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THE TEXTILE ARTS OF THE ANLO HETSOFUI CLAN: A HISTORICAL ACUITY

ROBERT RICHARD YAO KPOGO

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THE TEXTILE ARTS OF THE ANLO HETSOFUI CLAN: A HISTORICAL ACUITY

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A thesis submitted to the school of Graduate Studies in partial fulfilment of the requirements for the award of the degree Master of Philosophy (Arts and Culture)

Department of Music Education
School of Creative
UNIVERSITY OF EDUCATION, WINNEBA

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DEDICATION

To my wife Ama Amponsah Kpogo (Mrs), and lovely children; Cleanlove Efui Kpogo, Jennifer Sefakor Kpogo and Caroline Enyonam Kpogo.

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ABSTRACT

Anlo is one of the sub-groups of the Ewe people who speak the Anlo dialect (Anlogbe). The Hetsofui clan is one of the 15 clans of the Anlo and has been involved in various traditional artistic practices as part of their culture and heritage. In times past, the Anlo Hetsofui clan was known for producing various art forms including textiles arts on commercial scale which has socioeconomic impact on the people but the textile arts keep fading in recent times. The study seeks to identify and describe the characteristics, symbolic functions and documentation of the textile arts of the Hetsofui clan. The study employed qualitative research, using descriptive research to identify and examine the textile arts. Qualitative research was used for the study because it allowed for a detailed description of the textile arts and facilitated close interactions between the researcher and the participants in their natural settings. Twenty-four (24) participants were purposively chosen, and data were collected using a semi-structured interview and participant observation. The findings, among others, indicated that the textile arts of the Hetsofui clan include the characteristics, symbolism, and functions of *Ketiba, Aflagba, Gbadze, Papa, Kevi, Bayaxa, Tsatsa*, and *Kete*, all of which have been documented in this study. The arts of the Hetsofui clan are mostly associated with their daily livelihood including social, cultural, religious and chieftaincy purposes. It is recommended that these artefacts be produced by artists with the active support of chiefs, queens, opinion leaders, and indigenes, in order to enhance aesthetic value, promote appreciation, and ensure the preservation and sustainability of their cultural heritage.

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CHAPTER ONE

INTRODUCTION

1.0 Overview

This chapter provides detailed information about what the research entails. It explains the background to the study, statement of the problem, purpose of the study, objectives of the study, research questions, hypothesis, significance of the study, scope of the study through to organisation of the study.

1.1 Background to the Study

Anlo is one of the sub-groups of the Ewe people who speak the Anlo dialect, self-named Anlogbe. As a sect of the *Eweawo* (Ewe-speaking people), the Anlo Ewe are a patrilineal society with a hierarchical, centralized authority with a unique dialect-*Anlogbe* (Anlo Language). The Anlo are polytheists and highly religious people who believe in *Mawu* (Supreme God) and several other intermediate divinities. "The Anlo Ewe has fifteen clans namely; Lafe, Amlade, Adzovia, Bate, Like, Bamee, Tovi, Klevi, Ɣetso*f*ui (Hetsofui), Agave, Tsiame, Ami, Dzevi, Wifeme and Blu (Kraan, 2009). Each of these clans has totems which distinguish them from the others. Like most of the Ewe people, the Anlo are mainly farmers with maize (corn), cassava and sweet potato as their staple foods. Fishing is a full-time occupation in the coastal and river areas (Kraan, 2009). Spinning, weaving, pottery making, woodwork, blockwork, blacksmithing, goldsmithing and trading are all important occupations of the Anlo people. There are other arts and cultures that add beef to their occupation. Arts forms like wood carving, drumming architecture, canoe work, netting, trap making, bead making, body arts, and dyeing among others. Rich culture forms like religious culture, military culture and social culture enhance the arts and culture of Anlo.

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The Hetsofui which is one of the unique clans of the Anlo has been involved in various traditional artistic practices as part of their culture from time immemorial. These artistic practices have great benefits of satisfying the needs of the people. The Hetsofui clan has seven shrines in Atiavi namely; Adedzefe, Kpodofe, Midzefe, Akpla, Tsikpa and Kpetsufe all in Atiavi-Glime and another Adedzefe in Tsiame. Atiavi-Glime, Bayive, Torkanu, and Tsiame are the places where the Hetsofui clan lives traditionally. There are five Chiefs of the Hetsofe in charge of the clan members at their various places of abode. Torgbui Tsili and Hatsu at Atiavi-Glime, then Torgbui Awusu in Bayive, Torgbui Akpo at Torkanu and Torgbui Dzadu at Tsiame (Gbolonyo, 2009).

The arts of the Hetsofui clans are mostly associated with their daily livelihood, religious activities and chieftaincy issues. However, these rich traditional artistic practices and artefacts of the Hetsofui clan have not been properly documented. Again, the textiles arts which used to be one of the vibrant aspects of the Hetsofui art forms has over the years seem to be disappearing and losing their significance attracting low patronage from the local people (Fosu, 1993; Fiagbedzi, 2017). It is against this background that this study seeks to examine the forms, symbolism and function of traditional textiles forms of the Hetsofui clan and the socioeconomic and cultural repercussions they exert on the livelihood of the people. The study will also unearth reasons leading to the low patronage of the traditional Hetsofui textiles arts.

1.2 Statement of the Problem

In times past, the Anlo Hetsofui Clan was known to be producers of various art forms on commercial scale which has socioeconomic impact on the people. However, in recent times there seems to have been a decline in the making and patronising of the traditional arts of the Hetsofui clan. Even as there is existing literature on the forms,

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functions and symbolism of the arts and culture of the Anlo people in general (Gbolonyo, 2009), there is little literature on traditional arts of the Anlo Hetsofui clan.

One of the illustrious traditional art forms of the Hetsofui clan is textile arts. However, the processes involved in the designing and making of their textile's forms are almost in extinction though they can be incorporated into contemporary fashion (Fiagbedzi, 2017). This study therefore seeks to investigate the factors that contributed to the decline in making and patronage of the Artistry of the Anlo Hetsofui Clan and to document its textile arts for posterity and promotion of the Arts and Culture of the Anlo Hetsofui clan.

1.3 Purpose of the Study

The purpose of the study is to delve deeper into the documentation of the characteristics, symbolism and functions of the textile arts of the Hetsofui clan which seem to be fading in recent times.

1.4 Objectives of the Study

1. To identify and describe the characteristics of traditional textile arts of the Anlo Hetsofui clan.
2. To examine the symbolisms and functions of traditional textile arts of the Hetsofui clan.
3. To document the Anlo Hetsofui textile arts.

1.5 Research Questions

1. What are the characteristics of traditional textile arts of the Anlo Hetsofui clan?
2. How unique are the symbolisms and functions of traditional textile arts of the Anlo Hetsofui clan?

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3. How can the documentation of the Hetsofui traditional textile arts be preserved in this contemporary era?

1.6 Significance of the Study

The research will add to the knowledge of existing literature as it will document the fading textile arts of the Hetsofui clan. It will provide detailed information on the socio-cultural meanings, functionality and symbolism of their textile design patterns. To the fashion industry, this study will serve as a launch pad to educate the masses, especially people with diverging customs to appreciate the rich, aesthetically pleasing traditional textile arts of the Hetsofui clan, adapting it for use in contemporary fashion. This will help preserve the fading traditional textile arts of the Hestofui clan. Again, the adaptation and commercial usage of the designs will go a long way to create more jobs in the fashion industry as well as the tourism sector. Again, the study will provide valuable information which will serve as reference material for other researchers, and cultural and art historians who seek to embark on similar scholarly studies relating to indigenous and traditional textiles and fashion.

1.7 Delimitation

The study was delimited to all traditional textile arts and factors contributing to the fading of traditional textile arts of the Hetsofui clan. Participants for the study included chiefs, elders, and artists aged 30 and above within the Hetsofui clan of Atiavi-Glime and Tsiame. It focused on all other crafts associated with hand-woven articles including fabrics.

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1.8 Limitations to the Study

The major hindrance to the progress of the study was how to link up with the craftsmen who had their industries in the hinterlands. These places are without telecommunication networks so linking up with the artists to have a first-hand observation of them was difficult. Again, scheduling interview appointments with some chiefs and elders was a difficult issue due to their busy work schedules.

1.9 Definition of terms

Anlo: A group of Ewe who speak the Anlo language.

Anlo-Ewe: It is used to refer to the indigenous people of Anlo.

Mawu: The name of the supreme god who the Hetsofui clan believes and venerates.

Textiles Arts: All articles such as sacks, wallets, hats, baskets, cloths, mats, fences, nets, traps, brooms, ropes, fans etc made by the Hetsofui clan through the processes of weaving, knotting, crocheting, knitting, embroidering, netting and appliqueing.

Symbols: Something that stands for or represents something else, especially an object representing an abstraction.

Symbolism: The usage of symbols to represent something abstract by something concrete.

Art forms: Any activity regarded as a medium of imaginative or creative self-expression such as painting, body arts, music, dance, beads, etc

Aesthetics: The branch of philosophy that deals with the nature and science of beauty and taste as well as the sensory-emotional values, especially in the arts.

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Culture: The arts and other manifestations of human intellectual achievement are regarded collectively. The way of life of a group of people. For example, their way of dressing, philosophies, language, arts, morality, etc.

Clan: A clan is a group of people, male and female, who are believed to have descended through one line only from a common putative ancestor or ancestress.

Togbi: An honorific title used by the Ewes to refer to a chief, an elder or grandfather, an ancestor and also to a deity.

Lineage: That segment of a clan whose members are known to have descended from common ancestor or ancestress

African Art: The description of modern and historical paintings, sculptures, installations, body arts, and other visual culture from natives and Africans in the diaspora.

1.10 Organisation of the Rest of the Text

Literature is reviewed in chapter two within the confines of the concepts of this study. Chapter three presents the research methodology, research design, population, sampling procedures, data collection tools, data analysis, quality of the research, and research ethics. Chapter four presents the data collected and analysis on themes based on the three objectives of the study. Findings or research results discusses in detail with supported literature in this chapter. The final chapter focuses on the summary of results, make practical and theoretical recommendations, offer suggestions for further research and also present the novel or innovative findings from the study.

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CHAPTER TWO

REVIEW OF RELATED LITERATURE

2.0 Overview

This chapter presents a review of related literature on the thematic areas including the migration account of the Anlo-Ewe, retrospect of the Hetsofui clan culture, Agbome and its ritual significance, genealogy of Hetsofui clan, totem of the Hetsofui clan, textile arts among the Hetsofui clan among others.

2.1 The Migration Account of the Anlo-Ewe

The journey of the Anlo-Ewe people from Notsie to their present-day location in southeastern Ghana was fraught with challenges, including hostile terrain and conflicts with other groups. Despite these difficulties, their migration is celebrated annually during the Hogbetsotso festival (Nukunya, 1997). It is believed that the Anlo were among the Ewe who migrated from Notsie in Togo in the later part of the seventeenth century to settle at their present home. The Ewe people decided to leave Sudan and going South eastwards went to 'Abyssinia' present day Ethiopia. In reality, the Ewe escaped rather than migrated from a regime change in Notsie city. The Ewe were well received by the then King of Notsie, King Adela Atogble when the Anlos first arrived in Notsie. Things changed when King Adela Atogble died and Togbe Agorkoli took over the reign of Notsie with oppressive rule upon the Ewe.

Togbe Agorkoli ordered all elders of the Ewe to be killed. He treated the people very badly. When the Ewe thought of escaping, the circumscribed large defensive wall became a barrier. However, they consulted an elder that they hid when the elders of the Ewe were being killed. This elder known as Tegli revealed an extravagant plan of escape to the Ewes. Thus, for days the women of the group moistened the walls in one place

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during their daily clothes-washing activities till the wall was weak enough (Amenumey, 2019). *The Ewe people and the coming of European rule*. Accra: Woeli Publishing Services. The plan resulted in the gathering of all the Ewe then Elder Tegli drawing the "sword of liberation" inviting the gods, and piercing the wall saying, "O Mawuga Kitikata, Wuwor na mi ne miadogo, azoadzo" (oh great God Kitikata, open the door for us so that we walk through). A big hole was then created in the wall and the Ewe escaped by walking backwards and separated so that King Agokoli would not trace or find them (Gavua, 2018).

This assertion is supported by Amenumey, (1986) when he said, the Anlo people moved from Notsie, in modern-day Togo, where they were led by Togbi Sri I, to their present-day home. Their migration was characterized by a spectacular escape from the oppressive regime of King Agorkoli. During the migration from Notsie, the people split into three broad groups, which were to populate the Northern Central and Southern areas of their new home stretching up to the Volta River in the West.

The majority of the Ewe settled in villages in the coastal regions of Togo, Benin and the Southeastern parts of the Volta region of Ghana. The settlement of the Anlo in the coastal regions of Ghana was strategically chosen for its fertile lands and access to fishing, which became vital components of their economy and sustenance (Awoonor, 1990). Those in the coastal regions are linked to the slave trade that affected the Ewe populations. As a result, the Avenor Ewe settled to the north of the Anlo and can be found in Akatsi South District and Akatsi North District. The frequent slave raids brought about a northern migration and spread of the Ewe throughout southern Togo, Southern Benin and South-western Nigeria. The shallow waters and many islands of the Bight of Benin provided a safe haven to all but the most aggressive slave traders.

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2.2 Retrospect of the Hetsofui Clan Culture

According to the participants interviewed, the regent of Togbi Dzadu IV and Togbi Gborglime, the regent of Togbi Tsili IV, our great grandfather (Patriarch) Sodza mystically rode on a ram and could be visibly seen in the air as someone coming from where the sun rises from. While riding on the ram, he carried a palm seedling in his hand. He landed safely at a legendary location called Hetsofuiwo fe Afedo, now corrupted to read Letsowodo. This particular location remained the first settlement of Hetsofui Clan members and also became the first ancestral home of the clan. He added that Sodza planted the palm seedlings at Lotsowodo and it was some of the palm fruits that Torgbi Tsali took from Sodza's farm and spread at Deta. History has it that some group of people pulled down some of the palm trees to tap palm wine (Retrospect of the Hetsofui Clan Culture)

When Togbi Tsali visited Deta, he was briefed about what happened, he got annoyed and rained curses on those involved. He later fined the culprits two cows for purification of his gods at his shrine at Tsiame. Thus, during the celebration of Tsali Festival and after slaughtering the two cows, the two heads and the eight legs are normally given to the Hetsofui Clan Elders as the original owners of the palm trees. Togbiga-Sodza briefly stayed at the legendary village. Having realized that there was no water source at Lotsowodo, Sodza, being a hunter, started exploring other areas in search of portable drinking water. After months and days of searching, he finally entered a big forest and after further exploring the forest, he came into contact with a big "Exe" tree beneath the tree was a big pond containing whitish water. Togbiga Sodza became extremely happy and was happier when after tasting the water he realized it was portable (Togbi Gborglime, personal communication, August 3, 2023).

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Togbiga Sodza quickly went back to his abode and packed his belongings, leaving only the established deities and headed to the forest. On his way back to the forest, he met the Tsorfor clan members at Kporganu. While staying in the forest, he named the spot where he saw the water Hetime. He thereafter established another settlement at Agbome close to Kporganu. History had it that the Tsorfor clan members were free to handle sheep and ram, totem to Sodza. Sodza built a big gate that separated the two settlements. Agbome therefore derived its name from the gate that Togbiga Sodza built.

In an interaction with the traditional leaders, Togbi Necku and Togbi Gborglime said that it should be put on record that Hetime became the second main ancestral home for the Hetsofui clan members. Togbiga Sodza continued his life at Hetime as a hunter and farmer and again established the relevant deities at Hetime. Sodza stayed longer at Hetime, got married and begat Adedze who also begat Adela Blebua. Sodza and his son Adedze died at Hetime and upon the death of Sodza and Adedze, Adela Blebua relocated to Lotsofeeme of Tsiame with his seven children (Togbi Necku, personal communication, August 1, 2023).

2.3 Agbome and its Ritual Significance

In the view of some of the traditional leaders the researcher interacted with, Agbome was spiritually established by Togbi Sodza as the sacred place where any Hetsofui Clan members that defy and go against the totem of the Hetsofui clan are purified. You are set to go through seven days (7) of spiritual body cleansing through bathing and inhaling certain herbs. Secondly, after the Adedze festival, those clan members who could not get the chance to undergo spiritual bathing in the forest and also those clan members who desire to undertake the spiritual bathing normally go to Agbome for that purpose (Togbi Gborglime, personal communication, August 12, 2023). When

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the God of thunder strikes at a particular place, that place usually becomes a forbidden place. It is only when the necessary rituals are performed at the spot before one could have access to that place. The Hetsofui Clan members are very much noted for the execution of this particular rituals of cleansing the spot where the God of thunder strikes.

2.4 Genealogy of the Hetsofui Clan

Oral tradition has it that Togbiga Sodza begat Adedze, Adedze begat Adela Blebua and Adela Blebua had seven (7) children to his credit. They include Agbeli, Hatsu, Tehu, Nortsi, Awusu, Letsu, Adadzi and Adika. (Togbi Necku & Togbi Gborglime, personal communication, 2023). In discussing the settlements of the Hetsofui clan, Togbi Necku and Togbi Gborglime noted that Adela Blebua having given birth to Seven (7) male children apportioned his grandfather Sodza acquired land to his children in the following manner

1. He gave Tsiame's portion to Agbeli as his eldest son.
2. He settled Letsu Adadzi, Tehu and Nortsi at Glime-Atiavi.
3. He settled Hatsu at Agblego.
4. Awusu was sent to Torgbi Sodza to acquired land at Bayive.
5. Adika was settled at Torkanu, another acquisition of Togbi Sodza.

