UNIVERSITY OF EDUCATION, WINNEBA

A SOCIOLINGUISTIC STUDY OF THE LANGUAGE OF KENTE CLOTH

AT AGORTIME

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DECLARATION

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

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DEDICATION

To my late mother, Susan Mote, late wife, Nelly Abra Mote and my children: Kwaku Makafui, Mawutor Akua- Sabia, Ewoe Pekyi, and Mr Vitus Agboka whose moral support and sacrifice have brought me this far.

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ABBREVIATIONS

RED   -   Reduplication

DET   -   Determiner

NEG   -   Negative

RQ   -   Research Question

1 SG   -   First Persons Singular

PREP   -   Preposition

HAB   -   Habitual

PL   -   Plural

ABSTRACT

This dissertation employs a theoretical perspective, bringing together concepts from social, symbolic interactionism, symbolic consumption, patterns and sociolinguistic theory. The study adopted mixed design to collect qualitative and quantitative data for the study. Using purposive sampling techniques, 70 participant s where selected to participate in the study. The participants include weavers and users of kente cloth. Questionnaire and interview guide, were used to collect data for study. The qualitative data was analyzed using descriptive strategies such as Visual Rhetoric and Semiotic. The quantitative data, on the other hand was analyzed using Variotionist theory such as frequency and percentages. The findings of the study revealed that kente of authority and royalty have messages to both the weaver and the user. These values and beliefs are learned early on from their fore-fathers and maintained through constant interaction with the Agortime Traditional culture through parents and family. The Weavers cultural values drive the way kente communicate gender, attractiveness, age, and social class. Another important part of this work explains the competency that kente have in communicating the different roles of their identities through clothing and appearance. Finally, this study illustrates the interconnection between the different aspects of the kente clothes by pointing out sensorial experience, fit, and interpersonal influence as the major drivers of adoption among Agortime Weavers.

CHAPTER ONE

INTRODUCTION

1.1 Background to the study

In most traditional societies, art forms such as clothing or costume make the intangible past more real, make sentiments run high and reduce the stress of using mental imagery to attempt to express or communicate thoughts and feelings. Boateng (2004) cited in Adonteng (2009), expressed his views when he said that "body art refers to the art of the body" (p.2). Body art is mostly done for, among others, religious purposes, cultural identification, beauty or beautification, and entertainment. Symbols, styles and colours used in Ewe Kente cloths are meant to communicate to the general public. This art form makes it possible to know much about one's cultural heritage and identity.

The development of human language consists in the shift from the phonemes, the 'indistinct matter', to the words, the 'determined matter', and eventually to the text, the 'articulated matter' (Russo, 1996 as cited in Lottersberger, 2012).

Following the model of verbal language, an articulated code has a 'vocabulary' of basic units together with syntactic rules, which can be used to generate larger meaningful combinations (Innis, 1986). A semiotic code, like the verbal language, has 'double articulation' and can be analyzed according to two abstract structural levels: a higher level, called 'the level of first articulation', and a lower level, 'the level of second articulation' (Eco, 1976). *At the level of first articulation, the system consists of the smallest meaningful units available (e.g. morphemes in a language). In language, this level of articulation is called the grammatical level. The meaningful units at this level are complete signs, each consisting of a signifier and a signified.*

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*Where codes have recurrent meaningful units, they have first articulation. In systems with double articulation, these signs are made up of elements from the lower (second) level of articulation. At the level of second articulation a semiotic code is divisible into minimal functional units, which lacks meaning in them (e.g. phonemes in speech). These purely differential structural units, called Figurae by Hjelmslev, are recurrent features in the code. They are not signs in themselves (*the code must have a first level of articulation for these lower units to be combined into meaningful signs as cited in Lottersberger, 2012).

According to De Saussure et al (1974), the phonemes are regarded as sounds. Phonemes themselves have no meaning, but only some quality (vowels versus consonants...). Definite sequences of speech sounds constitute the material forms of morphemes, words and utterances. The meaning is given by the distribution of the phonemes. The first design process comes with the invention of the words. Thus, it is the sequence of words that provides the full meaning of a thought. But an authentic human intention occurs when sounds are linked together in a word to univocally describe something. In the same way, raw materials, specifically of animal and plant origin, are provided by nature, and they represent the second level of articulation. The first level is embodied by the intentional action of choosing, mixing and treating the materials in order to develop a full meaning, an advanced system of functions. Threads can be compared to morphemes, while woven and knitted textiles can be considered as words. This is the first process of significance. As the full meaning of a message lays in a sentence made by a selection of words, the full meaning in the textile chain is obtained through the garment design.

Angerosa, (2014) posits that clothing is a nonverbal tool and an expressive one. Also, Nielson and Kernel (1978) refer to clothing as part of appearance that provides data for

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perceptions. It is said to give off information about a person's age, sex, socioeconomic status, values and political ideologies (Satrapa et al.,1992). The kente as a social means of indicating age sex, class and status is held at a very high esteem by the people of Agortime traditional area. Kente is a royal and sacred cloth worn by kings, and only in times of extreme importance.

According to Feinberg et al (1992), there are those reasons why clothing is important to research:

a. clothing is used in daily activity

b. clothes constitute a frequent public display and

c, clothing choice is an easily manipulated symbol. Generally, clothing is frequently seen and diverse in nature. What one chooses to wear may communicate a complex array of information about who you are to others around you. An immense amount of meaning and messages are common and acted through the use of clothing (Dorrance, 2011).

Angerosa (2014) posits these messages in cloths (kente) are left to be interpreted by the perceiver, or the one viewing another person, who are said to be influenced by their own personal traits and cognitive structures when making perceptions of others (Fiske and Taylor, 1984). They further posit that perceivers vary in their level of clothing interest and this affects the way clothing and also how they judge others based on their clothing. Each individual brings unique circumstances to the way they rate a person's different clothing style. So, the study is also concerned with perceivers' variables, or what might affect a perceiver's impressions of others based on their clothing. Appearance and clothing can be so familiar and visible that we sometimes do not realize the significance of them in everyday life (Kaiser, 1997).

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> Different cultures have different costumes and fashion
> history that identifies them from the most primitive to the
> most sophisticated, using clothes and adornments as
> means of communicating their social and personal status.
> Though perception through clothes as objects of ethnic
> identity may be misleading sometimes, clothes still remain
> as vital tool for non-verbal communication mode of the
> language of fashion, indicating the significance that
> accompanies the motifs and symbols expressed in them
> (Sue-Jenkyn, 2005; Omatseye & Eneriewen, 2012).

Various reasons are advanced as to why clothing is used including that of religious or spiritual connotations as well for aesthetic or personal possessions. These criteria are equally expressed as reasons for clothing in traditional settings in Ghana, incorporating different types of clothes and adornments seen in chieftaincy, religious rites, rites of passage and other socio-cultural activities within the Ghanaian ethnic setting. Throughout history, societies use clothes and various forms of body adornment to communicate rank, gender, occupations, class, wealth and group affiliation. These are also expressed in forms of signs, symbols, and iconography which served as non-verbal, but visual forms of expressing the habits, thought, techniques and condition that characterized a society as a whole (Weston, 2006).

In the works of Ngo Tuan Ahn (2017)," nonverbal communication, contrary to most people thinking, carries most of the information exchanged through communication activities. According to Mehrabian (1971) study, which is a famous study cited many times among academic papers, verbal content makes up only seven percent, while nonverbal content takes up a sizeable amount of ninety-three percent of our

communication activity. Price (2003) says that nonverbal content is at least sixty-five percent more powerful than verbal content (whether it is spoken or written)".

Natalia Khozyainova, (2017) posits that nonverbal communication is, however, not only about the tone or the speed of the speech as may seem from first glance – its structure is far more complex. Because of the non-linguistic nature of nonverbal communication, the multimessage capacity is indicated, unleashing a simultaneous transmission of various messages and cues (Damhorst, 1990), thus perplexing the process of decoding the message. Because nonverbal communication has the capacity to occur through any sensory channel (Battersby, 2009), while transmitting the message, the following visual cues can be involved, either individually or sometimes all at once: body language (kinesics), distance (proxemics), voice (paralanguage), touch (haptics), and appearance and artifacts. Communication through each of the elements can be culturally contextualized, therefore triggering different reactions from the observant, even if the same element is used (DeVito, 2001, p. 194-211). Apart from cultural contexts, within the same culture, there can also be gender differences in perception of received cues. For example, contrary to popular belief, females initiate more opposite-sex touching, especially with the exercise of control (Jones, 1986, as cited in DeVito, 2001, p. 205). *Nonverbal communication allows a whole variety of functions to be implemented, including regulation of the opponent and their reaction, exercise of power and control, feedback transmission, control over spatial closeness, communication of cultural and subcultural affiliations – the list is non-exhaustive. The ability to effectively communicate via nonverbal signals starts developing already during childhood, when the child learns a variety of meanings communicated through these channels* (DeVito, 2001, p. 194-229).

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In linguistic terms, any linguistic item is said to be of linguistic significance if it brings about a different meaning from the everyday usage of the word. Crystal (1985) uses the term "linguistic significance" to refer to the linguistic status of a spoken or written feature: a feature is significant if it is contrastive, that is whereby substituting it for another feature a difference in meaning is obtained (p. 279). Culturally, therefore, it is found that the Agortime people's usage of Ewe kente cloth is also to a large extent connected to language. An object woven from cotton is not just a beauty meant for the eye; more often than not, it also carries with it some linguistic expressions and ideologies. An individual well vested with the customs and culture of the people of Agortime traditional area is able to give a remarkably close interpretation attached to any piece of clothing and textile work. This, therefore, means that instead of using ordinary words and sentences, an artist would use clothing and textile work, specifically kente cloth to convey a message or deep emotional feelings.

Weaving as one of the methods of producing textiles has a long history whose importance cannot be overlooked. It is therefore necessary to discuss the importance of weaving in this essay. Art forms used in the Ewe Kente cloth are meant for attraction, beautification, and for spiritual purposes. Gyekye (1986), writing on African cultural values, indicated that the concept of beauty is central to the aesthetic experience and evaluation and is generally associated with works of art such as sculptures, musical compositions, as well as artistic expression through dance.

Crosman (2011) posits that dating back to the late 17th century, kente originally was a prestigious textile worn exclusively by royalty, privileged chiefs, and wealthy leaders on special occasions. "Over the past one hundred years the exclusivity has relaxed and fine kente may now be worn by anyone who can afford it" (Ross, 2002, p. 190).

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As cited in Crosman (2011), for centuries kente cloth has not only been used for personal adornment by the Asante and Ewe but as a powerful medium of expression. As a non-verbal form of communication, the woven designs are highly symbolic. Over time the Ghanaian kente textile has become a cultural symbol, "a visual presentation of history, oral literature, philosophy, moral principles, religious beliefs and rules of social conduct" (Dennis, 2004, p. 12). Today kente clothes are worn as ceremonial garments by Ghanaians regardless of their social status not only at festivals but during important life events such as marriages, religious worship, funerals, or puberty rites. The kente cloth in its cultural context of use is more than just a cloth. Within traditional societies, age, marital, and social standing determine the size and design of kente cloth one would wear for social events.

This research, which is a study of Agortime kente is to establish the communicative significance of the fabric through pattern, and symbol. A symbol is an entity that represents some other entity (Morris, 1955). Symbols are a type of sign (unit of signification) in which the signifier (the form in which the sign appears) does not resemble the signified (the mental construct) because the relationship between these two is purely conventional and must be learned (De Saussure et al. 1974). The study looks at the variation with focus on age, sex, social status and would want to discover kente as a communicative identity and the factors the wearer considers to choose kente as a cloth.

1.2 Statement of the Problem

The kente cloth has played a central role in the lives of the people of Agortime traditional area, but there has been very little examination of its communicative significance. There is no compiled book containing communicative information on this art among the people in this study area. Although some scholars have made a fair attempt at investigating the significance of this art (Ewe kente) in the area, there is still room for more research on the communicative significance and social cultural usage of kente. The use of kente cloth particularly for cultural, religious and gendered use is highly distinctive among the people of the area. For instance, while much attention has been drawn to its socio-economic importance, relatively very little has centred on the communicative significance of Ewe kente cloth of the people of Agortime traditional area. Thus, there is an aspect of this art that has received no or little attention. Writers' such as Idiens (1980), Cole and Ross (1977) etc. are pre -occupied by the aesthetic value of kente and specifically for costumes.

The current researcher therefore, hopes to fill the academic vacuum created by the lack of information on the communicative significance.

1.3 Objectives of the Study

The objectives of this study are to:

1. Identify the socio-cultural communication values of Agortime kente.

2. Identify the sociolinguistics knowledge of the language of Agortime kente.

1.4 Research Questions

The research basically answers the following questions:

1. what are the socio-cultural communication values of Agortime Kente?

2. to what extent is the sociolinguistic knowledge of language of Agortime kente known by the people?

1.5 Significance of the Study

There is lack of in-depth knowledge and understanding of the communicative significance of the Ewe kente cloth of the people of Agortime traditional area. It has, therefore, become more than necessary for this form of art to be studied in detail. It is the responsibility of the researcher to ensure the accurate documentation of the communication significance of this heritage art form of the people Agortime traditional area. It is hoped that once completed this study will be a valuable one especially when it comes to the correct interpretation of shapes, patterns and style used by the weavers. This study will provide knowledge, understanding and insight into the communicative significance of Ewe kente cloth. Accordingly, this study will uncover how the weavers and people use it to express or communicate self and personal worth, social value, economic value, royalty and personality, as well as culture and change. It is further hoped that this study will serve as an invaluable source of reference work for both students and scholars who have interest in this field of study.

1.6 Delimitation

The research is limited to Agortime kente and its communicative significance as well as its symbols and their symbolic or philosophical meanings. This is because much work has not been done on this area and the study will add knowledge to learning.

