequency of occurrence. Moreover, table 4 showed that there were two phrases (“you know”, and “I mean”) employed as discourse markers by discussants. The two phrasal discourse markers had varying frequencies as used by discussants. “You know” was used more often by

discussants than “*I mean*”. “*You Know*” occurred ten (2.9%) times in the spoken data whereas “*I mean*” was used only seven (2%) times. As indicated in table 4, majority of the discussants were not frequently using phrasal discourse markers, rather they were very frequent in their use of monosyllabic/disyllabic discourse markers. Closer examination of the spoken data supports this conclusion because monosyllabic/disyllabic discourse markers occurred 326 times (95%) whilst phrasal discourse markers occurred 17 times (5%) in the spoken data.

### **Talk Show D**

*Talk Show D* was a discussion talk show titled: “**THE GAME SHOW**” on Gh One TV hosted by Henry Asante Twum (Male host). Panelists comprised male and female discussants with ample insight on issues concerning local and international football clubs. The bone of contention in the show was the recent saga concerning the appointment of a new CEO of Accra Hearts of Oak. The panelists were given ample opportunity to critically evaluate the rumour concerning the club’s director and head coach, King Grant. It was rumoured with the appointment of the new CEO; King Grant has left the club. The two panelists (Serwaa and Sheik) argued extensively on the controversial issue with substantial usage of discourse markers to underscore their point of view regarding the issue.

*Talk Show D* generated 3,392 words. The panelists, including the host employed various forms of discourse markers to clearly define their perspective during the discussion show as summarized in the following excerpts.

**Serwaa:** “I was...surprised that a whole lot of press houses as *you know*, a Lot of negative reportages” .....(27)

**Serwaa:** “*well*...I was surprise about a lot of people that got into the King Grant issue” .....(28)



**Sheik:** “What are the strategies and *then*, they came up with Fredrick Morn, who stepped in quickly?” ..... (29)

**Sheik:** “*Or* do you think...the players are not jittery travelling for the first time?.....(30)

**Male Host:** “*okay* you are not in the football space so. If you have a good negotiating table, you can have one point five million”. ..... (31)

**Male Host:** “This time round I was watching the game with my heart in my mouth, necessary because I’m a Kotoko fan *but* I wanted” ..... (32)

A careful observation of talk Show D reveals that other discourse markers were employed by discussants during the talk show. These are presented in Table 5 below.

**Table 5: Discourse Markers in Talk Show D**

S/N	Type of Discourse Marker	Frequency	Percentage (%)
1.	But	25	11.3
2.	Okay	1	0.5
3.	So	23	10.4
4.	I mean	1	0.5
5.	And	94	42.3
6.	Also	9	10.5
7.	You Know	10	4.1
8.	Well	11	5
9.	Like	5	2.3
10.	Because	19	9
11.	Look	8	3.6
12.	Then	8	3.6
13.	Now	5	2.0
14.	Exactly	1	0.5
15.	Or	2	1
16.	Actually	8	3.6
<b>Total</b>		222	100

**Source: Field Survey (2019)**

In-depth analysis of the statistics in table 5 showed that the overall usage of discourse markers in the spoken data by discussants and the hosts was 222. The table also revealed that the various forms of discourse markers generated in the data labeled as *Talk Show D* were Sixteen (16). A thorough examination of the computation in table 5 showed that discourse marker “*and*” was the dominant for *Talk Show D*, with 94 (42.3%) as the frequency of occurrence. Immediately following “*and*” is the discourse marker “*But*” occurring 25 (11.3%) times in the transcript. A closer observation of the data revealed that three discourse markers: “*I mean*”, “*Okay*” and “*Exactly*” were the least frequent discourse markers with 1 (0.5%) as the frequency of occurrence. As shown in table 5, there were two phrases (“*I mean*” and “*you know*”) employed as discourse markers by discussants. The two phrasal discourse markers had varying frequencies as used by panelists. “*You know*” was used more often by panelists than “*I mean*”. “*I mean*” was used only once (0.5%) by discussants whereas “*You Know*” occurred ten (4.1%) times in the spoken data.

In a nutshell, computations in table 5 revealed that majority of the discussants were not frequently using phrasal discourse markers, rather they were very frequent in their use of monosyllabic/disyllabic discourse markers. Closer examination of the spoken data lends credence to the above-mentioned conclusion, because monosyllabic/disyllabic discourse markers occurred 211 times (95%) whereas phrasal discourse markers occurred 11 times (5%) in the spoken data. Additionally, one of the discussants employed rare conjunctive discourse marker “*Or*” in his argument.

### **Talk Show E**

Talk Show E was an argumentative talk show captioned: “CHEERS” on GH One TV, hosted by Serwaa Amihere. Panelists comprise highly experienced sports journalists

with ample insight on sport issues. Discussants are as follows: Felix, sports analyst at Kwesse Sport, Sadiq, sports analyst, AtinkaTV, Catherine Marton, CEO Actively sport, and Angela Bamford, sports analyst. The discussion was lively and heated with facts and figures. The three-pronged focus of the discussions were: issues involving Black Stars’ Coach Akwasi Appiah and Kelvin Boateng, Ongoing Nominalization Committee’s special cup and the forthcoming quarter finals of the Champions’ League. Each of the discussants actively participated in the discussions because they were very familiar with the subject under discussion. The panelists employed ample discourse markers to buttress their point of view and down played the arguments of opposing panellists. The panelists discussed the topic extensively using 5,429 words. The following excerpts provide a glimpse into the various forms of discourse markers used during the talk show. Organization of markers has been made possible to itemize them from the least to the most frequently used discourse markers.

**Angela:** “I am not happy for the fact that we have *at least* four English clubs in the competition.” ..... (33)

**Angela:** “*oh*...I think we all know that Barsa is going to win. But Serwaa I Am not happy for the fact that..... (34)

**Female Host:** “*okay*...Sadiq we will be there right? Sadiq: yeah” ..... (35)

**Female Host:** “but let me add this quickly they have an advert committee for marketing, what do they do *then?*” ..... (36)

**Catherine:** “I think *so* because I don’t know if you watched the friendly Match against Mauritius. I was there” ..... (37)

**Sadiq:** “*In fact* every club would want to see players living in good condition. I am not sure we want to play” ..... (38)

**Sadiq:** “there is less pressure on the team *because* our only best team for the African cup of nation has been the 1992 team,” ..... (39)

**Angela:** “*Now*, we have eleven players. Multiply that by fifty thousand *thus*,  
We have five hundred and fifty thousand” ..... (40)

**Angela:** “You can talk about *you know* he has played at Sasuno, Barsa and  
We know the issue he had” ..... (41)

**Felix:** “Essien who is playing active football but let’s move on from this *and*  
give opportunity to equally young guys” ..... (42)

**Felix:** “*well* we have already talked about it but even in Europe where there  
Are technology, there is a camera...” ..... (43)

A careful examination of *Talk Show E* revealed the following, in terms of forms and frequency of occurrence, as depicted in Table 6:

**Table 6: Discourse Markers in Talk Show E**

S/N	Type of Discourse Marker	Frequency	Percentage (%)
1.	At least	1	0.3
2.	I mean	4	1.2
3.	You know	18	5.2
4.	Anyway	3	1
5.	Thus	1	0.3
6.	In fact	1	0.3
7.	But	47	13.7
8.	Well	12	3.5
9.	Like	15	4.3
10.	And	136	39.4
11.	Because	31	9
12.	Then	13	4
13.	Look	10	2.9
14.	Exactly	1	0.3
15.	Now	8	2.3
16.	Oh	5	1.4
17.	Actually	2	0.6
18.	Okay	7	2
19.	So	30	8.7
<b>Total</b>		<b>345</b>	<b>100</b>

**Source: Field Survey (2019)**

Critical examination of table 6 revealed that the overall usage of discourse markers in the spoken data by the host and discussants was 345. The table showed that several forms of discourse markers were employed by the panelists to highlight their arguments. Discourse markers used in the spoken data labeled *Talk Show E* were eighteen (19). A closer observation of the statistics in table 6 showed that discourse marker “and” was the dominant for *Talk Show E*, with 136 (43.2%) as the frequency of occurrence. Immediately following “and” is the discourse marker “But” which occurred 47 (13.7%) times in the transcript (Talk Show D). The discourse marker “Because” was also frequently used with 31 (9%) occurrences. A closer look of the data revealed that four discourse markers: “At least”, “Thus”, “In fact”, and “Exactly” were the least frequent discourse markers with 1 (0.3%) as the frequency of occurrence. For this group of panelists, statistics in table 5 showed that they employed two additional discourse markers “In fact” and “thus” when compared to discussants in other talk shows under analysis.

Again, a critical observation of the data revealed that this group of discussants were very particular with the use of phrasal discourse markers, because they used four types of phrases. Computations in table 6 showed that they used “At least”, “I mean”, “In fact” and “You know”. Among these phrasal discourse markers employed by discussants, “You know” was used more extensively by panelists in comparison to others. “You Know” occurred 18 times (5.2%) whilst “I mean” occurred only 4 times (1.2%). The remaining phrasal discourse markers (“I mean” and “In fact”) occurred only once (0.3%) in the spoken data (transcribed). This means the group of panelists in *Talk Show E* was adept at using discourse markers in buttressing their opinion and perspective or ideology regarding the focus of the discussion.

Finally, statistics in table 6 indicates that though most of the discussants were very much at ease using monosyllabic/disyllabic discourse markers, they did their best in the use of phrasal discourse markers and are very familiar with the use of discourse markers as a means of buttressing their point of view in talk show.

### **Overall usage of discourse markers in Talk Shows (A-E)**

In providing a definitive answer to research question one, all the talk shows were critically examined and analyzed. This was done with a view to identifying the dominant discourse markers employed by discussants in the transcribed data. Findings of the study are presented in table 7 below.

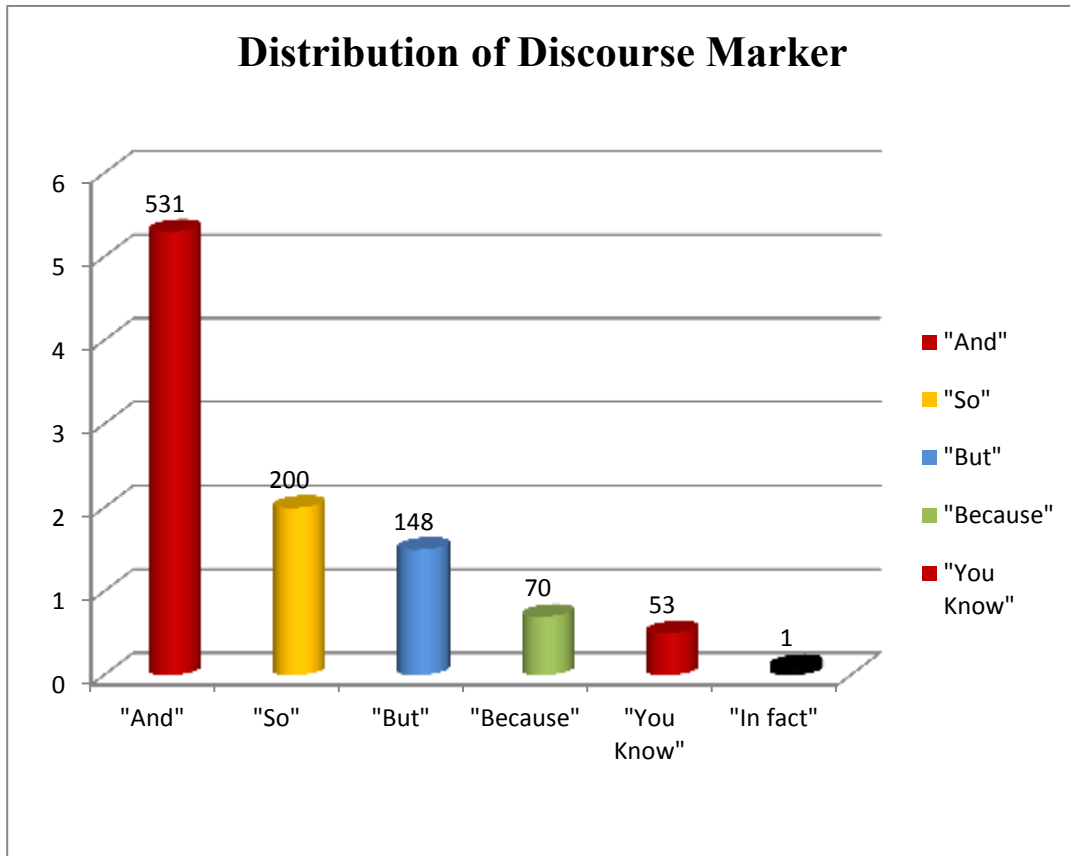
**Table 7: Overall Discourse Markers in Talk Shows (A- E)**

<b>S/N</b>	<b>Type of Discourse Marker</b>	<b>Frequency</b>	<b>Percentage (%)</b>
1.	I mean	14	1.0
2.	But	148	10.9
3.	So	200	14.7
4.	In fact	1	0.1
5	Wow	1	0.1
6.	Oh	11	0.8
7.	Okay	28	2.1
8.	At least	6	0.4
9.	You know	53	3.9
10.	Well	57	4.2
11.	Thus	1	0.1
12.	Like	13	1
13.	And	531	39.2
14.	Because	101	7.5
15.	Then	41	3
16.	Look	35	2.6
17.	Exactly	7	0.5
18.	Now	70	5.2
19.	Anyway	6	0.4
20.	Actually	23	1.7
21.	Also	9	0.7
22.	Or	2	0.1
<b>Total</b>		<b>1358</b>	<b>100</b>

**Source: Field Survey (2019)**

A closer examination of the descriptive statistics in table 7 shows that, in all, discussants used 1, 358 discourse markers during the shows. The table shows that the discourse marker “*and*” was the most dominant discourse marker because panelists readily employed it 531 times (39.2%). It is also shown in Table 6 that “*So*” was used 200 times (14.7%) by panelists.

In addition, the table also showed that there are certain discourse markers that are rarely used by discussants, these include, “*in fact*” “*Wow*”, and “*Thus*”. These discourse markers occurred only once (0.1%) in the talk shows. It is worth noting that majority of the discussants find it easy to use simple forms of discourse makers, however, they use complex forms of discourse markers sparingly. A careful examination of the transcribed data revealed that simple forms of discourse markers such as “*and*”, “*so*”, “*look*”, “*now*” and “*oh*” occurred 1284 (94.6%) whilst the complex forms of discourse markers such as the following phrasal discourse markers: “*I mean*”, “*You know*”, “*In fact*” and “*At least*” were used sparingly, occurring 74 times (5.4%). Distribution of the discourse markers in the spoken data (transcribed) is graphically represented in the bar chart in Figure 1.



**Figure 1: Overall distribution of discourse markers in spoken data (transcribed)**  
 Source: Field Survey (2019).

Figure 1 depicts the distribution of the various discourse markers employed by discussants. A closer observation reveals that the elaborative/conjunctive discourse marker “*And*” is the dominant discourse marker with 531 occurrences whilst the phrasal discourse marker “*In fact*” occurred only once (0.1%). On the other hand, the inferential discourse marker “*So*” occurred 200 times (14.7%), whereas the contrastive marker “*But*” occurred 148 times (10.9%).

The findings of the study were consistent with studies by Aijmer (2002), Nordquist (2017) and Lochner (2019) that discourse markers are not just space-filler, they are rule-governed and they play a major role in the organization and maintenance of our expressions and thoughts. By inference, Nordquist and Lochner show that in talk



show, the speakers need to be prudent in the use of discourse markers for interactional consequences and ample emphasis on their point of view. In addition, elaborative discourse marker “*and*” was often used by discussants in all the talk shows selected for this study. However, a careful analysis of the transcribed data, like the following excerpts (43b and c), revealed an important factor to the dominance of “*and*” as a discourse marker.

**Mr. Adi:**

*“I was invited recently to a graduation of a fashion tertiary Institution **and** the immediate past minister for creative art, Mrs. Afeku was there, **and** we went through some of the products they made **and** I realized that most of the products were made for them **and** majority were poorly executed.”.....(43b).*

**Sheik:**

*“**And** I think it was very excellent **and** with the King Grant issue it would actually have been a big blow, Mac Nuna going **and** King Grant following but I’m hoping that what the PRO of the club has put out will be it **and** we would not in the coming days hear any different story.”.....(43c)*

A closer examination of the two excerpts from Mr. Adi and Sheik in 43b and 43c, revealed that “*and*” was used eight (8) times within these short sentences. The discourse marker was used in inappropriate positions. For instance, Sheik used it to start a sentence (“*And I think it was very excellent*”). Being a coordinating conjunction, it should not be used for that purpose. Additionally, 43b and 43c, revealed that both Adi and Sheik overused “*and*” during their conversation. A critical evaluation of the entire data (Talk Shows A, B, C, D, and E) shows that most of the discussants overused “*and*”. This finding underpins the findings of a study conducted by Al-Khazraji (2019) and Dumlao and Wilang (2019) that second language speakers of English tend to overuse, “*and*” which often lead to a drastic reduction in

cohesiveness and coherence of sentences. Continuity of sentences is also compromised due to excessive use of “*and*” as a discourse marker to elongate or extend sentences.

#### **4.1.2 Research Question Two:**

##### **Functions of discourse markers in TV talk shows in Ghana**

The crux of this research question was to address the differences in findings among scholars on the contextual meaning and relevance of discourse markers as far as talk show is concerned. Does context and interactional consequences within the spoken data play any role in influencing the role occupied by discourse markers during talk show? With this section of the analysis, qualitative paradigm was used to critically examine the meaning and relevance of the following discourse markers: “*And*”, “*So*”, “*Anyway*” “*You know*”, “*Oh*” and “*Okay*”.

For the purpose of this study, much effort was employed at selecting several discourse markers representative of the various forms of DMs and cut across the entire spectrum of discourse markers reflective of simple and complex discourse markers. Frequently used DMs (“*And*”, and “*So*”) were represented. Averagely used DMs (“*Anyway*”, “*You know*”) and sparingly used DMs (“*Oh*” and “*Okay*”).

Several studies (e.g. Attride-Stirling, 2001; Nowell, Norris, & White, 2017) have adopted the above-mentioned approach in the past so that meaningful and well-rounded findings could be achieved. Such selection and representation of every group and forms of DMs in the spoken data, provides a basis for unbiased and well-validated result. These discourse markers were selected for analysis because they were representative of the way discussants use discourse markers during the talk shows. Some of these discourse markers were used frequently, others were used

averagely, whereas the remaining others were used sparingly by discussants during each of the talk shows.