Other settlements where Hetsofui clan members could be found in their numbers are: Suife, Hatorgodo, Kamasakope-Sovie, Afife, Agorbledokui, Wenu, Kotokoli-Somanya, Ledzorbui, Lewosime, Galikope-Okrakodzo-Koforidua, Hatsukope near Akame, Lotsowodo, Ada Foah, Kpelikope, Afife-Afornyaga, Akpese-Somanya, Devenu and Kutsinu. It is a fact that in every main settlement, our great-grandparents managed and created war stools and that the Hetsofui clan could boast of having six (6) solid war stools across the length and breadth of the various settlements.

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These war stools are:

A. Tsiame…… Togbi Dzadu Stool

B. Glime……Togbi Tsili Stool

C. Agblego…….Togbi Hatsu Stool (Transferred to Glime)

D. Bayive ……..Togbi Awusu Stool

E. Torkanu……Togbi Tsevi Akpo Stool

F. Kpelikope……Togbi Kpeli Stool

(Togbi Necku & Togbi Gborglime, personal communication, 2023).

2.5 Totem of the Hetsofui Clan

In the words of Togbi Necku and Togbi Gborglime, the Hetsofui clan members like any other clan members have some significant totems to observe and to abide by:

1. They are forbidden not to eat sheep and ram
2. They are forbidden not to eat spotted animals-Kodzokpui
3. They are forbidden not to eat in brass plates
4. There are forbidden not to use fefe tree for firewood and building purposes
5. They are forbidden not to put white bowls outside when it is raining
6. It is worthy and interesting to note that Hetsofui clan members cannot be overtaken by any non-Hetsofui clan member when it is raining and they are running
7. Once pomade has fallen onto the ground, it is forbidden for the Hetsofui clan members to collect it back for use (Togbi Necku & Togbi Gborglime, personal communication, 2023).

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2.6 Adedze Festival of the Hetsofui Clan

The Hogbetsotso festival serves not only as a reminder of the Anlo people's historical journey but also as a platform for showcasing their rich cultural heritage, including traditional music, dance, and attire (Ansah, 2010). Hetsofui clan apart from celebrating the Hogbetsotso festival is the only clan among the 15 clans of Anlo State to institute an annual festival called Adedze festival which the clan members celebrate every year after Easter with the exhibition of some of their traditional textile products. It is worthy to note that during the celebration of this special and ancestral festival clan members rejoice and interact with one another. Preparations towards the festival start when the dates are fixed for the celebration of the festival, clan members are strictly forbidden not to engage in the following activities:

1. Not to eat mudfish
2. Not to eat leftover Apkle
3. Not to eat bread
4. Not to have sex
5. Not to eat baked loaf
6. Not to bath with Anago Soap (Adzaleyibor)

Clan members are expected to live their normal lives after the end of the festival. The festival is always open to all and sundry, only that if you attempt to bathe spiritually at the bathing shrine you might be forced to obey the Hetsofui clan totem. The highlight of activities involved in the celebration of the Adedze festival include:

DAY 1.

1. General cleaning of the ancestral home at Adedze shrine at Xetime.
2. Purification of deities and slaughtering of fowls for dzenkple.

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3. Individual spiritual bathing
4. Consultation with the deities.
5. Spiritual wrestling by the youth
6. Drumming and dancing at Vudome

DAY 2.

1. Clan members returned to their various settlements and continued with the activities for the remaining days.
2. At Tsiame, the clan members pay a visit to the sacred Agbome as part of their annual pilgrimage of the festival amidst drumming and dancing.

DAY 3: Afedonu worwor which involve the ritual performances for the departed clan members.

DAY 4: Purification of all Hetsofui clan stools.

DAY 5: Public outing and street carnival within the various settlements.

DAY6: Putting back the various stools and deities to their normal position (Agalialia).

DAY 7: Thanksgiving through drumming and dancing.

2.7 Kinship System of the Hetsofui Clan

The Anlo-Ewe have a primarily patrilineal kinship structure, meaning that inheritance and lineage flow through males. As stated by Amenumey (1986), this system reinforces the importance of male ancestors and the continuation of the family name and property. The Hetsofui clan being one of the Anlo-Ewe practice the patrilineal system. Each family member belongs to a clan that they believe to have descended along the male line. Some larger settlements have all clans represented, sometimes by more than one

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lineage. Lineage here means a branch of the clan in which the male and female members can trace relationships back to a common male ancestor. Kinship relationships in Anlo society go beyond the immediate family to encompass a large network of relatives, fostering a strong sense of collective support and duty. According to Nukunya (1997), the extended family system guarantees that individuals are cared for by the larger community. However, the lineage unlike the clan is exogamous. Each lineage has its own symbols, ancestral shrine, common property and a lineage head. Usually, the oldest surviving member of the lineage serves as head. Being the guardians of customs and culture, seniors play a crucial role in the Anlo kinship structure.

According to Awoonor (1990), the elders provide guidance, settle disputes, and make significant decisions that affect the family and community." The lineage head has the final say in most of all decisions and disputes and regulates all dealings with lineage interests including land dispersal. Apart from secular activities, the lineage head is also the chief priest who leads many of the ceremonies and serves as link between the living and dead as all religious offerings are presented to him. Within the lineage is a hut, which is either a wife and her unmarried children or the same with the husband, as well, forming the smallest unit in the lineage? There is a practice of polygamy in spite of the fact that a small percentage of men really have more than one wife. To every household or a*f*e the man is the head and can act without interference and as long as a father. Elders are very much respected and as long as a father is around the son is to comply with any of his demands.

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Table 2.1: Kinship Terminology of the Hetsofui Clan

KINGSHIP	TERMINOLOGY
Father's elder brother	Torga
Father's younger brother	Tordia
Child (both sexes)	Vi
Sibling (both sexes)	Norvi
Female sibling	Da
Male sibling	Papa means Fo
Mother	Eno or Dada
Father	Etor or Fofo
Mother's elder sister	Daga or Norga
Mother's younger sister	Daḍia or Nordi
Father's sister	Ete or Tasi
Mother's brother	Nyrui
Grandfather	Togbi or Torgbui
Grand mother	Mama

Source: (Amenumey,1986; Awoonor,1990; Nukunya,1997).

2.8 Naming System of the Hetsofui Clan

From time immemorial, man has tried to identify people, things, objects and places by giving names to everything. The naming ceremony for Anlos, called 'Vihehedego,' is a noteworthy communal gathering that includes members of the community and family. Prayers and libations are presented to solicit blessings and protection, and the child is formally introduced to the community during this event (Awoonor, 1990). Names help to differentiate between places, animals, plants and human beings.

There is much wisdom in many names. The naming system of the Anlo-Ewe people is deeply symbolic and reflects various aspects of the individual's life, including the day of the week on which they were born, circumstances surrounding their birth, and

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ancestral lineage (Amenumey, 1986). Among the Hetsofui clan of the entire Ewe and for that matter Anlo our elders coined our names using these wisdoms. For example, "Ameevor" meaning "people are finished". Ameevor therefore means there are no men in the family that is why cowards could also threaten/ brag against the family.

In naming, the day of birth, clan customs and various events like worship contribute to the naming. For the purpose of this work, I shall look at Day-Birth names, General Order-Birth Names, clan order-birth names, special or events-birth names and ordinary or insinuation or appellation names. This naming system affects the naming of their artefacts, especially the Kete products. Examples are Fiawoyome, Dzigbordi, Tudedzi, Fiawonuse, Takpekpeleanloga etc.

2.9 Day-Birth Names of the Hetsofui Clan

Day names are a cultural practice in Ghana and other countries where people are named based on the day they were born. Ghanaian names or personal names consist of several given names and surnames based on the language of ethnic groups in Ghana including Akan, Dagomba, Ga, Ewe and Nzema among others. These names are also used among Ghanaians living abroad and among Africans living in the diaspora who wish to identify with their ancestral homeland. Day names, in which children are given special names based on the day of the week they are born, are an important aspect of the Anlo-Ewe nomenclature. For example, Kwadzo is the name of a male child born on Monday, and Adzo is the name of a female child (Nukunya, 1997).There are seven days in a week and each day has a special name for male and female.

Sunday: A male born on this day is named Korsi, Kwasi, Kwashie which others write in English as Quarshie or Quashy. The females born are named Korsiwor, Kwashiwor, Awusi and Esi.

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Monday: Males born on this day are Kodzo, Kwadzo, Kudzo and Kudjo; others write it Quadjoe or Cudjoe in English. The females are called Adzo, Adzowor and Adzoyo.

Tuesday: Males are Kobla, Kwabla, Komla and Kwamla while the females are named Abla, Ablewor and Ablayo.

Wednesday: The males are called Korku, Kwaku, Awuku and Quarcoo in English. The females are Aku, Akuwor and Akuyo.

Thursday: Males are Yao, Korwu, Kwawu or Quao in English. Females are Yawo, Yawor, Awo and Awoyo.

Friday: Male is Kofi or in English Cofie and Quophy. Females are Afi, Afiwor and Afiyo.

Saturday: The males are Kormi, Kwame and in English Quarmy or Quarmyne. Females are Ami, Ameyo and Ama.

Generally, VI, ƑEE (ƑI), TSE, KUMA and KUME are added to the above names to differentiate between the one bearing the name already and the newborn about to use the same name, especially the male children. Examples are Kofi to be Kofitse, Kofivia; Afi to Afivi. Kodzo to Kodzovi, Kodzokuma; Kosi to Kosipie, Korwu to Korwukumj. Children born on the same day as their father, especially the male ones, are given names like Tornyj or Tornyewoza (Tornye pe aza, Tornyewoaza). An example is a Wednesday-born named Awuku and a Thursday born is Korwu (Amenumey,1986; Awoonor,1990; Nukunya,1997).

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2.10 Hetsofui Clan Order-Birth Names

The Hetsofui Clan as well as the other fourteen Anlo clans have special names for their children. It is the father's clan that is used to name the children. As such, the Hetsofui clan as well as the Agave and Tsiame clans name their children like the Bate, Lafe, Dzorvia, Amlade, Klevie, Bamee, Tovie, and Like.

Table 2.2 The Hetsofui Clan Order-Birth Names

POSITION	MALE	FEMALE
First	Efui (Fui)	Ewi (Wi)
Second	Tsatsu	Egbo (Gbo)
Third	Tsiḍi	Tolo
Fourth	Akoli (Akorli)	Esa (Sa)
Fifth	De	Kuya or Sapie
Sixth	Lotsu	Afie or Awaya
Seventh	Letsa	Afala or Awala
Eighth	Dra	Wala
Nineth	Akolor (Akorlor)	Walaworle or Walawala
Tenth	Akolortse (Akorlortse)	Walawui
Eleventh	Etui (Tui)	Gbato

Source: (Amenumey,1986; Awoonor,1990; Nukunya,1997).

2.11 Special or Event-Birth Names among the Hetsofui Clan

1. Twins: - The Hetsofui Clan parents of twins name their children according to how they are born (A. Dunyo, personal communication, 2023).

a. Males only-Atsu and Etse (Tse)

b. Female only- Hetsa and Ehi (Hi)

c. Male and female-Atsu and Atsupi

In case the twins or triplets are followed by twins or triplets, the phrase VI or VIA is added to the names. For example, Atsuvia, Hetsavi, Kpodovi or Kpodovia. But if the

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twins or triplets are followed by a single, he/she is called Do (Doe). If a child follows Do again the male is called Dotse and the female is called Dopi. If a female is born after Dopi she is called Dowoe and a male after Dotse is named Domi (P.U. Vegborlo, personal communication, 2023).

2. Vena Kple Venatsu: the mother of twins is called Vena and that of a triplet is Torna. The father of twins or triplets is called Venatsu. A male or female after who the twins or triplets are born is called Kplorvi. However, these names are not official, they are casual.

3. Kpodo and Gage: These names are not given to triplets alone. When the female of the twins dies at birth or very young Atsu's name is changed to Kpodo. If the opposite happens, the Atsupi's name is changed to Gage. In the same way, if the Atsu and Atsu*f*i are born continuously, the second is named Atsuvia and Atsupivia and the third twins are named Kpodo and Dzeni (Adzeni) (A. Dunyo, personal communication, 2023).

4. Xegbe and Xewovi: During birth, some babies come out with their legs first instead of their heads. Males of such babies are named Xe, Xevi, Xetor or Xegbe, while the females are named Xewovi or Xegbe. When the baby is born with the face turned down, the male is named Lumor and the female Lumorsi. At times the pregnancy takes from one year and above before the baby is born. In such a situation, the male is named Fenu, Fenuku or Honu and the female is named Feyi.

When a woman is initiated into the Yewe cult and she is still speaking the Yewe tongue, she brings forth a baby, the male baby is named Torsu and the female Torsi. However, the child is not a member of the Yewe cult. At times too, a man may be tapping palm wine or might have kept the wine to ferment for distilling and during the distilling or immediately after the distilling a baby may be born to the man or landlord of the house where the distilling was done. Such a baby is named if the child is a male as Ahadzi.

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5. Ametepi (Ametepe) and Megbenu: when the husband of a pregnant woman dies before the birth of a child, if the child is a male, he is named Ametepe or Apedo and Megbenu or Megbenya if the child is a female. If a grandfather or grandmother has seen the pregnancy before dying, the child when born a male is called Ametepi and a female Yorxormi. In the same way, a baby born during a funeral is named Ametepi if a male and Yorxormi if a female. It could be that a landlord is dead not quite long after a pregnant woman in the house brings forth a baby, if the baby is a male, he is called Apetorgbor. Similarly, if a man dies in a household not long and a male child is born, he is called Amegbor. Likewise, a male child born after the late brother is named Degboe or Dogbe (Dogbey). If a male is born after Dogboe or Dogbey is named Degbortse or Dogbatse. A female born after her late sister is named Noviegbor (A. Dunyo, personal communication, 2022).

6. Adzika and Afafa: When a widow or widower especially the widow re-marry after the widowhood rites and her first male child is born, the child is named Adzika or Adika, Kalẽdzi or Doku. Doku is normally used by the Blu Clan. The female is named Apeafa (Afeafa), Afafa, Fafa or Dokuyo. Dokuyo is usually used by the Blu Clan. In case, the child after Afeafa, Afafa or Fafa is a female it is named Dzifa.

7. Klu and Kosi: - When a woman is faced with a dead child each time she brings forth, she is taken to a shrine to seek assistance from the gods. In such a case when children are born afterwards, they are named as follows:

Table 2.3 Special or Event-Birth Names among the Hetsofui Clan

POSITION	MALE	FEMALE	MALE/FEMALE MIXED

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First	Klu	Kosi	Klu
Second	Klutse	Kosipi (Kosifi)	Klupi (Klufi)
Third			Mago
Fourth			Magopi (Magofi)

Source: (A. Dunyo, personal communication, 2023).

Some people in place of Klu name the Male Abotsi and if the child after Abotsi is a female they name her Abuya. But if the child after Abotsi is a male there is no special name for him. Similarly, some use Abuya, Mago or Norli in place of Kosi. However, if the child after Abuya is a female, she is given a name like the one after Mago being a male. When Mago or Norli is followed by a female, she is named Magopi or Norli*ʃ*i/Norlipi. It should be noted that after Klutse, Kosipi and Magopi other children born do not take any special name but ordinary names that the parents may wish. Other cult or names put on children born through assistance of Gods are Agbasi, Dagbisi, Nanasi, Sakasi, Adonglo and Adonglofi. Usually, these names are also used for children of a man who is a member of a cult or shrine before marrying.

A. At times, parents entertain fear that the spirit of death is around them so give their children to relatives to care for as if they brought forth the children. When it happens this way, the parents assume they have thrown the children away so named the child Soryigbe or Tsorfugbe (K.Amuzu & Mama Midzeshie II, personal communication, 2023).

B. Some people establish the *Se* Cult before bringing forth children. When that happens, they name their children Senyo, Sedina, Sewubo, Sefakor, Setor, Sebuabe, Setutsi, Senu,

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Seenam, Semor and Sesi. Some Christians or religious men also name their children in praise of God the Creator with the mind that the Creator is *Se*. There are names like Senyo (Mawunyo), Sefakor, Sena, Senu, Seenam, Sedudzi, Setufe, Setutsi, Setc, Seme (Mawu*f*emor), Sesi (Mawusi), Setume etc. (K.Amuzu & Mama Midzeshie II, personal communication, 2023).

8. Atitsogbi and Dzatugbi: If a person is used for sacrifice for the gods or in a cult especially a female (Fiasidi) before marrying and bringing forth the first child is called Atitsovi which is called Atitsogbi for male and Dzatuvi also called Dzatugbi for female. Children born after Atitsogbi and Dzatugbi are given any name preferred by the parents. It must be noted that if a person is a cult member, he/ she also uses Dzatugbi for his/her child whether first, second or any position.

9. Aheto and Đabasu: when only one male is born among a lot of females, he is named Aheto, Kporti or Apeti. Similarly, one female among many males is named Dabasu or Tesi (Teshi).