1.7 Organization of the Study

The study is organized in six chapters. Chapter one focuses on background to the study, statement of the problem, purpose and objectives of the study, research questions, significance of the study, and organization of the study. Chapter two is made up of literature review. Chapter three discusses research methodology which comprises research design, population, sample size and technique of data collection procedure, and data anailsis. Chapter four (results) looks at the socio-cultural communication values of Agortime kente and discussion of findings, whilst chapter five(results) looks at the sociolinguistics knowledge of the language of kente using the variationist theory. Finally, chapter six discusses summary, conclusions, recommendations, and suggestions of the study.

CHAPTER TWO

LITERATURE REVIEW AND THEORITICAL FRAMEWORKS

2.1 Overview2

This chapter looks at views of various authorities concerning the topic as well as the theoretical framework, the authorities is to help look at various importance of different nonverbal objects and their communicative significance of traditional objects and costumes, while the theoretical frameworks establishes the importance of the concepts in clothing as a communicative mode.

2.2 Literature Review

2.2.2 Signs, Symbols, and Representation

The study was to explore the Non-verbal communication used in Oromo. The study was conducted in Iluu Abbaa Booraa Zone of Oromia Regional State. Specifically, the study was intended: to identify the object languages used during marriage, ajjeečaa 'heroism' and lightning ceremonies, to describe the semiotic representation of nonverbal communication (object languages) in the cultural practices; and to show the interaction between non-verbal communication and the society.

In order to achieve the intended objectives, qualitative research was adopted.30 respondents were selected using purposive sampling method. However, the woradas were selected using simple random sampling method. Two data gathering instruments namely:

Interview and document analysis were used to collect the necessary information. It was found that the Iluu Abbaa Booraa Oromo society use different cultural objects during different occasions such as marriage, lightning and hunting ceremonies. The society

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mostly communicates through the non-verbal codes especially cultural objects since they believe that the non-verbal communication has more reliability and believability. In addition, the Iluu Abbaa Booraa Oromo society uses non-verbal communication (cultural objects) to show socio-economic status, personal status, norms, identity etc. The society also uses non-verbal communication as a medium of shared understanding in-day-to-day activities and on occasions of cultural practices. In the society, everything is related to cultural objects and all cultural objects have their own implication or semiotic representations depending on their contexts. Thus, from the results found, in the society object languages (cultural objects) have multiple functions.

Efa Terefe (2012),in his works , various types of clothes are used for communicative purposes during marriage.These are objects which convey non-verbally, socially meaningful messages. For example, particular clothes put on by the bride or the groom can give information about who the wearer is and how he/she should be treated. The Iluu Abbaa Booraa Oromo society has its own dressing style. Especially on wedding days, clothing is one of the most communicative cue which helps to differentiate the bride as well as the bridegroom from their attendants.

The bride distinguishes herself from the other girls by wearing beautiful white clothes called wandaboo 'cloth worn by a bride' under it she wears šaamaa red colored nylon and ties her waist with a belt made of cotton known as sabbata 'belt'.

Over the wandaboo, the bride wears a coat called šurraaba and worn balee 'a play cloth' over all. She also holds a new red colored t'ilaa 'umbrella'. Those objects make her unique and indicate that she is a bride.

Similarly, the bridegroom can easily be identified by his styles of dressing. The groom wears a white or light colored broad cloth suit trouser called k'uumii (kofoo), long

sleeved shirt known as kittaa and barmeet't;aa 'hat'. Besides he holds alaŋgee "scourge", which indicates his superiority to others and respect in his new family on that day. Therefore, one can easily distinguish the bride and the groom by their unique style of dressing.

Also, the styles of hair have significant communicative functions in the society. The Oromo of Iluu Abbaa Booraa use various hair styles which are indicative of age level and marital status. In this society, a girl about eight to eleven years old will have a grown long hair that is decorated with numerous small braids. By the time she is about twelve, she shaves the spot over the upper part of the back of the head which is known as k'arree. The k'arree is a part of special hair style worn by a young virgin girl until her marriage. A small two-inch circle of hair at the crown of the head is braided separately from the rest of the hair. When she shaves this k'arree it communicates that she is mature enough and the lady is unmarried and she is virgin. After marriage on the fifth day, the whole hair is shaved and no more k'arree is left on the head. It is changed to šurrubbaa 'braid' when it grows to communicate that she is a married woman.

In addition, ornaments are also used to convey messages in different social affairs including marriage. It communicates meanings about the wearer. With regard to marriage, ornaments are not simply put on or used for the sake of beauty, but they enable people to receive ample information about the person or wearer non-verbally.

In Iluu Abbaa Booraa Oromo culture, ornaments are the cues to distinguish the engaged girl from the unengaged and the married from the unmarried ones. The engaged girl wears a piece of silver jewelry called maataba on her neck. It is heavy and forged from Maria Theresa dollar .She also wears ornaments called giraalbuu 'ankle' on her legs and k'ubeelaa 'finger-ring' on her fingers.

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In general, clothing, hairstyle, and ornaments have great role in communicating the marital status of girls in the Iluu Abbaa Booraa Oromo Society. Therefore, in this study, kente cloth which is an object of textile has meaning and communicates messages.

2.2.3   Encoding and Decoding: Communication, Dissemination and Consumption

In her works, Kaderala (2017), the Case of Siltie Nationality of Southern Ethiopia, which investigates the new trends of "creating" costumes among ethnic groups in Ethiopia, with a focus on the interface between cultural costumes and ethnic identity. The project uses the Siltie people as its case.

Along the lines of promoting their costumes, the nationalities have started to identify the color, symbols and signs associated with their 'distinctive' cultures. The attempt to find symbolic representations, in some case, resulted in producing cultural costumes with "new" signs, symbols and colors which have never been used on their costume.

The Siltie people got a new 'cultural' costume following this trend. Hence, the main objective of the research is, to trace the changes and continuity in the 'cultural' dressing of the community and examine the incentives for creating "new" costumes. The research examines the links between the newly designed costume and the Siltie people's culture, history and religion. Knowing people's reflection and reaction regarding the 'newly invented' costume was a main objective of this project. Extensive qualitative data was gathered through interviews, focus group discussions and observation and used available secondary resources and other readings. The result in turn is seen as a way to get back to self-administration, enjoying, protecting and promoting one's own cultural values and heritages.

The Siltie costume appropriated the signs and the symbols from local huts and assigned them to represent something different from their original local purpose. The square and rectangle signs on the huts were used as a masculine identifier and the flowers and tree branches were used to show the feminine. Hence fabric printed with square and rectangle signs with the Siltie color (the combination of red ocher, the white and the black) stands for men's clothing and clothes with the flower print on it indicate that it is for women. These are assigned by the committee to give gender to the costumes. Kederela (2017), found out that more promotion was done about the colors than the signs. The colors are emblems as one can see them in everywhere in the Siltie zone and they have been painted on the wall of schools, privet shops, government offices etc. All these efforts have been done and are still done to introduce and to promote these new Siltie costume and to make an association between the costume and the Siltie ethnicity.

As Stuart Hall explained, understanding a culture has a lot to do with good communication. In order to understand one's culture one needs to have the mental map/mental representation of that community. Sounds, words, images, clothes, gestures etc. function as a sign and symbol but their meaning depends on a community in which they are serving; they signify and transmit a meaning as well (Hall, 1997, p. 5). Likewise, the newly designed Siltie costume is constructed to signify the Siltie ethnicity which means it is serving as sign which stands for the idea of Siltie ethnicity.

One thing Kederela (2017), found in common in Siltie ethnicity was the painting of many walls and fences in the main roads of the towns with the 'Siltie color' – the red ocher, the broken white and the black. It seemed the work of a campaign to promote the costume colors and symbols and to make the association between them and the Siltie Ethnicity.

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According to Hall, 'signs stand for or represent our concepts, ideas and feelings in such a way as to enable others to 'read', decode or interpret their meaning in roughly the same way that… [the community do]' (Hall, 1997, p. 5). As Hall noted, if the encoders and decoders fail to assign relatively the same meaning to a sign, it means that the message the encoders intended to transfer might be distorted by the decoding time.

Hayder and Kedir (2010) has categorized the evolution of the Siltie dressing culture generally in two-time periods - the leather and the textile eras.

In the old days, the Siltie people used to dress in leather clothes which they produced out of cattle, goat and sheep skins. There were a number of clothing types which were made using the locally prepared skin. According to the information gathered by Hayder and Kedir (2010) the type of clothes/attires mentioned here not only had importance in covering the body but they were also used as an expression of one's social, cultural and economic status within the community. For instance Qeta6 had been used to mark the difference between the married and unmarried woman. Unmarried women's Qeta was expected to be decorated and beautified with different ornaments like Shell and buttons. But when a women got married she would remove the decoration on her Qeta, thus it was used to show that the social status changed from girlhood to housewife.

Yenewir Lennd (tiger skin) and Hubir Lennd (lion skin) were kind of attires which were used by individuals who kill "tigers" or "lions", and such individuals were believed to be brave heroes and warriors in the community. Tem Lennd was a kind of attire allowed for specific individuals, chosen by the community based on their service to the community: being heroic and brave. Qototo was a kind of leather/skin made clothes which showed a low economic status. It was made of poorly prepared cattle skin.

Qototo were those who had economic difficulty, and Qototo used to show one's poverty (Abdela & Keri, 2010).

2.2.4 Clothes and Costumes as Form of Nonverbal Communication.

Todorović et al (2014) posit that members of a group use nonverbal communication within a specific clothing. Through it, they can transmit personal, social acceptance, social engaging and accustomed opinions about values, aesthetical criteria and ideas, and equally express and emphasize the existing social stratification and diversity. Indirectly, clothing presents many social events in society, allocating rules or dominant way of dressing (the so-called mass or street/public fashion), and thereby providing insight into the lifestyle of a certain time. A way of dressing, apart from discovering the universal constants that could be overdone, is not subjected to the strongest laws of fashion i.e. transience and it shows many variables, cultural and social "borrows", changes in value and aesthetic innovation. The concept of communication is usually treated as a basic carrying concept, and may imply an important aspect of nonverbal interaction and exchange of information in society through symbolic messages in the general or specific scope of dressing culture. In that open communication, a person creates his/her individuality through his/her appearance. Messages and information about oneself are visually sent and received. The more complicated- multilayer and more complex communication among individuals and groups are crossing in many dimensions and meanings in their nonverbal visual communication. Continuous interaction in symbolic plan, among individuals, is in the transmission function of subjective content, brought in the form of meaning in the area of social events – which, after all, explains and shows the meaning of communication.

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Through this, communication presents statement, with a sense of introducing in the familiar external public, joint action or social space. Inside a group of people, as well as within the certain culture, showing the internal, physiological, or social condition of a person reveals the structure of that group etc.

Culture represents the most general worldview that determines social existence and human life. Worldview is universal in the sense that a certain degree of coincidence of a person and common values are reached.

Depending on what kind of values society recognizes as desirable, this type of reflection has been created in science, economics, management, art, architecture, and the way of dressing. Regardless the discussion about culture, items (fabric products) such as clothes, correspond or even emphasize their clothing. Clothing can be interpreted as a transmission of information between carrier and recipient through symbolic messages in the general or specific scope of dressing culture. In that open communication, a person creates his/her individuality through his/her appearance. Messages and information about oneself are visually sent and received. The more complicated-multilayer and more complex communication among individuals and groups are crossing in many dimensions and meanings in their nonverbal visual communication. Continuous interaction in symbolic plan, among individuals, is in the transmission function of subjective content, brought in the form of meaning in the area of social events – which, after all, explains and shows the meaning of communication. Through this, communication presents statement, with a sense of introducing in the familiar external public, joint action or social space. Inside a group of people, as well as within the certain culture, showing the internal, physiological, or social condition of a person reveals the structure of that group etc. Culture represents the most general worldview

that determines social existence and human life. Worldview is universal in the sense that a certain degree of coincidence of a person and common values are reached.

Connection of concepts, culture and dressing gives the meaning on several levels and is in interaction with many subjects, as well as many interpersonal and intercultural relations. Under the "auspices" of all these subjects, it is possible to decode behaviour i.e. different information between persons in a group of subcultural system. These subcultural systems send and receive messages to each other through external-visual marks/dressing symbols. Items are recognized directly or, in some cases, they intentionally stand out as a symbol of communication, within the wider cultural phenomena and culture in general as a system of signs.

2.2.4.1. Clothing and Culture

Symbolism also determines a person and what is worn in the broader social and cultural milieu. The dominant mode of dressing (nowadays mass fashion and national costume) reflects the current cultural trends, and above all, valuable and aesthetic standards. It provides the most picturesque insight into the lifestyle of a particular social environment. Fashion in clothes reveals the universal constants that generally show the cultural and physical similarity in a certain time, as well as a series of cultural processes, borrows, or specificities. The clothes are treated as a collective and individual visual medium and with the help of it; a specific group in contemporary culture can be successfully "decoded". This holds true also for a person in the social milieu or in several other levels (starting from its financial status to the spiritual state of mind, social position, and work engagement). Each of these structures has its place in the system of social signs of similarities and differences.

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These kinds of signs are fitted into group's roles and choices that society limits as informal or imposed. The choices are made when dressing confirms the messages that are transmitted through "precisely certain differences of a number of interlinked sets of class and status, self-image and attractiveness" . In the retrospective look at the culture of garments, we can make a conclusion that in today's dressing a considerable freedom has been gained, i.e. very wide range of possibilities and freedom in dressing related to history.

2.2.5 Clothing as communication

Angerosa(2014) posits that by varying clothing of a model to portray specific images to perceives, a research is able to see different impressions elicited from each type. (Burns and Lennon, 1993).

Clothing variation is often a focus for clothing research because it is said to have a prolific impact on first impressions formed of a target person (Burns and Lennon,1993). This is because clothing provides an efficient cue for the classification of others (Hamid, 1969). Clothing is highly influential because it is an overt symbol that can easily been seen by others. Even if one does not have a chance to communicate with a person, they can still infer general information about the external and internal qualities of that person just by looking at their clothing.