However, “*And*” as the dominant discourse marker used by discussants, was adequately analyzed under research question one in terms of its relevance and meaning, which is a major factor to its dominance. For the sake of brevity, the remaining discourse markers selected for analysis in this section, were analysed. Analysis of the selected discourse markers is relevant to the focus of this study because it provides insight into how discussants perceive each of the discourse markers as relevant to concretizing their argument during the talk shows. Hence, it is pertinent to analyze how and why each of the discourse markers were used by discussants during the talk shows.

In-depth analyses of the roles of DMs in terms of relevance provided insight into the differences in usage of these discourse markers and adequately account for why some were used frequently, averagely and sparingly. Moreover, it clearly demonstrated the meaning and relevance of each of these discourse markers within the context of the talk shows (A – E).

The frequency of each of the selected discourse markers has been thoroughly analyzed previously. At this juncture, analysis on the functions of the selected discourse markers was done as exemplified by excerpts from the data upon which this study is based. The focus of the analysis was to underscore how discourse markers play interpersonal functions in media discourse. In line with Aijmer (2002, 2013), relevant portions of the data have been selected with the aim of contextualizing the use of each of the discourse markers selected for analysis. These are presented below alongside their implication for the study.

**“Anyway”**

Statistics in table 6 depicts that the discourse marker “anyway” occurred six times (0.4%) in the data. The excerpts below are representative of discussants’ use of “anyway”.

**Talk Show B:**

**Female Host:** “*Anyway*, thanks so much for coming, we shall meet again next week..... (44)

**Female Host:** “It is good to see all of you *anyway*.” ..... (45)

**Talk Show C:**

**Male Host:** “*Anyway*, so that is about the council and the copying, now we are coming to the industry players.” .... (46)

**Talk Show E:**

**Female Host:** “*Anyway*, before we start the discussion let’s listen to the news trending in the world of sports.” ..... (47)

**Female Host:** “*Anyway*, let’s move on, there are a lot of messages that I will read before the end of the show.” ..... (48)

An analysis of 44 to 48 of the conversations that transpired revealed that in 4 instances (44, 46, 47, 48), “*anyway*” was placed at the beginning of every sentence or phrase (clause-initial). This is consistent with the findings of several studies such as Ferrara (1997) and Sandholtet (2018) that “*anyway*” as a discourse marker often exists at the initial position in a conversation. Providing additional insight on the relevance of “anyway” in spoken discourse, Gonzalez (2004) indicated that it is highly relevant on several grounds including drawing conclusion, resuming or segmenting a discussion. For example, in 45, “*anyway*” was used to sum up and conclude the sentence. However, in 44, 46-48, it was relevant in resuming the discussion after digressing for a while.

Gonzalez (2004) and Stenstrom and Jorgensen (2009), indicated that when “*anyway*” is used as a discourse marker it means an expression that is highly relevant to the focus of what is being discussed has been touched and also functions as “a rounding off linguistic tool” (p. 206). Essentially, Gonzalez and Stenstrom and Jorgensen show that “**anyway**” is relevant as a boundary marker. At the clause-initial position “*anyway*” has a structural and cognitive oral-delimiting role, however, when it occurs at the concluding part of the sentence as shown in (45), it means the discussant is rounding off in connection with the subject being discussed. A closer study of excerpts (44) to (49) reveals that the discussants employed “**anyway**” to organize, reiterate and structure their argument following the theoretical framework of conversation as collaborative theory.

In line with Clarke (1996), what is at the heart of conversation as collaborative theory is the idea of ensuring the clarity of the issue at hand. “*Anyway*” made it possible for discussants to clearly define his or her perspective on the subject at hand with ample opportunity to draw logical and convincing conclusion with concrete facts. In agreement to this findings, Carter and McCarthy (2006) indicated that “**anyway**” is very meaningful in narrative or argument when it is used as turn-initial position (clause initial) because it marks shift or move to a new phase in the argument, re-setting the minds of listener for fresh information as demonstrated in (44) to (49).

On the other hand, turn-final position facilitates the ability of the discussant to signal closure of evidence, where he or she summarizes cogent point in his or her argument. “**Anyway**”, according to Carter and McCarthy (2006), it helps a discussant to communicate his or her intentions and personal expressions. Findings of the study also revealed that discussants employed “*anyway*” for marking transition in terms of

resuming or closing a sentence after digression. “*Anyway*” was also relevant in providing a succinct and logical conclusion for discussants’ argument. Unlike conjunctive discourse markers, which Halliday and Hasan (1976) indicated, they serve several cohesive meanings. Thus, transitional or boundary marker is used less often as evidenced by discussants’ sparing usage of “*anyway*” (Lochner, 2019; Piurko, 2015; Stenstrom & Jorgensen, 2009).

### “So”

A close observation of the table 6 revealed that “so” was frequently used by discussants in the five argumentative talk shows. “*So*”, as a discourse marker occurred 200 times (14.7%). “*So*” was second to the dominant discourse marker (“*and*”) used by discussants during the course of discussion in the talk shows (A-E). Although “*so*” is often frequently used in all the talk shows, it is more frequent in Talk Show C, where the “*so*” occurred 65 times (19%). Its occurrence in Talk Show D was very limited, thus, it occurred only 23 times (10.4%). Moreover, selected portions of discussants’ expressions underscoring the usage of “*so*” are highlighted for the purpose of analysis. The excerpt is representative of the various usages of “*so*” in the spoken data by discussants. These are presented below in relation to its meaning and relevance in the talk show.

### Talk Show A:

**Henry:** “So that is my worry. My worry is he doing regional tours, or he is organizing press conferences?” .....(50)

### Talk Show B

**Female Host:** “So we are talking about Chelsea this morning, what actually is Your problem” ..... (51)

**Bridget:** “*So* I think in the presence of eight thousand spectators and you disrespect your coach like this” ..... (52)

**Kofi:** “Klopp or he feels things are not going well *so* is it good? But Eventually he turns” ..... (53)

**Talk Show C:**

**Male Host:** “The creative art for two years plus, *so* I assume by now the two councils should be talking.” ..... (54)

**Adi:** “*So* if you use expensive fabric to sew for clients, some of them will like, some may say this designer, his cloths are expensive.” ..... (55)

**Talk Show D:**

**Serwaa:** “*So* such rumours may actually derail some of the systems put in place, *so* I was happy when they came out” ..... (56)

**Sheik:** “*So* when it came that he was gone, it was actually a big blow to some Hearts of Oak fans.” ..... (57)

**Talk Show E**

**Female Host:** “He was writing some exams, *so* let’s make it clear to those of you who have been asking me.” ..... (58)

**Sadiq:** *So* what we started doing was okay fine, if you are taking ten thousand dollars performance.” ..... (59)

Similar to the boundary marker “*anyway*”, most of the instances of “*so*” in the five talk shows, particularly 50-52, 55-57 and 59 were relevant as clause-initials. This is in harmony with Muller (2005), where the position of “*so*” in excerpts 50-59 conveys several meanings and relevance in the spoken data. For example, in excerpt 50, it prefaces Henry’s state of mind or opinion whereas in excerpt 53, it prefaces Kofi’s question. In excerpt 58, “*so*” was used in prefaceing a clarification, provision of additional information to ensure the audiences are on the same page with the discussant. Again, closer examination of excerpt 59 revealed that “*so*” was used to

make reference to shared knowledge. The discussant, Sadiq, used “*so*” as clause initial to remind listeners and members of the panel of certain actions that were carried out in the past which they all agreed was fine and then progressed to another point using an illustration. “*So*” was also used in excerpt (54) as a conjunctive discourse marker.

In line with Halliday and Hasan (1976), it facilitated cohesion in the sentence and marked relationship between parts of the discussants’ argument. Halliday and Hasan stated that conjunctive discourse markers such as “*so*” are causal in that they are not cohesive in themselves rather, they express certain meaning which suggests the presence of other relevant components of discussants’ expressions. For example, in excerpt 50, Henry stated: “*So* that is my worry. My worry is, is he doing regional tours, or he is organizing press conferences?” A critical analysis of Henry’s expression reveals that “*so*” presupposes that something worrying forms a vital component of the discussion and it also affects Henry. Likewise, in excerpt 53, Kofi stated: “Klopp or he feels things are not going well *so* is it good? Though the use of “*so*” prefaced a question, it also presupposes that something mentioned earlier in the discussion was not good.

Moreover, in excerpts 50 and 53, “*so*” was employed as conjunctive discourse marker, helped the discussants underscore previously stated event, emphasize and organize the discourse coherently. In line with this, Sanders (2005) indicated that “*so*” can also mean a signal for switching from a digressive move back to the focus of discussion. This condition was fulfilled in excerpt 51 where the female host stated: “*So* we are talking about Chelsea this morning,” Prior to the statement in 51, the host was introducing each of the discussants along with brief background information.



However, as reported by Sanders, she switched from introductory remarks to the main focus of the discussion by the use of “so”. In this instance, “so” was relevant and useful for reverting or channeling the discussion to the focus which was Chelsea.

In-depth analysis of the male host’s statement in 54: “...creative art for two years plus, *so* I assume by now” reveals that, “so” meant he was highlighting what was familiar to the audience which presupposes that there are other vital components of the discussion. Male host proceeded to use “so” as a means of sharing knowledge in case some discussants or members of the audience are not aware of recent development.

### **“You Know”**

In-depth examination of the transcribed data reveals that the phrase “*you know*” was severally used by discussants in comparison to “*I mean*” or “*at least*”. Overall, “*you know*” occurred 53 times (3.9%) whilst “*I mean*” was used 14 times (1.03%) and “*at least*” 6 (0.4%). It must be noted that “*you know*” was mostly used as phrasal discourse marker by discussants within contexts that “*you know*” is syntactically optional as exemplified in the following excerpts from the transcribed data for this study.

### **Talk Show A**

**Female host:** “*You know* when you come here, I will commend you to do something for me and my viewers.” ..... (60)

**Henry:** “I think we have gotten to a point where *you know* we need people to contest for the FA presidency.” ..... (61)

**Talk Show C**

**Selina:** “some say they are inspired by my designs; *you know* there is a thin line between...” ..... (62)

**Oheneba:** “so this is what it is about, *you know* when we talk about the Fashion industry, mostly the fashion council is the head,”.. (63)

**Talk Show D**

**Sheik:** “Even though during the Mac Nuna’s times *you know*, they did not Come out with a press release.” ..... (64)

**Henry:** “Sheik, Serwaa is saying that they have nothing to prove but *you Know* it takes you back to 2006,”..... (65)

**Talk Show E**

**Sadiq:** “*you know* it is not about getting the right people, we maybe football people, we may be branding experts,”..... (66)

**Angelina:** “...the La Liga but then again do *you know* how much money” ..... (67)

Analyses of excerpts 60, 61, 62, 64-67 reveals the relevance of “*you know*” as a phrasal discourse marker is syntactically optional. This is in consonance with the findings of an extensive study by Muller (2005) on the functions of “*you know*” as a discourse marker. However, excerpt 63 underscores the relevance of “*you know*” as a phrasal discourse marker from another perspective. In this instance, “*you know*” according to Rangraz (2014), “carries a certain portion of expectancy of knowing it acts as a marker for a listener to pay attention to the content of the turn by highlighting the *you know*-related portion of the current turn. Therefore checking the correspondence and inviting the inference meet in a common ground as a feature of the DM *you know*” (p. 49) Therefore, “*you know*” in excerpt 63 functions as DM

because the interlocutor's (Female Host) statement carries the expectancy of knowing. A brief look at the context underscores this conclusion. The statement by the female host in excerpt 63 was in response to Bright's expression "*And now the goalkeeper, Kapa for me is not a problem, he is not*". Hence, the female host interrupted by using "you know" to invite inference from any of the discussants with a view to knowing what the problem is. Immediately Michael provided the inference or a clue to the "knowing" in response to the hosts' use of "you know" by stating: *It has...to do with Kante and Georginho*". As a result, finding of the study agrees with the submission of Rangraz (2014) study on the several contexts within which "you know" is relevant or functions as discourse marker. However, excerpts 62, 63, and 67 were syntactically dependent; removal of "you know" would render the sentence syntactically incomplete. For example, in excerpt 67 Angelina stated: "...the La Liga but then again do **you know how much** money" Any attempt to remove "you know" would render the sentence incomplete. Notwithstanding, perusal of excerpts 61, 65, 66 and 67 reveals that "you know" can be removed and yet the sentence will be syntactically accurate or complete. For example, in excerpt 65, Sadiq stated: "**you know**" it is not about getting the right people". Thus, Sadiq's statement would be incomplete if "you know" is omitted. In effect, "you know" can exist as a discourse marker in every syntactic position in an expression and its removal in certain sentences would not affect the syntactic position of the sentence.

In connection with the meaning of "you know" in the data, this phrasal discourse marker has been noted to denote several meanings. Muller (2005) and Sandholtet (2018) posit that such meaning could be up to 30 because it has both communicative and interpersonal meaning. For instance, in excerpt 66, Sheik stated: "even though during the Mac Nuna's times **you know**, they did not come out". "You know" in this

regard meant a reference to shared knowledge. He reminded his audience that Hearts of Oak failed to make any press release which the rest of the panelists are aware of. The use of “*you know*” in this sentence is very relevant because it brought to the fore the fact that Hearts of Oak tarry in decisively addressing a serious issue with concomitant departure of one of their best players– Mac Nuna.

In addition, in excerpt 67, Angela used “*you know*” to denote “see the implication”. Local league wishes to be like international leagues such as EPL and La Liga, but Angela helped the audiences know that it requires branding with concomitant finance. It doesn’t just happen overnight, wanting to go higher to that level in Africa would be too costly for Ghana since it takes millions of dollars to ensure media coverage and other hidden costs. The use of “*you know*” facilitated Angela’s ability to underscore the impracticality of the local league striving to be like international leagues in view of their financial capability, she is, in effect saying, if you want to distinguish yourself then see the implication in monetary terms.

In excerpt 64, Selina used “*you know*” to denote an appeal for understanding. She was frustrated with some people copying her work and claiming that they were inspired by it. The use of “*you know*” helped the audience realize that such statement as copying somebody’s work is no more than plagiarism or infringement on copyright when it affects the market share of the original producer. It is also worth mentioning that in excerpt (65), Oheneba employed “*you know*” to denote an introduction to an explanation of Ghanaian fashion industry. He stated: “so this is what it is about, *you know* when we talk about the fashion”. *You know* prefaced the need to talk about the fashion industry and alert the rest of the members of the panel and audience of what to come or be explained regarding fashion industry. The use of “*you know*” is relevant

because it paved the way for Oheneba to quickly move into explaining the hierarchy of authority in the fashion industry.

Moreover, an examination of excerpt (61) revealed that Henry employed “*you know*” as pause filler or to search for the right word or content. It was earlier stated that the removal of “*you know*” in excerpt 61 does not affect the syntactic position of the sentence; hence **you know** was relevant in helping Henry achieve coherence or use an appropriate word to deliver his message or argument.

In conclusion, consistent with the findings of Muller (2005) and Sanholtet (2018), “*you know*” had several meanings in the data as expressed by discussants. For example, it prefaced an introduction to an explanation on certain aspects of the discussion; it indicates the speaker is searching for the right word or content. It also served as an appeal to the listeners or panelists to understand a discussant’s point of view, it helped the audience see the implication of what is being discussed and its usage also served as reference to shared knowledge.

### “Oh”

Table 6 revealed that “*Oh*” was used sparingly by the discussant, because it was used only 11 times (0.8%). It is clear that “*Oh*” was used sparingly as compared to other forms of discourse markers such as “*So*” or “*and*” and “*but*”. This result is consistent with Siniajeva’s (2005) findings that “*Oh*” is often used in drama unlike talk shows on the television. Its usage denotes or has several meanings such as underscoring shift in speaker’s thinking, flow of information or sudden need to change the focus of discussion. Siniajeva also indicated that speakers employed this linguistic item for clarification purposes. Notwithstanding, “*Oh*” has compelling

meaning when carefully examined in the data. The following excerpts lend credence to such conclusion.

**Selina:** “**oh** yeah they do especially the Nigerian designers they copy the Ghanaian designers a lot.” ..... (70)

**Angela:** “**oh** but I think we all know that Barca is going to win. But Serwaa I am not happy” ..... (71)

**Female Host:**“**oh** Sadiq, anyway, next to him is Catherine, CEO of actively sports and you know Felix already” ..... (72)

**Henry:**“Utan clan? **Oh**, I see” ..... (73)

In excerpt70, “*oh*” was used as an interpersonal marker to signal response to the statement by the male host when he inquired whether there are other people copying her fashion designs elsewhere outside Ghana.” This means that Selina was actively listening or involved in the discussion. This was also the same for excerpts 71 and 72 where Angela and the female host employed “*oh*” to signal response to other discussants. The use of “*oh*” in this instance is consistent with the findings of a study by Fuller (2003) who reported that “*oh*” is often used as interpersonal marker because it often denotes response to a statement made by one of the discussants.

This also accounts for the reason why “*oh*” was used only 11 times in the entire data for the study which comprised of 1358 discourse markers. However, analysis of the statement in excerpt 73 reveals that “*oh*” could also mean or be relevant in underscoring something different from active listenership and response to other discussants’ expressions. In 73 “*oh*” was used to denote surprise or becoming aware of a new fact as in the case of Henry, he said: “Utan Clan? “*oh*, I see”. This means he was just realizing what is being said by other discussants. This finding is contrary to Fuller’s (2003) findings that “*oh*” is only used for response.

This finding is in line with Halliday and Hasan (1976), Schiffrin (1987, 2006) and Aijmer (2002, 2013) that discourse markers are multifunctional, and their meaning depends on the context of the expression. For example, Schiffrin (1987) posited that discourse markers including “*oh*” are “sequentially dependent elements that bracket units of talk, i.e. non-obligatory initial items that function in relation to ongoing talk and text” (p. 31).

### “Okay”

Critical examination of “*Okay*” as a discourse marker in Table 6 revealed that it had a frequency of 28 (2.1%) in the data. The data revealed that in most cases “*okay*” was employed by discussants to denote confirmation and reception of what was said by other discussants. The following excerpts give credence to the meaning and relevance of “*Okay*” in the data.

**Female Host:** “that is *okay*, we want the playing version, Anita if you have it play it so that we can wrap up the show with it.” ..... (74)

**Female Host:** “*Okay* hold on and let me read my messages.”

**Henry:** “*okay* you are not in the football space so. If you have a good negotiating table, you can have one point five million” ..... (75)

**Oheneba:** “*okay*, so this is what it is about, you know when we talk about the fashion industry, mostly the fashion council” ..... (76)

**Selina:** “*okay*, a tailor and a dressmaker is someone who knows how to sew. They are mainly good at sewing and not designing.” ..... (77)

**Sadiq:** “So what we started doing was *okay* fine, if you are taking ten Thousand dollars performance” ..... (78)

In-depth analysis of the selected excerpts in Talk Shows A to E of the data revealed that the meaning and relevance of “*Okay*” were several, often influenced by the focus

of the discussion, level of experience of discussants and other prevailing circumstances during the discussion. These are captured in table 8 below.