A. At times some children are born with membrane-like cloth on them. Such children are named Awumi if he is a male and Awusi if she is a female.

B. A child born on the street, road path or farm boundary is named Alipui or Alipodzi if it is a male and Morta, Lifosi or Alipui if a female.

C. If the child is born in the market or on the way to the market, a boy is called Asigbi and a girl is called Asinu or Asimenu. Then a child born on the way to the farm or on the farm is called Agblegui if a male and Agblesi if a female.

D. A child born during the poverty or suffering of parents is named Hiã if a male and Funugbi if a female.

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E. When a child is born tall but looks weak during birth or childhood, he is called Kordorwu, Behetor or Kordokuma if a male and Bahanu if a female. Some children are also named based on how they look which is strong, short etc. Some of such names are Kpuitor, Lobuitor, Hahlaye, Yaodzã, Gbeti and Sesétor.

F. A male born in the night is named Zãnu and the female is Zãsi.

G. Some children are named based on where (towns) in which they were born or where they lived or intend to live. Examples are Lomekofi, Getor, Ketator, Flasi, Flawukorḍzo, Temakorsi, Torvekorsi and many more (K.Amuzu & Mama Midzeshie II, personal communication, 2023).

10. Continuous death after birth names: - when parents are faced with the death of a child after birth continuously and parents do not seek the assistance of gods or cults or shrines, the parents for fear and desire to stop the death, they name the children born later with household items names, birds and things in the bush with the hope that death will not consider the children as human beings and kill them so that they could live for them. Some of such names are:

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Table 2.4 Continuous death after birth names

Aforkpa	Dzakpata	Xordza
Agama	Efli (Fli)	Xormenyatri
Agbo	Elo (Lo)	Kaklã
Agor	Emu (mu)	Kaklo
Akaga	Eve (Ve)	Kalãi
Ako	Fiba	Kotoku
Anamu	Forsiekpor	Kpezi
Anyigba	Futagbi	Kpolu
AkpleTableo	Gago	Kporxa
Atagba	Ganu	Kporxenu
Atatsi	Gbadze (Agbadze)	Mama
Atikpo	Gbekle	Mortsi (Morti)
Bongo	Gbekpaku	Nefito
Borlu	Gbelornu	Sogbe
Bubu	Gborvi	Tameklo
Butu	Goku	Totsi
Dadivi	Hadogbi	Torgbi
Deku	Hafoba	Vegba
Donglo	Hahlaye	Worngba

Source: (K.Amuzu & Mama Midzeshie II, personal communication, 2023).

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11. Amuzu Kple Adugba: These names are for priests that we call Bokorwo's children. The Bokorwo name their children with names like:

A. Male children: Amuzu, Akakpo, Afãtsiawu, Afãgbedzi, Afãwubo, Afãdzinu, Afãlefe, Yeluwu and Afãnyo.

B. Female children: Adugba, Agbale (Gbale), Afãyome, Afãsime, Afãtorwu, Afãɖina, Afãlefe, Yeluwor and Afãnyo.

12. Logosu and Logosi: These names are given to people who join cults like Yewe, Da, Agbo and others. Usually, the names given to them at birth are changed to these cult names and are not allowed to be called by the old names any longer. Anyone who calls them by the old name is fined heavily. Samples of such names are:

Male: Logosu, Agbodzihũsi, Sodzi, Soedzeɖe, Huze, Alorwusoɖe, Dawuso, Dafliso, Hũtor, Miheso, Sosa, Sogbaka, Horwusoɖe, Soglohũ, Soworda, Sowubo, Mikesokpor, Dalike and Sosu

Female: Logosi, Sodolo, Soworlo, Soenyeametor, Gbeda, Daenyeametor, Atoesi, Hũnede, Alorwusoɖe, Sonisi, Sowualordj, Hũdzengor, Soetor, Dangoe, Daɖalor, Hũdolo, Sotorwoke, Sotorwoxoke, Soxoke, Dadolo, Korsornde and Soekpe (K.Amuzu & Mama Midzeshie II, personal communication, 2023).

2.12 Ordinary/Insinuation/Appellation names

Several names are special sayings like proverbs, advice sayings, and difficulties that we simply call appellation names. These names are self-explanatory for example Ameewotoanyana which means you have to know a person well before you tell him/her your secret. For modernity reasons, the following Ewe words or phrases or prefixes are written as: ')' as 'OR', 'Ƒ' as 'F', 'Ð' as 'D' and 'SI' as 'SHIE' (K.Amuzu & Mama

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Midzeshie II, personal communication, 2023). Some of these names are: Amesemador, Ahiagbeatsu, Amewuho, Babanawo, Blemawu, Butsormekpor, Dorgbetor, Dzormanyefui, Duawotor, Đewodui, Đemebu, Edzorho, Evedzinawo, Ezunukpenawo, Fiadorwu, Fusorgbor, Fiadzigbe, Ƒomedzi, Ƒorsiekpor, Ƒomeaka, Gborgblorbu, Gbadegbenyo, Gbormetsanu, Ɣemavli, Ɣemayi, Ɣemakor, Hoenyega, Hiakame, Hotsonyame etɔ. (K.Amuzu & Mama Midzeshie II, personal communication, 2023).

2.13 Religion of the Hetsofui Clan

The religion of the Anlo-Ewe people is characterized by a strong belief in a pantheon of gods and spirits, which are considered intermediaries between the supreme deity, Mawu, and the people" (Amenumey, 1986). Based on that, the Hetsofui Clan of the Anlo-Ewes believed in a Supreme God that is all-powerful and everywhere at once. They call this God, Mawuga Kitikata or just Mawu. Because of the omnipresent belief, they do not have shrines or devotional ceremonies for the Mawu but rather practice religion through lower divinities. These lower-level divinities include Yewe, Afa, Eda, Nana and Mami Wata. The most popular ones are the Yewe and Afa. The Yewe and Afa have a membership initiation process to worship.

Yewe is the god of thunder and lightning. Members of the Yewe cult have their language and names. When members are initiated into the Yewe, a name is given to them at a graduation ceremony. They also learn the Yewe tongue so it becomes a taboo to speak any order language with them or call their birth names for them. If the Yewe language or name is not used for the new member, the speaker of the birth name and language can be put in front of a council of priests to be sentenced to pay a large fine. Yewe's younger brother is in the Afa cult. The Afa is the astral god of divination. Members are not given new names but rather keep their birth names. Performances are

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at the forefront of devotional activities for Afa. Members and non-members celebrate Afa together; however, the non-members must wear white clothing and cannot dance next to a member unless at a funeral. Non-members who do not follow these rituals properly are fined.

2.14 Funeral Rites Among the Hetsofui Clan

Among the Anlo in the Ewe society and for that matter the Hetsofui Clan, elders are respected and held in high regard. The Anlo-Ewe have complex and highly symbolic funeral customs that are a reflection of their beliefs regarding death and the afterlife. The goal of these rituals is to guarantee the deceased's soul's safe return to the world of their ancestors (Amenumey, 1986). As such funerals are traditionally extravagant events incorporating a multitude of events over a month. There are usually multiple steps in the Anlo funeral process, such as wake-keeping, burial, and post-burial ceremonies. To honour the departed and comfort the grieving, distinct rituals, music, and dance are performed at each step (Nukunya, 1997). During the funeral, the following customs are observed on special days. Such customs are Amedigbe, Ndinagbe, Nudorgbe, Yorpogbe, Akontaworgbe and Xormefebugbe.

Amedigbe: the body, previously preserved with herbs, is buried on this day, usually two to three days after death.

Ndinagbe: the day after burial principal mourners are received on this day.

Nudorgbe: day for wake-keeping 4-6 days after burial.

Yorpogbe: the day after wake-keeping lineage rituals is performed. Family members of the deceased receive gifts and donations for funeral expenses.

Akontaworgbe: three days later the donations are counted.

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Xormefebugbe: several days after Akontaworgbe the final cost of the funeral is calculated. If donations exceed costs, donations may be returned to owners, if costs exceed donations additional sums may be raised. Hetsofui clan among the Anlo, funerals are expensive. As such funeral donations are the main focus of the ceremonies; costs include the coffin, burial clothes, public dances, food, alcohol and provision of accommodations for distant guests (K.Amuzu & Mama Midzeshie II, personal communication, 2023).

Due to modernity and mobile society, funeral ceremonies now usualy take place over a single weekend, sometimes several weeks after death to allow for distant relatives to travel and allow for accommodation of employment or work. Hetsofui Clan among the Anlo-Ewe, funerals are most likely to involve colourful performances of dance and drumming groups. Lively and spectacular performances of the deceased was an honourable and involved member of the community. Sometimes distant family members may commission performances months after death if they could not be present at the actual funeral (C. Amekudzi, personal communication, 2023).

2.15 Textiles Arts in Indigenous Africa

Textile arts in various locations across the African continent are known as African textiles and are done using varieties of fibres like cotton, jute, silk, raffia, straws, rushes etc. Across Africa, there are many distinctive styles, techniques, dyeing methods and decorative and functional purposes. These textiles hold cultural significance and also have significance as historical documents of African design. Some of the oldest surviving African textiles were found at the archaeological site of Kissi in Burkina Faso. They are made of wool or fine “short” animal hair including dried skin for integrity. From the thirteenth century, some fragments have also survived in Benin City in Nigeria. In West

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Africa and Central Africa, textiles were used as a form of money in the fourteenth century (Picton & Mack, 1989; Ross, 1998; Spring, 2012). An overview of some of the common techniques and textile materials used in various African regions and countries is below.

2.16 History of Textiles Arts in Africa

2.16.1 Textile Weaving-Strip Weaving

According to Ross (1998), Strip weaving is a deeply ingrained custom in West African culture that may have originated several centuries ago, according to historical records. The rich cultural legacy of the area is reflected in these fabrics, which are frequently utilized for ceremonial purposes. A characteristic of weaving in West Africa is strip weaving which is a centuries-old textile manufacturing technique of creating cloth by weaving strips together. Because of the mix of expert weaving skills and locally available dyes, West African strip weaving is known for its elaborate patterns and vivid colours (Adler, 2004).

The Mande weavers are credited in particular the Tellen people as the first to master the art of weaving complex weft patterns into strips. Proofs from caves at Bandiagara Escarpment in Mali propose its use from as far back as the eleventh century. Strip woven cloths are made up of narrow strips that are cut into desired lengths and sewn together. The technique spread from Mali across West Africa to Cote d'Ivoire, Ghana and Nigeria. Raffia fibre from dried stripped leaves of raffia palm was commonly used in West Africa and Central Africa since it is widely available in countries with grasslands like Cameroon, Ghana and Nigeria. Alder (2004) supported this claim by saying Raffia, derived from the raffia palm, is a versatile material extensively used in West African strip weaving. Its natural strength and flexibility make it ideal for creating durable and intricate textiles. Moreover, apart from being it in weaving, raffia is also used in various other

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forms of West African textile arts, involving basketry and mat making, highlighting its essential in the region's material culture (Ross, 1998).

Nigeria also used silk fibre for embroidery and weaving. "The use of silk in embroidery and weaving is prominent in the Hausa cultural sphere, where it is employed in the creation of elaborate garments such as the 'babban riga,' which is richly adorned with silk embroidery" (Perani &Wolff, 1999). Alder, (2004) confirmed that in Yoruba weaving traditions, cotton and silk are sometimes mixed to create elegant textiles called "aso-oke," which are utilized for ceremonies and special occasions. The textile's status and aesthetic appeal are increased by the addition of silk threads.

Also, barkcloth from fig trees is used to make clothes for ceremonial occasions in Uganda, Cameroon and the Congo. "Barkcloth, made from the inner bark of fig trees, holds an important place in the cultural traditions of Uganda, where it is used in various ceremonial contexts, including weddings, funerals, and other important social events (Kyeyune, 2003). Perani & Wolff (1999) maintained that the Bamileke people of Cameroon use barkcloth in their customary rites. Because of its strength and symbolic significance, this material is prized for its potential to be made into clothes and other ceremonial objects that represent cultural heritage and identity. Then again, the cultural customs of the Congo are firmly ingrained in the usage of barkcloth. Because of the material's holy and cultural value, it is used for a range of ceremonial purposes, such as initiation rites and spiritual ceremonies (Mato, 2001). Over time most of these fibres were replaced with cotton. Textiles were woven on horizontal or vertical looms with variations depending on the region.

Horizontal looms: Single heddle looms, double heddle frame looms with foot treadles and horizontal pit-treadle looms. However, there are many variations, for example, the

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Yoruba. In Nigeria the single heddle looms with extra strings heddles are used but kuba raffia weavers set the heddles at 45 degrees. The Yoruba weavers of Nigeria often weave long, narrow strips of cloth on a horizontal loom, which they then sew together to create bigger tapestries. This assertion had been confirmed when Picton & Mack (1989) said "This method is essential to the production of 'aso-oke,' a distinguished Yoruba textile".

The Asante silk weavers: Ewe and Cameroon cotton weavers and the Djema weavers in Niger and Burkina Faso used double heddle frames. The Asante silk weaving had been attested to by Ross, (1998) by confirming that in Ghana, Asante weavers use horizontal looms to create the well-known kente cloth. The complex designs and vivid colours that define kente are produced by expert weavers using silk and cotton threads, and this kind of loom works well for them. Perani & Wolff (1999) also said the following about the Ewe weavers, horizontal looms are used by Ghanaian and Togolese Ewe weavers: to produce their unique fabrics, which are prized for their symbolic motifs and patterns. The elaborate pattern work that is a distinguishing feature of Ewe weaving is made possible by the horizontal loom's flexibility.

Meanwhile, the Bamileke and other ethnic groups in Cameroon utilize horizontal looms to make ceremonial fabrics and daily clothing. The horizontal loom is a desirable instrument for producing a wide range of textile products due to its adaptability (Adler, 2004). Moreover, "Horseshoe looms are also used by Djema weavers in Burkina Faso and Niger to produce textiles. According to Rovine (2008), these looms are especially useful for producing the long strips of cloth that are a common feature of West African weaving traditions. While the Amhara in Ethiopia use double heddle pit-treadle looms, where the weaver sits on the edge of a small pit dug in the ground. According to Bolland (1992), the Ethiopian weavers make their traditional 'habesha kemis' and other woven

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goods on horizontal looms. The long, continuous fabric strips that are a mainstay of Ethiopian textile arts are produced using a horizontal loom.

Vertical looms: Berbers in North Africa and the Yoruba in Nigeria used broad, upright vertical looms to weave cotton cloth. Traditionally the Berber weavers in North Africa, employ the broad upright vertical loom which is a unique kind of loom that enables the production of big, wide textiles. The complex and vibrant designs found in Berber blankets and rugs are especially well-suited for weaving on this loom (Becker, 2000). It must be noted that the broad upright vertical looms, which produce textiles important to both everyday life and ceremonial contexts, are primarily operated by Berber women. The cultural past of the weavers is reflected in these fabrics, which are frequently rich in symbolic motifs (Miller, 2007).

Then, in Nigeria, the Yoruba weave cotton fabric known as "aso-oke" using wide, upright vertical looms. Wide fabric panels that are subsequently shaped into clothes or utilized for various purposes can be produced using this kind of loom (Picton & Mack, 1989). In explaining more about the Yoruba weave, Adler (2004) stated the vertical loom is employed by Yoruba weavers, especially women, to create 'kijipa,' a robust and long-lasting cotton fabric that serves both practical and ceremonial functions. Strong, durable cloth that is highly prized in Yoruba culture may be produced thanks to the upright vertical loom's design.

Moreover, single-heddle vertical looms are used in Cameroon and the Congo. The Bamileke and other ethnic groups in Cameroon frequently employ single-heddle vertical looms to create exquisite textiles. Despite having a very straightforward construction, these looms enable weavers to manipulate the heddle expertly to create intricate patterns and designs (Perani & Wolff, 1999). Ross, (1998) added to the view of

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Perani & Wolff, (1999) that heddle vertical looms are used by Cameroonian weavers to produce ceremonial fabrics that are essential to social and cultural rituals. The construction of the loom enables the weaving of both straightforward and complex patterns, many of which have deeper symbolic significance. Portable tripod looms used by Mande weavers are today unique to Sierra Leone and Liberia. According to Perani & Wolff (1999), portable tripod looms are a highly versatile and easily transportable tool used by the Mande weavers of Sierra Leone and Liberia. Weavers can operate in a variety of environments, such as marketplaces and public areas, thanks to their mobility. Notably, one important part of the Mande people's textile traditions is the use of portable tripod looms. These looms allow weavers to create a wide range of textiles, such as the well-known "country cloth," which is a significant cultural and commercial item in Liberia and Sierra Leone (McGaffey, 2002). Gardi (2009) confirmed what earlier authors said about the Mande people saying 'portable tripod looms are used by artisans to weave complex designs into textiles. Complex designs are essential to the identity and cultural expression of the Mande people, and this loom's design makes it easier to create them'

2.16.2 Textiles Arts in West Africa

Asante Kente: The Asante were the dominant people of West Africa's Gold Coast, present-day Ghana. They controlled the only source of gold available and traded with other African states and later the Europeans after contact with the Portuguese in the fifteenth century. They made jewellery, amulets and talismans in all forms from their wealth and a rich source of gold. In the eighteenth century, the Asante acquired knowledge of the strip weaving technique through trade that is seen in the present-day Cote d'Ivoire. The Asante became respected for strip-weaving Kente cloths in cotton and silk in the weaving village of Bonwire in Kwabre East District. Traditionally, men have weaved Kente cloth; they receive their training through an apprenticeship program. Each

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strip in the labour-intensive weaving process needs to be carefully inspected to guarantee that the designs are precise (Graham, 1992).