A pioneer for clothing studies on person perception was researcher Paul Hamid (1969) focused on analyzing clothing differently between both males and females. Hamid (1969) placed four males and four females into four different types of clothing –

1.   A school uniform

2.   Casual attire

3.   Work attire

4.   Evening attire

These styles were selected because they were recognizable to the participant sample of college students whom would take his study (Hamid, 1969). Using these various styles, Hamid was able to find slight differences in how the models were rated, based on a variety of personality attributes such as, attractiveness, happiness and honesty (Hamid,1969). However, as the study was a first of its kind, Hamid failed to omit the faces of his models as later studies like Nielsen and Kernaleguen (1976) did and found these to be influential in perceiver's ratings.

Murnen and Smolak (2017) analyzed different levels of sexualized clothing for young girls, analyzing two variations of one style, rather than a handful of diverse ones. They placed a young girl in varying styles of "Sexualized" and "Un-sexualized" neutral-clothing, finding these changes to the effective in the way a young girl was perceived (Graff, Murnen and Smolak, 2012). In order to analyze the differences between the kente clothing styles, status, age, and, financial status will create clothing variations by the users.

2.2.5.1. A Person Clothing Choice

A person's clothing choices are often determined by the kind of persson one is and also the groups which they belong to (Kwon, 1987). This is important for clothing research because people are often known to cloth themselves to acknowledge being part of group (Satrapa et al., 1992). This can be attributed to the fact that clothes provide communication about the unique qualities of an individual and also the qualities that link that person to other members of society through the use of shared cultural /social patterns (Kwon, 1987). Individuals not only use clothes to define and communicate

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their social identity to others (Feinberg, Mataro and Burroughs, 1992), they also use it as a symbol of their connection to others. So, while a perceiver's characteristics and behaviors my affect the way that person sees themselves and the way they choose to dress. Some groupings that may play a role in a person's clothing choices include: gender groupings, memberships to group organizations and self-identity.

2.2.5.2 Gender

A common social group that presents differences in clothing style and preferences are gender groups. Orakcioglu and Fletcher (2013) found that men felt stronger about appropriate clothing in the professional work place than women. This could be due to the fact that men and women use clothing differently (Dorrance, 20ll). Because of these gender differences, the present study looks to see if there is a difference in the way males and females can rate a kente cloth in different kente clothing styles.

2.2.5.3. Group Memberships

Another factor in clothing selection is that people may wear clothing items that recognize their belonging to a certain group. For example, some of these kente cloths include, Tayati, Mawuko,Gabusu-each one is a "significant symbol of who the wearer is and with whom he will identify' (Styer, 2012). Essentially, individual select clothes that are in line with their personal identity (Feinberg, Mataro and Burroughs, 1992). Another interesting idea that has resulted from clothing studies is that students from the same college or within the same major may trend to dress similarly. In their study done at the University of Sao Paulo, Satraoa et al., (1992) found that people from one college tended to dress in a similar way. They found that the University of Sao Paulo, economics students categorized themselves with more formal clothing, communications students as more creative and unconventional and physical education

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students as sportively or athletic (Strapa et al., 1992). However, their results did not find a significant relationship between a perceiver's major and the way they rated the model. Since the present study did not categorize different clothing styles at Agortime-Kpetoe where the study takes place, it uses the variation theory to understand if the weavers and users of kente cloth can identify the social-cultural values of Agortime kente.

2.2.5.4- Identity

Individuals are also said to use clothing to improve their appearance and to create and maintain their own identity (Howlett, Pine, Orakcioglu and Fletcher, 2013). Cosby (2001) measures clothing as an enchantment of individuality: it is a way for an individual to distinguish themselves from a crowd. People use clothing and dress subconsciously to portray their social identity with their clothing and in some cases; it can be considered an extension of a person's inner self. For example, in a study on the effects a target person has on impressions, researchers Feinberg, Mataro and Burroughs (1992) found that the cues of social identity could only be picked up on if the clothing was specifically selected by the individual to be a true representation of that person's identity and self. In this study however, the status, age of respondent in selecting a type of kente as well as gender and identify which kente has messages is analyzed.

2.2.5.5. Dress as a Means of Communication

Cited in the works of Khozyainova (2017), unraveling the process of communication through dress is a difficult one, as multiple messages about the wearer and such instances as identity, value, mood and attitude can be sent simultaneously (Stone, 1962, as cited in Damhorst, 1990). In addition, because self-expression is conducted through dress implicitly, conventional symbols with defined meanings are absent, which often times contributes to the "undercoding" of dress messages (Guiraud, 1975, as cited in

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Damhorst, 1990). All of the aforementioned features make communication through dress not only an event highly susceptible to misinterpretation and vulnerable to adverse consequences, but also a rather intimate matter between a carrier and his means of transmitting the message, as the implicit side of the personality is involved.

The indication of clothing as a significant social symbol for identity communication lies in three core characteristics: a) it is used daily, b) it appears on public display, and c) it is easily manipulated (Feinberg et al., 2010). Because of the strength and inevitable presence of these characteristics, clothing acts as one of the core impression-formation elements, which often results in parties tailoring their behavior based on the meanings they decode from their opponents' outlook. Impression formation in this case is one of the key stages in how individuals "assess" each other through visual cues within social contexts, together with theories of self-enhancement, communication and perception that give bases for explanation of nonverbal communication process (Richards, 1991). While self-enhancement theory suggests that human behavior is tailored to construct and support a positive perception of the self, communication theory suggests that the environment of each person consists of various physical and psychological conditions and past experiences, and because these elements are different for each individual, the communication field appears to be heavily diverse, and misreading in cues can often occur.

However, it is perception and impression-formation theories that provide an explanation of how one person is "evaluated" by another one through visual cues (among which clothing is included) they send. An encoder represents a distal object, which is being perceived through channels of mediation (Hider, 1958, Shaver, 1975, Fisher, 1978, as cited in Richards, 1991), and because of limited human capacity, an incomplete stimulus is sent to the brain, where signals are interpreted against the mental

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field. The mental field consists of aforementioned physical and psychological conditions and past experiences. During this interpretation two processes happen: through selective attention, an individual decodes the aspects most salient to their needs (in seek of gratification), and then creates a mental image of the distal object using current conditions, needs and experiences to flesh out deficient aspects (Richards, 1991). Therefore, taking in consideration interaction goals of the observer and decoding of cues on the basis of their mental characteristics, "the final percept is largely composed of those cues which the observer has a need to see" (Richards, 1991). Because these theories provide a basis for how human beings interact with each other based on visual cues, and outline the importance of artifacts in the communication process, analysis and application of these theories is important in order to understand the key functions of clothes: clothes, which represent visual cues that play a fundamental role in social interactions, how individuals perceive each other, and how one's identity is communicated.

2.2.6 The Communicative Value of a Tattoo

Cited in the works (Doss, 2005), the study which was designed to explore the degree to which participants consider their tattoos communicative and to promote the relationship between public and self-consciousness and tattoo visibility. Based on impression management theory, two hypotheses were generated for tattooed people who consider tattoos to be evaluated positively and negatively by others. A total of 181 participants were surveyed from the University of Hawaii. Results showed that participants considered their tattoos as somewhat communicative.

 The North Americans use their tattoos as an adornment for personal reasons (Atkinson and Young, 2001; De Mello, 1995; Irwin, 2001) and as an adornment for others to view (Atkinson and Young, 2001; Bell, 1999; Sweetman, 1999). Tattoos can be viewed and

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"read" to convey information about the individual wearing the tattoos (DeMello, 2000). In fact, the body itself has been compared to a text, suggestive and readable (Atkinson and Young, 2001). Some tattoos were imposed by others and forced on a person for identification, yet present day modern tattoos are self-imposed- a matter of personal choice- and have the ability to convey multiple messages. A process of identification is used to differentiate individuals within society (Cronin, 2001, Mallon & Russiell, 1999). According to Hecht (1993) identity is interactional.

Identity is a communicative process and can be understood as an interaction in which messages are exchanged. Hecht (1993) also asserts that the communication theory of identity "extends beyond individual and societal constructions to consider interaction……" (P. 78) Hecht discusses four frames of identity;

• Personal frame of identity. The personal frame of identity is that which comes from the self. This frame is characteristic of identify stored as self-cognitions, self-feelings or as a spiritual sense of self.

• Enacted frame of identity. Enacted frame of identity is that which comes from social interaction. This frame is characteristic of identify enacted in social interaction through communication.

• Relational frame of identity. The relational frame of identity is that which comes from relationships. This frame is characteristic of identity as mutually constructed in social interaction.

• Communal frame of identity. The communal frame of identity is that which comes from a group. This frame is characteristic of identity as constructed in a group rather than constructed as an individual or interaction.

These frames of identity are helpful to understand when looking at other imposed tattoos because other imposed tattoos function to convey a message about the identity of an individual. For example, a tattooed person may use his or her tattoo to enhance self-feelings and an individual sense of identity, which is a personal frame of identity. Tattoos were also used to identify individuals in society as a result of negative characteristics (Brouwer, 1998) or perceived negative characteristics (Cronin, 2001; Vale & Juno, 1989). These individuals included criminals, army deserters and those of Jewish descent. For example, in seventeenth century Japan were marked to indicate their criminal status; the tattoos indicated the type of crime committed and the location where the crime was committed (Richie, 1980).

Tattoos have also been used to mark army members. For example, in the nineteenth century, the British army tattooed deserters with a "D" and men of bad character with "BC" (Brouwer, 1998).

In many cases, tattoos have been forced on others as a mark of identification. These forced, other imposed tattoos have functioned in different societies to mark or distinguish individuals, conveying information about the individual to the observer. Modern tattoos are largely imposed and a matter of choice. According to interviews with tattooed persons completed by many researchers, the choice regarding tattoos is premeditated and deliberated prior to the procedure (Bell, 1999; DeMello, 1995; Irwin, 2001; Sweetman, 1999; Vale, 1999). In choosing to acquire a tattoo, individuals are choosing to create   their appearance relatively permanently to create an impression.

2.2.6.1 Motives for Having a Modern Tattoo

There are many motives for having a modern tattoo. A tattooed individual may want to acquire his or her tattoos for a particular reason or reasons, some of which are communicative. Tattoos obtained for reasons of identity and expression can be considered communicative if the tattooed person desires to use his or her tattoos to convey messages about him or herself.

2.2.6.2 The Motive of Identity

2.2.6.3a. Group Identity. Many individuals tattoo themselves to portray an image of group identity (Atkinson and Young, 2001; Armstrong, Owen, Roberts, Koch, 2002; Bell, 1999; Carroll and Andreson, 2001; Cronin,2001; Longman,2003). Portraying an image of group identity communicates to others that the tattooed person is a member of a particular group. Many individuals tattooed themselves to display an association with a gang. (Bell, 1999; Cronin, 2001; Mallon & Russell, 1999) and thus communicate their membership within the gang to the general public or opposing gang members.

2.2.6.3b. Self-Identity.

Many tattooed persons choose their tattoos to articulate their identity, either themselves, or to others (Bell, 1999; DeMello, 1995; Irwin 2001; Langman, 2003; Millner & Eichold, 2001). Irwin (2001) stated that tattooed persons choose their tattoos as a symbol of who they are. The tattoos convey characteristics about the person, such as sense of humour, artistic nature, gentleness or personal power (Irwin, 2001).

2.2.6.4 The Motive of Expression

a. Individuals use their tattoos as a form of Self – expression (Armstrong, Owen, Roberts and Kroch, 2002; Carroll Anderson, 2002, Grief, Hewitt, and Armstrong 1999; Sweetman, 1999). One form of Self – expression with a tattoo has to do with expressing

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oneself to those in the medical profession. Tattoos have been used to transmit messages regarding medical attitudes and information.

Some individuals have "DNR" and "no code" tattoos (Mallon and Russell, 1999). The "DNR" and "no code" tattoos are directed at health care providers and are becoming more common (Mallon and Russell, 1999). Another form of Self – expression with a tattoo has to do with expressing oneself to the general public. According to HIV plus individuals interviewed by Brouwer (1998), they chose to tattoo themselves to express their HIV status. "HIV +" tattoos convey information about the presence of Human Immunodeficiency Virus in the tattooed person's body.

b. Individuals use their tattoos as a form of social expression. Buddist, Christians, Hindus and Muslims who wear a tattoo of a cross or crucifixion design are using their tattoos as a symbol of their devotion to their religion (Stevens, 1992). Demello (1995) and Irwin (2001) argued that middle class tattooed persons chose their tattoos as a symbol of personal growth or spirituality. Irwin (2001) also argued for the convict tattoo as a symbol of a passage through a deviant career. Tattooed individuals interviewed by Irwin (2001) stated they are using their tattoos as a form of social expression of their personal or spiritual accomplishments. Some of the participants described their tattoos as a mark of a passage in life, this passage included achievements such as graduation or an end to a relationship.

Tattoos have also been used to celebrate a relationship. Some of those tattooed described their tattoos as a symbol of commitment to a romantic relationship (Milner and Eichold, 2001).

According to Bell (1999) some participants described their tattoos as a symbol for an intimate relationship, and many chose to honor their lovers' by having a tattoo of their

lovers' name (Bell, 1999). To communicate their love for someone to the general public, many Korean men had a heart or a heart and arrow tattoo (Kim, 1991). The tattooed men called it "the mark of love" (Kim, 1991). Crockett (1998) provides an excellent example of a tattoo used to communicate love and commitment – the tattoo was a picture of a man, women, and a heart, with the words, "we will never part". Whether a mark of love, or an expression of identity, those tattooed have reported various motives for obtaining their tattoos.

Overall, there are many ways a tattoo can be used to convey information about an individual. The motives for having a modern tattoo may well be thought of as a form of communication. Tattoos have been used in the past as adornment, as a mark of mystical power and as a mark of status and identification to others. Other imposed tattoos have been used specifically for communicative purpose regarding identification. As a result, those other imposed tattoos were highly visible.

In the present, tattoos are becoming more common and are part of one's physical appearance, and could be used for communicative purposes. These tattooed persons are using their tattoos to convey information to others. Messages which can be sent through a tattoo can be one of self – expression, identity articulation, and group identity or association. These messages can be to the self or about the self to others and so, objects of language like tattoos communicate and therefore,kente as object of nonverbal codes communicate.