**Table 8: Meaning/Relevance of *okay* for the study**

<b>Usage</b>	<b>Meaning/Relevance</b>
Elaboration	Prefaced need for additional information
Progress Checking	Elicit Response
	Seek Assurance
Attention-getter	Separate different aspects of information
	Discussion initiator
	Shift discussion mode

**Source: Field Survey (2019).**

As depicted in table 8, discussants employed “*Okay*” in several instances to mean different things. For example, in excerpt 74, the female host used “*okay*” for confirming a point, she stated: “that is *okay*, we want the playing version, Anita if you have it, play it so that we can wrap up the show”. The female host wanted the sound version of a particular song so that one of the discussants would sing along with the lyrics but the producer could not find it so she asked the producer to play the normal version, hence prefixed it with “Okay” implying that if you will not get the sound version, then let us play the normal version.

Similarly, in excerpt 75, the female host employed “*okay*” as a response and a means to providing clarification or elaboration. A closer examination of excerpt 76 reveals that Oheneba used “*Okay*” to acknowledge the statement of another discussant which facilitated his ability to shift the mode of the discussion. He stated: “*okay*, so this is what it is about, when you talk of...”. In excerpt 77 however, Selina employed “*okay*” for reception and at the same time used it to initiate conversion or steer the discussion to another direction. She stated: “*okay*, a tailor and a dressmaker are



people who know how to sew”. In this sense, “*okay*” was an initiator for fresh discussion on the difference between a tailor and dressmaker.

“Okay” also represents an acknowledgement of the need for additional information for confirmatory purposes. Results of the study, as exemplified of the selected excerpts (74 to 78), is in consonance with the findings of studies conducted by Taguchi (2002), Othman (2010), Jurcevic (2016), Sampietro (2017) and Mwai (2018). The conclusions of these authors were consistent with the finding of this study that “*Okay*” was used to denote reception and confirmation as well as shift in discussion mode, effort for additional information, seeking assurance and initiation of discussion from another perspective.

This section has critically analyzed five discourse markers selected in the data, namely: “*And*”, “*Anyway*”, “*So*”, “*You Know*”, “*Oh*” and “*Ok*”. Findings of the study revealed that meanings and relevance of these discourse markers in argumentative talk shows on television range from communicative to interpersonal purposes. Most of these discourse markers are multidimensional as far as meaning and relevance is concerned. For example, “*So*” can denote reference to shared knowledge. It can also serve as conjunctive (causal) purposes to enhance the coherence of a sentence; it can be relevant in prefacing a question or signaling a shift in discussion mode.

Moreover, another discourse marker used in this regard was “*You Know*”. “*You Know*” was used by discussant to denote interpersonal purposes such as helping the audience “see the implication” of what is being discussed, introduce fresh perspective on what is being discussed, used as pause-filler and opportunity to search for the right word or content especially when it does not affect the syntactic position of a sentence.

However, another aspect of “*you know*” as a discourse marker needs to be examined in connection with how men and women use it since Schiffrin (1987) indicated it can refer to speaker attitude and orientation. Other discourse markers were closely examined to underscore gender influence on them.

#### **4.1.3 Research Question Three**

##### **Gender differences influence in the use of discourse markers in TV talk shows in Ghana**

The primary focus of this question was to elicit relevant information on the extent to which gender affects the use of discourse markers in argumentative talk shows on television. Essentially, this segment of the study focuses on the way both male and female use discourse markers, the type of discourse markers associated with each of the sexes and possible reasons accounting for the use of such discourse markers.

Critical examination of the data which constitutes the discussion of both male and female discussants was done and the results are presented below. Analysing the usage of discourse marker from gender perspective is highly essential to this study because as Holmes (2007) indicated, humans are generally organized around the idea that men and women are different in terms of capabilities, desires, anatomies and communicative abilities. Ngula (2019) posited that gender and sexuality identities are enacted using language which involved discourse markers. We do not see any person as neutral, since we classify people and interact with them based on their gender. Critical analysis of the following expressions by the male and female hosts provide a clue to how male and female use discourse markers during the argumentative talk shows.

However, findings of several studies (De Fina, 2013; Hall, 2000; Slezek, 2018) revealed that gender identity is unstable, fluid and dynamic. In effect, gender identity, from the perspective of these scholars, demonstrated that gender changes in the course of time and it's dependent on several intervening factors. For instance, an individual could socially construct feminine or masculine identity dependent on his or her position in an organization, the family or within the society. As a result, Hall (2000) referred to the construction of gender identity as "fragmented and fractured; never singular" (p. 17), while De Fina (2003) referred to it as: "an extremely complex construct" (p. 15).

Butler (1999) and Slezek (2018) provided insight into one of the several reasons why gender identities are unstable and complex and underscored gender performativity in their works. Butler and Slezek demonstrated that feminine and masculine are not what we are, nor persona traits, rather the effects we produce by way of somethings we do. From the perspectives of Butler, gender is seen as the stance one takes during talk show irrespective of whether he is male or female.

This stance is understood through a critical examination of discussants' expressions and arguments. Providing additional insight into gender performativity, Alsop, Fitzsimmons and Lennon (2002) stated: "Gender is part of an identity woven from a complex and specific social whole and requiring very specific and local readings". Thus, gender identity could be part of socially situated understanding of gender. LaFrance, Paluck and Brescoll (2004) explain "gender identity" as a term with reference to a specific function such as discussion, since it allows individuals to express their attitude towards a stance in relation to the issue at hand, be it of national

or local significance, as either women or men. In harmony with Alsop et al. (2002) and

LaFrance et al. (2004), it is prudent to critically examine pertinent expressions of discussants and conduct local readings of gender identity in talk show. This provided ample opportunity to confirm or reject findings of previous study in relation to gender identity. The following excerpts are representative of discussants expressions along gender positions.

**Michael (Talk Show A):**

*...for me, if you are playing with this kind of midfielder and it looks as if he is always bullied and whenever he is bullied, look at our center back, our center is flat footed it exposes our weakness, and whenever our weaknesses are exposed, **you know** what happens, for me I think you have players like Rudiger, David Louis they are always exposed..... (79a)*

**Female Host (Talk Show B):**

*“well guys you heard them, come let have fun, **you know** how we do it on cheers. It is going to be fun and these guys are amazing trainers. So, don’t stay at home come, when we finish, welcome here and do cheers together”?.....(80a)*

A careful analysis of the statements by Michael (as shown in excerpt 79a) and the female host (excerpt 80a) clearly demonstrates the distinctive use of the discourse marker “*you know*” from a gender perspective. The male guest used “**you know**” to emphasize his authority and class or position. The use of the personal pronoun “I” after expressing “*you know*” is indicative of assertiveness. He indicated in-depth understanding of what happens on a football pitch and wants his audience to understand the level of weakness inherent in the Chelsea team at the midfield. Such weakness, according to Michael, could result in losing the match to opponents. He

stated: *whenever our weaknesses are exposed, you know what happens, for me I think (79a).*

On the other hand, the female host employed “*you know*” differently. She was very careful of her position in the society and used the discourse marker to underscore subjective orientation and as a hedge to appeal to her listeners. She stated: “come let’s have fun, **you know** how we do it on cheers. It is going to be fun and these guys”. Her statement clearly demonstrates the desire for collectivity or oneness; she invited listeners to come and have fun and reminded them of how they have fun during the program by means of “**you know**”. She refrains from using expressions involving her authority as a host rather, she appealed to the heart of her listeners since she knows it is interesting in forming a bond with them. This finding is in line with Ngula’s (2019) position that “*Gender is dominantly used to mean social differences...in many societies men are believed to be assertive...women are believed to be unassertive, passive, calm or collaborative*” (p. 2).

Providing a clarification into the issue, Schiffrin (1996) posited: “*the form of our speech, the content of our stories, and our manner of speaking (including the use of discourse markers), are all sensitive indices not just of our personal selves, but also of our gender*” (p. 57). Schiffrin’s statement above, reveals that oftentimes our manner of speaking, the way we provide insight or perspective on an issue especially in argumentative issues are reflective of our gender. A careful study of the expressions of discussants in excerpts 79a and 80a vividly underscore Ngula and Schiffrin statements.

The following excerpts are representative of variation in use of discourse markers by discussants for constructing gender identity. Effort has been made to highlight relevant data in connection with the unstable nature of gender.

**Female Host:** *But is there any side attraction of course apart from the drinks?*

***You know** when you come here, I will demand you to do something for me and my viewers.....* (79b)

**Female host:** *So, do **you know** your problem?.....* (79c)

**Henry:** *“He was the number one defender of Kwasi Nyantakyi, later there were a few issues. Misunderstanding, alleged misunderstanding which came by because of **you know**, I want to choose my words carefully” .....* (80b)

In the excerpts above, the female host (excerpts 79b and c) and Henry’s (80b) arguments the findings of Butler (1999) and Slezer’s (2018) submissions regarding gender performativity. The nature of the argument necessitated the female host to take on the assertiveness or exercise of authority usually associated with the males. She used “*you know*” as follows: “***you know I can demand you***” and “***so do you know your problem***”?

Unlike her expression in 79a, she did not use any hedge rather in (79b and c) she was mainly interested in establishing her right or authority as the host of the show. She also wanted to emphasize her position as the host through direct questioning with higher level of understanding as far as the show is concerned. Though, Henry, portrayed a feminine gender with the way he used discourse marker “*you know*”, he stated: *...alleged misunderstanding which happened because of **you know**, I want to choose my words carefully*” (80b). “*You know*” was hedged by “alleged misunderstanding” and “choose my words carefully”.

Henry was very concerned with maintaining the cordial relationship between him and other discussants as well as his audience, after he has stated that the misunderstanding is not totally true, he employed **you know** to show that he is careful not to hurt anyone with his speech. An analysis of Henry's use of discourse marker at this juncture, reveals that it was influenced by feminine gender orientation, which is often devoid of assertiveness, and laden with maintenance of cordial relationship with others. This confirms findings of previous study that gender is dynamic and performative. Circumstances, events, work or pressing need could necessitate the need for a man to construct feminine identity. As such, due to position and level of education, a woman could construct masculine identity. The influence of gender as illustrated in excerpts 79b, c and 80a clearly shows that the nature of social event or issue at hand could influence the type of discourse markers discussants can use to underpin feminine or masculine gender.

This agrees with Alsop et al. (2002) and LaFrance et al's (2004) findings that social events present a platform upon which discussants can exhibit their attitude and stance regarding the issue at hand. The use of discourse markers facilitates discussants' effort at exhibiting their attitude or stance which may be influenced by gender. Thus, men exhibit femininity or women exhibit masculine construction of either feminine or masculine gender by either the expression that gender is not stable because social event such as talk show could necessitate a woman taking on attributes of male gender in her speech as demonstrated above.

Moreover, analyzing the discourse marker "*you know*" as used by Michael reveals that he was emphasizing his authority whereas the female host employed "*you know*" as a hedge to socially construct feminine identity. She is interested in soliciting

sympathetic interpretation from her audience (Ginet, 2003) whereas Michael was interested in marking the superiority of his football club (Chelsea) and his fervent position as one of the numerous fans of Chelsea. This finding lends credence to Eckert and McConnell-Ginet (2003) statement that “*you know*” as a discourse marker does not necessarily have much to do with grammar or meaning but rather person reference. In most cases, it contributes largely to positioning. However, as the excerpt (80) shows, Eckert and McConnell-Ginet’s findings are debatable because Cheshire (2005) contended that “*you know*” can be used as pragmatic particle functioning as “positive politeness markers” as well as indicative of the fact that there is “common ground” (p. 487). This gap in gender use of discourse markers clearly demonstrated that the use of “*you know*” could be influenced by gender.

Other examples demonstrating gender influence in the use of discourse markers are outlined below. The discourse marker “*well*” was given ample attention.

**Sheik:** “**well** Henry, I think that yes if Kotoko had been able to win the game against Zedsco, they would have been good,” ..... (81)

**Adi:** “Well, I will first want to talk about the experience before I talk about the research.” ..... (82)

**Serwaa:** “**well** actually I was surprise about a lot of people that got Into the King Grant issue because we all know” ..... (83)

**Female Host:** “**well** my guest and I will discuss him. Juliet, okay I will start with Juliet.” ..... (84)

The descriptive analysis in Table 6 revealed that the discourse marker “*well*” was used 57 times (4.2%) in the transcribed data. Closer examination revealed that there was little difference in the frequency of using “*well*” by both men and women. However, as the selected excerpts demonstrated, the manner it is used differs. For



example, in excerpts 81 and 82 both Sheik and Adi used “well” to denote continuation of an opinion and establishment of their position on the issue. Thus, they both employed the discourse marker to assert their position and perspective on the issue at hand. There was no indication that they were conscious of the feelings of other discussants rather they are interested in outlining their side of the argument.

The use of “*well*” as a discourse marker in excerpt 83 vastly differed from the way it was used by the men. Serwaa stated: “*well actually*, I was surprised about a lot of people that got into...”. Though, she used **well** to express her opinion, she was cognizant of the feelings of others and used “*actually*” as a means of reducing assertiveness. Aijmer (2002, 2013) and Sandholtet (2018) indicated that “*actually*” often occurs as clause-final and it focuses on the social relationship between the discussant and the audience.

It is used by speakers to reduce or decrease the level of assertiveness associated with the speakers’ thoughts since the discussant is striving to establish a common ground with the audience. As such, it can be said that Serwaa wants to achieve common ground with her audience, reduce assertiveness and maintain the cordial relationship she had with other discussants, hence she used “*actually*” immediately after “*well*”. Similarly, the female host used “my guest” to reduce assertiveness. She stated: “*well my guest* and I will discuss him. Juliet...” She is also highly interested in her relationship with Juliet and other guests. It is therefore obvious that gender influences the use of “*well*” as a discourse marker as demonstrated in the selected excerpts above. Whilst it is agreed that both men and women use “*well*”, there is ample evidence that men use it to establish their position and assert their authority. Moreover, as Cheshire (2005), Schiffrin (2006) and Winkler (2009) indicated, women

use “*well*” to establish social relationship fully interested in maintaining cordial relationship with their audience.

**Table 9: Gender differences on the use of “I Mean”.**

<b>Male</b>	<b>Frequency</b>	<b>Female</b>	<b>Frequency</b>
Elaboration	3	Elaboration	1
Self-Correct	1	Self-Correct	0
Clarification	0	Clarification	2
Emphasis	2	Emphasis	1
Repetition	1	Repetition	0
Detail of Speakers’ Intention	2	Detail of Speaker’s intention	1
Total	9	Total	5

**Source: Researcher’s Construct (2019)**

A careful study of the table (Table 9) above clearly demonstrates a notable difference in the use of “*I mean*” as a discourse marker among participants. Men use the discourse marker extensively for several functions than women do. The use of “*I mean*” as discourse marker was examined under six themes in view of their relatedness to the focus of the study. These themes are: 1) Elaboration, 2) Self-Correction, 3) Clarification, 4) Emphasis, 5) Repetition, and 6) Detail of Speakers’ Intention.

The six themes underscore important aspects of discussion. For example, participants need elaboration with a view to clearly defining their argument through provision of additional detail or missing information so as to leave no room for obfuscation. Participants need, where necessary, to self-correct their expressions so that their information or argument may not be misconstrued.

Clarification is very important for the purpose of making sure every listener including other discussants understood a participant's perspective on the issue at hand. Emphasis is also needed to make the main point stand out, which is also applicable to repetition. Participants could achieve emphasis via repetition of their important aspects of their argument or conception on the issue at hand. Speaker's intention could be misconstrued for a particular expression. Hence, a discourse marker ("I mean") was needed to highlight the true motive or intention of the discussant.

In-depth analysis of table 9 revealed that though, "*I mean*" was used 19 times, five of its occurrences were not used as a discourse marker. Overall, men used "*I mean*" nine (9) times while women used it (5) times. The table revealed that while men used the discourse marker for elaboration than women. However, women used the discourse marker for clarification than men, since none of the men used it for clarification though women used it twice (2). Men used "*I mean*" for repetition while women did not use it in that sense. Men used the discourse marker to underscore their intention behind a statement twice (2), while women used it once (1). Men used the discourse marker to self-correct once though women never used it for that purpose. Careful examination of the table further revealed that while men used the discourse marker for emphasis twice (2), women only used it once (1).

One of the major differences in the use of "*I mean*" between the men and women was for elaboration. Men used it extensively than women. This is highlighted in the excerpt below:

**Henry (Talk Show A):**

*the leadership of hearts and kotoko and all the other teams are you going to bring new people to come and lead, I mean, what we need now is someone who has the right structure the right message the right ideology who can lead..... (85)*

**Benjamin (Talk Show B):**

*and to add to what she just read, he doesn't fall like Morata, I mean, if you had watched our game very well you could see that anytime hazard gets the ball and Morata is available the confidence to give him the ball is not because they are very sure that it will yield nothing ..... (86).*

**Mr. Adi (Talk Show C):**

*"I remember not quite too long ago, we did a campaign on a particular design, I mean, we exposed it vividly to the public" ..... (87).*

Women used “*I mean*” as discourse markers for elaborative purpose too. However, it was used sparingly as shown below:

**Female Host (Talk Show A)**

*but as time goes on will be giving a more detailed direction as to how to get to sandbox, .... I mean if you want to participate and you don't know how to get to sandbox, Maame here has got the answers..... (88)*

Excerpts 85 to 87 clearly show how the men used “*I mean*” to provide additional detail with a view to deepening understanding of their argument. For example, Henry argument was on the need for a fresh start with the right leadership, hence he employed the discourse marker to clarify the focus of his argument – get a new set of leaders for the club and things will change. Benjamin likewise furnished additional detail regarding Morata inability of handling ball professionally in comparison to “Hazard”. On the other hand, the female host provided clarifying information for listeners by stating: “*I mean if you want to participate and you don't know how to get to sandbox, Maame here has got the answers*”. Thus, any doubt in the minds of her

listeners on how to participate in the program is allayed. Finding of the study revealed that men used “*I mean*” as a discourse marker for several functions in comparison to women. The finding above is consistent with the result of a comprehensive study by Koczogh and Furko (2011) that men used “*I mean*” as discourse markers in several contexts than women. This finding also underscores the fact that there is a marked difference in the use of discourse marker among men and women.

Basically, “*I mean*” usage among the participants is directed towards enhancing their communication and arguments. The desire to communicate vital information clearly and accurately is associated with effective leadership (Eckert & McConnell-Ginet, 2012).