In addition, Ross (1998) confirmed that the sophisticated procedure of strip weaving is used to manufacture the renowned Kente cloth made by the Asante people of Ghana. Using this method, little cloth strips are woven and then stitched together to create a bigger textile. The term Kente means basket and refers to the checkerboard pattern of the clothes. The cotton for early Kente was locally grown, but the silk was imported since silk moths are not indigenous to Ghana. In the present day, Kente is found worn across the population however its use is still concentrated among high society members and the wealthy. This stems from his long history of association with Asante royalty, who had also used it to denote their spiritual power, documented through later findings in their shrines to deities. Due to its intricacy, Kente weaving calls for a high level of expertise. To create the elaborate designs for which Kente is renowned, Asante weavers utilize a double-heddle loom. They frequently include symbolic motifs that stand in for proverbs, historical occurrences, and significant cultural ideas (Picton & Mack, 1989)

Ewe Kete (kente): It is believed that textiles and for that matter weaving in the Volta doubtfully have developed independently. The weaving of the Ewe people of south-eastern Ghana has its independent history and style and displays an even greater diversity of patterns than is found among the Ashanti (Picton & Mack, 1979). The independent development of the Ewe weaving is confirmed by Ross, and Doran (1998) saying there is a certain consensus that Ewe Kente with its more richly palette and its frequent use of representational motifs including lettering in French and English more dramatic than its Asante counterpart and that it is in addition, more inventive in terms of the overall composition.

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The Ewe opined that; Kete weaving was done all along while in their original home at Ketu in Nigeria. To them, the Adangwe (Ewe ethnic group) discovered the art in Nigeria, and Benin, when they were among the Sudanese ethnic group that migrated southwards from the Niger Basin around A.D. 1000. Cotton spinners of Avatime and Agotime-Kpetoe started the art in Ghana in the Ewe land. They used to produce hand-woven cotton cloth by using ground looms. Later, they designed some tools such as reed, heddle, pulley, shuttle and loom in the late 16th century.

In the early nineteenth century, German missionaries who arrived in Northern Ewe land made significant contributions to the development of Kete weaving. They simplified the existing tools and methods, leading to more straightforward weaving processes that are still in use today (Agbodeka, 1997). The Ewes had a tradition of horizontal loom weaving. They mostly weave cotton cloth and introduce floating figurative weft patterns representing proverbs. Also, since the Ewes were not centralized, Kente was not limited to use by royalty, though the cloth was still associated with prestige and special occasions. A greater variety in the patterns and functions exist in Ewe Kete and the symbolism of patterns often has more to do with daily life than social standing or wealth.

Nigerian Aso Oke: The most prestigious hand-woven cloth of the Yoruba of Nigeria is the Aso Oke. Aso Oke means top cloth. It is the most prestigious because of the level of expertise and time required to weave the cloth. Traditional indigo-coloured Aso Oke often required the hand-spun thread to be dyed up to fourteen times to achieve the deep blues needed. The Yoruba people are known for their elaborate patterns and vivid colours in Aso Oke, a traditional hand-woven cloth. It is frequently worn for formal events like coronations, festivals, and weddings. (Adler, 2004). To make the threads colourfast so

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that they would not damage the lighter-coloured threads or embroidery when washed, special techniques were used. Traditionally, making Aso Oke is a labour-intensive procedure that calls for patience and skill. The fabric's uniqueness and authenticity are enhanced by the use of locally produced materials and colours (Gardi, 2009). The Aso Oke is called the raw silk (Sayan) and it requires thousands of moth cocoons to be collected and their silk carefully unravelled and spun into thread. These types of labour-intensive activities were prerequisites to weaving and hand embroidering.

Technically Aso Oke is what is known as a double-heddle narrow loom weave. The cloth is made by weaving one forty-foot or more four-inch band cloth. A tailor then cuts the long piece into pieces sews it together and sometimes hand-embroiders it. Traditionally, Aso Oke was woven from cotton and imported or domesticated silk. Aso Oke outfits are worn during major ceremonies like weddings, funerals, naming ceremonies and important religious festivals.

2.16.3 East Africa

Ethiopian Cotton: Apart from Ethiopia, textile weaving is less common in East Africa. Arabs first imported cotton into Ethiopia in the first century. Ethiopia has conditions that are good for growing cotton thus cotton was then locally grown and woven into cotton fabric on horizontal pit-looms mainly used by those with high social status. In Ethiopia, the art of pit-loom weaving is not only a source of income but also a significant cultural custom that has been carried down through the ages. The weavers' proficiency with this method indicates a profound comprehension of their art (Kerven, 1997). Gebre, (2001) reiterated that Ethiopian pit-loom weavers are renowned for their ability to create a wide range of textiles, from basic cotton fabrics to ornate ceremonial attire. High-quality textiles are produced by maintaining the warp thread tension with the aid of the pit-loom

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configuration. Ethiopian weavers, mostly from the Dorze people, do the craft more effectively by running the loom by using their feet since they are seated in a trench dug into the ground (Sieber & Herreman, 2000).

2.16.4 Central Africa

Kuba Raffia: The Senegal Kuba of Central Africa have one of the widest ranges of textile skills in Africa including weaving cloth from leaves of raffia palm as well as embroidery, applique, cut-pile and resist dying techniques. The raffia textiles made by the Kuba people of Central Africa are highly recognized, showcasing a range of methods such as weaving, embroidery, appliqué, cut-pile, and resist dyeing. These textiles serve as important cultural objects in addition to being useful (Vogel, 1986). Raffia palm fibres are used by the Kuba people to weave, creating intricate patterns that reflect their cultural heritage and social status (Mack, 1985). The Kuba kingdom's need for traditional textiles for ceremonies has kept their traditional cloth weaving techniques since the height of the kingdom between seventeenth and nineteenth century till date. Unlike in other regions in Africa where over time locally grown and home-spun materials were replaced by mill-spun and synthetic fabrics, the Kuba raffia looms could not be adapted for weaving cotton or other fibres, thus helping to retain traditional skills.

Raffia is one of the most important indigenous fibres used in Central Africa including Cameroon, the Republic of Congo and the Democratic Republic of Congo. In the areas mentioned above, raffia grows in abundance and sustainably in swampy lands. In order to make cloth/raffia fabrics, fibres from raffia palm trees are harvested, the upper skin stripped and left to dry in the sun. The fibre is then woven into skirts and wraps. Raffia weaving is also concentrated in the eastern part of Madagascar where contemporary Halket raffia wraps are tie-dyed with multiple colours.

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Kuba embroidery often depicts geometric and symbolic designs that involve intricate needlework which adds texture and depth to the woven fabric (Gillow, 2003). Also, Spring, (2012) noted that the Central African textiles by the Kuba involve stitching cut-out shapes of fabric onto a larger piece to create bold and vibrant applique designs. According to Willet, F. (2002) the Kuba form a plush surface that creates velvety texture on their textiles using the Cut-pile technique. Picton, & Mack (1989) also discussed the Senegal Kuba among various Central African cultures textiles by admitting tie-dye and batik are used as resist dyeing to create patterns on fabric by preventing the dye from reaching certain areas.

Bark cloth: Bark cloth has ceremonial and ritual importance for the Baganda in Uganda as well as in Cameroon and the Congo. Bark fabric is used in ceremonies and rituals as well as for clothes, making it a vital component of Baganda culture. The fabric may be embellished with needlework and occasionally coloured in reddish or brown tones. (Nakazibwe, 2005). Northern, (1973) noted that the Bamileke people of Cameroon have modified the use of bark fabric, producing elaborately sewn resist patterns that are frequently dyed in vivid hues. Ceremonial dresses and other cultural items are made from these materials whereas the decorative bark fabric, which can be appliquéd or embroidered with a variety of themes, is a specialty of the Congo region. These fabrics are used to make dresses, headwear, and other clothing items that are important to regional cultural customs (Spring,1993). It is one of the first fabrics made in tropical areas of sub-Saharan Africa, specifically central Africa. Bark from the tropical fig tree is tripped from the tree once a year and then sustainably regrows. The bark is moistened and then beaten rhythmically over a log until it expands by as much as four times into cloth. The cloth is then decorated with embroidery or dyed to create embroidered gowns, crocheted feathered hats or the popular Bamileke stitched resist bark cloth.

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In Central Africa the ceremonial gowns made from bark cloth are often decorated with embroidery, reflecting the wearer's status and the textile's cultural significance. (Willett, 2002). Roy (1997) added that bark cloth is used as a base to attach feathers and other materials to create elaborate designs to make feathered hats, sometimes crocheted or woven which are worn by the Bamileke of Cameroon.

2.16.5 Southern Africa

Madagascan silk: The island of Madagascar lies off the southeast coast of Africa, separated from the mainland by the Mozambique channel. Malaysian Polynesians colonialized the island in the first millennium and brought weaving techniques and burial customs to the island and the rest of Africa through trade. Despite cotton being grown all over the island, silk is the most prestigious material. There are 13 known varieties of locally grown silk. The silk is long and woven on a single heddle loom. According to Leonard & Wright (2020), a vital piece of equipment in the Madagascan silk weaving industry, the single heddle loom allows weavers to create beautiful designs that are a reflection of their rich cultural past. Despite being straightforward, this method is essential to producing the highly prized silk fabrics from Madagascar. Smith (2022) reiterated that Madagascan silk weaving, especially on single-heddle looms, showcases a distinctive amalgamation of native methods and materials. The Malagasy people, particularly those in Southern Africa, have made this traditional craft an essential part of their cultural and economic fabric.

2.16.6 North Africa

In Egypt, woven tapestries called Kilim have been used as rugs since at least the fifth century. The craft is still popular today throughout Africa and Asia and is often used as prayer rugs. Gervers (2020) commented on this saying Egyptian Kilims are some of the

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most renowned tapestries in North Africa, distinguished by their flat-weave style. These intricately woven works of art frequently have geometric designs that honour the rich artistic legacy of the area. Moreover, Egyptian kilim weaving, especially in the Nile Delta, combines Islamic art inspirations with themes from ancient Egypt. The region's ancient weaving customs are demonstrated by these tapestries (Behnke, 2021).

2.17 Dyeing Technique in Africa

Dyeing is the main method of colouring cloth. From the Tuareg nomads of the Sahara to Cameroon, clothes dyed with indigo, the most common dye in West Africa, signified wealth and abundance. The intense hue and gloss obtained from the indigo dye make Tuareg's indigo clothing, often called 'tagelmust' or 'cheche,' unique. Oil is used in the dyeing process to give this sheen and to help keep the colour vibrant over time (Claudot-Hawad, 1993). Recognized experts in indigo dye are the Yoruba of Nigeria and the Madenga of Mali. In Yoruba culture, dying indigo is considered a holy art form rather than merely a craft. The Kudi Alaro dye pits in Ibadan have been in use for centuries, and expertise of dying has been passed down through the generations, mostly among women (Picton, & Mack 1989).

Rovine (2001) reiterated that the Madenga dye their clothes in groups, frequently with the participation of the whole family. The dyeing process, which involves soaking and fermenting the indigo plants in big pits, is mainly the responsibility of the women. The blue cloth that is produced is then used in a variety of customary attire and rituals. Natural dyes such as vegetable and mineral dyes were widely used including blue from indigo which is obtained from a stream that runs from the Senegal river down to the Cameroon border rich in Lonchocarpus cyanescens, the main plant for indigo dyeing. Lamb & Holmes (1980) stated the main source of indigo dye in West Africa is the plant

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Lonchocarpus cyanescens, which is abundantly distributed along the streams that run from the Senegal River to the border with Cameroon. This plant is essential to the textile customs of the area, as cultural and ceremonial clothing frequently uses its rich blue dye. Other natural dyes include Morinda brimstone tree for yellow. Throughout Africa, a variety of additional natural dyes are employed in addition to indigo. For instance, the brimstone tree, Morinda lucida, yields a yellow dye that is frequently used in fabric decorating. The tree's bark and roots are used to make this dye (Spring,1997).

Kaolin clay, which is used in fabrics to produce patterns that contrast with darker dyes, is frequently used as the source of white dyes in African textiles. This method is especially popular in areas with easy access to kaolin (Ross,1984). According to Rouch (1989) black clay or charcoal are the main sources of black dyes used in African fabrics; these materials are combined with other natural ingredients to produce rich, deep hues. These dyes are frequently used to draw attention to elaborate patterns or to create a sombre backdrop for more vibrant hues. In African textile traditions, camwood, a tree indigenous to West Africa, is a common source of red dyes. The dye, derived from the tree's powdered heartwood, creates a vivid red hue that is highly prized for use in ceremonial and ritual apparel and red from camwood (Roy, 1999). Another significant natural dye used to generate brown hues in Africa is mud. This method, called 'bogolanfini' or'mudcloth' in Mali, entails soaking the cloth in fermented mud for several days, which imparts the distinctive brown tones to the fabric (Imperato,1970). Some dyes like camwood needed to be heated before use. The camwood is grated into a powder, then boiled before adding the fibre to be dyed. However, other dyes like kola nuts do not need heat. Resist techniques such as tie-dye, stitched and folded resist, wax batik and starch resist are typical dyeing methods used to introduce patterns and colour on the cloth.

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2.17.1 Dyeing Techniques in West Africa

Senegal: Stitch-resist dyeing entails stitching the cloth to prevent the dye from reaching selected areas on the cloth. The stitching was historically done by hand but now also sewing machines. The finest stitch-resistant indigo-dyed materials are the Saint Louis textiles of Senegal. Loughran, (2007) wrote that deep, rich hues and intricate patterns define the best examples of stitch-resistant indigo-dyed fabrics from Saint Louis. These fabrics exhibit the deft use of the resist technique, which involves creating patterns with threads or stitches before dying them, producing gorgeous, long-lasting designs that have been handed down through the years.

Manjak weavers produce the most widely used woven fabric in Senegal. Senegalese manjak weaving is well known for its intricate geometric designs and vivid colours, which are attained by painstaking hand-weaving methods. The significance of textiles in expressing social identity and the weavers' connection to their ancestry are both reflected in this deeply ingrained Manjak tradition (Picton & Mack, 1989).

Nigeria: Among the Hausa, indigo dyeing generated wealth in ancient Kano. Yoruba are masters of the indigo-dyeing process, using a stitch resist method to Adire Alabere. According to Adeyemi (2026), as cited in Adedoyin, (2019), Yoruba women have long made symbolic designs on fabric, often with spiritual and cultural meaning, using the Adire Alabere method. To get the right results, the method needs careful handwork and knowledge of the behaviour of the dye.

Mali: Traditional mud cloth followed a specific method using weave, dye and local mud. Desired patterns were a result of repetition of processes over time. There are multiple procedures involved in making the Malian bògàlanfini: the fabric is first dyed a base colour, then mud is used to apply resist patterns, and lastly the fabric is cleaned and dried.

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The resultant cloth is distinguished by its intricate designs and earthy tones (N'diaye, 2016).

Ghana: The Asante used Adinkra symbols that represent progress aphorisms to stencilled on fabric using curved calabash stamps and a vegetable-based dye to make Adinkra cloth traditionally worn by royalty and spiritual leaders. Adinkra cloth is infused with cultural meaning and is made from environmentally safe vegetable-based dyes. Natural dyes and elaborate stamping methods are used to produce designs that express ideas and represent Ashanti beliefs (Badu, 2018). The Ewe also do indigo dyeing. They dye a bark cloth called *logovor* and hand-spun cotton that they use in weaving. The Ewe people of Ghana use a traditional indigo dyeing technique called logovor amatsidede. Using a laborious procedure, the cloth is dipped in indigo dye made from fermented leaves to create vivid blue patterns and designs (Ahorlu, 2019). Daboya local dyers of Northern Ghana among the Gonjas of North Gonja district are famous in the local dyeing industry in Ghana. Dery (2021) noted that the Gonja cultural legacy is anchored by the local dyeing business of Daboya. Traditional techniques are used by the artisans in this area to create textiles that are not only useful but also deeply symbolic of local culture.

2.17.2 Dyeing Techniques in Central Africa

Cameroon: Indigo dyeing in Cameroon is also done in pits very similar to technique practiced in neighbouring Nigeria to make resist-stitched, Bamileke indigo-dyed cloth, the geometric designs are stitched onto cotton cloth with a raffia tread. The stitched cloth is then dyed blue in dye-pits using indigo which traditionally was natural but has now been replaced with synthetic versions. The Bamileke tribe of Cameroon are well known for their fabrics stained in indigo that have beautiful patterns. Traditionally, the fabric is

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dyed in indigo after being stitched or tied, creating intricate geometric designs. This process is known as resist-dying (Gardi,1976).

The raffia stitches are then removed from the dyed cloth to reveal the pattern of white resist against a blue background. The patterns used range from geometric tribal motives to figurative patterns of humans and animals. Clamp resist dyeing is used by the Kuba. Raffia panels are folded to form a cube and then clamped and dip dyed. The clamps are removed after dyeing to reveal the resist pattern in natural raffia against the usually back dyed background. The Kuba use a sophisticated technique called clamp-resist dyeing on raffia fabric, in which wooden clamps are positioned carefully to prevent the dye from penetrating the fabric. Kuba textile art is known for its elaborate geometric patterns, which are created using this centuries-old technique (Adams, 2002).