2.3 Theoretical framework

2.3.1 Visual Rhetoric and Semiotic

Marcel Danesi (2017), in his Visual Rhetoric (VR) which is a field of inquiry aiming to analyze all kinds of visual images and texts as rhetorical structures. VR is an offshoot of both visual semiotics or the study of the meanings of visual signs in cultural contexts; and of the psychology of visual thinking, as opposed to verbal thinking—defined as the capacity to extract meaning from visual images. The basic method of VR, which can be traced back to Roland Barthes's pivotal 1964 article "The Rhetoric of the Image," is to unravel to connotative meanings of visual images. The picture of a lion, for instance, can be read at two levels. Denotatively (or literally) it is interpreted as "a large, carnivorous, feline mammal of Africa." This level conveys informational or referential meaning.

But the image of lion in, say, an advertisement or music video invariably triggers a connotative sense—namely, "fierceness, ferociousness, bravery, courage, virility." The key insight of VR is that connotation is anchored in rhetorical structure, that is, in cognitive-associative processes such as metaphor and allusion, which are imprinted not only in verbal expressions, but also in visual images. So, the image of a lion in, say, a logo design for men's clothing would bear rhetorical-connotative meaning and affect the way in which the clothing brand is perceived. This same basic approach is applied to all visual expressive artifacts, from traditional visual art works to the design of web pages and comic books.

Visual Rhetoric (VR) is the critical analysis of visual texts (paintings, movies, ads, posters, and soon) with the techniques of both semiotics and rhetorical analysis. The former is the discipline that studies signs (any form that has meaning), and rhetoric is

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the discipline that examines the structure and uses of figurative language (metaphor, metonymy, catachresis, irony, and so on). In addition, it has extended the traditional view of rhetoric to include the influence or persuasive force of images rather than with their structure. VR scholars may analyze the structure of an image (in the content of language or visually), but do so with an eye toward rhetorical consequence—who is persuaded and how and to what ends. Its basic focus is on the visual processing of forms and their meanings and on how to read (interpret) visual texts such as ads and films. Visual thinking is the phenomenon of forming thoughts in terms of mental and real-world images, rather than words and their meanings. It has been characterized as the process of perceiving ideas as a series of mental pictures. Phillip Yenawine (1997, p. 845) defines it as "the ability to find meaning in imagery":

It involves a set of skills ranging from simple identification (naming what one sees) to complex interpretation on contextual, metaphoric and philosophical levels. Many aspects of cognition are called upon, such as personal association, questioning, speculating, analyzing, fact-finding, and categorizing. Objective understanding is the premise of much of this literacy, but subjective and affective aspects of knowing are equally important.

Eleanor Rosch on mental images suggested that they were not just a result of perceptual mechanisms but also a product of cultural conditioning (Rosch, 1973, 1975, 1981). The empirical work of Abigail Housen, starting in 1993 (see Housen, 2002), also showed that visual thinking was the likely basis for developing critical thinking and its transfer to other skills and content.

The link between visual semiotics and VR is evident to this day. A basic premise of the latter is, in fact, a virtual "law" of the former—namely, that the meaning and

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interpretation of visual images vary along cultural lines (Lotman, 1991; Uspenskij, 2001). Even the actual type of image that people will call to mind is guided by cultural factors (Taylor, 1995).

In terms of communicative function, the Ewe kente is a medium of expressing personal, socio politico and religious identity, thoughts and feelings as well other concepts of the people of Agortime traditional area. This research on communicative significance of Ewe kente is restricted to its linguistic features as narratives as noted by Georgakopoulou (2007) as well as using visual rhetoric to use kente cloth as the key insight that connotation is anchored in rhetorical structure, that is, in cognitive-associative processes such as metaphor and allusion, which are imprinted not only in verbal expressions, but also in visual images which kente expresses both in visual and verbal expression.

The current researcher employed this framework to explore the meaning of signs or symbols in Ewe kente, and to find out their linguistic meaning. The most important thing in semiotics is how the meaning occurs from a sign when the sign is used by the people to communicate The visual rhetoric is used in chapter four in answering RQ1 that describes the sociolinguistic values of Agortime kente cloth. .

2.3.1.1 Rhetoric of the Image

"The Rhetoric of the Image" Barthes(1964) started by noting that the word "image" derives from a Latin term meaning "imitation," posing the question of how something that is an imitation of something else can be so imbued with meaning.

This whole system of meanings occurs at the level of connotation, which constitutes a powerful unconscious rhetorical system as Barthes had also argued in his 1957 book, Mythologies. Barthes called the initial denotative reading of the ad as "non-coded" and

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the connotative one as "coded." He referred to the ways in which the images and caption led the viewer to the coded meaning as anchorage.

This seemingly simple semiotic analysis—denotation (non-coded meaning)-versus-connotation (coded meaning)—has been criticized on several counts, such as ignoring the fact that the advert can be understood across cultures in ways that do not involve meaning dichotomies (Kress & Van Leeuwen, 1996). But the main point of Barthes's article was that visual images bear more meaning than literally meet the eye (pun intended). They have, in other words, rhetorical force (Beasley & Danesi, 2002).

2.3.1.2. Visual Semiotics

Its aim is to study all kinds of visual images in terms of their implications not only for general sign theory, but also for the psychology of visual thinking generally. Visual texts (cinema, magazines, ads, optical illusions, diagrams, charts, and so on) became major targets of analysis. Visual images were analyzed as special kinds of signs, that is, as signs meant to be seen, rather than heard or read verbally visual semiotics overlapped with both the study of visual communication in anthropology and of visual thinking and mental imagery in psychology. The overlap, however, had a basis in the history of the discipline.

Ferdinand de Saussure (1916, p. 16), had used the word image in his theory of the sign, claiming, in fact, that semiology (his term for the discipline) was to be considered a branch of psychology (itself an emerging field at the time). Saussure defined the sign as a binary structure, consisting of a physical form, which he called the signifier, and a mental part, which he called the signified. He defined a verbal signifier, such as the word cat, as a "sound image" (a sequence of distinct sounds) and its signified (a type of mammal) as the "conceptual image" that the signifier calls to mind. Although he did

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not define a visual sign, by extension it can be characterized as a "visual image" at the level of the signifier and as a "conceptual image," analogous to the one evoked by a verbal signifier, at the level of the signified.

2.3.1.3 Visual Texts

A text can be defined simply as a composite semiotic form, that is, as a form that has been constructed to represent something by combining "smaller" sign elements or signifiers in some structured way (Sebeok & Danesi, 2000). Texts are not constructed or interpreted in terms of the individual meanings of their constituent parts added together, however, but holistically as singular signifying structures. The use of both verbal and visual elements can be called "blended" or "hybrid" texts (Danesi, 2016).

2.3.2 Labovian Sociolinguistics

Labov (b. 1927) has been a prominent voice in American linguistics since the early 1960s. He pioneered an approach to investigating the relationship between language and society and developed a field that has come to be known as "variationist sociolinguistics." A central doctrine of this field holds that variation is inherent to linguistic structure. The way a language is spoken (and written) differs across individuals as well as across situations encountered by the same individual. Labov argued that natural languages constituted a social entity so that it is a "fruitless and unrewarding task" (Labov 1977: 124) to construct grammars of natural languages regardless of the speakers and/or society where a given natural language exists. William Labov argued that "the aim of linguistic analysis is to describe the regular patterns of the speech, rather than the idiosyncrasies of any given individual" (Labov 1977: 95) and that kente cloth have regular patterns that is analytical to establish its communicative significance that constitute a social entity of the Agortime traditional area. In echoing Saussure's conception of language, Labovian sociolinguistics regards

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language as a social fact (Figueroa 1994) in the sense that language is a shared property of the community. Labovian sociolinguistics conceives regular patterns as social-linguistic facts which represent a correlation between linguistic features and social factors (Pateman 1987: 59–63). Coupland (2001: 10) argues that Labovian sociolinguistics treats language as a "socially conditioned distributional pattering". To describe this pattering Labov (1977) introduced the variable rule which is a linguistic feature present in a community whose variation is the result of social factors (e. g. race, social class, age, sex, etc.); he argues that variable rules are part of the speaker knowledge of the language.

Therefore, the variationist theory is used in chapter five to look at kente cloth as a social language that describes patterns of language which looks at how age varies in the use of kente cloth as regards to royalty, status, gender and wealth.

2.3.2.1 Distributionist Approaches to Studying Language Variation

The sociolinguistic research is concerned with the direction and spread of linguistic variables over a particular and predetermined society variable. Fischer's (1958, [1964]) research is considered the groundwork study in variationist research and quantitative research in Sociolinguistics in general. In particular, his quantitative method added a specific approach to the study of variation: that is, Fischer introduced categorically conditioned variation, where x always turns into y in situation B (i.e.,x=y / B). Before that, free variation was used, but Fischer thought that it had no conditioning and does not change the meaning of a particular variable. Fischer (1958) also thought that free variation had no explanatory power.

Labov (1966, 1972) took Fischer's model and improved on it by adding better sampling methods and created variable rules to formally represent quantitatively conditioned

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variation. Labov moved from this initial ethnographic method to a sociological survey (in his 1972 New York study), in which he used categories of class, gender, geographic location, etc., and showed how these indicate the direction of the spread of variation over these categories (the distributionist approach). The distributionist approach has been used predominantly in variationist Sociolinguistics since (see for example Dinkin, 2009). Trudgill (1972) adopted much of Labov's (1966) work. His study in Norwich is a prime example of the distributionist approach and warrants a detailed discussion.

Generally, emphasis is placed on areas of Trudgill's work that relate primarily to his studies in Norwich, in which he investigated stratification of speech styles as well as found movement towards variants of the lower (working) classes. In Trudgill's (1974) and (1988) studies, two areas of his research have stood out: his use of self-report data, and the role of covert prestige.

Both studies in Norwich used a questionnaire which asked local speakers to comment (self-report) on their use of English, as well as their lives in Norwich. These questions were used to elicit certain variables that Trudgill used as a method of defining social class. The external linguistic variables were: occupation, education, income, housing, locality and/or father's occupation. A criticism of this way of defining class is Wardhaugh (2008:149), who states that this method of defining class is circular, as the pronunciation variable was included as a key component of Trudgill's definition of class. Trudgill's (1974) sample was taken from sixty subjects in all, ten from the five electoral wards around Norwich; and ten children from two different schools. This kind of sampling was done in order to get an indication of area/zone sampling (a sample of different areas in Norwich), as well as to get a sample of age and class. Further, in the Norwich study Trudgill used self-report data as a way of identifying speech variants (in particular, prestige variants). Trudgill (1974:195-201) provided his subjects with a

questionnaire which required them to answer questions about living in Norwich, and whether they knew certain local words (e.g. 'Do you know what a "dwile"is?'). In addition, the questionnaire provided word lists (containing individual words as well as word pairs) for the subjects to read out loud. The subjects were given a short story to read aloud 'as naturally as possible' and they were then asked to comment on and make judgments about their own speech and pronunciation (from recordings of their own speech). Examples of questions which asked subjects about living in Norwich include, 'What different parts of Norwich have you lived in?' and 'Which schools did you go to?'

The word lists contained words like paper, baker, silly, you; and pair lists contained pairs like boot-boat, hair-here, daze-days, and moon-moan. Questions asking subjects to comment on and make judgments about speech in Norwich include, for example, 'Do you like the way people in Norwich speak?' Subjects were also given sets of words and were asked to underline how they would pronounce or say the words.

The self-evaluation testing (as part of the questionnaire discussed above) asked that subjects pick variants of a word-pair variable which they would consider to be the variable they used.

Results of this self-evaluation were later compared with the variants the subjects 'actually' used.

The discrepancy that resulted between what the subjects said was correct speech, with the speech they actually used is known as covert (i.e. hidden or secret) prestige. This refers to the standard variety of a language to which a certain group of speakers may aspire. For example, some speakers may wish to adopt the values of upper class varieties such as Received Pronunciation (RP).

Some informants in the study claimed to use a variant more often than they were actually observed to use it, while others claimed to use a variant less often than they observed. The terms used to describe this phenomenon are 'over reporting' and 'underreporting' respectively. The variables used in the study are (er) (/? q/), as in ear, here; (ō) (/?T/) as in road, nose; and (ā) (/dh/) as in gate, face. The percentages indicate that speakers in Norwich over report their usage of (er) and (ā); while they underreport their use of (ō). In addition, the women in the study tended to over report on their use of the selected pronunciation variables, while men underreported on their use of these variables.

Although Trudgill's (1974) work drew significantly from William Labov's (1966) methods, his data collection 'device' has remained at the forefront of analyses. According to Wardhaugh (2008:153), Trudgill's questionnaire has remained a standard in questionnaire design in variationist Sociolinguistics: [the] questionnaire must be designed to elicit data in a variety of circumstances: (1) a casual situation, with sub-categories…;(2) an interview situation; (3) the reading aloud of a story; and (4) the reading aloud of lists of words like den and them. In this way the observer's paradox, or variable that cannot be controlled during investigation, may be limited. In other words, by cross-referencing and comparing the four sections of modern questionnaire-design mentioned above, the (socio) linguist can offer more accurate reports.

Based on his findings, Trudgill (1974) observes that more working-class men in Norwich use RP-like vowels (as in top, hot) compared with working class women. However, the vowel sound was found to be actually borrowed from neighbouring Suffolk, where it was used in working-class speech. The vowel sound was used by the working-class men in Norwich as a solidarity marker, but was, apparently, not acceptable to women of the same class (they preferred a local unrounded vowel sound).

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The fact that the Suffolk vowel and the RP one were similar is purely coincidental, and did not suggest that the working-class men aspire to use RP vowels. Norwich women, on the other hand, were the ones that usually introduced RP vowels. This finding showed that language change was occurring, and Trudgill's age-variable analysis supported this. And in addition to this, the study showed that overt and covert prestige was occurring concurrently.