A study entitled: “Women Take Care,” Men “Take Charge”: Managers’ Stereotypic Perception of Women and Men Leaders” by three women, namely: Prime, Carter and Welbourne (2009) revealed that men’s overall leadership qualities outperform women. Both men and women were examined on 10 key leadership behaviours and men were rated higher than women. In effect, the study concluded that the study undermines the influence of women leaders. The findings of Prime et al (2009) is consistent with the result of the study that gender influences discourse markers usage. Effective leadership is attributed to men and such leaders often use “*I mean*” as discourse markers to enhance their communication.

In conclusion, this segment of the study has shown that since gender is socially constructed via language use, it does have immense impact on the expressions of discussants during the talk show. Whilst men use discourse markers to establish their position and authority, women are more focused on social relationship and strive to maintain cordial relationship with their audiences. Men also used discourse marker to

accentuate their leadership role. The data revealed that the use of “*you know*” and “*well*” by both men and women was different. “*You know*” and “*Well*” were used by male discussants to assert their position and authority whereas female discussants used it to maintain social relationship and reduce assertiveness. Likewise, men used “I mean” generously in comparison to women to entrench their leadership role.

#### **4.2 Conclusion**

Critical evaluation of the entire data (Talk Show A, B, C, D, and E) reveals that the dominant discourse marker used by discussants to project their discussion with ample intensity was the elaborative/conjunctive discourse marker “*and*”. However, results of the study showed that most of the discussants overused and misused “*and*”. This finding underpins the findings of a study conducted by Al-Khazraji (2019) and Dumlao and Wilang (2019) that second language speakers of English tend to overuse, “*and*” which often leads to a drastic reduction in cohesiveness and coherence of sentences. Continuity of sentences is also compromised due to excessive use of “*and*” as a discourse marker to elongate or extend sentences.

In addition, an analysis of six discourse markers selected in the data, namely: “*Anyway*”, “*So*”, “*you know*”, “*Oh*”, “*Ok*” and “*well*” were also done. Findings of the study revealed that the meaning and relevance of these discourse markers in talk shows on television vary from communicative to interpersonal purposes. Most of these discourse markers are multi-dimensional as far as meaning and relevance is concerned. For example, “*So*” can denote reference to shared knowledge, conjunctive (causal) purposes to enhance the coherence of a sentence. It can also be relevant in prefacing a question or signaling a shift in discussion mode.

Furthermore, “*You Know*” was used by discussant to denote interpersonal purposes such as helping the audience “see the implication” of what is being discussed, introduce fresh perspective on what is being discussed, used as pause-filler and opportunity to search for the right word or content especially when it does not affect the syntactic position of a sentence. In-depth analysis of gender related use of “*you know*” as a discourse marker becomes apparent in view of Schiffrin’s (1987) study that men and women often use discourse markers to underscore inherent attitude and orientation.

Finally, this section of the analysis revealed that since gender is socially constructed via language use, it does have immense impact on the expressions of discussants during the talk show. Whilst men use discourse markers to establish their position and authority, women are more focused on social relationship and strive to maintain cordial relationship with their audiences. The data revealed that the use of “*you know*” and “*well*” by both men and women was different. “*You know*” and “*Well*” were used by male discussant to assert their position and authority whereas female discussants used it to maintain social relationship as well as reduce or minimize assertiveness. Likewise, male discussants used “*I mean*” generously for six purposes in comparison to women, to entrench their leadership role.

## **CHAPTER FIVE**

### **SUMMARY, CONCLUSION AND RECOMMENDATION**

#### **5.0 Introduction**

This chapter provides a summary of the study, the conclusion, and offers appropriate recommendations based on the findings of the study. The summary, conclusion and recommendations provided in this chapter are relevant to providing extensive analysis of discourse markers in talk shows in the Ghanaian media.

#### **5.1 Summary**

The main objective of the study was to explore the use (frequencies of occurrence and functions) of discourse makers in TV talk shows in Ghana. The study was guided by three overarching objectives: to ascertain the types of discourse markers dominant in TV talk shows in Ghana, to explore the differences in meaning and relevance of discourse markers in TV talk shows in Ghana, and to ascertain gender influence on the use of discourse markers in TV talk shows in Ghana.

The study was guided by a set of research questions extracted from the objective: what kinds of discourse markers are dominant in TV talk shows in Ghana, what differences do discourse markers have in terms of meaning and relevance in TV talk shows in Ghana and are there gender differences in the use of discourse markers in TV talk shows in Ghana?

The selected talk shows were drawn from two Ghanaian based television stations: GH One TV and Joy News TV. In all, five talks shows were labeled Talk Show A, B, C, D and E.



The programmes were presented weekly and at different times during the day. For example, *Cheers* on GH One TV was recorded on Saturday from 9:00 p.m. – 10:00 p.m., *Slayers* on Joy News TV was recorded on Saturday's from 2:00 pm to 3:00 pm. The *Game Show* on GH One TV was recorded on Monday from 9:00 pm to 9:45 pm. Data garnered from the study was transcribed and coded. Selection of data analyzed in this study was multistage implying that talk shows sampled for the study was done in stages.

In line with studies like Kothari (2004) and Mwai (2018), smaller sampling units at each of the stages were done. The choice of these talk shows or programs was based on my judgement because of all the sampled talk shows, these were the ones that best met the criteria of the study with features of interest. Essentially, five recordings form the linguistic data (primary data) for this study. Analysis was done using this data with the primary goal of answering the research questions and achieving the objectives of the study.

The main instrument for data collection was through video recording. Data was transcribed based on the verbal interactions on the recordings through standard orthography instead of phonetic transcription. For the purpose of analysis, descriptive statistics was also provided to support the findings of the qualitative analysis. This is to identify the frequencies and use of discourse markers in its varied forms within the expression of discussants. Secondly, content analysis was employed by the researcher to critically analyze the transcribed spoken data to gain ample insight into the functions, meaning and relevance of discourse markers as contained in the data. Upon critical analysis of the transcribed data, the following findings were discovered.

### 5.1.1 Major findings

Result of the study revealed that the elaborative/conjunctive discourse marker “*And*” is the dominant discourse marker with 531 occurrences (39.2%) whilst the phrasal discourse marker “*In fact*” occurred only once (0.1%). On the other hand, the inferential discourse marker “*So*” occurred 200 times (10.9%), whilst the contrastive marker “*But*” occurred 148 times (5.3%). By virtue of the rich collection of elaborative/conjunctive, phrasal, inferential and contrastive discourse markers, this study discovered that DMs offer depth and convincing edge to television talk shows. This finding is consistent with the results of studies by Aijmer (2002), Nordquist (2017) and Lochner (2019) who reported that discourse markers are not just used to occupy space, they play a major role in the organization and maintenance of our expressions and thoughts. By inference, it is indicated that in talk shows, the speakers need to be prudent in the use of discourse markers for interactional purposes and emphasis on their point of view. As such, elaborative discourse marker “*and*” was often used by discussants in all talk shows selected for this study.

Upon critical analysis of five discourse markers identified: “*Anyway*”, “*So*”, “*You know*”, “*Oh*” and “*Ok*”, it was shown that the meaning and relevance of these discourse markers in talk shows on television ranges from communicative to interpersonal purposes. Most of these discourse markers are flexible and multi dimensional as far as meaning and relevance is concerned. For example, “*So*” can denote reference to shared knowledge and can serve conjunctive (causal) purposes to enhance the coherence of a sentence. It can also be relevant in prefacing a question or used as signal to indicate a shift in discussion. Likewise, “*You Know*” was used by discussants to denote interpersonal purposes such as helping the audience “see the implication” of what is being discussed, introduce fresh perspective on what is being

discussed, used as pause-filler and opportunity to search for the right word or content especially when it does not affect the syntactic position of a sentence.

In addition, results of the study revealed that since gender is socially constructed via language usage, it does have immense impact on the expressions of discussants during argumentative talk show. Whilst men use discourse markers to establish their position and authority, women are more focused on social relationship and strive to maintain cordial relationship with their audiences. The data revealed that the use of “*you know*” and “*well*” by both men and women was different. “*You know*” and “*Well*” were used by male discussants to assert their position and authority whereas female discussants used it to maintain social relationship as well as reduce or minimize assertiveness.

Furthermore, other findings upon analysis of the transcribed data are presented. Findings with regards to critical examination of the verbal interaction between discussants relevant to the objectives of the study are also presented. Thus, findings of the study revealed that majority of the discussants were not frequently using phrasal discourse markers, however, they were very frequent in their use of monosyllabic/disyllabic discourse markers. Closer examination of the spoken data (Talk Show D) lends credence to the above-mentioned conclusion, because monosyllabic/disyllabic discourse markers occurred 211 times (95%) whereas phrasal discourse markers occurred 11 times (5%) in the spoken data. Additionally, one of the discussants employed rare conjunctive discourse marker “*Or*” to highlight his argument.

Moreover, findings of the study revealed that for this group of discussants they were very generous with the use of phrasal discourse markers, because they use four types of phrases. Computations in table 5 showed that they used “*At least*”, “*I mean*”, “*In*

*fact*” and “*You know*”. Of these phrasal discourse markers employed by discussants, “*You know*” was widely used by panelists in comparison to others. “*You Know*” occurred 18 times (5.2%) whilst “*I mean*” occurred only 4 times (1.2%). The remaining phrasal discourse markers (“*At least*” and “*In fact*”) occurred only once (0.3%) in the spoken data (transcribed). This means that, unlike the findings of extant studies, speakers of English (as second language) can use several forms of complex DMs to concretize their discussions in television talk show. This group of panelists in the various talk shows were adept at using discourse markers in buttressing their opinion and perspective or ideology regarding the focus of the discussion.

## **5.2 Conclusion**

In view of the rigorous analysis of data with this study, it can be concluded that “*and*” was the dominant discourse marker employed by discussants in the selected talk shows. This conclusion was reached because out of the 1358 occurrences of discourse markers employed by discussants for the study, the elaborative/conjunctive discourse marker was used extensively, thus 531 times (39.2%). The study revealed that the meanings and relevance of the following discourse markers “*Anyway*”, “*So*”, “*You Know*”, “*Oh*” and “*Ok*” in talk shows on television, ranges from communicative to interpersonal purposes. Again, the study underpins the findings of previous studies and theoretical frameworks that gender influences the use of discourse markers. Thus, it was reported that both men and women were vastly different in their use of “*you know*” and “*well*” during the five talk shows. Whilst men assert their position and authority during the talk show using “*you know*” and “*well*”, women involved in the talk show used the two discourse markers as means to maintain social relationship as well as reduce or minimize assertiveness.

### 5.3 Recommendations

Findings of the study revealed that the elaborative/conjunctive as well as monosyllabic/ disyllabic discourse markers were widely used by discussants, it is recommended that ample effort should be made at the second cycle schools by stakeholders of education to encourage the teaching and learning of parts of speech. With this, students can be familiar with the various classes of discourse markers and effectively use different types of discourse markers including phrasal and more complex discourse markers. The study also reported that discussants used several discourse markers including “*you know*”, “*oh*” and “*okay*” to buttress their perspective on the subject being discussed on the talk show. The study showed that whilst some discourse markers were widely used, others were rarely used. It is therefore recommended that stakeholders of education should help upcoming graduates at the second cycle schools and tertiary institutions in balancing the use of discourse markers so that relevant discourse markers are used appropriately. This would prevent a situation where discourse markers are overused or underused.

Finally, it was discovered that both men and women differ in their use of discourse markers. It is therefore recommended that this difference should be channeled into understanding the important position women occupy in the Ghanaian society as homemakers (Suen, 2013). Hence, the female child should be provided equal right to education as their male counterparts. A nation comprising large percentage of educated women is prosperous because they are at the forefront of training children, hence, they can transmit effective language use to their children, thus, increasing the base of English proficiency in the country. It must be noted, however, that societal stereotypes limiting women in furthering their education should be eradicated by the government and various stakeholders.

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## APPENDIX

### Research Data

#### TALK SHOW A

**Host (Kwaku Ansah):** This is what we can do at cheers come lets have hey together. So 6am on the first of February, what do I need to be part of this, even if I am home watching and wants to join

**Guest:** it is free

**Host:** Have you already talked about the time it is starting.

**Guest:** We are giving it 10 cedis for everyone because of the program.

**Host:** That is nice, that is nice.

**Guest male:** Yeah so that everyone can afford it.

**Female Host:** But is there any side attraction of course apart from the drinks? You know when you come here I will command you to do something for me and my viewers. Don't you have anything for them?

**Guest female:** It is a surprise let them come to see it for themselves. Let them get there.

**Female host:** well guys you heard them, come let have fun, you know how we do it on cheers. It is going to be fun and these guys are amazing trainers. So don't stays at home come, when we finish, welcome here and do cheers together? It is happening on the 16<sup>th</sup> February not here oo it is happening at sandbox. Where is sandbox by the way?

**Guest female:** it is opposite Labadi junction. Opposite jokers.

**Female host:** but as time goes on will be giving a more detailed direction as to how to get to sandbox, so see you all on the 16<sup>th</sup> of February, at exactly 6am, no lateness, and thank you for all passing through. I mean if you want participate and you don't know how to get to sandbox, Maame here has got the answers.

**Female guest:** So our numbers are 0558424991

**Female host:** you wanted to wrap-up with something?

**F Guest:** yeah, also for the month of February, we show love to our love ones, we are running a promo. You can walk in for deep tissue, facial, manure and pedicure at a discount price. We have a package for couple and single, but prices are slashed down because we love you.



**Female host:** wow that is nice, thanks you very much but on that score I want to give someone watching a two week package to come and work at your place okay? Am I allowed?

So Kwaku Ansah from the GH one news room- I hope you are happy now. I got you a two week package to go and work out at pulse .....center, go get yourself fit for whatever you want to use it for. Thank you very much for coming,.....Jamal and Maame see you on the 16<sup>th</sup> but more importantly see you Monday. You are watching cheers on Gh one TV, let's bring you what has been trending in the world of sports, when we come back my guest will join me and we will have our discussion.

**Female Host:** welcome back to cheers on Ghone TV it is brought to you by mineral water, storm energy drink and premier bet. This morning we have been joined by Chilenke and know a lot of you, love him just like I love him. It is the first time on the show, he doesn't follow sport but I am show he will do well to contribute welcome Juliet it is good to see you. Chilenke, welcome and of course Henry Asante. He is the head of sports.

**Female host:** why are you acting like Juliet, it seems Juliet doesn't want to speak up. Juliet it is good to see you, welcome.

**Juliet:** Thanks for having me, now I am speaking up.

**Host:** And of course Henry Asante, he is the head of sports for Star fm.

**Henry:** as for us me local English made in Asuboi.

**Juliet:** I think

**Female host:** Many of us holds different English rite to the show this evening. So this morning, I want us to talk about the Ghana football association, well the now the .....Ghana football association. So from the ashes already the default Gh football association has risen the former vice president George Afriyie of the Gh football association who was once trusted portugee of Kwesi Nyantakyi. He has renounce his bid to want to be the president of the association we need now in this turbulent time well my guest and I will discuss him. Juliet, okay I will start with Juliet.

**Juliet:** Not yet start with Henry.

**Female host:**Chilenke I am starting with them because they are sports journalist so that you draw the draw the clue from them and then you can join in the conversation. Is that okay?

**Chilenke:** yeah

**Female host:** fine, right henry

**Henry:** what is written in front of your shirt, what is that?

**Chilenke:** Utan clan

**Henry:** utan clan? Oh I see

**Female host:** utan what?

**Chilenke:** clan

**Female host:** oh I see. Henry, did his announcement come as a surprise to you?

**Henry:** George?

**Female host:** yeah

**Henry:** No. he said that three years ago or four years ago some of us have known that he will contest FA presidency post Kwesi Nyantakyi ought that we did not I mean predict this was how things will go even though the president had already announce , you know that he wouldn't contest and so he would finish his fourth term in office and leave peacefully and later on there were moves for him to stay on, and then just around that time, George Afriyie made a declaration called the Mensvic declaration that was somewhere last year.

**Juliet:** I think on his 50<sup>th</sup> birthday

**Henry:** on his 50<sup>th</sup> birthday that he will contest and would want to become the next president of GH football association.so that has been there so my only worry is that, you know, in marketing, when you are selling a product, you advertise the product because you want penetration. Now, as don't know when the election will be held. So that is my worry. My worry is he doing regional tours, he is organizing press conferences and what have you, but no one can tell when the election will be held. So that is my problem but apart from that, I think we have gotten to, a point where you know we need people to contest for the FA presidency. We had controversies in the past, I cast my mind back and I remember that Kwadwo Bonsu, Alhaji Abedi Pele, KwasiNyantakyi era and then Ben jerry Kofi. When Ben Kofi won his election that was his first time. And Nyantakyi era it was Kwadwo bonus again and Nyantakyi won the election. I'm talking about 2004/2005 when he move from vice to become the president, then there was a Vincent SowahOdei era and kwasiNyantakyi won the election again. Then moved to Armstrong and Nyantakyi and SowahOdei and Nyantakyi won again until that last election when he was actually given the node unopposed in Tamale and he was going to end his term this year. So I think we had gone through different blocks we have seen different eras, er have seen different dispensations coming through. So we need the George Afriyies and Co. people say he was Kwasi's so he has nothing to offer, no I don't think so, when people think they do she serve to be given the opportunity, you have to give them that benefit of the dough. He is the right man to lead in the next 4-5 years. I think he has to be given the opportunity. If he wins we will support if he doesn't win like gone.

**Female host:** but right Juliet given the fact that he is coming from the old GFA which has been hit with a lot scandal, does it not make him a culprit .should we not have a new GFA devoid of old members so that we can have credibility. We can restore confidence back in the people .

**Juliet:** well I am not entirely because we can also say that the new person who is coming we cannot vow for the persons credibility as we have to as Henry said someone has to stand in for the former president now we going to like a process we

don't know when the elections are going to take place because we even have to first sort our football out so we have to know when the competition and everything is going to start but it is not going to be George alone who is going to be in the ring but names a lot of names have come . I think Fred Pappoe, George Ana who was also part of the old GFA if I should put it that way. Fred Okreku, his name has also come up in there so we have to know what they can offer, what they are bringing so that the federation I mean who are going to vote when they sell their message and there is good enough, and if they can bring back our football to where it used to be year by then we can say that this person deserve slot as the GFA president. Definitely somebody needs to be at the helm of affairs at the GFA so being it George Afriyie or FredPappoe whoever we need someone to be there so you can't talk about credibility because George Afriyie worked with Nyantakyi so we are heckling with his credibility I think it will be but unfair to him so we have to again know what he is bringing just like henry also added in marketing wise maybe they think how they are selling him now is the right time for him but I think is a bit too soon for me.