2.17.3 Dyeing Techniques in Southern Africa

Zimbabwe: Batiks are created using maize flour paste. Nettleton, (2002) revealed that flour paste batik is a traditional textile art practised in Zimbabwe that involves resisting dye on fabric with a paste composed of flour and water. The fabric is dyed after the paste is applied in elaborate designs and allowed to dry. The paste is removed after dying to reveal the distinctive designs. In eastern Zimbabwe, a long tradition of making sturdy naturally-coloured mats from bark fibre exists. Herbert (2002) noted the use of bark fibres to produce mats is widespread in Southern Africa, with a particular emphasis on natural colouration. The fibres, extracted from trees like baobab, are woven into durable mats that are both functional and culturally significant.

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2.18 Embroidery Technique in Africa

Picton & Mack (1989) is of the view that embroidery was used for both decorative and functional purposes. The embroidery is often simple, but their intricate effects are a result of the skill level and final pattern design used. For example, hemmed applique is a simple technique still used today where raffia cloth pieces are cut into designs and sewn onto the base fabric. The decorative pattern depends on the region and the imagination of the embroiderer. The Asante in Ghana used non-figurative weft patterns representing proverbs while the Ewe use figurative weft patterns also representing proverbs. The Yurubas introduce rows of holes lengthwise in the woven cloth strip. Beadwork is common in East Africa and Southern Africa although it is still used in other parts of Africa including Nigeria and Ethiopia.

In Nigeria, Hausa and Nupe embroidery is used on Agbada robes that are worn by Muslim West African men and those with high social status. Picton & Mack (1989) reiterated that Hausa embroidery in Nigeria is renowned for its intricate patterns, often characterized by geometric designs and symbolic motifs. The embroidery is typically executed in brightly coloured threads on garments, reflecting the rich cultural heritage of the Hausa people. Gillow (2003) added that the Nupe people of Nigeria are renowned for their distinctive embroidery style, which frequently consists of intricate designs embroidered into textiles with strikingly contrasted colours. This embroidery, which adorns clothing and ceremonial objects, is a crucial component of Nupe's cultural expression. Before the 1500s, Nigeria imported beads from India.

In the nineteenth century, Yuruba cavers and crown makers would assemble regalia using imported beads. Yoruba beadwork is a highly developed art form in West Africa, where beads are meticulously strung and woven into elaborate patterns.

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Beadwork adorns a variety of items, from crowns and ceremonial robes to everyday objects, each piece embodying cultural and spiritual significance (Drewal & Mason, 1998).

Moreover, in Ghana, the Asafo military organizations that existed as early as the late 1400s balanced the political power of paramount chiefs and were most highly developed among the Fante with a typical town having two to fourteen companies. Each company has its name, number, regalia and shrine. A company is led by a senior commander, captains of sub-divisions and various other officials, including linguists, flag bearers, priests and priestesses. The Frankaa is the flag of a Fante Asafo company.

The block-coloured patchwork design on the Frankaa alludes to proverbs, depicts historical events, or asserts the wealth and power of the Asafo Company that manufactured it. Applique and embroidery appear on both sides of the flag. The Ewe and Dangme also have Asafo Military groups that use appliqued and embroidered flags for their various activities. Lamp, (1996) is of the view that the creation of Asafo flags involves skilled embroidery and appliqué techniques, where colourful fabrics are layered to create dynamic scenes. These flags play a significant role in the social and political life of the Fante, Dangme and Ewe people, reflecting their values and history.

Ethiopia has two traditions of embroidery. Amhara embroidery influenced by Coptic Christian traditions and the Muslim style originally centred in the city of Harar, and influenced by Indian and Arabian embroidery is typically sewn on a hand-woven undyed cotton chemise and the embroidery is at the neck, cuffs, and hem. The embroidery itself is made of cotton or silver beads. Kreamer, (2007) noted the distinctive fusion of cultural and religious influences can be seen in the embroidery traditions of Ethiopia's

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Muslim and Christian communities. Rich colours and the use of gold and silver threads produce eye-catching visual contrasts that are typical of Ethiopian textile art

The Maasai, based in the Great Rift Valley of Kenya and Tanzania, started decorating their leather with beads mainly in the nineteenth century. The beads and shells were also used to make jewellery and to decorate masks, ceremonial dresses and costumes. In Maasai culture, beadwork is also used to adorn masks and other ceremonial items. The designs often feature repetitive geometric patterns, which are believed to protect the wearer and bring blessings during rituals and celebrations (Tignor, 2006). Raffia weaving, embroidered gowns, crocheted gowns and feathered hats are all unique to the country of Cameroon. The Kuba use applique to strengthen the raffia cloth used for skirts. Since the raffia is rough, it is typically washed and pounded to soften it. This weakens the fibres and creates holes. Decorative appliques are used to cover up the holes. Binkley & Darish (2009) reported Kuba crocheted gowns are distinctive for their use of raffia fibres, meticulously crafted into garments that are both durable and decorative. The crocheting technique, combined with rich embroidery, creates a textured surface that is highly valued in Kuba society.

In southern Africa, beadwork by the Xhosa, Zulu, Ndebele and Basotho has been documented. Historically garments were decorated from natural materials such as ostrich shells. It was only in the 1930s that the Portuguese introduced glass beads through trade and eventually the glass beads were purchased from Indian merchants or Christian missionaries. In Xhosa culture, beads represent the society's organizational framework and the rites of passage that people have gone through. Symbolic references are drawn from beads through the colour, pattern, formation and motifs. Motifs on the beads often used include trees, diamonds, quadrangles, chevrons, triangles, circles and parallel lines

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that form a pattern under a loop of thread on the previous row and back. Davis (1994) states that Xhosa beadwork is renowned for its use in decorating garments, where beads are arranged into intricate patterns that convey specific cultural meanings. The beads not only enhance the aesthetic value of clothing but also signify the wearer's social status and personal history.

Zulu beadwork features bold, geometric patterns that are often applied to garments and accessories. These designs are not only decorative but also serve to communicate messages about the wearer's clan, social position, and life events. In Goodwin's (1997) perspective, Zulu beadwork gives characteristic traits. The Zulu favour motifs made up of triangles and diagonal and horizontal lines. In the view of Tsvangirai (2001), Ndebele beadwork is characterized by vivid, colourful designs that adorn headdresses and clothing. The striking visual patterns that are produced by the painstaking arrangement of these beads express cultural identity and provide messages about both individual and group life. Smith (2003) also reports that beadwork from the Basotho people is distinguished by the use of beads to adorn clothing, with each design element having a distinct cultural meaning. Beads are an essential component of traditional clothing because they are used to denote roles, accomplishments, and social standing.

2.19 History of Hausa Mat Weaving

Women in Djibo in Burkina Faso make mats using reed and dried bulrushes as recorded by Sieber (1980). The Djibo weave artful mats with fingers. They weave tightly that wind, light or rain could not penetrate them. The mats were basically used as sleeping mats, however the mats served other purposes as well. It is on record that, in Burkina Faso in 1623, mats were the only medium of exchange. One of the most important industries in eastern Congo River is mat-making from reeds, papyrus, grass and bamboo.

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The mat was used as bed and chairs and no one travelled without his mat on which he/she slept and sat during the day.

Sieber (1980) describes some mats made from the eastern Congo River, as 'Curious Mats'. The curious mats were made of ruches and reeds and were dyed in several colours. Those highly decorated mats made by the Tetela Zaire and Kuba were prestige items reserved for chiefs and served as tapestries and carpets. According to Sieber (1980) mat weaving had been in process for at least five hundred years before the Europeans came into Africa. Excavations at Igbo-Ukwu in Eastern Nigeria revealed that, as early as the ninth century, the floor of the burial chambers of priest-king was carpeted with mats. This is evidence that mat making is an old craft among the various people of Nigeria.

2.20 Mat Weaving Technique of Hausa

Smith (2002) found that the craftsmanship involved in Hausa mat weaving is emblematic of the broader textile traditions in West Africa. Mats are woven with intricate designs that not only fulfil practical uses but also embody aesthetic values and social narratives within Hausa society. The technique of weaving mat involves the use of the fingers as tools. This is done by interlacing two pairs of strands, over and under one another. The normal weaving assumes its shape after the strands are locked. Palm leaves that are not dyed are normally used in starting the weaving to avoid wasting the dyed strands that are later used for the design. Some of the leaves are split into three pairs each. To hold all the strands firmly together when beginning the weaving, the base of each one of them is not cut.

Two by two interlacing is done. When the interlacing of the two leaves ends, subsequent ones are woven in the same manner. After more of the leaves are added and

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weaving them together one after the other, a woven roll is formed. A weaver can stop adding more of the leaves as soon as the width of the proposed mat strip is getting beyond what the palm can effectively handle. At the end, two groups of leaves would be seen, with one set upwards and the other downwards like a shredded or opened set of warp yarn on a loom. The weaving of the main body of the mat begins. The normal under-over weaving of the two pairs consecutively continues and the body of the mat takes its shape. For the continuity of the weaving formation of design replacement of strands is done. The strands are replaced one after the other on both sides of the mat strip at about three centimetres away from the selvedge. This position could be determined by counting six or seven strands from the edge of the strip. The new strand could be a coloured or dyed one as in the case of design formation.

2.21 The Ewe Mat Weaving in Ghana

Mendez (2003) stated that Ewe mats are known for their vibrant colours and geometric patterns, which are achieved through meticulous weaving techniques. These mats are not only practical but also serve as cultural artefacts that represent the artistic expressions and historical narratives of the Ewe community. Tsatsa and ketsiba are the two main mats woven by Ewe in the Keta Municipal Assembly and all the Tongu districts in the Volta Region. Towns in which the beautiful and decorative, as well as functionally tight woven straw mat are practised are Alakple, Tregui, Azanu, Ahavi, Agortoe, Gbatsivi, Atiavi, Anlo Afiadenyigba, Dabala, Lolito, Avuto, Agotaga and others.

Many women and few men on this well-watered land of rolling lagoons and river mainly work from their homes. They have revived what was once a dying craft and turned it into an art form for international acclaim. The weavers have also managed to turn the making of Africans straw mats into a home factory to support the incomes, and for some,

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this is their only source of income. The mats are made by hand, using reeds obtained in the area. The weavers collect the reeds and hammer them into a fibre. Weaving can be an individual activity but it is also social activity where weavers in a given community collect, prepare materials and weave as a group (Chanda, 2000; Spring, 2012).

Though straw mats have been replaced with mattresses in many homes these days, the mats continue to hold great cultural significance for many Ghanaians, many of whom even used them these days for ceilings, beds and fence walls. Young weavers usually start learning how to make straw mats from older people especially their parents, aunties, uncles and grandparents. In an interaction with one of the participants, a weaver, Celestine Amekudzi, 37 years old who has been in the business over the past ten years, says she weaves at least three matts every day. She sells them on market days. According to her, women from Accra, Kumasi, Koforidua, Togo and Benin visit the Anloga, Atiavi, Anlo Afiadenyigba, Akatsi and Dabala markets to buy the mats for various reasons (C. Amekudzi, personal communication,2023).

2.22 Mat weaving in Nigeria

Mat weaving in Nigeria is not only a functional craft but also a form of artistic expression. The patterns and designs used in weaving mats often carry symbolic meanings and are a testament to the rich cultural heritage and creativity of Nigerian artisans (Bako, 2004). Even though synthetic fibre mats are leading in the market, making the natural ones look old-fashioned, some Nigerians are making money from weaving different sizes and colours of this traditional sleeping material (*The Guardian*, 2018). Some weavers have even gone ahead to split the production of mats into different segments including gathering from planters, drying the stalk, knitting and dyeing, and

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then selling. Through this, the job has been made easier, faster and more profitable for all in the chain of production.

A weaver in explaining the weaving process said mat making is tedious, which is why there are not too many hand-woven mats in the market. She explained that it would take a very hard-working weaver four to five days to produce one big coloured mat and if the weaver has to add diagrams, then more days would be required. She went on to say though the process is long it does not always yield mouthwatering proceeds that could effectively reward the weaver for his or her labour. Another weaver disputed the first weaver's idea and said, "The production process should be broken down to make weaving faster, better and more rewarding. She said "We produce close to thirty mats a week by dividing the whole process into segments. For instance, some people are in charge of acquiring the stalk, while others design and dye, and the third group takes care of the marketing. With this method, I have never regretted venturing into the mat business". She further said, the idea of specialization of the mat weaving process had enabled them to produce mats throughout the year because they could buy as many stalks as are available, and store and use them even during the rainy season, when planters are cultivating fresh mat stalk (*The Guardian*, 2018). Besides, the longer you store this major raw material the drier it became and the better they would be for weaving.

To many people, mats are used for sleeping, but a notable dealer in mat products said that is not the case. According to her, different items are made using materials for making mats. These include table mats, drink covers, sleeping mats, curtains, and door blinds. One can experiment with the materials as much as possible. What matters, however, is knowing how to apply the right techniques to achieve the right results. She added, "We have upgraded our designs. From dry stalks, we can knit different items

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including containers for storing fruits. People love the containers because they are natural and do not have any negative effects on food". Looking at the process weavers go through to produce mats; one wonders whether the reward is worth the effort. A weaver replied in the affirmative. According to her, the longer and more colourful a mat is, the more money the weaver stands to make.

She said "I make close to N60, 000 and N80, 000 per month from mat weaving and more during the dry season. I make the mats beautiful by combining colours and sometimes inscribing nice diagrams like flowers, making the price high. She made this high price because people still use natural mats rather than the synthetic. The natural mat serves as coolant, especially during hot seasons. It also absorbs sweat. That is why people like it. Mat weaving allows all those involved in the production chain, from the planter to the weaver, the middlemen and retailers to make money. The Awori indigenes in Lagos are noted for the local mat production. They will do anything to protect the business. There are two types of mats: one for rooftop cover and other for spreading on the floor. The one for the roof top is stronger and not expensive and the floor or general one used at home are weaker, but more colourful (*The Guardian,* 2018).

2.23 History of Basket Making

Throughout the history of human civilization basket weaving has been one of the widest spread crafts. It is hard to say just how old the craft is, because natural materials like wood, grass, and animal remains decay naturally and constantly. As such without proper preservation, much of the history of basket making has been lost and is simply speculated upon. World history has identified these places as basket weaving centres (Fall, 2004; Chanda, 2000). These places include the Middle East, Asia. Oceania, North America, Northeastern, Southeastern, Northwestern, Californian and Great Basin,

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Southwestern, Europe and Africa. But for the purpose of this write up that of Africa shall be looked at. Variety of containers are woven using basketry or basket weaving or basket making techniques. Basketry is the process of weaving or sewing pliable materials into three-dimensional artifacts, such as baskets, mats, mesh bags or even furniture. Artists and craft people whose specialty is basket making are known as basket makers and basket weavers (Kalaba, 2010).

Basket weaving is made from a variety of fibrous or pliable materials- anything that bends and forms a shape. Examples include pine, straw, willow, oak, wisteria, forsythia, vines, stems, animal hair, hide, grasses, thread and fine wooden splints. There are many applications for basketry, from simple mats to hot air balloon gondolas. From the past to current days African basket is one of the many specialties of the tribal communities and also the source of income for a lot of them. However, African baskets are considered as one of the most popular African Textiles art items and have special arts venues all over the world. Types of baskets are varied because of the huge geographical region that encompasses the African region. There are a variety of basket that you can see and buy with (Kalaba, 2010).

Wolof Baskets are woven by the Wolof people Native of Senegal. The baskets are coil baskets with rigid walls and soft colours. They are mostly used as home décor items and can come in various shapes and sizes too. Fall (2004) emphasises a range of materials and techniques used in Wolof basket weaving to produce artistic and functional baskets. Wolof culture is strongly ingrained in the craft, which features designs that frequently express social standing and individual identity in the wider community. Also, South Africa Zulu Ilala Palm Baskets is one of the most famous basket types in the world. Zulu Baskets are weaved by the popular Zulu tribe in South Africa. They weave port-

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shaped baskets with their hands using grass and ilala palm leaves. Mostly Zulu Ilala palm baskets are used as decorative items due to their attractive finishing and colour combination which is done through the usage of natural materials found locally in Africa. As mentioned by Van Heerden (2019), the Zulu people are renowned for their exquisite designs and sturdy construction in their illala palm baskets. These baskets are a monument to the rich tradition of basket weaving and artistic expression among the Zulu people, serving a variety of purposes ranging from daily use to ceremonial functions.

The Zulu of South Africa also weave Zulu Telephone wire baskets. These baskets are very popular and have gorgeous colours, these are collectors' items but also accessible for daily home use. These baskets initially were made with discarded pieces of telephone wire but now the telephone wires are bought in special factories. Creating employment for the makers of the wire and the artisans that produce the baskets. Furthermore, Uganda Bwindi Baskets are woven using lead grasses and Papyrus. These are open bowl-shaped baskets and can be used to hold fruits and other stuff on dining tables. Roe (2019) believes that Bwindi baskets exhibit the weavers' ability to create both decorative and functional items, as they are crafted with great skill and artistry. The Bwindi people's deep historical value for these baskets is highlighted by their use of natural materials and age-old techniques.