Trudgill's (1974, 1983) studies in Norwich also found social stratification of variables including the use of –in instead of –ing. Specifically, he found that the variable /M/ shows that the higher the social class, the more frequent the use of /M/, instead of /m/. In other words, a middle-class person says singing, compared with a working class person saying singin'. For example, middle class speakers always produce the /M/ variable in word lists and reading passages, but seem to use the non-standard variant /m/ considerably in casual speech. In Trudgill's (1983) follow-up study in Norwich, it was found that the earlier changes (like the /M/ variable) were progressing and that the non-standard forms had become more common. (From: Trudgill 1995:94, as cited in Wardhaugh, 2008:171).

What the discussion above reveals of Trudgill's (1974, 1983, and 1988) research is that it has formed (along with Labov, 1966, 1972) the foundation of the research principles and procedures used in a distributionist approach in variationist Sociolinguistics. The distributionist approach can be summarized as consisting of the following key features:

1. A sample universe that is stratified according to certain external linguistic variables, such as social class, age, gender, geographic location, etc.

2. A survey method, which often takes the form of a questionnaire and/or interview.

3. A set of linguistic variables, predetermined by the linguist him/herself.

4. Distribution of the linguistic variables with regard to the external linguistic variables (by using, for instance, variable rules analysis).

5. Quantitative data analysis which supports hypotheses and provides evidence for variation.

This approach is labelled 'distributionist' as the linguistic variables in this kind of approach are distributed over external linguistic categories such as age, gender, social class, and geographic origin. All the linguistic and external linguistic variables in this approach tend to be predetermined by the researcher.

In this dissertation a distributionist methodology has been used in chapter five to get an indication of the larger social factors (such as status, gender and age) that may play a role in language variation patterns in Agortime kente. This method could also be used as it can identify instances of language shift (i.e. with the age variable as in Yeung, 1980), as well as instances of geographic variability (i.e. how is Agortime kente different from other kente?).
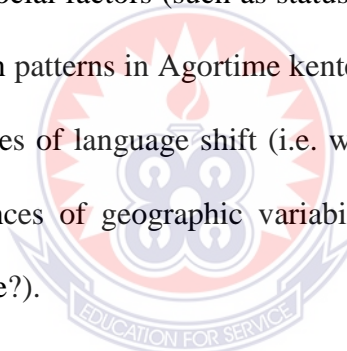
2.3.2.2 Ethnographic Approaches to Studying Language Variation

Ethnography was originally inherited from anthropology. It is an approach that does in-depth studies of ways of life, beliefs, formal and informal relationships and ideologies, as well as many other dimensions of a particular culture or speech community (Du Plooy, 2002:151). It is an approach that was developed by anthropologists and has been borrowed by linguists. In linguistics, perhaps the notion of 'ethnography' is best known through the work of Dell Hymes (1972), and in particular his work on communicative competence. Hymes (1972) formulated what he calls the ethnography of speaking, which essentially is a framework with which researchers can interpret the underlying 'rules' of day-to-day interpersonal communication. However, Hymes' ethnography of

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speaking is not the basis of this present discussion, and the locus is instead on ethnographic analysis as a whole as it relates to human social behaviour in general. In other words, the following discussion remains largely concerned with the more anthropological and sociological origins of ethnographies.

An ethnography in linguistics should, at its base, be a method which aims to study the way in which a linguistic code is understood from the point of view of the society that uses that code. To that end, researchers often need to spend a substantial amount of time in the society they wish to study so as to document and make observations about how people's ideas, attitudes, motives and behaviour are motivated. As Du Plooy (2002:152) notes, 'ethnographic observations are unstructured, [with] not taking…usually used to record conversations'.

In distributionist approaches researchers begin with a set of external linguistic variables, after which linguistic behaviour is evaluated and then spread over these predetermined external variables. With ethnographies, on the other hand, an indexing scheme is created as the research progresses, with no predetermined categories or indexing formulated by the researcher. In addition, the indexing scheme is interpreted within the society that it specifically relates to. Psathas (2006:257) gives a succinct and adequate description of how ethnographic research is carried out: ethnographic … approaches generally try to describe the everyday practices of members of society by using conceptual constructions to make events observable and understandable, i.e.by 'constructing' everyday reality.

Perhaps one of the more successful attempts employing an ethnographic approach to variationist Sociolinguistics is the study done by Milroy (1980) in Belfast. Milroy's aim is to 'detail the manner in which low-status Belfast speakers from three different

communities use Belfast vernacular in an extremely complex way to demonstrate allegiance to those communities' (Milroy, 1987:19).

Milroy basically argues that within a dense, multiplex network cluster, one can expect greater conformity among the speakers, and that a person who has strong network connections would conform more (Milroy, 1987:213). In other words, she claims that a person with strong network ties in a dense network would conform more to the natural speech (vernacular) than someone who is not part of that close-knit group/community.

Ethnographic studies (such as social network theory) are quite different from distributionist approaches since they are focused on particular communities (such as Belfast) with members generally belonging to the same ethnic and/or social strata. This is a bit problematic because it is difficult to generalize the knowledge of these kinds of studies. The question an ethnographer tries to answer is, how much does an individual's use of language (kente) indicate norms and conventions in a community?

2.4 Summary

This chapter looks at the visual rhetoric and semiotic as well as sociolinguistic theory as related to non-verbal communication. The visual rhetoric and semiotic theory is used to analyse the socio-cultural communication values of Agortime kente in chapter four while the variationist theory is used to analyze the social variables of kente cloth in chapter five.

CHAPTER THREE

METHODOLOGY

3.1 Introduction

This chapter outlines the methodology for the study. It includes the research designs, population, sample and sampling techniques, instrumentation, validity and reliability of instruments, procedure for data collection, ethical considerations, and data analysis.

3.2 Research Communities

In order to give a meaningful assessment of the data, the ethnographic background of the sampling is very cardinal (Abotsi Antoinnette, 2014). The research took place in the Agortime traditional of the Volta region in the Agortime -Ziope District. The Agortime traditional area comprising Kpetoe, Beh, Kpogadzi, Afegame, Abehenase and Akpokofe.

It is not easy to state exactly when the art of weaving was introduced in the Volta Region of Ghana. Among the Ewe of Ghana, the art is believed to have originated from Agortime-Kpetoe before spreading to other areas. This claim had been seconded by Idiens (1980) when he wrote that the craft of weaving in the Eweland originated from Avatime and Kpetoe. Kente weaving among the Ewe is an old art practised especially among the Agortime Kpetoe people. The oral traditions of the Ewe traced the origin of Kente weaving to a hunter named Togbi Se from Kpetoe-Abehenase, who after a futile day, sat under a tree to rest and observed a spider weaving its web. Togbi Se wondered why humans could not weave. He went home and tried imitating the spider by inventing a small triangular loom of a type now known as a child's loom (Hiamey, 1981, in Ross, 1998). It must be noted that the use of a frame structure in experimenting weaving by the early Ewe weavers predates the looms. In this method, materials similar to basket

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were woven. The technique is still used to teach learners who want to learn how to weave Kente. The apparatus is a replica of what Togbi Se used (Tettehfio, 2009)

3.3 Method for Qualitative Research

According to Baumgartner, Strong and Hensley (2002), most qualitative researchers agree that research designs which fall under qualitative approach rely heavily upon extensive observations and in-depth interviews that result in non-numerical data for analysis of RQ1. The aim of the qualitative design is to collect data to identify socio-cultural values of kente. This will be used in chapter four for the communicative significance of Ewe kente cloth of Agortime traditional area. The design for this study is ethnographic through which opinions of weavers and users of kente will be sought on experiences of kente cloth weavers, youth and elders in the traditional area. Hammersley (2006) stated that ethnography is a study of first-hand information about what people do and say in a particular context.

3.4 Methods for Quantitative Research

Socio-demographic characteristics of study participants will be collected with structured and unstructured question (see Appendix section). In-depth interview and focus group discussions and observation were used in collecting data on individuals believed to be knowledgeable on the subject of Ewe kente cloth weaving and usage in the Agortime traditional area. This was done to ensure triangulation of data as noted by Punch (2005) and cross-checking data from multiple sources to search for regularities in the research data (Berg, 2007).

A semi-structured interview guide designed for 70 purposively selected respondents (made up of thirty weavers and forty users of kente cloth on the socio-cultural knowledge). Different methods were used for interviews: person-to-person or face-to-

face, and telephonic. The semi-structured guide was used as a way of gathering data for this study. The interview items were designed to cover the key themes raised in the research questions with regard to the experience of the participants,

The researcher used variationist theory to analyse the sociolinguistics knowledge of the language of kente of Agortime kente in chapter five. The theory of variation was used because Coupland (2001: 10) argues that Labovian sociolinguistics treats language as a "socially conditioned distributional pattering" and the kente cloth is a social conditioned language that has regular pattern which express age, gender and social status of the Agortime people for research question two(RQ2),

3.5 The Study Population and Sampling Procedures

The target population include Agortime traditional area weavers and users of kente cloth (women, men, youth, elders, tourists' natives living outside the traditional area and non-natives living in the Agortime traditional area) of the Agortime-Ziope District.

 To select the study sample, each of the towns in the traditional area was visited . The Agortime traditional area was purposively selected for the study because kente weaving is a predominant art and craft of the people. The maximum variation sampling technique, also called a maximum diversity sampling, was used in selecting 30 study participants for the study of weaving kente cloth who participated in focus group discussion. The maximum diversity or variation sampling technique is one of the most frequently used purposive sampling techniques (Sandelowski, 1995). When sample sizes are small (less than or about 30) maximum variation samples can be more representative than random samples (Patton, 1990). The aim of using the maximum diversity sampling technique was to sample for heterogeneity. A wide range or diversity of weavers was purposively sampled by gender, age groups, and socioeconomic status for inquiry. This was because they have experiences, and they are information rich.

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In addition, forty (40) people were also purposively sampled and administered questionnaire on the socio-cultural knowledge and usage of the kente cloth for the researcher to establish the existence knowledge people have about the communicative significance of kente cloth.

3.6 General Guiding Principles:

3.6.1. Validity and Reliability of Instruments

In any systematic enquiry into the human condition, it is important to establish the truth value of the study. The study must be judged against certain criteria so as to ensure that the findings are a true reflection of the participants or reality (De Vos, 2002). Through criteria such as validity and reliability, the accurateness and completeness of a study can be ascertained.

The researcher ensured the validity and reliability of the research instrument, the interview and observation schedules as well as the FGD which were designed to reflect on the research questions. To ensure content validity of the instruments, they were given to the supervisor for scrutiny as well as expert judgment before it was pilot-tested. Pilot study was the most effective strategy to minimize problems in the actual conduct of the study (Muijs, 2004). Suggestions received from the supervisor will assist the researcher to refine and shape the contents of the instruments to make them more valid and reliable for the study.

To ensure reliability of the research instruments, it was pre-tested on 2 people from Agbozume where kente weaving is also practiced. The test-retest technique was used to determine the reliability of the instrument. The same 2 people were asked to answer same interview questions.

3.6.2. Trustworthiness

Lincoln and Guba (1985 cited in De Vos, (2002), call trustworthiness the true value of the study. To ensure that the data for the study is trustworthy, the researcher relied on tape recording of the interview, FGD, field notes and personal observations as well as respondents" validation. To ensure validation, the recorded interviews were played to the respondents for them to authenticate the responses.

Robson (2002) states that the aim of a piece of research is to have a measure that is reliable and valid. Two examples of ways of dealing with these problems are to clarify the questions for the interviewees, and for the researcher to train himself to be acquainted with possible problems. Verbatim tape transcriptions were availed to the participants after the interviews. Holstein and Gubrium (1985) cited in Greeff (2002) pointed out that this allows for the information to be clarified and elaborated.

3.6.3. Dependability

To give credence to the credibility of this study, the researcher ensured dependability. Lincoln and Guba (1985) asserted that there could be no credibility without dependability in qualitative research. They suggest that dependability can be established through the establishment of appropriate enquiry decision, review of interviewer bias to resist early closure, establishment of categorical schemes and exploration of all areas, resistance to practical pressures and findings of both positive and negative data triangulation.

Information obtained from the literature review is helpful in the development of the questions that elicited responses to the research questions that were formulated to direct this study. This ensured the appropriateness of the questions that the respondents asked.

Besides, the interview format assisted the researcher to develop categories and themes in the findings. Furthermore, both the positive and the negative responses were listed.

In dealing with the issue of bias in the study, the researcher sought clarification for answers that were clearly not stated during the interview. In this way, issues of unclear data that were obtained were resolved. Care was taken about the duration of the interview to avoid early closure and at the same time to prevent the provision of unreliable data following boredom on the part of respondents as a result of the prolonged interview session.

3.6.4. Data Collection Procedure

The participants and the researcher are members of the same community (positionality), data were collected through the face-to-face, telephone, and web-based interviews, and the focus group discussion using the Ewe dialect and English language as mediums. Interviews were conducted with Ewe kente cloth weavers in the Agortime traditional area. Visits were made to the youth and elderly people who are familiar with the art of kente weaving and usage in the traditional area. The researcher visited each of the respondents to book an appointment with them. On the appointed day, the researcher called on the respondents to conduct the interview. The researcher first of all adhered to the ethical considerations and made sure the respondents were prepared before proceeding with the interview. The researcher asked the questions one after the other, giving the respondents enough time to react to each question. The researcher probed for clarifications whenever there was the need. Data from the interview was audio-taped with the consent of the participants, and it was later transcribed. Through the face-to-face interview, the researcher was able to probe, follow up and elaborate responses.

Furthermore, the researcher during interview made an assessment of what the respondent felt, thought and believed through observing verbal and non-verbal behaviours. The interview and FGD sessions were audio recorded, and notes were taken. It was important to take notes because, though interviews hold the truth on the tape; gestures, facial expressions and postures gave additional information to the meaning of what was spoken and not captured on the tape, leading to the loss of vital portions of data. Besides, the tape might develop technical or mechanical faults hence the need for notes.