**Female host:** Chilenke did you follow what happened in Ghana football some months ago?

**Chilenke:** no

Juliet: he was in the studio

**Female host:** What team do you support in Ghana and outside Ghana?

**Chilenke:** I support man united

**Female host:** nice welcome to club and in Ghana?

**Chilenke:** I like both kotoko and hearts

**Female host and Juliet:** eeeiii

**Female host:** how you like both kotoko to and hearts? You have to choose one of them

**Chilenke:** I am still working on it

**Henry:** he is a big man he is been able to like two arch rivals, waow

**Female host:** he said he is still working on it, maybe he has not made up his mind yet

**Henry:** I am wondering what he does when the two teams meet?

**Female host:** he doesn't do anything

**Chilenke:** I haven't watched a match between kotoko and hearts before. I have but is been a long time ago

**Juliet:** but have you watched their performance before

**Chilenke:** yeah yeah

**Juliet:** how many times so that we can guess

**Chilenke:** a few times is been a long time

**Female host:** but have you heard about kwasinyantakyi

**Chilenke:** yeah

**Female host:** what did you hear about him?

**Chilenke:** he took some monies or something?

**Juliet:** allegedly at least

**Female host:** You know something about that let me come to you Juliet. In as much as it shouldn't use Kwesi to doubt the credibility of George Afriyie for it won't be fair for this baggage for him been you know towards when KwasiNyantakyi was going to have his problems, he tried to do something to distance himself from him, but before then, they were very close, they were quite close

**Henry:** quite close? They were best friends

**Female host:** okay, this baggage of yours, you know Kwesi Nyantakyi's influence on him cannot be taken away

**Henry:** no no

**Juliet:** it won't not at all because you would always have to mention that when you mention George Afriyie but as we all said of wants it and he .....to the structure we want in Ghana football, and they want to give him a chance why not it depend on those who are going to vote

**Female host:** but let's look at the other contestants

**Henry:** love turned sour in the last or few days to the Ana's expose. You remember, this man was once the chief of staff of GFA. He was the number one defender of kwasinyantakyi, later there were few issues. Misunderstanding, alleged misunderstanding which came by because of you know, I want to choose my words carefully. It was just about the fact that George felt he was not treated fairly by the former president of GFA been the former boss and it had been with money, it had with the fact that as a Japanese mafia he gave his hundred percent support to kwasinyantakyi so if anybody could suffer in that set up it shouldn't be him. So love turned sour they both went their separate ways, George lost his position as the vice president of the FA. They were not on talking terms even though he invited kwasiNyantakyis wife to his fiftieth birthday party at the menvic hotel where he declared his intention to contest the 2019 election and so as I mean as things stand, they are not positive as it was before so cannot say once he was his vice as some point he call has some influence on him no because their relationship is not the best as we speak. Now you asked Juliet if now default executive committee members of the former FA must be given the opportunity to new persons. If you are talking about new person, who is a new person? If you are talking about a new FA, what is the meaning new FA? Are you going form new clubs? Are you go collapse hearts of oak and

Kumasi Asante kotoko and the leadership of hearts and kotoko and all the other teams are you going to bring new people to come and lead. I mean what we need now is someone has the right structure the right message the right ideology who can lead. We need a leader who is tough because where we are now we are not going to experiment again we need someone who is going to hit the ground running and take us to the promise land . I don't care if that person is coming from the team of 2009 or the 2008 team. All we need now is give me your message, let me feel your manifesto, let me be satisfied and convinced that you are the right person and you have the right ideas to transform use GH football. That is where we are and that is what is called context of ideas. I don't mind if twenty people contest for the elections. But in the end, delegates will decide based on your message, based on what you are bringing on board. Nana Yaw Amponsah, I am sure you know him

**Female host:** but what are George's chances

**Juliet:** I think it will be too soon to talk about his chance

**Henry:** it think it will be too soon to talk about his chances, yeah because if you are talking about George , I think when you mentioned in our first submission everyone will mention in a way he is attached to kwasinyantakyi. So he can't just be singled out because he was his vice president. I think Fred Pappoe has also been the vice president as GFA, so now it is just about the messages, is about what structures we have in place, nor just for the e the black stars, but in both men and women's football most importantly because I thought we had a very good chances when hosted the tournament to at least get a slot at the world cup just to and that should have been where turned women football around but it didn't happened so we need women we will put the right structure in place not just coming and all our focus will be on the black stars don't want that to happen again

**Female host:** Chilenke let me come to you now you said you have heard about kwasinyantakyi, so obviously you have heard about Ana's expose. It is too early if we are to elect a new FA president? From where you sit as a footballer fun what would you like to see from the new FA president?

**Chilenke:** As you said he is to change the structure because comparing the UK premier league to Ghana football, it is not attractive. I won't like to sit and watch Ghanaian football was of the way the structure the things are structured. So they should work on the whole structure.

**Female host:** but when you say that is not attractive ..... Know that but does it mean that you are very conscious and you know it is not attractive or it is our pictures. You know it is not attractive, in what ways? Like our pictures, pitches banding, the jerseys

**Female host:** oh yeah the jerseys are not nice

Like the way the players wear the jerseys are like

**Female host:** do they? They don'toooo

**Chilenke:** they were showing a match and one of the players was changing and like his socks was torn. Yeah some time ago

**Female host:** was it the black stars

**Henry:** it could have been the black stars

**Chilenke:** not the black stars the premier league

**Juliet:** I think the clubs are doing well now

**Female host:** they are doing well now yeah

**Henry:** exactly you are a musician, you seem not have interest in football, it is no more attractive because when you compare it with the premier league outside, you don't see the same things, you don't seem proper branding and the jerseys

**Chilenke:** well the branding, I think it is cool

**Female host:** but in your own way as a musician what can you do to promote football because the footballers, they help you to promote your music, you know, when they are in their dressing room. Look at Thomas Partey when he was going out there he went with stone boy. When they come to Ghana they are with you people, they play your music, they sing your song

**Chilenke:** We too put their names in our songs.

**Henry:** it is only and always AsamoahGyan

**Female host:** eeh! It is always AsamoahGyan who else?

**Female host:** which footballer did you put in your song? Or not yet?

**Chilenke:** not yet! Not yet! But ahh ah

**Female host:** who is your favorite black star player?

**Chilenke:** I like Asamoah Gyan and Thomas Partey, yeah yeah that guy too is good

**Female host:** Let's move on. You are watching cheers on Ghone TV. There is a question for you Chilenke, that's coming from Alice she says I should ask you, you seem not to know what's happening in GH but how different do you see football here compared to what you see outside which is the Manchester united you talk about but I think he answered it , you talked about branding, marketing, if you are watching their matches is like a movie, their quality and all

**Female host:** eeeeeiii

**Chilenke:** yea yeah and it is nice image quality everything is clear, the pitch

**Henry:** and it is all about packaging

**Female host:** yeah, thank you very much, I am sure that the incoming president will put things into use all what you are saying. You are watching cheers on Ghone TV and it is brought to you by awake mineral water and premier bet. Are Ghanaian players getting great teams like other African players? Are they?

**Juliet:** few years back I think it was better than, they were having average clubs because of Rabiw Mohammed and Samuel Inkum but I thought it was average but it clearly tells you that we don't have too many players doing well like it used to be some years back but for so many average players, I think they should begin to step up their game, like you were saying, if we want to appear in the world cup again, then we need to get very good players to get the best out of our players, so sitting on the bench and not getting enough playing time it wouldn't even help the couch to call you into the team to help you get to the African cup of nation

**Henry:** even if you are a Manchester united player and you are on the bench, it is normal and you come to play in France

**Female host:** when is Manchester united playing?

**Henry:** united is playing tomorrow.

**Female host:** are you going to watch the game

**Chilenke:**no I don't think I will watch the match

**Female host:** ah how are you are a Manchester united fan and you don't want to watch the game.

**Juliet:** well he will be watching the under twenty

**Female host:** when are they playing the game tomorrow?

**Juliet:** yeah tomorrow

**Female host:** all the best on them, they should make us proud

**Juliet:** I think we shouldn't expect too much from them. I have not been too impressed with their tournament friendly matches doesn't give much. But the good thing is may be a member of these team like the player come from the right academy, so hopefully they are not going to stay together for a long but I am hoping that with the eleven home base players like foreign base players that they have called in together with the eleven players they have called may be kotoko coach jimmy can work some magic. We have to think of the group we are in, Burkina Faso, Senegal and Mali. Senegal has been running the last two edition so we have to be careful about, and Mali as we know they didn't do well in the last time but the under seventeen team promoted to under twenty team and this under seventeen I think in the 2017 they won the under 17 in Gabon and they went to the world cup in India to get to the semifinal and they have got a very good players in there. So I think we should be very careful if we want at least to qualify out of the group stage and get a world cup slot to Poland

**Female host:** regardless we wish them all the best like Ghanaians always say let's pray for them

**Juliet:** noooooo

**Female host:** that is what we always say. But we have just a few minute to wrap up

**Chilenke :** your song they can't play it in air but I understand you have the playing version, why that song? Does it resonate anything? Is that who you are?

Noooo! I am not F boy, but I did it for the F Boys

**Female host:** huh! You did it for them? But what is your latest song by the way?

**Chilenke:** I am proud of boys, but I am working on the enslavement

**Female host:** that is okay, we want the playing version, Anita if you have it play it so that we can wrap up the show with it. So you can give us a free style. Henry is here, he will be the backing vocalist and a dancer as well. Thank you all for tuning in to watch cheers, byeeee



## TALK SHOW B

**Female host:** Thank you for tuning in, let us if you are a Chelsea fan, we might open the phone lines so that you can send your condolences to your fellow team mate here, but I have in the studio here Benjamin, a strong Chelsea fan, Kofi is Liverpool fan, see the way you relax if you are on top of the league table, that is how you relax and I have Bright Akofa who is from Man city .i hope you are different from Manaf.

**Bridget:** yeah yeah

**Female host:** And I have Michael Okukey he is a Chelsea fan as well and a broadcast journalist, a sport journalist with GBC. Welcome, good morning. It is good to see all of you anyway so we are talking about Chelsea this morning, what actually is your problem.

**Benjamin:** I will blame the manager, he is stubborn .fine I understand the system okay, but...

**Michael:** The players have so much freedom, they started quote and unquote misbehaving on the field. In the sense that if you at Georginho he started the season so well in the sense that he set record in Europe. The best passer in Europe , for me if you are a very good passing midfielder, you the way Georginho passes his balls always this way diagonal way, he doesn't pass his balls forward ,he doesn't press the ball enough , so for me , if you are playing with this kind of midfielder and it looks as if he is always bullied and whenever he is bullied , look at our center back, our center is flat footed it exposes our weakness, and whenever our weaknesses are exposed, you know what happens, for me I think you have player like Rudiger, David Louis they are always exposed, so you have a team personnel as my colleague said in the sense that you have Sarri he is been playing four-three-three and he started so well. I am very sure that looking at the way things are going, Sarri want to still use Jorginho so what prevent Sarri from pairing Georginho and kante in the midfield to protect the back four because we all know apart from the rest of the defenders are suspects, so why don't you play these two midfielders to at least protect the back front and then you have Higuain leading the attack. You have Hazard, Kovacic, William, we have Pedro you can select three of these players to play in the front of Georginho and Kante, then Higuain leads the attack. When we started the game we saw that things were not going on well with Morata but what happened at one point in time we saw Giroud will not be scoring but he makes an input, total productivity on the game. It matters but he will sub, the next game you will see Giroud on the pitch and it is mind bordering. You ask yourselves a lot of question why is the coach subjecting Chelsea fans and the team into this sort mockery because you have the personnel.

**Female host:** I feel your pain, you see how the two leading teams are just finding it easily.

**Kofi:** this is Chelsea's problem. You have been spoilt so much by Roman Abramovic and the manager of the team and there has been a short term result oriented team. This is a team which always have coaches who always walk in as winners and they are perennial winners so in every year or two, you expect that, at least they will win a cup or two, but they have brought in a coach who has not even won a chamber pot.

**Female host:** Chelsea fans are watching

**Kofi:** Chelsea fans have been spoilt of winning trophies.

**Host:** Liverpool is very good at addressing people's problem.

**Female host:** bright, what do you think is happening to Chelsea this season?

**Bridget:** Chelsea has a very big problem and their problem reoccur severally, three or two seasons. They did that to Mourinho, Conte and now Sari. I will blame the coach, the players and the owner himself, Roman Abramovic. I blame the coach because he started very well, he introduce Sari ball, he worked very well and he help till it got to a time it wasn't working and now Chelsea players are very good at teaming against the coach and that is what they are doing, and they are being pampered so much as Kofi said so the little thing, the coach is the one who is going to leave. And some of the players like Hazard should concentrate in the team since he is in Chelsea and stop saying I want to leave, I want to leave and all that. And now when was the last time Abramovic visited Chelsea because of some political issues between Russia and England, he doesn't marry the two so I think that Chelsea problem is a big one.

**Female host:** so let me ask who do you think will win the league?

**Kofi:** Liverpool, we will win the premier league this season. It will be a shock of your life.

**Michael:** I am not disputing the fact that Liverpool could win the premier league but Liverpool hasn't won the league for quite sometimes now.

**Female host:** Kofi the show is live on Facebook and if Liverpool loses you are dead in the country.

**Kofi:** and if Liverpool wins?

**Bridget:** Chelsea has no history in the champion's league and you also don't have history in the champion's league, you always flop at the last end like how you did in 2009

**Kofi:** 2009, Liverpool failed us in the last minute where they allowed United to come back to the league, 2013, 2014 it happened again time now we are here again. Look at the trend, look at Liverpool team and you will realize that Liverpool didn't have any title winning players in their team. The likes of United, Chelsea and City have the luxury of having title winning players in their team. Teams were relying around their title winning players to get what they want. Now fortunately for us we may have players from other teams who are title winners in the end, what is required now, we don't know how to manage game. in our last games we drawn three and won three. What really happened in their game? They lost three out of four but...

**Female host:** Okay hold on and let me read my messages.

**Michael:** I think sarri is not a funny guy and for me I think if I should judge him, I think he has not done much two goals in four games is quite incredible.

**Benjamin:** and to add to what she just read, he doesn't fall like Morata and I mean if you had watched our game very well you could see that anytime hazard gets the ball and Morata is available the confidence to give him the ball is not because they are very sure that it will yield nothing. So if you ask me and look at our playing very well, I think that Olivier Giroud and Higuain will be better than the use of Morata and I am happy that he is gone for one and half season loan. I am not sure he is coming back, I am not sure he is coming back because his style of playing is not suitable for Chelsea. He started well I agree, he started scoring goals for us for I agree, I remember one particular game he won against Manchester united, I was on top of the world.

**Female host:** But the way things are going, is there hope for this season?

**Benjamin:** To qualify for top four? Speaking as a fan that is my wish but realistically it looks very difficult.

**Bridget:** They enjoyed playing Europa league

**Benjamin:** No!!!

**Kofi:** just like their last two games they changed something a little. After their game against city during minute the captain was asked about the tactics. He said oh because they played extra time against city so they told confronted the coach and told him that coach we beg, this time round the type; we are tired so this round go low. So if watched Chelsea very this Wednesday I think he listened to the team and he did something about it. So it is a good start I hope he continues

**Female host:** since you both don't have faith in the coach to perform what you think he can do to turn the fortunes of your club around this season.

**Michael:** he should play players who deserve to play. You see Alonso is very stressed out up but going forward is very good, but his position is a defender so if his core mandate is to defend and he is not executing it well, what do you do?

**Female host:** you sack him.

**Michael:** I am not saying sack. There are some changes that can be done. You bring someone who can execute the mandate. At the end of the day, there is a difference between Kovacic and Hazard, they play almost the same. They play and they want to shake all the players off but all the time we arrange these same players on the same line.

**Female host:** okay Kofi

**Kofi:**so they think he has been changing a lot of players that is why Chelsea is not winning games, he has been 4-3-3 and it is working and he persisted and persisted until he won champions league back to back. He has learnt, so he is been able to break through, you understand what I mean and he has several international credit to his name so he is accustomed to different styles of play. Sarri has been to Russia, Napoli and Real Madrid and when you watch his style of play, coming to Chelsea who has a lot of England boys if I say English boys most of the players in Chelsea are from the English team, it comes with its own conditions its own strategies and its left with the coach who has to decide who has to play, but I don't think he been persistent, his

strategies are wrong. May be ones in a while it can change his personnel like Klopp or he feels things are not going well so is it good? But eventually he turns, so it feels that they don't have the patience, they are not willing to learn.

**Bridget:** Sarri said I think three weeks ago that, the players are hard to motivate because with the little, they want the coach to be sacked and another coach will come so I think the players are too over pampered so they have to deal with the players. Because Sarri suffered so much with the same plan and it worked.

**Female host:** do you believe that the players should be dealt with?

**Michael:** For me i think both the players and the coach should be dealt with. One thing I like about the coach is that he psyches the players but the players are not willing to have a personal psyche.

**Bright:** And now the goal keeper, Kepa for me is not the problem, he is not.

**Female host:** So do you know your problem?

**Michael:** if you look at the premier league in this season, all the goal keepers were struggling, but comparing Kepa's performance despite the fact that he has not won any cup, Kepa is a miles ahead of David Degea so I don't see Kepa as part of Chelsea's problem. Now it has also had to do with kante and Georinho. for me what I have seen from Chelsea is the fact that leister won the season because of Kante, the following he won the season because of kante so if he is starting Georinho this season along the line if thing are not going the way you expected , what do you do?

**Female host:** The way things are going do you see sarri been sacked?

**Benjamin:** hmmm, I think his future is in his own hands in the sense that if he keeps on using the same personnel there by gearing the same result, he will be fired.

**Bridget:** And I think this is because the players are not helping because look at what happened on Tuesday, the calmers can find out the miscommunication that went on between the coach and the Kepa and now see that has caused division because now some are supporting the coach and some are supporting the player and the fans cant rub shoulders with City, Arsenal, United and the rest because they are so tired of what has gone on. So I think in the presence of eight thousand spectators and you disrespected your coach like this, it means there are more going on in the camp

**Female host:** unfortunately time is up we have to go but do you see how you all feel excited about the English football, do you feel the same thing about Ghana football?

**All:** Noooo !!!!

**Michael:** But the normalization committee is putting some things together for GH football

**Female host:** I personally don't see any good thing about the normalization committee and they are chopping big monies. Anyway, thanks so much for coming, we shall meet again next week to talk about the normalization committee. This programme is sponsored by awake mineral water, storm energy drink and premier bet

way. And I was joined by Bridget man city fun, Benjamin Chelsea fun, Kofi Liverpool and of course Michael Okuley, Chelsea fun and sport journalist of GTV. Next week our conversation will be on the normalization committee and hopefully this week, they will give us something to talk about, enjoy the rest of our programmes, Bye!!