Another type of basket is woven in Uganda called the Bukedo and Raffia Baskets. These types of African baskets are made using dyed raffia which is weaved around banana leaf stems. These baskets are dyed in bright colours and made of different patterns as well. The Bukedo and Raffia baskets are mostly used as decorative items in houses. The Bukedo baskets are renowned for their artistic appeal and fine service; each piece embodies the skill of the weaver as well as the craft's cultural significance. Both

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the aesthetic and practical qualities of these baskets are greatly influenced by the use of vivid colours and geometric patterns (Kalaba, 2010).

The Bolga baskets of Ghana are made by the Gurune community. This basket is made from the Veta vera straw which is formed locally. The basket has a round shape with sturdy handles and can be used as a means of storage. Some baskets even come with leather handles and certain basket patterns can take up to 3 days for weaving. Bolga baskets, sometimes referred to as Bolgatanga baskets, are distinguished by their vivid colours and strong geometric patterns. The baskets are an integral part of the Bolgatanga people's social and economic lives. They are painstakingly woven by hand, a process that calls for patience and skill (Fraser, 2024).

In addition, the Swaziland Lutindzi Grass Basket is made from Lutindzi grass found in the mountains of Swaziland. These baskets are woven in an intricate pattern, making them very beautiful. The local women weave these baskets and the patterns using traditional weaving techniques. Nkosi (2010) explains that Lutindzi grass baskets, which symbolize the region's artisanal legacy as well as the natural environment, have come to be recognized as iconic symbols of Swazi culture. Because of the usage of this particular kind of grass, which is renowned for its hardiness and water resistance, these baskets are not only useful but also long-lasting. Swaziland also practices Sisal Coil Woven Baskets. These baskets are made from the Sisal plant that grows in abundance throughout Swaziland. The baskets are sturdy because the sisal fibres are sturdy substances. These baskets are the most laborious of the African baskets as it takes around 30 hours to create 8 inches of basket. Only the very skilled weavers can weave a perfect sisal basket.

Tintsaba (2021) found that the artisans' profound understanding of traditional weaving techniques is reflected in the elaborate patterns and robust structure of Eswatini's

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sisal coil-woven baskets. These sisal-fibre baskets serve a dual purpose as ornamental and practical household items throughout the nation and are exported as outstanding displays of Swazi craftsmanship. The weaving is complex and the patterns delightfully bright. These baskets make for good decorative items and can even be displayed on the walls. The people of Swaziland give the baskets as a gift which signifies long and happy life. Kenya Beaded Wire Baskets is the art of beaded wire basketry and has become a means of economic empowerment for numerous communities in Kenya. The vibrant bead patterns that are painstakingly arranged on a wire frame showcasing the artisans' skill and the cultural significance of beadwork in Kenyan society, are what distinguish the baskets (The Basket Room, 2024). They are put together by stringing tiny coloured glass beads on wires in a pattern. The beauty of it is that the beaded wire baskets are made using only a pair of pliers to cut the wire and give it the desired shape. In Kenya tradition the beaded wire baskets are mostly used to store jewellery or ornaments of daily use.

Zambia Tonga Baskets are weaved using creepers, palm leaves and tiny vines. These are simple style baskets mostly used for grain winnowing. Natural vegetable dyes are used to colour the baskets into colourful containers. Chanda (2000) indicates the Tonga baskets of Zambia are renowned for their tightly woven designs and intricate geometric patterns, which are crafted using natural fibre such as palm leaves and wild grasses. These baskets are not only utilitarian but also carry deep cultural significance, reflecting the identity and traditions of the Tonga people. The Zambians also produced Makenge Bush Root Baskets. They are large bushes that are found throughout the region. The roots of this bush are cut and pealed and the interior is used to make the baskets. These beautiful baskets are woven in intricate patterns and given the shapes of vases and other forms. In Zambia, the bush root known as Makenge is a versatile material that can be skilfully woven into baskets that are renowned for their strength and beauty. These

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baskets are culturally significant items that go beyond simple utility; they frequently showcase the skill and imagination of the women who weave them (Kalaba, 2010).

Sudan Nubian Baskets are produced from papyrus stalks on the inside and palm leaves on the outside. It is a complicated weaving process which produces a top-quality basket with wonderful patterns that are dyed with colours. Ahmed (2010) remarks Sudanese Nubian baskets are renowned for their robustness and visual appeal. The intricate patterns woven into these baskets, which are mainly made by women, are inherited from previous generations and guarantee the survival of traditional Nubian weaving methods.

2.24 The Textile Arts Production among the Anlo Hetsofui Clan

According to Vegborlo (2023), the settlements of the Hetsofui clan are full of a variety of fibres like straw (keti), palmyra palm/borassus (agorti), palm tree (deti), coconut tree (ene ti), date palm (yiditi), elephant grass (afla), cotton, bamboo and many more. The availability of these fibres has made the Hetsofui people develop skills for its use hence their many textile arts. Vegborlo (2023) explained further that the Hetsofui therefore weave textiles arts products like containers like kevi and baskets, mats (keti ba and tsatsa), fan (papa) from Fan palm (Borassus) or African fan palm (Palmyra Palm), fish traps from coconut broom sticks, palm fonts and bamboos, hats (gbedzekuku), fencing mats like aflagba and fotortoe, broom (abayaxa), knitted hat (togbenya), dresses, netting of fishing nets and kete from wool, cotton yarns and nylon thread they get from Keta and Agbozume markets. He emphasised that the ketitsatsa is liked by many especially the adults because it is considered as an orthopaedic mattress due to its stiffness though there is no scientific proof. The textiles arts of the Hetsofui people

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especially kete weaving, knitting and netting is fading out and the straw weaving is also on a small scale currently.

2.25 Cultural Significance of African Textiles

Weaving is of great importance in many African cultures. The Dogon, for example, believe that spinning and weaving thread can be likened to human reproduction and the nation of rebirth. The weaving methods used by Dogon have a strong cultural foundation. The complex designs and symbolic motifs woven into textiles serve as functional objects and stores of cultural knowledge, reflecting the Dogon people's cosmology and social structure (Maal, 1999). The colour of the cloth is often of significance and is representative of specific qualities and attributes. As mentioned by Appiah (2000), the black and white Kente cloths of the Asante and Ewe are imbued with cultural symbolism. The contrasting colours are used in ceremonial and traditional contexts to convey messages of unity, duality, and the spiritual balance inherent in the African worldview. For example, among the Ewe and Ashanti, black and white Kente cloth is typically worn at the funerals of elderly people to signify both a celebration of life and the mourning of death. In most cases, a widow wears her husband's apparel for several days.

African textiles can be used as historical documents. Cloths can be used to commemorate a certain person, event or even a political cause. Much of the history conveyed had more to do with how others impacted the African people, rather than about the African people themselves. The tapestries tell stories of Roman and Arab invasions and how the impact of Islam and Christianity affected African life. The same is true of major events such as colonialism, the African slave trade, and even the Cold War. African textiles also have significance as historical documents offering perspectives in

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cases where written historical accounts are available. History in Africa may be read, told and recorded in cloth (Spring, 2012). Western African demand for cotton textiles field early South-South exchange during colonial times.

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CHAPTER THREE

METHODOLOGY

3.1 Introduction

Research methodology is a strategic method to address research objectives and at the same time test hypotheses or even answer research questions. A qualitative research paradigm was used in this study to examine the textiles arts of the indigenous Anlo Hetsofea Clan. The rationale for using a qualitative approach in this research was to explore and describe the behaviour, perspectives, experiences (Mohajan, 2018; Creswell, 2014) of the variables in their natural setting and how they interact.

3.2. Research Design

A research design as explained by Andrew Kirumbi (2018) is the method and procedure used in collecting and analysing measures of the variables specified in the research. It is the framework that has been used to get answers to research questions. Lanka et al (2021) define qualitative research as an inquiry process of understanding based on distinct methodological inquiry traditions that explore social or human problems. The researcher builds a complex holistic picture, analyses words, reports detailed views of information and conducts the study in a natural setting. According to Aspers & Corte (2021), qualitative research is a generic term for investigative methodologies described as ethnographic, naturalistic, anthropological, field or participant observer research. This thesis is a type that is made up of almost all these features and is deemed worthy to be a qualitative type.

Qualitative research stresses the importance of looking at variables in their natural setting and how they interact. Detailed data are gathered through questions that have open-ended forms that provide direct quotations and close-ended questions that provide

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direct choice. In qualitative research, the interviewer forms an integral part of the investigation. This however differs from quantitative research which attempts to gather data by objective methods to provide information about relations, comparisons and predictions; and attempts to remove the investigator from the investigation. Dawson (2002) explains quantibtative research as one that generates statistics through large-scale survey research, using methods such as questionnaires or structured interviews. This type of research reaches many more people, but the contact with those people is much quicker than it is in qualitative research. The motivation for doing qualitative research, as opposed to quantitative research, comes from the observation that, if there is one thing which distinguishes humans from the natural world, it is our ability to talk and judge. Qualitative research methods are designed to help researchers understand people's social as well as cultural contexts within which they live.

According to Kaplan & Maxwell (2006), the goal of understanding a phenomenon from the point of view of the participants in its particular social and institutional context is largely lost when textual data are quantified. Opoku et al (2020) on the other hand state that any serious research must have a carefully-thought-out design before data are collected otherwise precious time and effort can be wasted. The study will espouse the exploratory narrative and descriptive designs of qualitative inquiry. These research designs will help the researcher to delve deeper in the historical accounts unearthing the factors contributing to the fading of the textile arts of the Hetsofui clan. These designs are deemed appropriate because narrative deals with analysis of the characteristics of narrative text, and inter-human relations in social, cultural and historical contexts and it also focuses on people's narratives either about themselves or a set of events, concentrating on the sequential unfolding of a told story by participants with emphasis on characters (Saunders, Lewis, & Thornhill, 2012; Felton & Stickley, 2018).

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3.3 Descriptive Research Method

The descriptive research method was used to describe events or situations as they occur. Best (1981) describes descriptive research as non-experimental research, which deals with the relationship between variables, the testing of hypotheses, and the development of generalisations, principles, or theories that have universal validity. The variables must be non-manipulated and in a natural rather than artificial setting. This suggests that the event currently exists. The selection of the significant variables for analysis of their relationship became the preoccupation of the researcher. In this research, the variables refer to various elders, chiefs, queens and weavers of the Anlo Hetsofui clan studied in the research; views of the population, including key informants, in terms of what they know about the Anlo Hetsofui Textile Arts.

Based on the above, the researcher designed an interview guide (appendix A, section C) that was used to collect information on gender, sex, marital status, level of education; the mode of becoming a weaver, number of years of training as a weaver, and the number of years of that current weavers have been weaving. The researcher also collected data on the availability of the Anlo Hetsofui Textile Arts, its sustainability and marketing, and the problems faced by textile artists. The data collected were presented in their raw state and then analysed. Thus, the data describe conditions as they existed at the time the research was conducted. The researcher used a Descriptive research method to select a sample from the population being studied and made generalisation from the study of the sample. Lastly, the descriptive design employed the method of randomisation so that error may be estimated when population characteristics are inferred from observation of the samples. Thus, the findings can form the basis of generalisation about the phenomenon studied.

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Nevertheless, there are difficulties involved in descriptive surveys, these include ensuring that the questions to be answered are clear and not misleading, and getting the questionnaire completed and returned so that meaningful analysis can be made. Finally, descriptive design is easily influenced by distortions through the introduction of biases to measuring instruments. These disadvantages notwithstanding, the descriptive design was considered the most appropriate for the study on "The Fading Textile Arts of the Anlo Hetsofui Clan: A Historical Acuity".

3.4 Population for the Study

The population refers to the total number of all the units of a phenomenon to be investigated that exist in the area of investigation (Kumekpor, 2002). In this study, the chiefs and people of the Hetsofu Traditional Area in Ghana constituted the entire population. It is the larger group the researcher hopes to apply the results of the study (Fraenkel, et al.,2012). The population for this study includes both the target and accessible population. The population is the portion of the universe to which the researcher has access. It is the realistic choice that the researcher generalizes the findings of a study to the entire universe (Best and Khan 2006). It is from the accessible population that the researcher draws his sample (Castillo, 2009).

The accessible population for this study constitutes clan elders, chiefs, queens and textile artists within the four selected Hetsofui clans. The target population of the study will therefore be made of varied characteristics hence a heterogeneous type amounting to a total of twenty-four (24) participants. These are purposely selected and they include Atiavi-Glime. These participants are chosen because they are considered the Hetsofui Clans' members. Within the selected sampled population including chiefs and queens,

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elders and textile artists constitute the accessible population. This consists of six (6) chiefs and queens, twelve (12) textile artists, six (6) elders.

3.5. Sample and Sampling Technique

Within the selected sampled population including chiefs and queens, elders and textile artists constitute the accessible population. This consists of six (6) chiefs and queens, twelve (12) textile artists, and six (6) elders. Generally, the population that a research target may be too large and big to effectively control its variables in such an instance, a sampling technique is employed from which a sample is selected. The sampling technique employed and the sample size selected are usually influenced by the type of population being studied. Dawson (2002) explained sampling to mean choosing a smaller more manageable number of people to take part in their research. The researcher has employed a purposive sampling technique by identifying and selecting individuals or groups of individuals who are especially knowledgeable about or experienced in the practice of *Hetsofui textile arts* (Kusi, 2012; Terrell, 2016). Patton (2015) explains that effective purposeful sampling involves the careful selection of case respondents who are 'information-rich'. The purposive sampling method was chosen to define the target population because the data gathering sources contained relevant data and also because the selected sampling method adequately met the goal of the research (Creswell, 2008). Similarly, purposive sampling also known as judgmental, selective or subjective sampling is the deliberate choice of a population because of certain qualities that they possess about a study (Tongco, 2007). The use of the purposive sampling technique has offered the researcher the opportunity to determine the data required and set out the modalities to identify the subjects who could and were willing to give the information under their knowledge and experience (Bernard 2002, Lewis & Sheppard 2006).

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3.6. Primary and Secondary Sources of Data

Two main types of data were needed. These were the primary and secondary data. Primary data were the direct information gathered from the field through the use of the research tools such as interview, document analysis and observation. The Primary data was gathered from master textiles artists, elders, and chiefs. This provided information about the origin of the Textile Arts of Anlo Hetsofui in the Atiavi-Glime, the number of years for training a person to become a weaver and the economic importance of the arts. Also, the Secondary data was gathered from libraries and other literature sources, such as textbooks, unpublished theses, dissertations, internet among others.

3.7 Instrumentation

The research tools are also called instruments for data collection. Research processes use two or more methods to collect information. These are however known as data collection instruments or tools. The going through and reliability of educational research or any other rely largely on the process of data collection and the research methods selected. It is therefore important to critically consider a particular data collection instrument. This adversely depends on the research topic area and the research observations. All the same, opinions about certain concepts were also considered. These research instruments (interview, document analysis and observation) were applied to track down any issue that a particular instrument would not have been able to capture. To ensure efficiency, data for this research were categorized into primary and secondary data based on their sources. Primary data were made available through the use of research tools like observation, document analysis and interview. Secondary data was derived from papers, books and other literary documents that were available and have a link to the topic under discussion.

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3.7.1 Interview

This is a research tool in which a meeting is arranged with a prospective respondent, questions asked by the interviewer and answers provided by the interviewee. Tettehfio (2009) described interviews as an oral questionnaire used to seek the views of people concerning given issues or events. Generally, interviews are conducted to collect information in which the interviewer peruses in-depth information around a topic. Interviews are essential as a follow-up to respondents to a questionnaire. An example is to further investigate their responses. Interviews are usually characterized by open-ended questions which give respondents the urge to express their thoughts, knowledge and opinions in their own words.

A research interview is considered as a structured social interaction between a researcher and a subject or respondent of information. In the process, the interviewer starts and controls the exchange to obtain quantifiable and comparable information relevant to an up coming or previously stated hypothesis. In a sense, interviews could be said to be structured oral questionnaires seeking to gather information about a subject. In conducting an interview, it is vital to consider the following tone, sequence of questions and wording of questions. In this research, several interviews were arranged and conducted. Before the actual interview date, prior notice was given to the selected respondents. An introductory letter was collected from the Art Education Department of the University of Education, Winneba and this permitted the researcher to be officially recognized wherever he visited.

After each interview session, notes were made on initial notes taken during the interview to comment on observations made; and also, to take out issues that do not make sense. Interviews were organized and conducted with selected persons from the Atiavi-

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Glime. Among the target population in which the interview was carried out, twelve textile artists, six elders, six chiefs and a queen from Atiavi-Glime were interviewed through personal (face-to-face) interaction. This provided a direct conversation between the interviewer and interviewee and helped to solicit concerns and opinions about the topic.

3.7.2 Document Analysis

Document analysis is a systematic procedure for reviewing or evaluating documents both printed and electronic (computer-based and Internet-transmitted) material. It is widely used in qualitative research to gain insight into social, cultural, and historical contexts. Through document analysis, researchers can extract data, identify patterns, and interpret meanings embedded in texts, images, reports, letters, policies, or archival records. This method is particularly valuable because it provides rich, unobtrusive, and cost-effective data while allowing researchers to triangulate information with other qualitative methods such as interviews or observations (Bowen, 2009). In this study, document analysis was employed to examine existing written and visual records such as archival records, previous research publications, museum catalogues, oral history transcripts, and photographic materials to identify the characteristics, symbolism, and functions of traditional textile arts.