As a facilitator, the researcher ensured that the study participants were comfortable. Before each interview session, there was a conducive atmosphere which allowed participants freedom and independence to participate. The researcher explained the contents of the interview schedule and the FGD guide. Participants were shown the schedules so that they chose the questions they wanted to begin with. The researcher, in some cases, will decide to begin with questions that will help participants to uncover their perspectives when participants'' responses give way to or yield "leads" during the interaction. The researcher pursued them in order to get more data and clarity. Since the questions were open-ended, it gave participants the opportunity to give their own points of view in respect of their situation. The participants were afforded greater opportunities to tell their stories.

The researcher reaffirms the value and usefulness of the participants during the interaction. The interviews and the FGD were audio taped and transcribed to enable the researcher to capture every detail. All the information: interview and FGD guides, and transcriptions from the process notes were labelled and filed in a way that made the data easily identifiable and retrievable. This ensured that no data was lost or misplaced. A period of 15 days was used for the data collection, including interviewing of the

participants, and the FGD. Through the use of the interview the researcher was able to "understand the world from the victims" points of view." Thus, in the guided conversation, the researcher was afforded an opportunity to hear the participants" stories thereby capturing the deep meanings of their lived experiences.

3.6.5. Ethical Considerations

Babbie (2004) defines ethical issues as the general agreements, shared by researchers about what is proper and improper in the conduct of scientific inquiry. These included seeking permission, voluntary participation, no harm to participants, informed consent, anonymity and confidentiality (Strydom, 2002; Punch, 2009). As a way of dealing with ethical issues in this study, the researcher introduced himself, explained the purpose of the interview as well as the FGD, and sets guidelines for how the interview and the FGD was to proceed. The roles of both the interviewer and the interviewee were spelt out the interview or the FGD did not last for more than 1 hour, and it was conducted at their convenience. Furthermore, the participants had assurance of confidentiality and anonymity. Their identity and the identity of any person(s) mentioned in their responses were not to be disclosed. Consequently, the researcher upheld all the ethical considerations as shown in the following paragraphs.

3.6.6. Permission

 The study was carried out among people who engaged in the weaving and use of Ewe kente cloth, the researcher sought permission from the chairman of the association of kente weavers. A letter from the Head of Department of English or Applied Communication, University of Education, Winneba was obtained and delivered in person to this effect. With the approval and support from these stakeholders, the researcher was able to proceed with the study.

3.6.7. Confidentiality

Confidentiality indicates the handling of information in a confidential manner (Strydom, 2002). This implies that the researcher must jealously guard all the information disclosed by the participant so that only the researcher has access to it. The interviews took place at the participant's residence to allow privacy, non-interruptions and the creation of an atmosphere in which the participant felt comfortably engaged. Similarly, the FGD took place at a school premises at a time school was not in session.

The purpose of the research, the role of the interviewee(s) and the confidentiality of the selected material were explained to the participants before the commencement of the interview(s) and FGD. To this end, the researcher was the sole custodian of documents which were used and information collected for this study. A tape recorder was used during the interviews and all information collected was transcribed and the recordings deleted.

3.7. Demographic Information about Respondents

Concerning the background of the respondents, data was collected on gender, age, and level of education. The tables below represent the summary of the characteristics of respondents of both users and weavers on their demographic data.

Table 1: shows the number of gender that participated in the study and therefore shows the percentages of the respondents.

Gender of Respondent (Weavers)

	Frequency	Percent	Valid Percent	Cumulative Percent
Male	25			
Female	5	83.3	83.3	83.3
Total	30	16.7	16.7	100.0
		100.0	100.0	

The above table represents the demographic response of the weavers of kente. From the table on gender, 25 (83.3%) of the respondents are males and 5 (16.7%) are females. This indicates that the majority of kente weavers are males with few females in the industry

Table 2: the table below shows the ages of respondents in the weaving industry

Age of Respondent(Weavers)

	Frequency	Percent	Valid Percent	Cumulative Percent
20-30	13			
31-40	10	43.3	43.3	43.3
41-50	4			
Above 51	3	33.3	33.3	76.7
Total	30	13.3	13.3	86.7
		10.3	10.3	100.0
		100.0	100.0	

The table shows the age of respondents, there is a frequency of 13 (43.3.4%) which records for the 20 – 30 years' age limit, 10 (33.3%) for 31 – 40 years, 4 (13.3%) for 51

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years and above. This data again shows that, the mainstream of kente weavers are between the ages of 20-30 years followed by 41-40 years. The two age brackets indicate that most youth are still in the weaving industry.

Table 3: the below table shows the level of education of weavers for the study.

Level of Education of Weavers

	Frequency	Percent	Valid Percent	Cumulative Percent
Primary	19	63.3	63.3	63.3
JHS	8	26.7	26.7	90.0
SHS	3	10.0	10.0	
				100.0
Total	30	100.0	100.0	

From the table, the data shows the level of education on the weavers of kente. The sample consist of 19 (63.3%) having their highest education to primary level, 8(26.7%) have it to the junior high level, and only 3 (10.0%) have it to the senior high secondary level. The most shocking is that, none of the respondents selected have tertiary level of education. This suggests that the weaving industry consists of people who do not have tertiary education.

Table 4: the table below shows the gender of selected persons who use kente

Gender of Users Weavers

	Frequency	Percent	Valid Percent	Cumulative Percent
Male	30	75.0	75.0	75.0
Female	10	25.0	25.0	100.0
Total	40	100.0	100.0	

The table above represents the demographic response of the users of Kente. From this analysis, 30 of the respondents are males and 10 are females, which represent 75% and 25% respectively. It is clear from the table that males always put on kente cloth no matter the occasion than females who put on kente during special occasions.

Table 5: the table shows the age distribution of users of kente cloth

Age of Respondent (Users)

	Frequency	Percent	Valid Percent	Cumulative Percent
20-30	3	7.5	7.5	7.5
31-40	13	30.0	30.0	37.5
41-50	11	27.5	27.5	65.0
50 and Above	14	35.0	35.0	100.0
Total	40	100.0	100.0	

On the age of the respondents, 3 (7.5%) are between 20 – 30 years, 12 (30%) are between 31 – 40 years, 11 (27.5%) are between 41 -50 years, and 14 respondents representing 35% are above the age of 51 years. It can therefore be concluded from the analysis that the vast people who use kente are the people aged 51 years and above. This the researcher can say because the aged see kente as a pride to be worn and the youth see wearing of kente belonging to adults.

CHAPTER FOUR

THE SOCIO-CULTURAL VALUES OF AGORTIME KENTE

4.0 Introduction

This chapter seeks to identify the various non-verbal art forms and elements, symbols, designs (pattern(s)) and styles in the Ewe Kente cloth of the people in Agortime traditional area

The primary data collected were obtained from local weavers of kente through interviews and questionnaires administered at Agortime traditional Area especially at Abenyinase which is the home town of where Togbe Se who is said to bring weaving to Agortime Traditional Area . In all thirty (30) weavers were interviewed. The kente cloth exhibited in this chapter are classified into kente cloths with their meanings and some others that do not have meanings. The former is described in 4.2 and the later is discussed in 4.3.

4.1 Some Kente Cloths and their Meaning

There are many kente each is weaved in distinctive patterns or symbols. The figures are those of human figures symbolically woven, while others are in the form of animals to represent a proverb, a social event or to give an advice. Some images/designs collected attest to non-verbal art forms as indicated in the figure below.

Figure 1: Xexeame ɖo atsyɔ

The above cloth uses many symbols. The keys signify the importance to open doors, the bird signifies beauty, the state sword depicts royalty, the fish depicts a feminine symbol of fertility, abundance and faith, the umbrella shows protection etc. The full expression is analyzed as:

Xexeame ɖo atsyɔ

Xexea - me - ɖo - atsyɔ

World -DET -arrange-beauty

"The world is beautiful"

The cloth has its   proverbial meaning as "the world is beautiful" and that kinship is an entangled web that sought to bring all shades of people in the society together for the common good of living peacefully among one another. The cloth is designed to encourage the chiefs to see their people as beautiful and therefore rule the people with tact and unite them thereby averting the numerous disputes among their people.

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Figure (2): Gãbusu

The Gãbusu kente cloth has a lot of background colours (light blue, yellow, light green, purple with black strips at the extreme ends design in it tortoise) with perfect squares sitting on each other's edge. The full expression is analyzed as:

Gãbusu

Gã - busu

Great- evil/trouble

"Greatness with responsibilities"

The Cloth: Gãbusu has such symbols as a tortoise, a Sankofa bird, a man with a staff with rectangle shapes, and a wall gecko. These symbolic meaning of the man carrying the staff depicts a leader that must lead the way for others to emulate, the Sankofa bird literally meaning "go back and take it:" which tells us about the beauty of some of the good cultural practices we no longer respect, and that our lost culture values must be searched for, the tortoise refers to adaptability that tells life must be hasten slowly as foreign cultural practices is taking over all our lives as a people. And finally, the wall

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gecko signifies the renaissance of our culture is possible if in silence we adapt those ones that are beneficial for the common good of the society.

The cloth portrays it linguistic meaning as a chief has all it takes as a royal and authority to rule but the same chiefdom is bedeviled with a lot of difficulties, challenges/and a person with a great responsibility, Indeed, uneasy lies the head that wears the crown.

Figure (3) Hiãtɔ me ɖua kpe o

The kente, Hiãtɔ meɖua kpe o literally in English means the poor eats no stones. The cloth has two major designs. The upper part design is woven on an army green background which is interwoven in parallel lines in white, blue yellow and red spots. The lower part is woven in strips of yellow, red with black alternating in short spans. The full expression is analyzed as:

Hiãtɔ meɖua kpe o

Hiã - tɔ   me - ɖu - a   kpe   o

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Poor -owner NEG- eat- HAB stone NEG

"A poor man does not eat stone"

This cloth has rectangular shapes connected to each other lying along the sides in a big square shape. The rectangular shapes show the perfect nature of every human being in his own unique ways whether rich or poor that must co-exist in peace. The cloth is designed to give hope to the poor and that everybody should respect the poor in society because the poor will never eat stone no matter his condition.

Figure (4) Trekakɛ

The kente cloth Trekakɛ has a background red and yellow with the yellow inter woven with black and white threads. The full expression is analyzed as:

Trekakɛ

Tre   -   kakɛ

Calabash- piece

"a broken piece of calabash"

This kente cloth shows a pattern with rectangular shapes made in horizontal shapes of which the red strips over shadows the other colour strips of the cloth. It has its literally meaning as a piece of broken calabash. This kente cloth signifies that no human being is without mistakes and infallible and that every person has a role to play to make a wonderful society.

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Figure (5): Akpetiyo

The cloth Akpetiyo has a Krobo name meaning the only daughter among the sons. A cloth woven pattern in rectangular shapes made in vertical shapes in black, red, green and white colours.

The cloth has its proverbial meaning as the only daughter among many males, the daughter must be treated with dignity, care and love. The appearance of the cloth amidst other cloths on social occasions tells the importance of the wearer who normally is the celebrant of any such occasions of dipo, birthday etc.

Figure (6) Zikpuivi

The Zikpuivi kente has royal stools design in the backgrounds of the cloth and has the literal meaning in English as a small stool. The cloth can have several background but the key feature to the cloth has royal stools as its symbols. The full expression is analyzed as:

Zikpuivi

Zikpui- vi

Sit - small

''small stool''

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The kente portray that it is not the size of the kingdom that determines a successful rule but small kingdoms are capable of ruling themselves to show authority in its kingship. This cloth belongs to royalty and most put on by royals. A symbolic object such as the stool, according to Sarpong (1971), symbolizes the soul of the society in Akan traditional life. The seat which is in the shape of a crescent, symbolizes the warmth of a mother's embrace.

The Titriku kente shows authority which comes with varieties. It has perfect square shapes of black white, yellow and green. The literal meaning - Titiriku is a tree in the forest that never dies no matter what happens to it. The cloth signifies supremacy, wealth, beauty

Figure (7) Titriku

Some varieties of Titriku

   (a) Tugbewofia literal meaning Queen of beauty.

   (b). Klogo literal meaning tortoise shell.

   (c) ƒome literal meaning family.

Figure (7ai) Tugbewofia
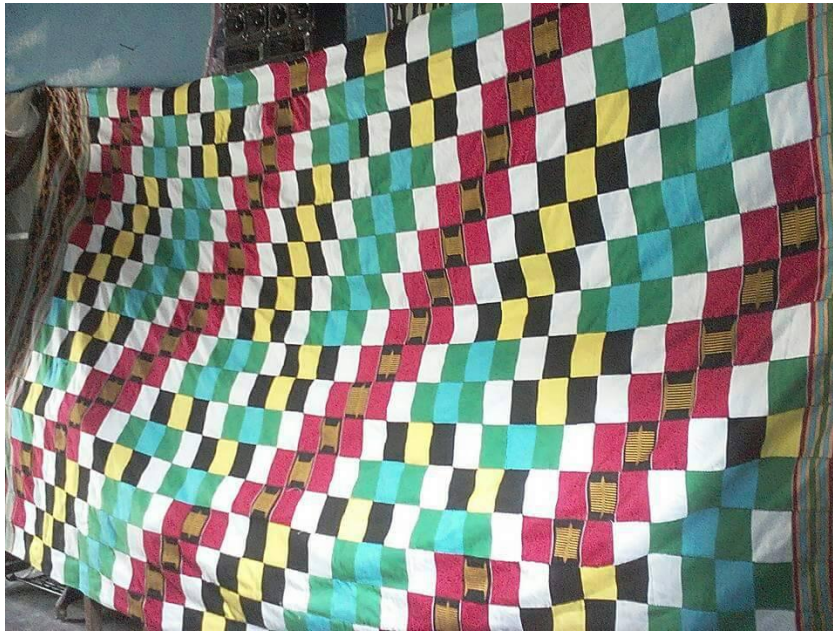
Figure (7aii) Tugbewofia

Tugbewofia has two major varieties in designs of rectangular shapes in different colours, namely yellow, black, white red as shown in figure 7(ai) or blue, green white and violet as in figure 7(aii). The cloth is "Tugbewofia" is analyzed linguistically as follows:

Tugbe-wo-fia

beauty-PL-chief

"beauty queen"

Tugbewofia has its literal meaning as the "Queen of beauty" and tells that the wearer must be adorned, as she is the ultimate beauty of kente cloths.