## TALK SHOW C

### THE WEAR GHANA CAMPAIGN on slayers on joy news tv

**TOPIC:** Prospect and challenges of Ghana's fashion industry. Panelist we have ADI-fashion consultant/ Researcher, Abrantie (Oheneba) - fashion designer, Selina: fashion designer.

**Male Host:** tonight we are touching on the fashion world. Tonight wear Ghana, eat Ghana, feed Ghana, tonight we are wearing Ghana. We are asking how the development of technology around the world is affecting the fashion industry in Ghana. I have a lot to hear from my three giant expert in the studio. We have a lot to say as I said, shall do that when we come back after we have done the introduction, and please stay.

Welcome back, as I said earlier, there are a lot of things going on the political world economic world and the essentially global scene and we have technology coming up and it is taking a lot of our fashion industry is getting, so tonight I have with me some three pundits, I call them experts, again I called them giant across the fashion industry, so I am going to introduce them, now together we will find out how Ghana's fashion is been doing. On my immediate right. I have Selina Bebako Mensah, the CEO or creative director of Selina Bed, Selina you do bags , accessories, jewelries foot wear, fan.

**Selina:** Everything accessories, we do it at our end

**Male host:** Oheneba, so you are a royal, a chief? Nana you are welcome

**Oheneba:** Thank you

**Male host:** Mr. Adi Plahah with his hat on the far right, a fashion researcher, a consultant and an adviser to Tetteh Plahah designs and of course I am wearing one tonight, so that's the men and his brother who gave me this beautiful cut stitches shirt, we talk about that later. Selina I will start with you.

**Selina:** mmm there are a lot of things going on in the fashion as I said earlier, and it is affected by technology, globalization and all that and we have a lot cloths coming in, you design your own things and before you see someone has copied it, and they have machine that do it very fast in Asia especially and some part of the world. I want to know your brief overview of how that has affected your business.

**Selina :** right and so personally the copying, yes it goes people copy my designs and some say they are inspired by my designs, you know there is a thin line between been inspired by someone's creation. ermmm the way it has affected me, it has affected me to be honest .i find it as a compliment when I see someone copying me.it is annoying sometimes especially when you see a design you have made and they do not even twist it. I like it when someone copy you, detail to detail, I feel a little bit annoyed but I don't dwell on it too much but if you dwell on it you get distracted, you will not feel okay you know, so sometimes I feel annoyed bit I just moved on. So what I do is it actually motivated to do more designs. I tried to do more difficult designs that I know

you can't even copy. Because you will realize that some them, people try but you know they can't really do it so there is a way around it. So for me it doesn't really affect me that much, even though I still find it a bit annoying sometimes.

**Male host:** Oheneba, do you have any comment on that?

**Oheneba:** I will say yes, mine on a different angle especially such a well-known celebrities wearing concepts that you know it is not coming from you, which you think if they come from you directing it would have been better and they can properly use it for free or they can batter something else down. You may celebrities wearing your designs but you are the one who makes it. I remember I raised a concern with regards to bullet and ebony wearing a design of mine which I was not the one who made it but I realized the person did it well and the person who did it too is a person whom I cannot pick on, somebody who is looking up to you, so how can you pick on such a person? Sometimes they are the people who look up to you, you inspire them so it is very hard to pick on them. But when it comes from an angle you think that okay there is something that you can gain, and I can also gain. Let me take a celebrity for example, if I take a celebrity wearing my outfit which I wasn't the one who made it, it becomes a little bit hard. I get a little disturbed because I can get little money from your side and you can also gain something, so that is where I look at it from.

**Male host:** Adi Plahah have you done anything research on this copying thing?

**MrAdi:** Well, I will first want to talk about the experience before I talk about the research.

**Host:** okay okay

**MrAdi:** We have also experienced thus thing but it is a little bit irritating when it happens and sometimes a little bit annoying. I remember not quite too long ago, we did a campaign on a particular design and I mean we exposed it vividly to the public. And not long after somebody just went and probably asked someone to copy the same thing, and you see, the most annoying thing is that most of these creative works are difficult to create so it is not just something you can just copy like that, because I remember very that when we planned for that particular design it took us very long to get the art work ... to get everything right before we decided to put it out there. And then in spite of everything we thought it was just not right to copy everything and then do something, I want an apology of what we did. And normally when they do that then obviously we are trying to tell people that okay you can get it cheaper from us to purchase it. So it is not a very comfortable feeling at all, but I when it comes to the second part, of the research thing, one of my research shows over the years that has the fact that most of the people in the fashion presently, most of them, majority of them lack the requisite training, information, basically everything with respect to fashion. There are a lot people who are into fashion business, now, but under normal circumstances have no business doing anything in fashion and ermm I know I am going to get into a lot of troubles

**Male Host:** Oh go ahead, that is what we are here for.

**Mr Adi:** I mean let's be frank. I don't see the reason why William Asiedu is a journalist and a very good journalist and that he could have much knowledge in fashion than somebody who has been in the fashion space trying to do the business of fashion. So that is why we are here. You are interviewing us as resource persons, and we are talking now. I find that a little bit frustrating and I think that advocacy will help and for some of us who started something a little bit with respect to advocacy since in 2014. I am talking about fashion council and that was the kind of work that afforded me the opportunity to re-highlights some of these problems we are having.

**Male host:** fashion council, are you still alive and working?

**Mr Adi:** yeah we are still very much alive.

**Male Host:** are you still part of the council?

**Mr. Adi:** yeah, I am still there and serving as the vice president, and the aim of the council to first get adequate data of everybody in the industry.

**Male host:** which is almost impossible to do.

**Mr. Adi:** But we are getting almost close to that. We have been working hard but you know in Ghana it is difficult to get that you have to do manual research. You go to the place you go to the venue, you collect manual research, you collect information, and you collect manual data. Firstly you need to know the number of fashion schools in the country and they keep springing up like mushrooms, we keep having them all the time because there is no regulation, there is nothing regulation that system. Two, we need to know who are in charge of educating those kids. What is their background? What kind of education have they acquired to qualify to be imbibing or disseminating information onto our kids? What are the kids been taught? How are the kids been trained and when someone comes from the fashion school is that person ready for the market? Is that person well equipped? Has that person been well equipped for the market? You see these are some of the things we at the council try to look at. Aside that, there are other like marketing, finishing, packing and all those technical stuff that when the person graduate from school and the person decide that this the kind of work I want to do, then the person can be helped in that direction, that okay this is how fashion is going on now. This is how you will forecast, this is how you market and position yourself and all that, but till we get some of these things correctly done, trust me, we will just be going round in circles and will be at the same place.

**Male host:** So before you move on to those fashion council, are you on the internet? Do you have website? Are you actually active?

**Mr Adi:** yes

**Oheneba:** I actually had a problem with the fashion council. I keep on hearing it, fashion council, fashion council, but me sitting here I don't actually know nothing about them.

**Male host:** Selina, are you aware of the fashion council?

**Selina:** I got to know of it a few months ago. I met Makiba and she mentioned that to me.



**Male host:** I have heard about it some years ago, so put your things together and let it fly up there because when it flies up there everybody will see it. So Abrantie, Adi was talking about copying and you seem not to have too much problem with it.

**Oheneba:** One thing I have realized is that people who copy are people whom you can't pick on. For me, I see them as up and coming designers. Most of the time, trust me, recognized brand in our industry for my side I won't say they copy, no. Some people know creativity you pick one and you add one, some people know how to do it which is nice but others pick it ditto-ditto, that one is quite problematic. And those who do it are those you can't pick on. Some people will reach and go like, boss this is what I have done from your design, and you can't pick on that person and you go to their page and you see a lot of your designs. And probably get inspired that somebody is actually looking at your work and then tries to do something.

**Male Host:** Adi now you also do textile designs?

**MrAdi:** yeah yeah, now we have an issue with it, where a lot and then throwing it back to us, what is your take on that? With regards to printing, the industry in Ghana I will say they are suffering. I can say that because one, some few weeks I was at GTP to see one of the directors there, when I was there, I was told sometimes, they import fabrics before they print on it. If there are industries in Ghana which produce a lot of textiles the influx of these fabrics into the country will reduce. There are a lot of printing industries in the country which are facing challenges and because of that, production is low and it is making things uncomfortable. The influx of the Asian fabrics in the market which are cheap. And those there are some which are equally of a good quality. There are client who actually tell you, I like VLISCO or GTP and they know it is of quality. So if you use expensive fabric to sew for client, some of them will like, some may say this designer his cloths are expensive. They forget that the type of fabric used will determine the cost.

**Male host:** Selina, your accessories we looking at copying, think you have attested to that fact. Do you have people copying you from outside Ghana?

**Selina:** oh yeah they do especially the Nigerians designers they copy the Ghanaian designers a lot.

**Host:** what!!

**Selina:** you start a trend and they copy it, but you know what, even the big designers they copy each other, how much more the new ones. But they twist it, they don't copy ditto-ditto but you get inspired by their copying. You see there is a particular designer house in America and there is a designer bag which is the most expensive bag in the world but all other designer houses have similar ones, so the copying thing you can't do anything about it, you just get inspired by it.

**Male Host:** Mr. Adi, you are the researcher and a consultant and tonight we are hearing of fashion council okay, so how are you going to coordinate what is happening because there are a lot of people out there who are looking up to you, so how can the council put them together and get the I mean those up there to come down to their level rather than keeping apart from them and copying their designs in a way that it destroys their designs. What is the council doing about this? Are you

putting together master classes or relation training to bring them together, do you have anything like that.

**Mr Adi:** I would rather say that the council as itself would learn first how to crawl, when we finish crawling, we start walking, after walking, we start running, then after running, we start flying. And I will explain why I say so. You see, when we started this council, it is an NGO right. And we started it around 2014.

**Selina:** 2014?

**Mr Adi:** yeah, and it was an idea that came about from a friend of mine called Hayman Ofori, myself, Makiba boating, Sherry Anku and later on we brought Richard Owu and Nana Lincoln. Now, the point is, along the way, we realized that we had a major problem that we envisage, why do I say so, there was a lady she was a lecturer in one of the fashion university and we invited her into the council, to come and be the head of education in the council and just by pass the council and went to rearrange the council name and registered some similar to the council. So we made our lawyer write to the register general, and this time it was Mr. Oware, and he invited us to a meeting, and Mr. Oware, told her I mean she cannot rearrange and register a name that is already registered. And she advised that if there is way that the council can get things done so that anybody who comes to register whether the person is a fashion designer, model agency, the person could have certificate from the council so that as the registrar general can see the certificate from us before they register the persons business. So we would have wished that we are in that kind of stead, so we want to lay the foundation very well before we take off.

**Male Host:** so the impression I am getting right now is that there is a huge problem in terms of the direction of the council itself, but Abrantie you were doing coordination for the council, can you speak.

**Oheneba:** okay, so this is what it is about, you know when we talk about the fashion industry, mostly the fashion council is the head, then other bodies like the model, designers, make-up artistes from small small group under the fashion council. So it is very hard for the council to have control over these bodies.

**Male Host:** Mr. Ardi, do you have something to say?

**Mr Adi:** yes, he mentioned models, and once you mentioned Moduga I thought there is something I need to put out there so we all get education about it. Now, some years back, after we establish the council, we got information that there was a model association in Ghana called MAG, and there was another one called Model Union of Ghana. So we called both parties into a meeting, and we let them know that there is no way we can deal with two fronts that are doing the same thing. So in order for things to work well, we advised that they could come together and form a unified front. Later on, they disrespected that memoranda of understanding and they went their own separate ways, because there were some individuals there who have their own selfish interest there. You see that is one problem with the creative business.

**Male Host:** MrAdi but they have the freedom to form their association, why can't we link with them?

**Oheneba:** I don't think there is that problem now. Now there is nothing like MAG, the name moduga is representing them, and they now have shelly Anku as their president. I was present in one of their meetings and now there is some unity among them. And they are bringing the new models on board. And what I am saying what we are the designers doing and as I was saying there is a group about hundred and eight members and thus the fashion group.

**Selina:** hmmm! I don't know about that group. Are you a member?

**Oheneba:** yes

**Selina:** I see

**Oheneba:** so we are trying to do something, it is not easy. So MrAdi, the fashion council has a lot to do to unit these small small associations.

**Selina:** MrAdi are you aware of this fashion association?

**MrAdi:** yes, I have heard it and the leaders of the council are trying to put things right before we their leaders, Mr. Agyedu. And I am glad that somebody like Abrantie is talking about the council. Now if we can push the agenda of the council, I think it will help. Let's look at some figures here, if you look at the British fashion council, they just recorded 32.3 billion pounds to their GDP last year, 2018. The united kingdom GDP. So I mean, fashion is a serious business and its economic viability is huge. We have to build the foundation before we put the icing on the cake.

**Male Host:** so now the burden here is that, fashion council, you need to pull your weight I understand the fashion council is not in touch with the creative art industry why

**Selina:** the creative art industry is more into music, the Musiga, so I am in my corner doing my own thing, I try not to rely too much on the government thing.

**Oheneba:** to add to that, I think there was a time I tried to reach out to Socrates Sarfo on the issue of fashion industry been neglected and he called us into a meeting and told us to come out with a unified body and that is where the problem is, there are some key players in fashion industry, but us you said you are in your corner doing your own thing, the same way someone too is doing same but that won't help. We need to come together to fight for our own.

**MrAdi:** can I come in? when I heard about the creative art industry, the first person contacted was Mr. Mantey and I made him aware of fashion council, he sounded interested and he told me he is travelling so when he comes back, I will hear from him, but the hasn't done that.

**Male Host:** did you do a follow up.

**MrAdi:** I tried to do follow up through members of the council, because I mean it is somebody's job. I called him because I know him personally I think I got to know through you, but I left that job to the person who was supposed to follow up and the habit come back with any positive result.

**Male Host:** so Mr. Adi, if I heard you, the fashion council is not technically in touch with the creative art industry.

**MrAdi:** yes, the fashion council is not yet technically in touched with the creative art industry.

**Male Host:** but you have been around for five years and the creative art for two years plus, so assume by now the two councils should be talking. Anyway, so that is about the council and the copying, now we are coming to the industry players. Now to the creative directors and designers, what is the difference between a tailor, a dressmaker and a designer. Can you enlighten us on these?

**Selina:** okay, a tailor and a dressmaker is a someone who know how to sew. They are mainly good at sewing and not designing. Actually, you can go to a designer and tell him/her I want a shirt, traditional wear for this or that occasion and the designers will come out with one for you, but for the tailor or seamstress, one needs to tell him/her how he/she wants the dress to be done, they are not creative. The designer is someone who has a creative mind who can design something to fit your body shape.

**Male Host:** okay, oheneba, is it the same definition with you?

**Oheneba:** I will say they are sections in the industry, there is the designer, instructor, stitching, packaging but the problem is in Ghana, one person does all. In the real fashion world, they are just sections, mmm the designer gives the idea for the illustrator, then the cutting stitching, finishing, packaging and all.

**Male Host:** okay, Mr. Adi, one issue that has come out of Ghanaian design, inform me about it.

**MrAdi:** you see, that is where everybody gets confuse. I just wanted to say something with respect to who a tailor, seamstress and a designer is. You see, that is where everybody gets it confuse you see, whatever they have said on this platform is actually true, but not completely true. You see if you are a designer, you should have knowledge about you are doing, you should know how to cut, you should have an ideal of cutting because for example if there is a particular shape of a dress you have to cut and you should have to cut and you should have no idea of how its cut, if a tailor and it is not exactly how you want it how would you know, it is only when the dress is done that you will see it is not how you want it but how will you correct that person that this is the way I want it, so as a fashion designer, you should have knowledge of all the section and all the department to get the technicalities.

**Male Host:** so now let's look at finishing. There is a problem hanging in our neck. When they cut and stitch, the finishing is problem. Oheneba what is happening?

**Oheneba:** okay, one, financial issue, it is not the major key, people tend to neglect things. The reason why I am saying so is that, elsewhere, there are machines which fix

the various parts of a dress but people don't have them here. Actually, it is one fixing everything, but that doesn't mean that we should neglect things. Most people don't use the right accessories on their outfit and I see them not to be fashion student, they have eyes on beauty, they think they put a white colour on the blue, it will be nice. If you don't have an idea of the whole fashion industry, it is all hard to get your finishing right. If you have education in fashion, you will be taught different kinds of stitches and where to bring them. So all these things come to play.

**Male Host:** Mr. Adi, others have mentioned lack of innovation, can the side of entrepreneurs thus the designers, tailor or those of us in the fashion space

**Mr. Adi:** just to add to what oheneba said, you see I work for Tetteh plahah and last year we interviewed over hundred tailors and seamstresses and what I realized was that most of them lack the requisite training. Actually, in several cases, most of them were sowing the way it was been done for year back, what that means is that fundamentally, we are not training people very well. it have looks like apprenticeship has been relegated to the background. So once that is happening it becomes a problem. I mean let's face it, if you have an idea as a fashion designer and you create it, you are supposed to execute that idea to perfection but it is the tailor or seamstress who is supposed to execute how you want the idea to come out, so if you have a problem in that respect, it becomes a challenge. You know, I was invited recently to a graduation of a fashion tertiary institution and the immediate minister for creative art, Mrs. Afeku was there, and we went through some of the product they made and I realized that most of the product were made for them and majority were poorly executed. Actually, you could see a beautiful idea but poorly executed. So I decided to have a chat with some of the student and it came to light that most of the student did not do the product themselves, they paid professional out there to do the product for them. The question is who are those parading as lecturers in their institution and what are they teaching them. If you teach a kid, the kid should be well equipped so that when the student comes he/she can get employment. So basically it is education and training that is lacking in our system now and we need to have a system to check it.

**Male Host:** Oheneba, when we were growing up, during exam, there were art and craft as part of the exams. We go out to buy broom and other things for that purpose. is it what is trending in our school now?

**Oheneba:** yes, yes I think it is true, even I quite remember in the university there is something we call "come" paying a commercial person to do your work for you. Now in our schools, the student only do the classroom work which is the theory and neglect the practicals so when they call that they want come for internship, some of us we don't want to accept them, because when they come and realize the work is tedious, they don't want to come again.

**Male Host:** do u have trained models who market your designs for you?

**MrAdi:** yeah they have school. Actually, you know, there was this guy who was training them in the school, he knew nothing about modeling per my chat with him but because he knows somebody in the school, he has been that position so that he could make the living out from there. so we need to know that we need professionals to handle those position and do a good job.

**Male Host:** so Selina, what is the situation with accessories in terms of modeling.

**Selina:** not really I think a model is a model, they should be able to rock in anything given to model with, cloth, accessories, bags etc. For me, I have my way of choosing a model because sometimes if you choose a model who is too attractive, they will end up looking at the model and not the accessory. So you have to be careful when choosing a model but I think a lot of models model accessories are just fine.