3.7.3 Observation

Observation is a critical study of phenomena, actions or events and reasoning the knowledge gathered through such observation with previously acquired knowledge from abstract thought and everyday experience (Franklin & Howson, 2020). Best (1981) emphasizes that observation continues to characterize all research, be it experimental, descriptive or historical. Observations are hard to reproduce because they may vary even concerning the same stimuli. As such, they are not much used in exact sciences like

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physics which requires instruments which do not define themselves. However, in social science, empirical research requires direct observational study of phenomena and concepts for analysis and interpretation.

Observations are important aspects of primary data collection and come in forms such as direct (non-participant) observation and participant or participatory observation. Participant observation is a key method used by sociologists and anthropologists to study people's behaviour and how society works respectively. The non-participant observational approach was employed. In this approach, the researcher did not identify himself but rather mixed in with the subjects undetected, and at times observed from a distance. In order to be able to identify and describe the Textile Arts of Anlo Hetsofui the researcher's participatory approach was employed. The researcher made a direct observation of the field. Textile artists in the selected culture were observed at their various workshops. Their behaviours as well as production approaches were observed and duly recorded. In some instances, the researcher participated in some of the activities to have a fair idea about certain concepts and practices being observed. The observation process was promptly but objectively recorded using note-taking and picture-taking.

3.8. Data Collecting Procedure

Interviews were arranged and conducted. Prior notices were given to prospective interviewees at least three days ahead of time. In all instances, respondents preferred it at a sitting. The interview process also addressed observations that needed clarification. During each interview session, the researcher tried as much as possible to establish rapport with the interviewees. This created an avenue for the free flow of the dialogue. Data collected for this research was mainly by the researcher himself including personal interviews and participant observation. This was specifically done among the

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Atiavi-Glime textile artists, work processes as well as other concepts were observed and recorded.

3.9. Library Research

The desire for adequate, relevant and related literature concerning the study took the researcher to many public and private libraries and literary sources across the country. These included research libraries as well as institutional libraries. Those visited by the researcher included the British Council Libraries in Accra and Kumasi, KNUST Libraries, Ashanti Library at Kumasi Centre for National Culture (CNC), University of Education, Winneba-North Campus Library, Ada College of Education Library and Akatsi College of Education Libraries.

From these libraries, the researcher sought relevant literature that related directly or indirectly to the topic. Literature such as textile books and pamphlets, theses, and encyclopaedias were chanced upon at the various libraries visited. Generally, literature gathered from these libraries, although scanty, was of great importance to the study. Another literacy source and perhaps the most current was the internet electronic media. On the internet, topics like Retrospect of the Anlo culture, History- Textile Weaving; Strip Weaving, Dyeing Activities in Africa, Straw Article Weaving in Africa, and Container Weaving in Africa were searched for and information about them was assessed. Electronic media sources including the 2009 Microsoft Encarta, the 2010 Encyclopaedia Britannica and other electronic dictionaries were consulted. The various libraries gave me access to data that helped to review literature and theories related and relevant to the topic being treated. An issue like the retrospect of the Anlo culture and the history of textiles in Africa were reviewed.

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3.10 Ethical Consideration

The humankind engages in numerous activities daily. Most of all life's activities are geared towards learning in one form or the other. The said learning activities that mankind engages in have ethics that will guarantee its success. As far as this study is concerned, the researcher equally considered some ethics. According to Bell, (2005) an ethic in research is about being clear about an agreement that a researcher enters into with a research respondent/participant. She continued that getting the consent of the participants to be interviewed or observed is very vital for the success of one's study. Sapsford & Abbot, (1996) writing about ethics in research points out that "interview is intrusive". They made it known that in their opinion, interviewees should be assured of confidentiality and anonymity. This confidentiality in research is a promise that the respondent will not be identified or presented in any identifiable form. Regarding the idea of anonymity, it is the promise that the responses of the respondents will not be disclosed as to which information came from which respondent. They also stressed that in its strict form, even the researcher should not be able to tell which responses came from which respondent. Given (2008) also cautioned that researchers should always ensure that participants give signed informed consent and that minors have their parents or guardians approve of participation in the study. Permission was sought verbally and appropriately through formal letters before recording and photographing. In order to ensure anonymity and confidentiality, the researcher used pseudonyms and masking faces to conceal the identities of the participants.

3.11. Data Analysis Plan

Data gathered from the field through the interview guide, document analysis and observation may be meaningless in their raw state, especially when the sample size is

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quite large. The researcher made sense of the data in terms of the participant's experiences of the situation, by indicating patterns, themes, categories, and regularities (Cohen, Manion, and Morrison, 2007). The data collected in the form of fieldwork were assembled, transcribed, analysed, and interpreted using thematic analysis of the qualitative research approach. Thematic analysis was made in an inductive (bottom-up) way (Braun and Clarke, 2006). The study's objectives were themes for discussing the data gathered using the instruments. The data were carefully analysed thematically based on the broad research themes (Creswell, 2009). Thematic analysis is a constant-comparative method that involves reading and rereading the transcripts systematically (Cavendish, 2011), and the most important aspect of the thematic analysis is that the analysis process should be systematic so that the final product is of good quality. This allowed for the major heading of each objective to serve as the umbrella under which all information was gathered. Chapter four presents the findings and discussion of the objectives of the study with pictorial illustrations.

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CHAPTER FOUR

RESULTS AND DISCUSSION

4.1 Overview

This chapter presents the results and discussion derived from a comprehensive study on the fading textile arts of the Anlo Hetsofui clan. This chapter discussed the findings from the interviews with elders and natives, chiefs or queens, and textile artists of the Hetsofui clan. The chapter begins with a demographic analysis of the participants, providing insights into the characteristics of the elders, chiefs, and textile artists involved in the research. The results were then presented in four sections, corresponding to the research objectives of this study. These sections offered detailed examinations of the characteristics, symbolisms, production processes, and factors contributing to the decline of traditional textile arts among the Hetsofui clan. The emerging themes from the findings were discussed under the following main sub-headings:

1. To identify and describe the characteristics of traditional textile arts of the Anlo Hetsofui clan.
2. To examine the unique symbolisms and functions of traditional textile arts of the Hetsofui clan
3. To document the Anlo Hetsofui textile arts.

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Table 4.1: Demographic Characteristics of the Study's Participants

AGE	30-40 (2)	41-50 (15)	51-60 (7)	24
SEX	Male (9)	Female (15)	----------	24
EDUCATIONAL LEVEL	JHS (12)	SHS (5)	Tertiary (7)	24
OCCUPATION	Chiefs and Queens (6)	Elders and Opinion leaders (6)	Textile artists (12)	24

Source: Fieldwork, 2023

4.2 Objective 1: To identify and describe the characteristics of traditional textile arts of the Anlo Hetsofui clan.

4.2.1 Identification and description of the Hetsofui textile arts

The first research objective was to identify and describe the characteristics of traditional textile arts of the Anlo Hetsofui clan. This section explored the materials, tools, and cultural significance of traditional textile arts as described by the elders, chiefs, queens and textile artists of the Hetsofui clan. Their insights provided a rich understanding of the traditional weaving practices and the social context in which these textiles were produced and used. The traditional leaders and elders play a vital role in preserving and transmitting the knowledge of traditional textile arts to younger generations. Their insights offer invaluable exploration into the materials, techniques, and meanings behind these textiles. Through their accounts, the researcher gained a deeper appreciation for the artistry and craftsmanship that define Anlo Hetsofui textile arts. This chapter presents the elders' perspectives on various aspects of traditional

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textiles, including the materials and tools used in weaving, descriptions of woven articles, production scale, cultural and customary practices and patronage of woven articles.

The participants provided detailed accounts of the materials and tools used in traditional weaving. "*Weavers use straws, date palm, ropes, palm fibres, palmyra palm leaves, brooms, yarns, and threads as materials and frames, looms, shuttles, bobbins, winding machines, reeds, heddles, cloth beams, etc., as tools" (Elder-A, personal communication, July 16, 2023)*

Date palm rope is a traditional fibre product made from the leaves, leaf stalks, or fibres extracted from the date palm (*Phoenix dactylifera*). The production process involves harvesting mature palm leaves, drying them, stripping or pounding them into fibres, and twisting or braiding the fibres into strong cords or ropes. Owing to the toughness, flexibility, and durability of date palm fibres, the ropes are widely used for tying, binding, construction support, basketry, mat making, fishing gear, and other domestic and craft purposes.

Academically, date palm rope is recognised as an example of sustainable indigenous material culture. It reflects the effective use of locally available natural resources and embodies traditional ecological knowledge passed down through generations. In many African and Middle Eastern communities, the production of date palm rope contributes to livelihoods, supports craft industries, and plays an important role in maintaining cultural heritage, particularly in arid and semi-arid regions where the date palm is abundant (FAO, 2018; Spring, 2012).

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Figure 1 presents an example of the yidika (date palm fibre robe) and keti (straw) tied into ketikpo as the main materials used for weaving the keti tsatsa.

Fig.1: ***Yidika*** **(Date Palm Rope)**
Source: Fieldwork, 2023

Fig. 2: ***Ketikpo*** **(Straw Bundle)**
Source: Fieldwork, 2023

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Fig.3: *Tsatsa* (Straw Mattress)
Source: Fieldwork, 2023

Fig.4: *Kevi* (Straw Bag)
Source: Fieldwork, 2023

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Fig.5: *Bayaxa* (Palmyra Palm Broom)
Source: Fieldwork, 2023

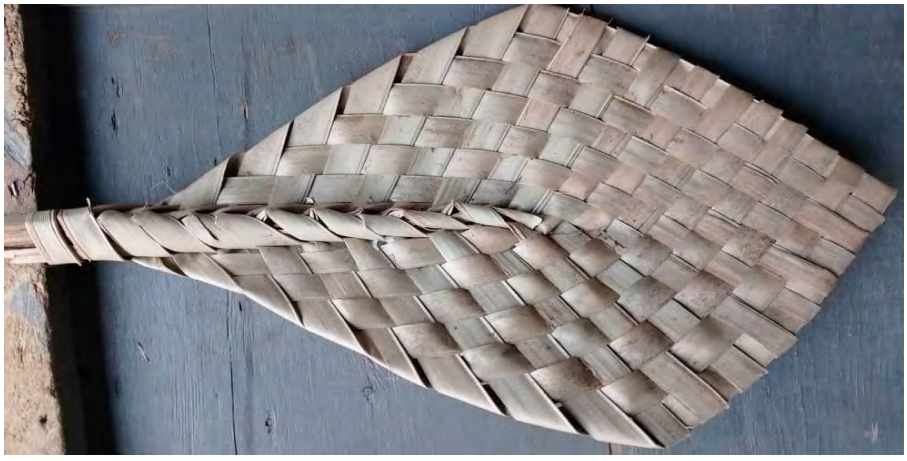

Fig.6: *Papa* (Palmyra Palm Fan)
Source: Fieldwork, 2023

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Fig.7: *Gbadze* (Palm Tree Rachis Tray)
Source: Fieldwork, 2023

Fig.8: *Aflagba* (Elephant Grass Fence)
Source: Fieldwork, 2023

Fig.9: *Ketiba* (Keti-straw Mat)
Source: Fieldwork, 2023

A straw mat is a traditionally hand-woven product made from natural plant fibres such as reeds, grasses, straw, or rushes. The production process involves harvesting the stalks, drying them, sometimes beating or splitting them into finer fibres, and weaving them by

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hand into mats of varying sizes, colours, and patterns. Straw mats are widely used in many African communities for domestic purposes such as sleeping mats, floor coverings, seating, window screens, and occasionally for ceremonial or decorative functions. The weaving process often reflects indigenous knowledge systems passed down through generations and is frequently carried out within community or household settings, particularly by women. Straw mat production contributes to rural livelihoods by serving as a source of income, while also preserving traditional craft skills and cultural identity in the face of increasing competition from synthetic alternatives (UNESCO, 2017).

Fig.10: *Togbenya*
Source: Fieldwork, 2023

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Fig.11: Fiawoyome as Kete fabric
Source: Fieldwork, 2023

Fig.12: Dzigbordi as Kete fabric
Source: Fieldwork, 2023

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Fig.12: Kusi weaving on display
Source: Fieldwork, 2023

The data gathered from the field of the study indicated that the participants' descriptions of tools materials and used in traditional weaving underscore the community's reliance on locally sourced and sustainable resources, aligning with the concept of 'cultural sustainability' in artisanal practices (Hidayani, 2024). However, the economic significance of traditional weaving, as indicated by the elders' accounts, may suggest a more complex relationship between cultural heritage and economic viability, warranting further exploration into how these practices can be economically sustainable in modern contexts (Wemegah, Danso & Adom, 2021).

Moreover, while the patronage of woven articles by chiefs and queens highlights the social hierarchy embedded in textile symbolism, it also raises questions about the role of traditional textiles in contemporary society. Understanding how these textiles are valued and utilised in modern contexts could shed light on their evolving cultural significance and the challenges of preserving traditional practices in a changing world (Ayesu et al., 2023).

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The artists' responses provide detailed insights into the specific processes involved in traditional weaving. One textile artist emphasised the need for cultural knowledge in their work by indicating that as a weaver, one has to be conversant with adages and Agama symbols to create designs that will suit the people. Kete weaving calls for time, patience, and carefulness to come out with good and acceptable designs. This highlights the intricate and culturally embedded nature of Kete weaving. Again, one has to go to the bush to cut the straws, bring them home to dry, and hit them flat to be used in weaving the Kevi. For the Tsatsa, you tie the straws in bundles known as ketikpo and use the date palm rope (yidika) to weave the bundles into the Tsatsa, demonstrating the labour-intensive nature of the work.

The responses from the participants further illustrated the variety of materials used including straws, brooms, and palm fonts in weaving articles like mats and traps, and elephant grass for weaving Aflagba (fencing mat). It entails patience and determination as it demands time and hard work. This variety shows the adaptability and resourcefulness of traditional weavers. A participant mentioned, "I use the leaves of tropical royal palm to weave fans, Abayaxa (broom), and mats. The mats are folded types. The leaves are harvested by people from whom I buy to do my work, indicating a community-based approach to gathering materials. I also weave and mend fishing nets and traps and do applique arts," showing a mix of traditional and practical textiles arts.

Also, a participant observed that, he used fan palm (borassus) or African fan palm (Palmyra palm) leaves to weave Gbedze Kuku, Papa, Abayaxa, and Aba, and elephant grass for Aflagba (fencing mat). One needs patience, determination, and perseverance to do the work, underscoring the commitment required for traditional weaving.

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The findings for Objective one revealed that traditional textile production in the Hetsofui clan involves a variety of materials and techniques passed down through generations. The processes described by the elders and artists highlight the labour-intensive and culturally significant nature of weaving. The persistence of some practices, especially straw weaving, contrasts with the decline of others like Kete cloth production. This diversity and depth in traditional textile processes underscore their importance in the cultural heritage of the Hetsofui clan.

The participants identified woven articles produced by local weavers during the interaction with the researcher. "These articles include *Kevi, Aba, Tsata, Abayaxa, Vidziwu, Edor, Exa, Kete, Aflagba, Gbeze kuku, Papa* and others were *articles made from straws locally called Ketsi, fishing traps from brooms and palm fronds, and Kete woven from cotton yarns*." (Textile Artists-C, personal communication, July 19, 2023). The study's participants revealed that woven articles were produced in large quantities. According to one of them, the production of articles was done in large quantities". This indicates that traditional weaving was a cultural practice and a significant economic activity. The creation of traditional textiles is a laborious and meticulous process, requiring specialised skills and knowledge. In this chapter, we explore the techniques and materials used by the Hetsofui clan in making their textiles. Through detailed analysis, we seek to uncover the artistic practices and innovations that have sustained this tradition for generations. The responses from both elders and artists provide a comprehensive understanding of these traditional practices.

The elders' responses revealed that traditional weaving processes were varied and involved multiple types of materials and techniques. Some of the participants noted that "*When young, people were weaving straw bags (Kevi), mats (Apetorgo and Tsatsa),*

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brooms (Abayaxa), knitting of hats (Togbenya), and dresses for babies, netting of fishing nets, and weaving of traps and Kete cloths." This diversity in woven articles indicates the extensive range of weaving practices. Other participants echoed similar experiences, noting the weaving of "*straw bags, mats, brooms, knitting of hats, dresses for babies, fishing nets, fishing traps, and Kete cloths. Young people were weaving straw bags, mats, brooms, knitting of hats, dresses for babies, netting of fishing nets, and weaving of traps and Kete cloths*," affirming the continuity and variety of traditional weaving practices in the community (Textile Artists, personal communication, July 19, 2023).

Additionally, when asked if local weavers still practice these arts, Textile artists indicated that, "*some elderly people still do weaving using straws*," indicating that while some traditional practices persist, they are primarily limited to straw weaving. "*For Kete, there is none. But there are some for straw weaving* and *elderly people still do weaving using straws*." highlighting a decline in the production of Kete cloths. The participants highlighted the availability of raw materials as a key factor in traditional weaving practices. Many of them confirmed that "*the raw materials abound in the community, especially the straw*" (Textile Artists-C, personal communication, July 19, 2023). The participants identified the main patrons of woven articles. The Kete was patronized by the chiefs, elders, and patriarchs in the society and the straw articles were also patronised by people from all walks of life.