Figure (7b) Klogo

Klogo is woven in patterns of hexagonal lines and connected with horizontal line. Klogo, which literally means 'tortoise shell'. Klogo- the tortoise shell can adapt itself to every situation and circumstance. Klogo is analyzed linguistically as follows:

Klogo

Klo **- go**

Tortoise- shell

"shell of a tortoise"

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The significance of Klogo depicts adaptability, and that the person who wears it is sending a message that s/he can adapt to every situation and so the wearer simply says I adopt to every situation.

Figure (7c) Ƒome

Ƒome woven in horizontal strips in shade of colours linking each colour strip that is uniquely woven which literally means family is important or I belong to a family. The cloth is """ is analyzed linguistically as follows:

ƒome

ƒo - me

Stomach- inside

"family"

The cloth tells the uniqueness of how family existence is important and must be protected and guarded with all its values.

Figure (8) Mawuko

The Mawuko kente cloth has religious identity from the Volta Region. Mawuko literally translated as only God which signifies no one except God. Mawuko is analyzed linguistically as follows:

Mawuko

Mawu - ko

God -only

"except God"
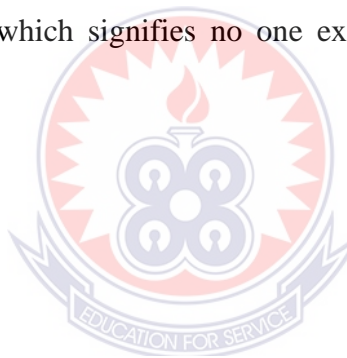
This cloth has the main symbol as gye nyame on blue, yellow white and red strip background in between horizontal adjacent strips making one side and the other opposite side woven in similar colours in a kite form. Mawuko shows the supremacy of the Almighty and so the people of Agortime believe with God all things are possible..

Figure (9) Dziƒomɔ
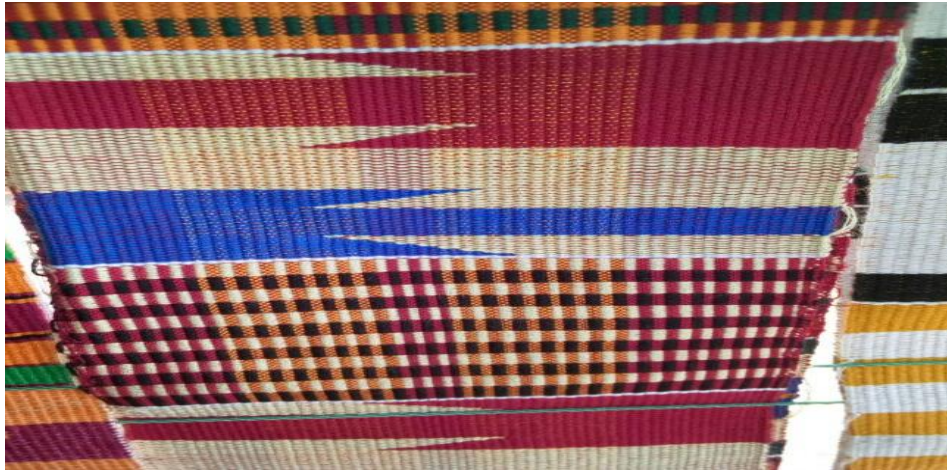
The cloth Dziƒomɔ similarly takes its name from the Eweland. It literally in English means the way to heaven or the gate to heaven. The cloth is woven in the colours of wine, white, blue with black, white, yellow and wine interlaced to form small squares along the major design of an arrow head opposite each other separated by a white strip in between the two arrow heads. The full expression is analyzed as:

Dziƒomɔ

Dziƒo - mɔ

Heaven- road

''The way to heaven''

Dziƒomɔ shows the religious nature of the wearer and that in life the only thing to look out for is the heaven gate.

Figure (10) Fia le xɔ me

Fia le xɔ me kente has green and yellow background woven in rectangular shapes in vertical forms and has a top three shape steps in red and blue joining each in a triangular shape. The top design is which represents the chief is in the room which is sitting on the background yellow and blue. The full expression is analyzed as:

Fia le xɔ me

Fia - le   - xɔ -   me

King - PREP -room - inside

"The king is indoors'

Fia le xɔ me literally meaning the chief is in the room is a cloth used to signify the installation of chiefs as well as to show their power and elegance nature on such important occasions.

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Figure (11) Takpekpe le Anlɔgã

Takpekpe le Anlɔgã cloth is woven in violet and yellow with an internal design resembling shooting stars closely having at its base colours of yellow and violet alternating and the kente cloth has a dark background. The full expression is analyzed as:

Takpekpe le Anlɔgã

Ta - kpekpe - le - Anlɔgã

Head-hit RED-PREP- Anlɔgã

"reunion at Anlɔgã."

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Takpepkpe le **Anlɔgã** tells about a chief attending such important meetings of his people. The cloth when seen on a chief tells about the deliberations of serious matters and it is a pride for a chief to put on such kente cloths on such meeting days.

Figure (12) Lɔlɔwuho

The kente Lɔlɔwuho is woven in small horizontal strips lying at each other's side in colours of grey, white black, red and blue. The full expression is analyzed as:

Lɔlɔwuho

Lɔlɔ - wu - ho

Love- pass - wealth

"Lɔlɔwuho" means 'love is more valuable than riches'. This cloth is one of the most cherished items used during marriage ceremonies, and always included in the bride price to signify love and respect for the bridegroom. It represents love, humility and perfection.

Figure (13) Atsunyesi kpɔm dze dzome
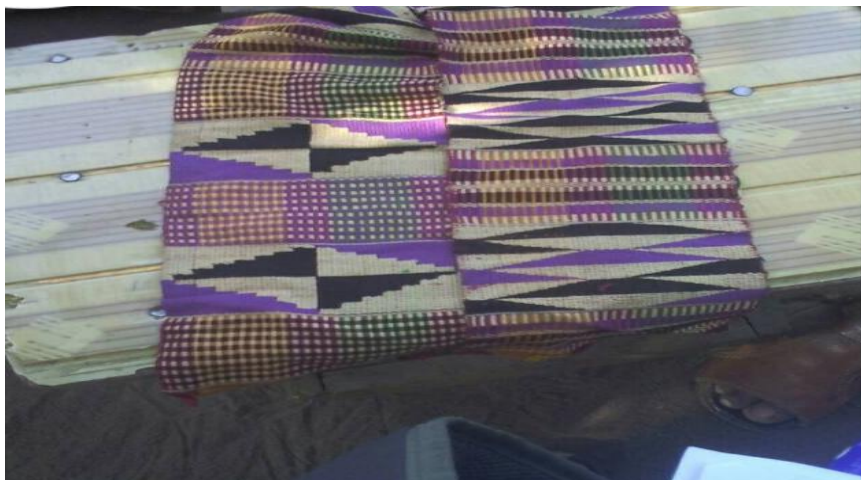
Atsunyesi kpom dze dzome kente has its main colour strips woven in black, violet and brownish. It has a triangular shape alternating each design and have between them squares of small interlaced patterns. The full expression is analyzed as:

Atsunyesi kpɔm dze dzome

Atsunyesi -kpɔ – m - dze - dzo   - me

Rival   - see- 1SG- fall – fire   - inside

"my rival has fallen into fire"

The kente cloth Atsunyesi kpɔm dze dzome literally means in English "my rival sees me and has fallen into fire." The kente cloth has the tendency to tell rivals that she can go and burn the sea if she wish.

Figure (14) Atsunyesi do mado

The kente cloth Atsunyesi do mado has three main colours as its design and woven in violet, yellow and green colours. It is woven in small vertical strips lying at the sides of each other. The full expression is analyzed as:

Atsunyesi do mado

Atsunyesi- do – ma – do

Rival   -   go   - let -go

"my rival if you can"
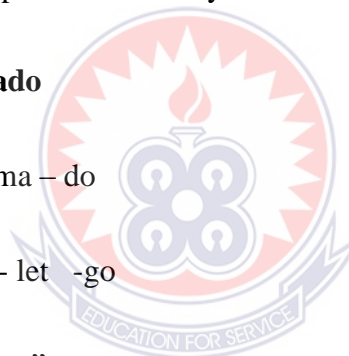
Atsunyesi do mado literally means in English if you can my rival come out for a challenge. It is to show supremacy of who can survive the rivalry.

 The above cloths in fig (13) and (14) show rivalry in the marriage home where a husband is married to two women and they have disputes, this kente cloths are used to cast insinuations.

4.2 Kente cloths without meanings

In my work, it came to the fore that some kente cloths do not show literal or proverbial meanings for communicative significance. The kente cloths are examples:

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Fatia fata Nkrumah comes in the same designs with many backgrounds.it is woven in perfect rectangular shapes sitting on each other crossing the strips as in multiplication signs with zigzag strips woven in colours alternating each design.

Figure (15) Fatia fata Nkrumah

The cloth Fatia fata Nkrumah is to honour the wife of late Dr. Kwame Nkrumah for her beauty and elegance and as an in law of the state of Ghana. The cloth comes in different colour designs. It is an honour to wear the cloth which signifies how honorable a woman looks. The Fatia fata Nkrumah kente cloth is associated with history of the ever first lady of Ghana.

Figure (16) Afɔkpavi

The Afɔkpavi kente is woven in different colourful background. It is one of the new cloths that are being woven by the youths. The main pattern of the kente cloth is arrow heads lying on each other's side and alternating each other.

The **Afɔkpavi** literal means small sandals/shoe is a cloth design, a recent invention, takes its name from the complex and difficult weft designs. The artistic version takes a long time to complete. The cloth shows no relationship to the object of small sandals. The full expression is." **Afɔkpavi**", analysed as:

Afɔkpavi

Sandal qualifier (small)

"Small sandals"

Figure (17) Tayati

Tayati is one of the new kente design without any communicative significance. It is an example of the new breed of kente cloths being woven in different colours with catapult

stick being the major design and have vertical strips alongside the catapult stick. The full expression is." Tayati", analysed as:

Taya- (a)ti

Rubber- stick

"catapult"

The Faprim kente cloth is also woven in different colourful designs. The patterns come in triangular shapes with straight lines in colours alternating each other as well as squares at the lower part of the cloth.

Figure (18) Faprim

The Faprim (Faprenu) kente has its name from the Ashanti region which no one seems knowing its communicative significance. It is woven in different colours. The Faprenu is a double weave pattern woven with two different warp sheets put together. This Kente cloth is compact, strong and heavy. It is worn by very important personality in society.

Figure (19) Suklikpe

Suklikpe meaning cube sugar in English apparently designed in squares to represent the shapes of cube sugar as a major design has no meaning. The full expression is analyzed as:

Suklikpe

Sukli - kpe

Sugar-cube

"cube-sugar"
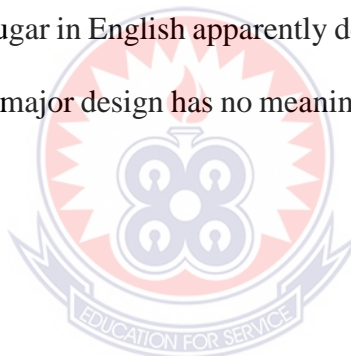
The design comes in different colours in little perfect squares adjacent to each other.

4.3 Summary

According to Kwakye-Oppong (2011), every society, culture or country, cloth or textile has a specific language conveyed through the meanings, symbols, philosophies and so on. Therefore, for a person who is abreast of a particular culture, cloth communicates. The names of kente cloth normally come from the weavers who are the creators and

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picked on by the users. This chapter therefore looked at the socio-cultural values (language) of Agortime kente.

CHAPTER FIVE

SOCIOLINGUISTICS KNOWLEDGE OF THE LANGUAGE OF AGORTIME KENTE

5.0 Introduction

This chapter is about the presentations, discussions and analysis of the data collected for this research. The analysis is based on the questionnaires administered and the information given are summarized by means of descriptive statistics, and tables. The presentation is according to the specific objectives of the study. This is to answer the research question two, thus, to find out the Sociolinguistics knowledge of the language of Agortime kente. In the analysis, both quantitative and qualitative analysis tools were used to determine the variation distribution of kente cloth. The quantitative analysis tools used included simple percentages. The questionnaires designed were in two folds; one for the weavers and the other for the users. A total of 70 questionnaires were administered to the users (40) and weavers (30) of 'kente' at the Agortime traditional area, and 70 questionnaires representing 100% of the administered questionnaires were retrieved and certified for the analysis.

5.1 Information on Weavers of kente

Th data presented and discussed under various themes to find answers to the question, response to items in the questionnaire were analysed. The quantitative result is presented as frequency counts and percentages in tables.

Table 6: Gender of Respondent * Number of Years in weaving Kente Cloth Cross Tabulation

Count

		Number of years in weaving kente cloth				Total
		1-5 years	6-10 years	10-15 years	15 years and above	
Gender of Respondent	Male	11	7	4	3	25
	Female	3	2	0	0	5
Total		14	9	4	3	30

The table above represents how long weavers have been in the kente industry. Age 1-5 had 11 males, 6-10 had 7 males, 10-15 had 4 males and 15 years and above had 3 males. This shows that most males in the youth age have embraced weaving as a vocation which gives hope to the sustainability of the weaving industry. The females age of 1-5 years had 3, 6-10 had 2, 10-15 had 0 and 15 years and above had nil. This shows the dominant nature of males in the industry and low number of females could be attributed to child birth and other household chores especially when the females get married.