**Male Host:** At times when it comes to models and modeling industry players usually choose slender models and leave the plus size, nobody seems to use them. What is the situation?

**Oheneba:** With regards to modeling, I will go back to the fashion council because they have a lot of challenges there. Me I use model a lot now if you get to social medial, that is where they are but they don't brand themselves well, and if you ask them, they say they are not ..... well so how can they brand themselves well. Because of that some of the designers choose to use celebrities more than the models.

**Male Host:** put all that we have said together, are we on course with respect to the wear Ghana and eat Ghana agenda.

**Selina:** I think we are on course, because it starts from Kuffour's regime when people started to rock in their Friday wear, now it has improved and people are patronizing than first.

**Oheneba:** we are on course.

**MrAdi:** we will, we are on course and we the fashion council has a lot to do.

**Host:** see you next week when we will come your way with more thought on creative Arts and culture.. Bye!

## TALK SHOW D

### THE GAME SHOW HOSTED BY HENRY ASANTE TWUM ON GHONE TV

**Male Host (Henry Asante):** We are here once again to talk football for the next sixty minutes. The programme is brought to us by Premier Bet. Premier Bet thank you for trusting us to bring our viewers nothing but the best of sports every Monday evening, now, coming up Kumasi Asante Kotoko's journey to Africa actually came to an excruciating end over the weekend following their 2- 1 lost to Zedscos United in the CAF Confederations Cup. The Porcupines Warriors needed a win to propel them to qualify to the quarter finals of the competition but that did not happen despite scoring the first against Zedscos United at the Manawasa Stadium in Ndola and that means Nkana FC and Alhilal of Sudan have qualified to move to the next stage of the competition. Obviously we will spend more time on Asante Kotoko. We will look at the way forward for the Porcupine Warriors and possibly we will look at what may have caused their elimination from the competition. And then we will shift focus on the foreign front. Zidane has won his Real Madrid return off to a brighter side and indeed he won his first game since his comeback. We will also talk about what may have contributed to Juventus defeat over the week and many more. Let's go for a break and when we return, we have a lot more to talk about. Well you welcome back. This is the game show on GH ONE TV, this evening in the studio, I've got two of my colleagues here, Serwaa on my right from GTV live and Sheik Abdullah is the editor of football made in GH.com. Lady and gentleman you are welcome. I'm sure we will spend more time on Asante Kotoko but just before we talk about Kotoko, its arch rival Hearts of Oak have been indeed been in the news for the past one week. Mac Nuna went to America and never return only for the club to appoint a new C.E.O. and this afternoon rumors were actually flying in the air that King Grant has left his position as the head coach and the club has come out to debunk these rumors saying, King Grant has had a press release this afternoon and it says that the manager of Accra Hearts of Oak wishes to appeal to the general public especially the team's followers to disregard all media reports flying in the air that the club's director and coach King Grant will not return to the club as the head coach of the technical team. The reporter also said King Grant is not happy about the departure of Mac Nuna and by that vowed to follow suit but management here by says emphatically that all such reports are false and have been genuinely concocted by a section of the media for their selfish interest of those spreading the falsehood. We wish to remind our followers that King Grant is committed to Hearts of Oak project and delighted and ready to work with the new C.E.O Fredrick Morn and they have already had a healthy discussion to bring development to the club. King Grant is currently on holiday in the Czech Republic and will be back next week to continue with his good work. So that how we start today's show.

**Serwaa:** well actually I was surprise about a lot of people that got into the King Grant issue because we all know King Grant signed a contract not long ago and he didn't signed it for Mac Nuna, King Grant signed it for Accra Hearts of Oak, so for me Mac Nuna leaving Accra Hearts of Oak doesn't mean King Grant contract is terminated, so I was actually surprised that a whole lot of press houses as you know, a lot of negative reportages fly very fast and so I must say Accra Hearts of Oak acted promptly to debunk those reportages because this is not the time to destabilize Accra Hearts of Oak because in as much as we don't have enough football activities going

on, they are trying to build a formidable club, that is from the managing board to the marketing department. So such rumors may actually derail some of the systems put in place, so I was happy when they came out early to debunk such fake rumours because Mac Nuna leaving doesn't end Accra Hearts of Oak so the club must continue to operate.

**Henry:** okay, well, the manager, Mac Nuna story very well.

**Sheik:** Henry for those who have Hearts of Oaks at heart when the story broke that Mac Nuna has finally left the club, it was heart breaking because the structures that you know pictorially he was putting up was giving you know Hearts of Oak supporters some confidence and hope that things will be right. So when it came that he was gone, it was actually a big blow to some Hearts of Oak fans. And just like you indicated the way Accra Hearts of Oak leadership attacked the issue and addressed the fans, media was apt..... I lauded and applauded them on a couple of platforms. I think that even the strategy of the board quickly meeting and deciding on what to do and not why he left because at the end of the day he is gone and the best thing to do is to think about is exactly what they did. What do we do? What are the strategies and then, they came up with Fredrick Morn, who stepped in quickly after Nuna left, so it was like while Nuna was going there was actually a traditional plan to fill the gap. And I think it was very excellent and with the King Grant issue it would actually have been a big blow, Mac Nuna going and King Grant following but I'm hoping that what the PRO of the club has put out will be it and we would not in the coming days hear any different story. I'm seriously hoping because see, when the Mac Nuna was coming, it started something like this and eventually we heard that he was gone. Even though during the Mac Nuna's times you know, they did not come out with a press release until he left, but this time they've come out with press release which authoritatively indicated that they have the grasps of King Grant you know in the cup of Hearts of Oak and that he is staying and I'm only hoping that he stays because he has started a very wonderful program that I think in the long run it will help the club.

**Henry:** so we wish Accra Hearts of Oak the best of luck we shift focus to the Arch rivals Kumasi Asante Kotoko made appearance in Africa. Also, they started with that Karobandi of Africa some months ago and it was a goal as drawn and later came to Kumasi to beat them the long and short of that story is that the porcupine warriors went past Karobandi, Alhilal 1- Asante Kotoko 0, that was the first game they played in group C. and latter cotton sport Garuwa and made it into the group stage of the competition. The and latter cotton sport Garuwa and made it into the group stage of the competition. They were drawn in group C alongside Alhilal of Sudan, Zedsc United of Zambia and NkanaFC also coming from Zambia and Kotoko started with a defeat in Sudan. Before we go into the discussion, let's look at some of the statistics, Kotoko can be in the numbers, at the preliminary qualifiers. First leg Kabundi 2- Kotoko 0, second leg Kalabandi Sharks, I think I, sorry for the break Kotoko 2, Kotoko 3, Cotton sports 2.

**Alhilal** 1, Asante Kotoko 3, Cotton Sports 2 Alhilal 1, Asante Kotoko nil how to the group stages after that game they came back home to beat Zedsc United by 2 goals to 1 at the Kumasi sports Stadium. Kotoko's biggest win was 3-1 against Nkana and later Zedsc united beat them 2-1 on Sunday so Al hilal leading the group with eleven (11) points, Nkana nine (9) points, Asante Kotoko seven (7) points and then Zedsc FC three (3) points. Now we move to the next thing, Abdul Fatao scored three (3)



goals, Emmanuel Baakomaxwell scored 2 goals, Amos Frimpong 2 goals, Sony Yakuba, Kwame Gyamfi and Sammuel Nyarko one goal each, so that's Kotoko campaign in numbers. We just wanted you to understand how they fall in the competition. But yesterday, their destiny was in their own hands, needed to win and qualify, they should have beaten Al hilal, and that should have been simple and easy for them but it didn't happen.

**Serwaa;** Mr. Hat, I'm not taken words from your mouth but I think they parted out from this competition when they drew at home against Alhilal. That was the day they should have qualified because they had everything at their disposal to see off Alhilal, but what did they do? They rather drew the game which did not serve them well because we all know that in such competitions you just take advantage of your home game, win all your home games and you are good to go but what did we see, that whole performance was sluggish and so going to Zambia, I quite remember when the draws were made, we were contemplating whether shovel comes to push and one of the Zambia side is to make sure the other qualifies what will happen and I remember saying very well that I wouldn't be surprised if either one of them let go their pride to allow either one of them to qualify to move to the next stage of the competition, and did we witness Zedsco, that has nothing to prove was able to beat Kumasi Asante Kotoko to enable their Arch rivals Nkana to pick the next three point. I was really disappointed in Kumasi Asante Kotoko because that was their championship ticket to move to the next stage of the competition and they blew it, the day they drew it, everybody knew it was going to be difficult for Kumasi Asante Kotoko to make it to the next stage.

**Henry:** Sheik, Serwaa is saying that they have nothing to prove but you know it take you back to 2006, I even made that assertion on radio this afternoon, in 2006 if you remember, in that group, Dubai, Nigeria we lost to Nigeria, moved to Senegal needed at leaf one goal to move to the stage and we lost that game 2 goals to nil and so it always is difficult to win a game against opponents who have nothing to lose and this Kotoko should have known.

**Sheik: well Henry,** I think that yes if Kotoko had been able to win the game against Zedsco, they would have been good, but in all honesty, if you look through the group and you look at the teams Kotoko played against, I think that in terms of quality, Kotoko lack behind a little when you compares to other teams. The fact of the matter is that African clubs are not good away performers. The likes of El Alhi, Espirance and the rest, when they travel outside, they struggle to win matches. And well, there have been a lot of reasons.

**Henry:** Hearts of Oak won the champions league, they didn't struggle. A certain Espirance had won two champions league but they didn't struggle.

**Sheik:** and I also think that apart from the consistency that is in the Hearts of Oak team that gave them you know authoritative figure on the African continent. I also think that the number of matches you would have to play before you get to the finals is not many as you have this time around so comparatively there are more matches than that times. So what I'm saying is that a lot of reasons have been ascribe as to why African clubs do not perform outside but the fact of the matter is that if you compare the Kotokoteam to Al Hilal team is rich, apart from having a very good coach, Kotoko equally had a very good coach. But if you look at the individual

players on the field of play, in terms of experience and more exposure than the Kotoko players. A few of Kotoko players you know have had travelled chances to play matches you know of such international magnitude before this particular competition tournament. Or do you think between eighty to eighty- five percent of the players are not jittery travelling for the first time? So what I'm saying is that if you look at all these factors combined then you will realized that yes Kotoko has a reason to get to where they got to at the group stage. A stage that nobody was expecting them to get to especially, you see, the truth of the matter is that when Kotoko was for the competition, even before they entered. The club themselves said they were not expecting the team to travel this far and I remember the policy analyst of the club applauding C. K Akonnor remember after they were able to beat Cotton Sport Garuos in Kumasi. C. K. became the only Kotoko coach in twenty- seven years to give statistics quite apart from that he became the fourth Kotoko coach to be able to get to the group stage of the competition.

**Henry:** you mentioned again and again their biggest win in the competition.

**Sheik:** so what I'm saying is that yes Kotoko has been kicked out and also expected them to move on. Some of us feel that where they have gotten to, if they were able to move to the next stage of the competition, that would have been phenomenal, but the fact of the matter is that they were unable to go, where they have come, where they started from coupled with the challenges they faced at home before they got to that stage of the competition, I think they have done very well. The most important thing is that the leadership of the management team of the club should be able to keep this team together and keep this manager, or can they continue to be a force to reckon with without him?

**Henry:** you know that is not possible.

**Sheik:** I know is not going to be possible.

**Henry:** do you Sonny Yakuba start giving his number out on the field? And so if a Sonny Yakuba was worth three hundred thousand dollars before the game, now he is worth one million dollars, what are you talking about.

**Serwaa:** it is too much, eight thousand, I don't think he commands one million at this stage.

**Henry:** okay you are not in the football space so. If you have a good negotiating table, you can have one point five million for Sonny Yakuba, I'm telling you with George Amoako there, when Inkoom was leaving from Kotoko to Switzerland, they sold him for eight hundred and fifty thousand dollars. That was 2008 & 2009, why can't they sell Yakuba for one point five million dollars.

**Serwaa:** unless there is football. If there is no football in the country, this cannot happen.

**Henry:** what the confederation cup has done for Kotoko by way of branding enhancement, by way of brand visibility and what television has done you cannot compare it to brand.

**Serwaa:** I'm not disputing that but the fact that currently nothing is going on and if by the next three months nothing happens in football circles in Ghana, we all know desperation will come in, because they are also expecting call up from the national team.

**Sheik:** that is what will grumble the empire Kotoko has tried to build, because the fact of the matter is that if there is no football in the system for that period as you said, obviously, Al hilal will come for Sonny Yakuba, if they pay around five hundred to six hundred dollars, he will leave and not him alone, Emmanuel Gyamfi, Maxwell Baako, Abdul GaninuShakiru all of them will leave.

**Serwaa:** you see Shakiru, he should have even gone by now, look in as much as I applaud what Kotoko has done by going into the competition because none thought they could make that move and enter into the competition. Now they were in the group stages with Zedsco, and Nkana, everybody knew Kotoko should be able to move past the group stages, but what happened, lack of confidence, unstable selection, bad of pairing with center backs. They did not take their chances and I think Kumasi Asante Kotoko's inability to have Sonny Yakuba for the final game also caused them. In as much as Sonny Yakuba was not scoring goals, he was creating more chances.

**Henry:** he scored two goals.

**Serwaa:** he wasn't the highest goal scorer.

**Sheik:** with the issue of inconsistency with the playing body, I think I will defend C.K on that. The fact of the matter is that it is not by choice that C.K decided to make the squad inconsistent. Let's check in the game against Zedsco yesterday. He had lost Eric Asumadu and Maxwell Baako already, Sonny Yakuba was suspended for the accumulation of yellow cards so he had no choice than to do what he did yesterday. For instance, chigai had not played any international because there was no choice, Yakuba is out. Henry, the chigai I saw yesterday, I think he is not a bad player the performance, I was personally impressed.

**Henry:** okay, the viewers we've been taking you through the game between Kumasi Asante Kotoko and Zedsco, and so the first half ended goalless. There weren't too many chances in the first half. Once Steven Nyarko came in from the bench. This time round I was watching the game with my heart in my mouth, necessary because I'm a Kotoko fan but I wanted that journey to continue, I wanted to watch C.K doing much better than what his predecessors did because I mean since 2001 when they played in the final, they haven't made any impact in the confederation cup, but I think a progression would have been a plus for these players who were assembled within a short time and again a coach who had never ever led a team to play in Africa before. I think that was not meant to be. He would have been the first coach in 17years to have achieved that but it wasn't meant to be and Kotoko's journey will come to a close and Al hilal qualifying with Nkana from group C. so what next.

**Sheik:** so that is what I indicated, consistency is what is needed in team building and that's what C.K has started. If we have to face the bear facts earn Henry, C.K would love to keep these players and then build a better team going forward, and it is not

going to be possible because Kotoko would cash in some of these players to off load some of their burdens and bring in new ones.

**Henry:** it is not bad to sell if you sell, you will have to replace them. That's a huge task because in C.K's contract, he has to win an African cup within two years.

**Sheik:** if indeed they want him to win a cup then they should keep some key players for him.

**Serwaa:** but the thing is Sheik is calling on the management of Asante Kotoko to keep some key players but the question is, will the Asanteman have that patience to even keep C.K Akonnor? I think if they are able to keep C.K they will have eighty percent of their work done. Henry if they like let them not keep him and you will see what will happen.

**Henry:** alright folks, this is where we will end today's show. We will meet again next week to deliberate on yet again another sports issue. My name is Henry Asante Twum, HATS.

## TALK SHOW E

**Felix:** sports analyst Kwesse Sport

**Sadiq:** sports analyst, AtinkaTv

**Catherine marton:** CEO Actively sport

**Angela Bamford:** sports analyst

**Female host:** viewers welcome to cheers and it is brought to you by premier bet, Awake mineral water and storm energy drink. This morning we have been joined in this studio by my favorite sports journalist and you know you all have been asking where is sadiq? Where is sadiq? Well sadiq it is good to see you.

**Sadiq:** good to see you too

**Female host:** i am so excited that today sadiq is here. He was writing some exams, so let make it clear to those of you who have been asking me. Sadiq how are doing and how was the exam?

**Sadiq:** very well, I just missed you for those two months.

**Female host:** oh sadiq, anyway, next to him is Catherine, CEO actively sports and you know Felix already. Felix is sports analyst at knees sports and the beautiful Angela bamford also sports analyst at knees sport. Sadie is the head of sports at Atinka media village. He host a show every day on radio from 2pm-4pm and then on television 1pm to 2pm. Sadie you are a big man ooo. I mean you are on air from 1pm to 4pm. Anyway, before we start the discussion lets listen to the news trending on the world of sports.

Welcome back to cheers and cheers is brought to you by storm energy drink, awake mineral water and premier bet and a big thank you to Oh hair for my lovely hair as always. so this morning we going to talk about three things so the news breaking ground is that the blacks stars coach Akwasi Appiah says that if Kelvin Boating apologizes, he will be called back into the team and also we will be following the nominalization committee special cup and quarter finals for the champions league is nearly here and who do you think will get to the semi-finals right. So that's what we will be talking about, you can join in the conversation the harsh tug is cheer and we will be streaming live on Facebook so you can join in the conversation. But let's begin with the stars and Kelvin Prince Boateng. I think I already know Sadiq's decision on this. Should he come back? What do you make of Kwesi Appiah's insistence?

**Sadiq:** yeah that is supposed to be the official thing and he is a Ghanaian and we cannot push him away from the national team because he offended you but in my opinion this issue of prince Boateng story should be thrown into the dustbin of Ghana football and we move forward. He is a very talented player and he has done anything interesting apart from what he did at Barcelona. We need to move forward in terms of building a new team for the black stars. I have always insisted and I told the coach that it is better we recruit young and hungry players who determined and failed to win because when you send young players to the tournament, you are giving them an

opportunity, you are building them for subsequent tournaments. Kelvin, Asamoah Gyan, Sule Muntari have all played their part in the black stars. Err recently saw what happened in the German national team. After winning the world cup, the older players paved way for the younger ones.

**Catherine:** I think playing for the national team should always be based on the performance of the players. When Kelvin went to Barcelona we know that he didn't perform up to the point where we think he deserves a coming back and the second thing I want to talk about. I think being in the team is all about giving your best. I think that it is time we stop talking about people feeling that they have to be part of the black stars and look at purely the performance of the players because it's the national team and national pride we should stop privatizing the black stars and give the young players the opportunity to be part of the team. We should move on. I think we have enough talents in Ghana to make black stars what it is right now. I think we are not too happy about the performance of black stars so we have to give other players the opportunity.

**Female host:** Felix

**Felix:** well, I like to go base on merit, you see if you look at the player Kelvin and his performance for Sasimono does it merit a call up into the black stars? The statement Akwasi Appiah made was way back what happened in the world cup. For me I don't want to go according to the disciplinary aspect, because per the commission's report on the world cup, it was even said that before Kelvin and Sule will be called up into the black stars they have to render an apology to the president, the coach and even undergo a psychological therapy and sometimes I ask myself have they gone through all these but I don't want to go that aspect. idon't think that the performance of Kelvin within n these years even merit him a call up into the national team. Kwesi Appiah made a claim that he wanted to build a team for the future, Kelvin is past thirty-four so going forward, I don't think that we can as well call Essien who is playing active football but let's move on from this and give opportunity to equally young guys who are coming up. I think Kelvin has paid his dues. He has personally benefited from the national team than have because we gave him a platform in south Africa and brazil and he managed to play AC Milan, played for Sassuolo, played for Barcelona and don't want to take the credit away personally from him. But I believe that we gave him a big exposure in South Africa and he has benefited from it lets other players also benefited from the national team.

**Female host:** Angela, I am sure you are going to say we shouldn't have this conversation at all.

**Angela:** I bet to differ actually, because I feel that it is not always about to merit, in that case should we even call someone like Asamoah Gyan back into the team.

**Sadiq:** of course because we have someone striking better than him.

**Angela:** I am coming because we are talking about merit to be able to play in the national team. Asamoah Gyan has not played even played in less than 30 minute in his team, he hasn't played. Why then is he called in the AFCON then. You understand what I am saying. For me, if you look at our national players the only person who is in top form is Boateng. You can talk about you know he has played at Sasuno, Barcaand

we know the issue he had I Brazil however if you look at all the players he stands out. Asamoah Gyan hasn't scored and yet again he has a called up as our best striker. Okay, how about the fact that in Egypt you understand me, let's not discuss the politics or else we offend someone but if you know who can, you know, do well for Ghana, Boateng can.

**Female host:** can he?

**Sadiq:** Angela you know we don't want to discuss Kelvin at all, is Kelvin prince Boateng willing to play for the black stars? It looks we feel hurt because the guy is not talking about Ghana since he left. He is moved on but we are always s talking about him. Kelvin we understand offended someone, he was supposed to apologized he has moved on but anytime there is a tournament there is a discussion on whether we should call him but the player is not ready to play for us.

**Female guest:** how can he be part of the team when he doesn't want to be part of the team should we go begging him?

**Angela:** you see for me let's not forget the fact that there is so much politics in the team, that the things that go on behind the team, we don't get on to see. A lot of these players that I can speak for but I don't want to mention names. I know one closely, but not in any negative way.

**Female guest:** I didn't say anything.

**Angela:** let me give an example, the AFCON we were playing in Egypt. There was a number that err were taking nine million dollars for the players, but that we heard was two million, now , we have eleven players multiply that by fifty thousand thus, we have five hundred and fifty thousand dollars where is that money to? Is it not the management team. My point is the players are frustrated. When you know what goes on with caller ship. It is politics. The players are frustrated. Someone like Dede Ayew, he will say the Ayew brothers don't need to be in the team, the Ayew brothers don't need to be in the team, but then again if you know the sacrifice they make.

**Female host:** I think they all make sacrifice, every one of them. You remember my interview Michael Essien, he said the same thing, John Painstil said the same thing.

**Sadiq:** I think Michael Essien is one player who Ghana should not think about after signing for Chelsea. He left his camp to come and play and he got himself injured for nine month he came to play again and got injured.

**Angela:** someone like Dede Ayewgot always opportunity but they told him he can't play for his national team because of injury and they don't do that to other European players you know but they do that to African players. He gave up that opportunity because of Ghana when he comes to play, complain.

**Female host:** so Dede Ayew had a chance to play for Chelsea and he turned it down to play for Ghana. I have not heard it.

**Felix:** with the AMOUNT that he mentioned, the Nine Million we know it was an amount that was budget for a trip to Dubai, everything is inclusive. You Ghanaians are complaining about the performance of the national team because we are hungry

for success I am sure it is the same thing with the players as well. It's been over 37 years since we last won the AFCON. We been closer to it. We seen it semi- finals and finals.

**Female host:** we've budgeted for it but do we have a team to go for AFCON. It is about money.

**Sadie:** we played against Zambia in Afton 2012, we were taking 800dollars and winning bonuses. We were having formidable team. It is about winning bonuses but it is about having a very very formidable team, it is about avoiding pegging the team of politics.

**Femalehost:** but from where I stand it didn't look like they were encourage to win the match. So it has to see that we should rule out the money aspect completely.

**Felix:** the fans have lost our souls supporting and love for the game and it is because of what happened in Brazil and it was about money so we have the perception that you know what from Brazil it was always been money money. Sometime ago, we weren't worried about how much they were paying, you see they were giving us the performance.

**Sadiq:** Exactly 2016, when we had the best midfield we never complained. So what we started doing was okay fine, if you are taking ten thousand dollars performance. So if the performance is not going with the money, I am sure a lot of players on the ground are aware of that, sometime they come down. When the money becomes the denominator of the game that is what happens. We have to plead with everyone that at this point if we want to win the AFCON, we should have the discussion about money and it is up to the ministry, they need to draw a clear cut plan, a ground scheme of going to win the AFCON devoid of, I mean money grabbing, I have a book even though we don't have a solid team with passion and a very vivid expectation but I have a book through the history of Ghana football. In 2015 when Abram Grant came after all our problems, they struggled they went to Equatorial Guinea. I was with the team. We were supposed to go there 2am that was departing for Abram Grant they got find and only got kicked out through by so when there is less pressure on the team because our only best team for the African cup of nation has been the 1992 team, everyone was on top, the likes of Akwasi Appiah, ...re is no pressure on team and there is cool Abedi Pele. When we don't have those high expectations and there is no pressure on the team and there is cool temperature on the coach and the players. This is one of the scenarios that I think that the black stars will pressure on.

**Female host:** but realistically I mean realistically do we have the men? And I ask do we have the team? Now there are twenty four teams in the AFCON, it means that there is an extra team to beat before we get to the final.

**Sadiq:** realistically we don't even come close to semi-finals especially with the discussion.

**Angela:** as usual can we pray for Ghana, you know Ghana.

**Female host:** we relent in some kind of prayers but realistically on the grounds, do we have the people?



**Catherine:** I feel like there is a link up to perform better than they are. The players we have I think so because I don't know if you watched the friendly match against Mauritius I was there and i was like, even though it was a friendly match the energy, the focus with which they should have pushed that day, it wasn't there.

**Sadiq:** because they were letting out the problem of the national team, I think it is something that we must always talk of. Our players do not have very hungry crop of organization.

**Female host:** why?

**Sadie:** like Ronaldo is wedding but he is still training and want to wed it. You saw Ronaldo go through physio...Messi has never ever relented on his success. You our players playing Chelsea for two days and they will come home with the cars and they don't want to go back. Why is that we are not winning AFCON best player again because Abedi Pele never relented, you understand. And so the current players that wants to play they want to travel to china, check republic is about money. You saw the Mauritania match the Kotoko players who were making their derby for the junior black stars. There were players who had never played for the team, they wanted to make a point like john Boye in 2012, he was given the opportunity and John Boye was the best, better than john Mensah. Nobody had ever heard of him before but all of a sudden john Boye came, then five years later John Boye was kissing dollars and that proved that he had arrived.

**Female host:** are we saying that if we take out of the black star we cannot find any replacement or something. Is that what we are saying?

**Felix:** we are not saying that, we are not saying that.

**Femalehost:** but what is it then?

**Sadiq:** why are you dwelling on Asamoah Gyans issue so much?

**Femalehost:** because Asamoah started with the likes of Essien and John painstil and they are all not in the black stars now.

**Felix:** look at the success we have had in the national team. Do we have a long term plan? We had a plan to be in the world cup in Brazil, we started about ten years ago under 17, they migrated to under 20, under 23, do we have that here in Ghana. I am giving you a reason. They always depend on Asamoah Gyan because they don't have plan. If we play under 17 and the guys don't do well they brush them away. Look at the team that played in Japan and won the under 17.

**Female host:** are you trying justify why we cannot take Asamoah Gyan out of the team.

**Felix:** I am justifying the reason why we always depend on Asamoah Gyan because we don't have that plan. When you have a plan you always get a replacement.

**Female host:** do we need a plan to get take Asamoah out of the team?

**Felix:** Yes

**Sadiq:** do you know Why Asamoah Gyan was brought into black stars. He was brought back because they failed to qualify for the AFCON 2004 even though he was part and parcel of the team. Senior players were sacked for Asamoah Gyan, he was scoring but not sacked. He was not Asamoah Ayan when he was brought in, it took him lot of time to start scoring. You remember 2008 he was nearly sacked from the black stars just because he not scoring. We gave him the opportunity, why are we not giving the same opportunity to the young ones coming. When we bring in a striker and he refuse to score, you say let's go in for Asamoah Gyan.

**Angela:** you see that is my issue with the whole set up of Ghana football here. First of all the whole management is poor but then again we don't have foundation of football. Let's go back to the community football, when the community football was in good level, you know you train them and get a full of talented players to be in the national team. I can't believe Asamoah Gyan has been playing in the national team for a long time but why can we find someone like Asamoah Gyan or better.

**Felix:** when I talked about Akwasi Appiah the last time you didn't get me. When he came he said" I am trying to put together a very young team"

**Female host:** are you saying that Akwasi Appiah is not a better coach to take Ghana to the AFCON.

**Felix:** I said that err don't have a coach in quote a good coach to manage our national team.

**Female host:** I agree with you. When Akwasi Appiah came, he said he was going to build a young team when we went to the qualifiers and started drawing games and started bringing the older players.

**Angela:** I believe Ghanaian asked for it. Anytime he brings a young player in we begin to say where are the Asamoah Gyan?

**Sadiq:** who is talking about the reliance of Asamoah Gyan?

**Felix:** I am the one saying that because that is what he is going to do.

**Sadiq:** Asamoah Gyan has been the best player in the black stars for over a decade, I am not going to take that away from him. Good things have an end that is it.

**Femalehost:** yeah thank you. Anyway, let's move on err there are a lot of messages that I will read before the end of the show but by the way, let's talk about the normalization committee special competition, but for the rationale behind it which they decided to do this are we achieving it? What is it meaning for our local music, sorry local team I mean.

**Sadiq:** yes, it is been ten months, trashing out, discuss corruption, the normalization committee especially wanted to bring this competition to keep the club active as they trash out the paper work, what went on behind the teams for the solid foundation of Ghana football team for the that was the initial proposal to keep the club active while they prepare to lay a solid foundation regulation that can move Ghana football forward and the club they were initial struggles and disagreement because of some factors even though it is very difficult to get the football competition in Ghana to go

on perfectly because even in Europe, it doesn't go that way, but the fact is that I see a lot of areas that needs to become alive, especially with regards to reckless comments from clubs officials, too many. They need serious orientation even at two games I have seen, I heard match officials complaining that it is suicidal, the next time a referee comes here the do this, we will shot him. When you make these comment in Europe, they are tantamount to getting a relegation in the court of law, but people will go scot free with it here because we do not think that is very damaging the image of the competition not forgetting we sacked 34senior referees because of that corruption and brought in new referees to take up the sage who have gone through integrity text, they are not supposed to be perfect. If you watch premier league the highest level of football there are so many errors. And we sit here we don't take stone into our television just because a referee has taken a wrong decision, meanwhile when you go to your pub and you watch your Chelsea loose match a game by a referee wrong decision, you don't crush your television. So why do you go to Accra sports stadium and you say that a referee has taken decision against your team so throw water bottles, why don't you crush your TV when you watch Chelsea. You understand it is mentality and I have made this point clear that the normalization committee has done very well by bringing back football. It is not going to be easy like taking kids to the washroom and bath them, it is going to be very difficult and needs gradual process but the first two matches I have watched the attendance have not been good, we need to increase the promotion.

**Female host:** yeah but we kept talking about urging people to go to the stadium and watch. Do they know that something is going on?

**Sadiq:** No, I have manage to watch people play over the season and then also on TV. I must say that there a lot of things that we can equally normalize, we shouldn't talk about referees, I think we have to calm down.

**Femalehost:** okay what happened to the music Amanzibah did for the Chelsea?

**Felix:** yes, it was played at the stadium and Hearts of Oak were playing there, well we have already talked about it but even in Europe where there are technology there is the camera two referees assistants behind the goal post, there linesmen, referees still keep making mistakes for club officials. They need to calm down. Aside that, the competition itself I must say that it is picking up and some of the players are excited, though some just to mention a few like Abusua dwarfs, they haven't paid their players for years, for a whole one year they have not paid their player and they still playing.

**Sadiq:** some are dating waakye sellers and what not.

**Felix:** these are some of the aspect that the committee needs to normalize. If you look at referees they are not paid well at all and that is a problem. We had a meeting on Friday with camera men and I think it also has to do with money. I think the normalization committee and the camera guys should resolve it because it is good for us to watch the performance of each referee because as a referee would love to watch how I officiated so that I can analyze my performance so that I will not repeat the same mistakes I made again. I don't want to go to branding and promotion.

**Female host:** why not?

**Felix:** Sometimes we also blame the FA too much you can't do everything on your own.

**Femalehost:** but who takes the money at the end of the game?

**Felix:** Serwaa, the club themselves what are they doing to sell their own game because from the arrangement they said 80% of the game proceed goes to the club and 20% to the GFA. If you give the ticket to the club official to sell and then you render account, you the FA 20% and they take their 80%...so what monthly package, I am sure you have been to Liverpool, Barcelona and you have seen monthly package. I prefer to go out on Friday night and find half of our players and then enjoy. To this Hearts of Oak has finished it, trust me.

**Sadiq:** if the opponent perform well you can break the club, but the point is that again we are too poor to engage in some of these things you talk about. In fact every club would want to see players living in good condition. I am not sure we want to play hide and seek again. I am not sure they want to stream like things again. We have a problem in Africa and especially in Ghana is that we do not want to research and find out what are problem are. If you go to Germany, when I visited Holy Trigger they have a black appreciation and popularity 99% but every hundred people you meet in Germany, ninety-nine percent are aware of what the Holy Trigger is and when the next game will be played. It is not about coming to sit here and say that go and visit the next stadium, it is about the strategic plan of the football association. We need to draw a plan on how to draw people, go to the tertiary institution, go to the second cycle school, you need to be branding the youth by incorporating people who can influence others to come to the stadium. When you leave these things to the club they dint know anything about it, so sometime it is about when the top plans well, everything about the football body function effectively and you cannot blame them but the branding and promotion goes beyond telling two or three of your friends to go to the stadium. We are thirty million and the thirty thousand capacity stadium is witnessing five hundred at every weekend. Why are we watching European football more than ours.

**Catherine:** I think this is a general problem we have in Ghana. I think we need the right people for the right job. Football in the world right now is more than the players doing on the pitch. I feel the administration right now is more than just bringing people, bringing all players together. You people are not sure about the stadium.

**Angela:** Abusua dwarf, they don't know about kotoko. They don't have right identity. We only watch ATL we don't know about it. We need marketing people who are ready.

**Sadiq:** You see the thing that disappoints me is the fact that the chairman of the NC is Dr Amoah who is known to be a business and marketing guru and yet no hype or what so ever has been done with regard with regards to NC (normalization committee) special competition. Honestly you know when you were making your comment I feel for it.

**Female host:** oh

**Angela:** We always compare ourselves with EPL, the La Liga but then again do you know how much money they use for branding, you know, how much money they weigh for media right and much more. So I thought we don't need them in Ghana. Is our priority to give black stars 9 million dollars to go and play abroad or priority is to put that money into developing our local sports here. Do you also know that the local league is apparently going on?

**Female host:** yeah bear we know.

**Angela:** it is a rhetorical question but I can assure you that the average person out there do not know anything about it.

**Female host:** even the normalization committee special competition they don't know it.

**Angela:** I want to show you the extent to which Ghanaians know nothing about what is going on in football in Ghana here. Is sad and then you expect me to go to the stadium and watch what?

**Female host:** we are not creating enough awareness.

**Sadie:** you know it is not about getting the right people, we maybe football people, we may be branding expert. Manchester united hired a man who does not know anything about football. They just hired him to create the advertisement and it is the most watched football ever, and they made more than four hundred pounds from that advert alone, the guy knew nothing about football he was only a branding and marketing expert, and the creative expert brought him to come and do the job.

**Female host:** but let me add this quickly they have an advert committee for marketing, what do they do then?

**Angela:** okay thank you, so serwaa if Ghanaian we stop thinking about enriching our pocket, people think about themselves first. I think the right thing will be done. For me personally I believe that the problem is not just football but sport in Ghana people are thinking about themselves first and not the country.

**Felix:** you know sadiq spoke about we not doing research. It hurts so much that the government can't even tell us the contribution of sports to our economy, in terms how much do we get from it. If you research from source and how greatly it affects the economy. People even go to the stadium to sell. I was very disappointed that we had an economy forum and nobody touched in the contribution of sports. But if you look at sports venturing companies, they don't even have sports funds. All these things can help the clubs. We need government that is so supportive to the clubs. They can do it.

**Sadie:** Now the creative art industry are getting serious and now they are been recognized.

**Female host:** let's move on. Catherine has an event that is coming up. Quickly tell us something about it before we run it up.

**Catherine:** yeah it is called kiddy run races. Our company is actually for two years trying to promote the lesser known sports particularly running. And this is even for

children between the ages of 3-16, and they are running the various races. As you three years are running 400m around the global.

**Female host:** three years?

**Catherine:** yes three years. So we have two thousand children, who are participating in this event, and this will be an annual event and next Saturday we have fifty schools and the children are coming with their parents, but apart from this I think we are going to start table tennis and also basketball. There are three new sports we are going to introduce .so what we trying to do is to promote sports for the kid. So we encourage bring their kids. Tickets are sold at the gate. Other fun games will go on there, we have mummy and me and others. We thank the companies that are helping us, unilever Ghana, blue band, and Nunu milk. So this is what kiddy race is about.

**Femalehost:** okay okay, sadiq we will be there tight? Sadie: jean

**Female host:** All of us, we will come. Sadie is my favorite sport journalist. Don't forget that. Before we leave we have two minutes to go but Barcelona and Manchester united will meet for quarter finals. Don't forget I am Manchester united fan. Sadie what do you say?

**Sadiq:** that match is as we say in Twi "enyeyennihonamnaereko", it is not going to be easy... us.

**All:** burst into laughter

**Angela:** oh but I think we all know that Barca is going to win. But serwaa I am not happy for the fact that we have at least four English clubs in the competition.

**Female host:** okay we have to go, I hear they going to take us off. Thank you all for coming Angela, Felix, Catherine and of course Sadie. And also a big thank you for my sponsors, premier bet, awake mineral water and Storm energy drink. Also thank you "Oh my hair", for my beautiful hair do. Bye bye