Table 7:Gender of Respondent * What Influence you in Selecting a type of Kente Design: A Cross Tabulation

Count

		What Influences you in selecting a type of kente design					Total
		Personal communi cation	Aesthetic al criteria	Social stratificati on	Social engageme nt	Transmis sion of informati on	
Gender of respondent	Male	11	1	5	2	5	24
	female	2	4	4	3	3	16
Total		13	5	9	5	8	40

The table above is to understand reasons why weavers weave for users (wearers) to buy. Wearing kente for personal communication had 11 male respondents, aesthetical criteria had 1 male respondent, social stratification 5, social engagement had 2 and transmission information had 5 male respondents. Comparatively for female respondents 2 for personal communication, 4 for aesthetical criteria, 4 females for social stratification, 3 for social engagement and 3 for transmission of information. The research shows that males put on kente to send messages to onlookers for an identity. On the other hand women prefer the beauty of kente and for social stratification to exhibit their elegance human nature and status in society.

The table below shows the significance of certain designs to confirm their knowledge about their consciousness on the kente cloth.

Table 8: Significant of Designs

		Frequenc y	Percent	Valid Percent	Cumulative Percent
Valid	Unity	9	30.0	30.0	30.0
	Supremacy	9	30.0	30.0	60.0
	Leadership	5	16.7	16.7	76.7
	Beauty	3	10.0	10.0	86.7
	Loyalty	4	13.3	13.3	100.0
	Total	30	100.0	100.0	

The table indicates the significant of designs wove in kente. In rank order, the significant designs were: unity and supremacy as noted by 30% each. This was followed

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by leadership as affirmed by 16.7% of the designs, beauty constitutes 10% designs and loyalty had 13.3% of designs. The result implies the importance weavers attach to kente cloths that depict unity and supremacy. The weaver sees beauty as a least significance

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5.2 Evaluating the sociolinguistics knowledge of the user of kente

The data presented and discussed under various themes of the kente cloth user is to find answers to the question, response to items in the questionnaire were analysed. The quantitative result is presented as frequency counts and percentages in tables.

Table 9: Age of Respondent * What influences you in selecting a type of kente design Crosstabulation

Count

		What influences you in selecting a type of kente design					Total
		Personal communication	Aesthetical criteria	Social stratification	Social engagement	Transmission of information	
Age of respondent	20-30	2	1	2	0	1	6
	31-40	6	1	5	2	4	18
	41-50	2	2	1	3	2	10
	50 and above	3	1	1	0	1	6
Total		13	5	9	5	8	40

Table 9 shows the magnitude of the influence of the user in selecting kente cloth. The age 20-30 had 6 respondents with varied reasons to selecting a design. In selecting design 2 respondents each selected personal communication and social stratification as reasons for choosing designs while a respondent each selected for aesthetical criteria and transmission of information with no one choosing a design for social engagement., 31-40 represents 18 respondents had 6 selecting for personal communication, 5 for social stratification, 4 respondents for transmission of information, 2 and 1 respectively for social engagement and aesthetical criteria.

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In addition, the age of 41-50 had 3 respondents for social engagement, 2 respondents each for personal communication, aesthetical criteria and transmission of information while social stratification had 1 respondent.

Similarly, the age of 50 and above confirmed 3 for personal communication, 1 each for aesthetical criteria, social stratification and transmission of information while none for social engagement. The aggregate results of the various respondents show that personal communication (13) influences the various respondents in selecting a design to wear kente cloth followed by social stratification, transmission of information(8) 5 each for aesthetical criteria and social engagement. This depicts that users usually wear the cloth to extend messages.

Table 10: Age of respondents* names of some kente cloths.

		Names of some kente cloths				Total
		Trekeke	Mawuko	Tayati	Gabusu	
	20-30	3	2	0	1	6
	31-40	10	5	0	3	18
Age of respondents	41-50	5	4	0	1	10
	50 and above	1	0	0	5	6
Total		19	11	0	10	40

Table 10 indicates the names of some kente cloth and their significance. The response to identifying the kente and its significance aggregate scores of Trekeke is 19 that shows it has a message when put on, Mawuko with aggregate respondents of 11 also suggest it sends message if worn as well as Gabusu of 5 respondents. The kente cloth Tayati had none of the respondents' identifying it as sending message which implies that Tayati has no sociolinguistic message but is only worn for beauty.

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Table 11: Gender of Respondent * Names of some kente cloths Crosstabulation

Count

		Names of some kente cloths				Total
		Trekeke	Mawuko	Tayati	Gabusu	
Gender of respondents	Male	14	4	4	2	24
	female	5	7	1	3	16
Total		19	11	5	5	40

Table 11 indicates gender respondents associated with the names of various kente shown to them for identification. 14 males identify Trekeke as against 5 females, this was followed by Mawuko which had 4 for males and 7 for females, Tayati had 4 males and 5 females and, Tabusu had 2 males and 3 females. The result implies that Trekeke, Tayati is mostly worn by men and therefore easily identified and Mawuko which has religious meaning was easily identified by females. However, Gabusu which is a cloth worn by men was identified by females than males. This could be as a result of females identifying cloths than males.

Table 12: Which Designs have Messages?

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Trekeke	12	40.0	40.0	40.0
	Xexeame do Atsor	9	30.0	30.0	70.0
	Gabusu	9	30.0	30.0	100.0
	Tayati	0	0.0	0.0	100.0
	Alenku	0	0.0	0.0	100.0
	Total	30	100.0	100.0	

The table above indicates which designs have messages when shown to users of kente cloth. 40% of respondents identified Trekeke, 30% each identified Xexeame do Atsor and Gabusu and Tayati as well as Alenku do not have messages. This indicates the old woven kente cloths have messages than the new cloths like Tayati and Alenku which are woven for beauty purposes.

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CHAPTER 6

SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

6.1   Introduction

This study investigated a sociolinguistic study of the language of kente cloth at Agortime. This chapter highlights the summary of the findings, conclusions and recommendations, suggestions for further studies are also put forward.

6.2   Summary of the Work

The purpose of this study was to investigate a sociolinguistic study of the language of kente cloth at Agortime in the Agortime traditional area in the Volta Region of Ghana. To accomplish this purpose, two research questions were outlined and investigated. The study adopted the ethnography and variationist theory to collect quantitative and qualitative data for the study. Using purposive sampling technique, 70 participants were selected to participate in the study. The participants included weavers of kente and users of kente cloth.

Questionnaire and interview guide were used to collect data for the study. These instruments were pre-tested to ensure their validity and reliability before data collection commenced. Guidelines to collecting data was followed and adhered to. The quantitative data was analyzed using descriptive statistics such as frequency and percentages. The qualitative data, on the other hand, was analyzed thematically.

Among the major findings were the following:

a. Kente of authority and royalty has messages to either the weaver or the user

b.   There are brands of kente cloths that do not have messages to either the weaver or user and it just shows its aesthetical values.

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c. People would select kente cloths that are infer with messages of personal communication and infer messages than just for beauty.

d. The weavers easily identify brands and names of kente cloths as well as the users.

e. The main weavers of kente are people who do not have high educational background.

f. The dominant weaving industry has more males than females and that the vocation has become a male one.

6.3 Conclusions

Based on the findings the following major conclusions have been drawn. The Agortime Kente cloths mostly communicate through non-Verbal codes. According to the belief of the Agortime society, non-verbal codes have more reliability and believability for expressing royalty, personal communication and status. In the society, there are different kente designs. These designs have high value messages as they convey meanings non-verbally.

On special occasions in the Agortime society, in marriage ceremony for example, the society uses various kente cloths (object languages) to transfer messages related to marriage. These kente clothing styles is used to communicate that a wearer is a bride or a groom, Klogo is a kente to show that the bride is adaptable to all situations so ready to be with the husband. There are kente cloth languages which are considered as positive and negative in the society. For instances, kente cloth like Mawuko which signifies "only God" has a positive language as compared to those with rival intentions like "Atsunyesi kpɔm dze dzome". Similarly, kente that speaks the language of royalty, wealth, authority and supremacy is considered positive. When a chief puts on

Gãbusu the message is clear to the society about the symbol of authority that the chief holds.

6.4 Recommendations

As time goes, cultural change is inevitable to messages in kente. Most of the kente cloths which serve as means for communicative purposes in the society may be lost due to different factors like: the youth seeing the weaving of kente as a difficult vocation as compared to the riding of motor cycle which brings to them more economic emancipation than weaving in different communities. Modern education and urbanization have also brought some change in the weaving industry where the youth are seeking white collar jobs after graduating and passing their exams which makes the vocation for less privileged and school dropouts by introducing new kente cloths that have no messages but for beauty only into the life of the Agortime society.

Therefore, as kente cloth reflects the identity and as they are used as communicative cue in the society, elders should take responsibility in creating awareness among the current generation about the importance of preserving these kente cloths and passing them onto the upcoming generations . Since kente cloths are a part of communication, the effect of assimilation on a culture of the society, particularly on the change of kente cloths with regard to communication is currently evident. Before they are lost, some mechanism of documenting them is necessary by the society or other organizations. Research on them should also be encouraged.

6.5 Suggestions for Future Research

 This study will not be complete without making suggestion of related area of the study which require further research. This research could be replicated in order parts of the

nation. It is also suggested for researchers to investigate into a sociolinguistic study of the various smocks (fugu) as well as the hats by the people of the Northern Region.

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APPENDIX A

QUESTIONNAIRE ON WEAVERS OF KENTE

The questionnaire is part of a study on the topic communicative significance of Ewe Kente of the people of Agortime Traditional Area. The research is being conducted by an MPhil student of the University of Education, Winneba as part of his thesis for the award of a Master of Philosophy degree in Applied Linguistics.

Kindly complete this questionnaire with sincerity because every information given would be used for academic purposes and would be treated confidential,

Note. Do not write your name on this questionnaire.

SECTION A- Demographic information

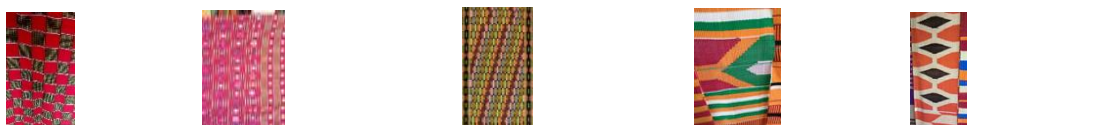Kindly tick ( ) and/or fill in the blank spaces where applicable:

1. Sex   male……. Female………..

2. Age a.10-20…….   21-30…….   31-40……   41-50….   51   and above………….

3. Level of Education primary…..   JHS……   SHS……..   Tertiary…….

Section B- knowledge on Kente

4. How long have you been weaving?

a. 0-5………. 6-10…….. 11-15….. 16-20,,,,, 21 years and above……………

5. what are the names of the following designs?

……………………………………………………………………………………………..

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6. Mention the significance of the designs mentioned above.

…………………………………………………………………………………

…………………………………………………………………………………..

…………………………………………………………………………………

……………………………………………………………………………………

………………………………………………………………………………………

7. tick the designs that have messages.

Trekeke………………….

Xexeame do atsor…….

Gabusu …………..

Tayati……..

Alenku ………

8.. Does Kente communicate?

a. Yes………No……….

9. Identify these new Kente cloths and their communication significance

………………………………………………………………………………………
………………………………………………………………………………………
……………………………………………………………………………………..

10. What motivates people to buy Kente

a. Beauty…. wealth ….. the message…………….. royalty…….

APPENDIX B

QUESTIONNAIRE ON USERS OF KENTE

The questionnaire is part of a study on the topic communicative significance of Ewe Kente of the people of Agortime Traditional Area. The research is being conducted by an MPhil student of the University of Education, Winneba as part of his thesis for the award of a Master of Philosophy degree in Applied Linguistics.

Kindly complete this questionnaire with sincerity because every information given would be used for academic purposes and would be treated confidential,

Note. Do not write your name on this questionnaire.

SECTION A- Demographic information

Kindly tick ( ) and/or fill in the blank spaces where applicable:

1. Sex male……   female…………

2. Age 20-30……   31-40……..   41-50……   51 and above……………

3. Level of Education PRIMARY…….   JHS……..   SHS……..

      TERTIARY………..

Section B- knowledge on Kente

4. How long have you been putting on kente cloth?..

5. Identify the names of these kente cloths and their significance.

……………………………………………………………

……………………………………………………………

………………………………………………………..

……………………………………………………………

………………………………………………………….

7. Does Kente communicate?

a. Yes………No……….

8. Mention any old types of Kente and their communication significance

……………………………………………………………………………………………

……………………………………………………………………………………………

9. Are you a …..   a. native   b. non-native c. tourist   d. native (leaving outside)

9 b. What influences you in selecting a kente?

a. personal communication   b. aesthetical criteria c. social stratification d. social

engagement e. transmission of information

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APPENDIX C

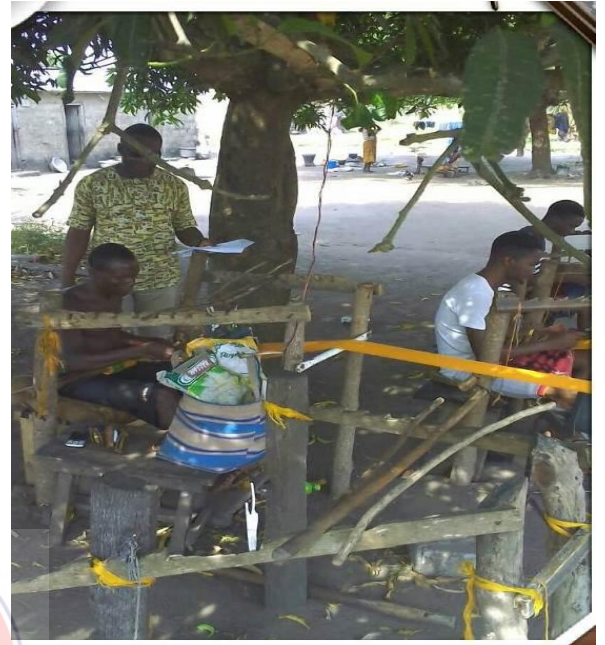## INTERVIEW GUIDE FOR WEAVERS

1. How will you describe kente as a weaver?

2. Mention some kente cloths that communicates.

3. Mention some kente cloths that do not have messages

4. What motivates you in weaving kente?

5. Does kente communicates?

6. Why do people buy kente?

APPENDIX D

PHOTOGRAPHS

Weaving process

Interview section

Women in weaving

Researcher weaving