The chiefs and queens provided insights into the cultural and customary reasons for their traditional dress. The traditional leaders interviewed also revealed that the custom is that the elders make sure no other person wears the same or higher or more expensive clothes than the chief. So, before a chief comes to a durbar, a messenger is sent to check if there is someone dressed in the same cloth or a more expensive one, and then

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the person is approached to go and change. The same custom is applied to the queen. This practice emphasises the importance of maintaining the chief's and queen's status as the most distinguished individuals in the communities.

The interviews with elders, chiefs, and queens also revealed that traditional textiles of the Hetsofui clan were characterised by the use of natural, locally sourced materials and simple and effective tools. The production of these textiles was a significant economic activity, and the woven articles were widely used and valued within the community. The cultural and customary practices surrounding the production and use of these textiles underscore their importance in maintaining social hierarchy and cultural identity. Understanding these characteristics helps to appreciate the rich textile heritage of the Hetsofui clan and the factors contributing to its decline.

4.3 Objective 2: To examine the symbolisms and functions of traditional textile arts of the Hetsofui clan

4.3.1 Symbolisms and Functions of Traditional Textile Arts

The second objective of this research was to examine the unique symbolisms and functions of traditional textiles of the Anlo Hetsofui clan. Symbolism is woven into the very fabric of traditional textiles of the Hetsofui clan, conveying stories, beliefs, and values. In this section, the researcher unravels the symbolic language of these textiles, decoding their patterns and motifs. By examining the cultural meanings embedded in these textiles, we gain insight into the spiritual, social, and historical significance they hold for the Anlo Hetsofui clan.

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Through the interaction with the participants, it was evident that the local weaving traditions were rich in symbolic meaning. One participant noted that, *"the young were learning from the elderly and they were weaving Agama symbols in their Kete"* (Traditional leaders, personal communication, July 19, 2023). Agama Symbolism involves the use of signs, literary devices, and artistic expressions to convey abstract concepts, values, and emotions among indigenous ewe group (Agbo, 2006). Fiayi is an agama symbol for chiefs. The symbol literally means 'the royal sword'and is seen as a symbol of authority and justice. Derived from the proverb '*Nukoe wu ame wotsɔ fiayi sẽ atie'* which means circumstances compel one to cut a tree with a royal sword, the symbol is used to teach that there are certain circumstances in life that do not require the same solutions every time; it might require going the extra mile to use the impossible to solve whatever problem it is. This intergenerational learning process was central to maintaining the symbolic richness of the textiles arts.

Fig.13 Agama Symbol (Fiayi)
Source: Fieldwork, 2023

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Another participant added that

"*The elderly taught the youth, and they were weaving symbols that represent proverbs and wise sayings in their Kete Cloths*. *The youth were taught by the elderly, and the weavers were weaving symbols that represent proverbs and wise sayings in the Kete Cloths*" highlighting how textiles served as a medium for cultural education. (Traditional leaders-A, personal communication, July 19, 2023).

Additionally, the elders described how the distinct dress codes of Hetsofui chiefs were traditionally marked by Kete cloths featuring Agama symbols. The elders interviewed emphasised, "*In the past, the Hetsofui Chiefs wear Kete cloths that have Agama symbols telling the wise sayings of the people.*" This practice set the Hetsofui chiefs apart from other traditional leaders in Ghana, reinforcing their cultural identity. They similarly noted that "*Kete for Hetsofui Chiefs have Agama symbols in them in the past*," underscoring the textiles' role in expressing authority and preserving cultural heritage (Traditional leaders-B, personal communication, July 21, 2023).

The responses from the textile artists further highlighted the functional aspects of the traditional textiles. One participant observed that,"*I was inspired by the in-depth meanings of adages of Agama symbols that talk about the Hetsofui clan*." *My father was making a living from the arts, and the finished works were very pleasing to me; that's why I learned the arts and took it as my profession. I developed an interest in the arts as I was helping my parents*" indicating the economic benefits and the personal satisfaction derived from weaving. This shows how the cultural significance of the textiles influenced the artists' work (Textile Artists, personal communication, July 21, 2023).

The elders' and artists' accounts of the symbolism and cultural significance of traditional textiles provide valuable insights into the community's cultural identity and

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values. However, the decline in the production of certain textiles, such as Kete cloths, suggests a shift in cultural practices and values over time (Adom et al., 2019). This raises questions about the resilience of cultural traditions in the face of modernisation and globalisation, highlighting the need for strategies to preserve and promote traditional arts in contemporary society (Hiswara et al., 2023).

Furthermore, the textile artists acknowledged that the community members were generally aware of the cultural interpretations of their work. It was revealed from the responses that the consumers of these products buy according to the interpretation of the name of the cloth. The chiefs' responses provided additional insights into the functions of these textiles. They pointed out that the tradition that governs the local weaving culture is that, the local materials are used in weaving artifacts that are used socially and religiously accepted. According to the participants, it is the tradition that local materials are used in weaving artifacts that are used as household articles and for rituals. It is a tradition that weaving is done using raw materials from the vicinity. The artifacts are used both socially and religiously reflecting their indigenous heritage and values.

The uniqueness of the Hetsofui clan's woven artifacts was attributed to the abundance of local raw materials. The woven artifacts of the Hetsofui clan are unique due to the fact that the raw materials are abundant in the locality. The raw materials are in the locality and the articles woven are used mostly in the locality. The chiefs and queens also mentioned that in the past, special weavers were dedicated to creating garments for them. They stated through their engagement that, in the past, there were weavers who made garments for chiefs and queens but presently there is none, highlighting a significant decline in this traditional practice.

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Overall, the findings illustrate that the traditional textiles of the Hetsofui clan were not only functional and symbolic but also integral to the community's cultural identity. In support of this, raffia palm fibers are used by the Kuba people to weave, creating intricate patterns that reflect their cultural heritage and social status (Mack, 1985). The woven artifacts served as a medium for storytelling, preserving cultural wisdom, and signifying social status, making them a vital part of the Hetsofui heritage.

Fig.14 Kuba Raffia Fabric
Source: https://www.ebay.com/b/Kuba-Cloth/165462/bn_71609434,2025

4.7.5 Objective 3: To document the Anlo Hetsofui textile arts

4.7.5.1 Factors contributing to the decline of the Anlo Hetsofui textile arts

The elders of the Anlo Hetsofui clan stressed the importance of their textile arts, highlighting their role in reflecting the clan's history, beliefs, and social values. Hodzi (2023) emphasizes that maintaining traditional designs is crucial for preserving these historical and cultural narratives. This perspective highlights textiles as a vital medium for cultural expression and continuity (Amenumey, 2008). The participants express worries about the potential loss of cultural significance due to excessive modifications. This concern points to the tension between innovation and the preservation of authenticity. There is a fear that too much alteration could lead to a diminished cultural identity and a loss of the textiles' historical value (Asante, 2013). The elders unanimously

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support the documentation of their textile arts as a way to protect weaving techniques and the stories behind the designs. They see documentation as essential for preserving the educational potential of textiles, enabling future generations to learn about their cultural heritage (Kwaku, 2015). The elders emphasize the need for community involvement in the documentation process to ensure accuracy and representativeness. This inclusive approach helps create a more comprehensive and authentic record of the textiles' cultural significance (Atsu, 2000).

The data gathered from the participants confirmed some of the identified factors contributing to the decline of the art form, including:

- Shifting Preferences: The influx of cheaper, mass-produced textiles has significantly reduced the demand for traditional textiles art of the Hetsofui people.
- Economic Challenges: The decline in profitability due to competition and lack of marketing discourages younger generations from pursuing weaving.
- Lack of Educational Initiatives: The absence of formal training programs or workshops hinders the transmission of knowledge and skills.
- Urbanisation and Migration: The migration of younger generations to urban areas disrupts the cultural continuity and traditional practices associated with weaving.

The participants unanimously support the documentation of their textile arts as a way to protect weaving techniques and the stories behind the designs. They see documentation as essential for preserving the educational potential of textiles, enabling future generations to learn about their cultural heritage (Kwaku, 2015). They emphasize the need for community involvement in the documentation process to ensure accuracy and representativeness. This inclusive approach helps create a more comprehensive and authentic record of the textiles' cultural significance (Atsu, 2000). Although cautious,

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many elders recognise the advantages of digital archives for sharing their heritage globally. Digital documentation offers a platform for wider dissemination and appreciation of their cultural practices. However, the participant stresses the importance of digital security in protecting these cultural assets from misuse or misappropriation (Chief 2, personal communication, July 21, 2023).

The elders advocate for a balanced approach that respects traditional values while incorporating comprehensive documentation involving the community. By valuing elders' insights and involving them in both modification and documentation processes, the rich heritage of Anlo Hetsofui textiles can be preserved and celebrated. This balance ensures that the textiles remain culturally significant and relevant in a rapidly changing world (Agbenyega, 2011). Two of the artists discussed the challenge and importance of balancing cultural preservation with creative exploration. They stressed the need to maintain traditional motifs and weaving techniques as core elements while embracing new creative possibilities. This ensures the preservation of cultural identity while allowing for innovation.

The other four textile artists echoed these views and emphasized the significance of experimentation. They highlighted the value of integrating new materials, colours, and patterns, combining traditional and contemporary aesthetics to enhance the appeal of Anlo Hetsofui textiles. This experimentation keeps the art form vibrant and relevant in today's context. A key discussion point was the use of synthetic fibres and dyes. The artists recognized the durability and broader appeal of synthetic materials, while also stressing the importance of promoting eco-friendly materials in line with global sustainability trends. This dual focus demonstrates a commitment to both innovation and environmental responsibility (Amegatse et al, 2024). All artists agreed on the importance

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of accurately and respectfully representing Anlo Hetsofui culture. They highlighted the need for comprehensive documentation that preserves the techniques, stories, and cultural significance of the textiles. Both digital records and physical archives are crucial for accessibility and preserving the tactile experience of the textiles.

The artists supported the creation of workshops, exhibitions, and educational programmes to teach younger generations about Anlo Hetsofui textile arts. They believe that involving local weavers, artisans, and cultural historians in these activities is essential for accurate and representative documentation. This community-based approach helps inspire contemporary innovation while respecting traditional techniques and designs. Collectively, the artists emphasized that comprehensive documentation and thoughtful modification are crucial for the ongoing cultural significance and creative evolution of Anlo Hetsofui textile arts. By balancing preservation with innovation, they aim to keep these textiles vibrant and relevant, honouring their rich heritage while exploring new possibilities.

4.7.5.2 Means of documenting the Anlo Hetsofui textile arts

The study has successfully documented about 10 varieties of textile arts of the Hetsofui clan with their names, forms, characteristics, symbolisms and functions in the thesis report. Documenting Anlo Hetsofui textile arts is considered by the interviewees as essential to preserving their cultural heritage in the following ways: The documentation was done through the interpretation of interviews, field observation and photography.

- Digital Records and Archival Photography: High-resolution photos and digital records would capture intricate design in detail.
- Ethnographic Studies: In-depth interviews with weavers and elders would document historical and symbolic meanings.

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- Museum Exhibitions and Virtual Environments: Exhibitions and online platforms would showcase the textiles to a global audience.
- Educational Programmes: Programmes and workshops would teach the younger generation about these textile arts, promoting cultural pride and traditional weaving practices.

Furthermore, the interviewees noted that *"the modification and documentation of Anlo Hetsofui textiles arts/designs may highlight the balance between tradition and modernity. By documenting and preserving traditional elements while embracing contemporary influences, these textile arts can continue to thrive as a vibrant expression of the Hetsofui Anlo-Ewe people's artistic and cultural identity"* (Textile Artists, personal communication, July 21, 2023).

The insights from these six textile artists highlight the dynamic interplay between tradition and innovation in Anlo Hetsofui textile arts. Their dedication to preserving cultural identity while exploring new creative avenues offers a path forward that respects the past and embraces the future. Comprehensive documentation and educational initiatives are essential in this effort, ensuring that the rich heritage of Anlo Hetsofui textiles continues to inspire and evolve. Chiefs and queens play crucial roles in maintaining the continuity and integrity of Anlo Hetsofui textile arts. They oversee traditional practices, ensuring that weaving knowledge and skills are passed down through generations. Their custodial roles include safeguarding the rituals and symbolic meanings in textile arts, reflecting the clan's values, history, and identity (Amenumey, 2008; Akyeampong, 2006). Beyond being custodians, chiefs and queens are also innovators. They commission new designs and patterns that address contemporary issues and significant clan events. This approach keeps the tradition alive and relevant, enabling

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new generations to incorporate modern motifs while maintaining traditional weaving techniques (Agbenyega, 2011).

Documenting textile art patterns and weaving techniques is essential for preserving this art form. Chiefs and queens use oral histories, written records, and visual archives to ensure that weaving skills and knowledge are maintained for future generations (Kwaku, 2015). Chiefs and queens promote textile arts through local festivals, exhibitions, and international collaborations. Events like the Hogbetsotso Festival showcase the clan's textile arts to a broader audience, enhancing visibility and appreciation. Their endorsement adds cultural value and authenticity, as seen in the high regard for Kete weaving in Ghana (Atsu, 2000; Quarcoopome, 2012). Chiefs and queens establish and support weaving schools to teach young people, ensuring the tradition's continuity. These initiatives are crucial for sustaining weaving skills and knowledge. Festivals such as Hogbetsotso and Adedze include exhibitions and competitions that highlight weavers' skills and creativity, fostering pride and cultural identity (Dzobo, 1992; Atsu, 2000).

Amid globalization, chiefs and queens balance preserving traditional textile arts with making them relevant in the global market. They advocate for intellectual property rights for traditional designs and promote sustainable weaving practices. By promoting textile arts, they empower their communities economically, supporting weavers in marketing their products locally and internationally (Agbozo, 2019; Fiagbedzi, 2017). Chiefs and queens of the Anlo Hetsofui clan play an indispensable role in modifying, documenting, and promoting their textile arts. Their efforts ensure these traditions remain vibrant and relevant, providing cultural continuity and economic opportunities for their

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communities. By balancing tradition with innovation and modernity, they maintain the cultural significance and economic viability of Ewe textile arts.

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CHAPTER FIVE

SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

5.1 Overview

This chapter explores the rich tradition of textile arts within the Anlo Hetsofui clan of Ghana. The section captures the summary of findings, conclusions and recommendations.

5.2 Summary of Findings

This chapter synthesises the key findings from the research on the characteristics of the textile arts of the Anlo Hetsofui clan, aligning them with the research objectives outlined in Chapter One. The study identified a diverse range of materials and tools used in weaving. Beyond the documented natural fibres like straw and date palm, further investigation revealed the occasional use of cotton and silk, particularly for prestige garments. The research also yielded a more comprehensive understanding of the various woven products. While Kevi, Aba, and Tsata were confirmed, a wider range of functional objects like baskets (Kusi) and winnowing trays (Agbadze) were documented. Notably, the presence of these utilitarian items suggests a deeper integration of weaving into various aspects of Anlo Hetsofui's life beyond ceremonial attire.

The study confirmed the rich symbolism embedded within the textile arts. Geometric patterns transcended the previously identified concepts to encompass themes of lineage, profession, and spiritual beliefs. For instance, colour symbolism proved more nuanced in the dyeing of the straw, fibres, yarns or canes for weaving. While red signified danger or alertness, different shades held specific meanings – with a deep

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crimson representing war and a brighter hue symbolising celebration. These findings highlight the complexity of the symbolic language woven into the textiles.

The research provided a detailed account of the traditional weaving process, encompassing stages like fibre preparation, dyeing (if applicable), and weaving on a loom and non-loom. Notably, distinct techniques were documented for creating different textures, such as the use of supplementary weft for incorporating raised patterns. However, a significant finding was the near obsolescence of natural dyeing techniques, replaced by commercially available dyes. This shift reflects the influence of modernisation on traditional practices.

The research confirmed the previously identified factors contributing to the decline of the art form, including:

- Shifting Preferences: The influx of cheaper, mass-produced textiles has significantly reduced the demand for traditional textiles art of the Hetsofui people.
- Economic Challenges: The decline in profitability due to competition and lack of marketing discourages younger generations from pursuing weaving.
- Lack of Educational Initiatives: The absence of formal training programs or workshops hinders the transmission of knowledge and skills.
- Urbanisation and Migration: The migration of younger generations to urban areas disrupts the cultural continuity and traditional practices associated with weaving.

In addition to these, the research revealed a new factor which is the loss of raw materials as one of the key factors contributing to the decline of the textile arts. The depletion of natural resources like straw and date palms due to environmental pressures poses a threat to the sustainability of traditional weaving practices.

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The findings of this research paint a nuanced picture of the Anlo Hetsofui clan's textile arts. While it possesses undeniable cultural significance, symbolism, and intricate production processes, the art form faces a critical risk of decline. The discussion will delve deeper into the identified factors and their interconnections.

The influx of cheap, mass-produced textiles undeniably impacts the demand for traditional textiles. However, globalisation also presents opportunities. Online marketplaces and ethical consumer movements offer avenues for marketing Anlo Hetsofui textiles to a wider audience interested in authentic, handcrafted products. Modernisation can also be harnessed for preservation efforts. Digital documentation of weaving techniques and textile designs can safeguard this knowledge for future generations.

5.3 Conclusions

The study revealed a comprehensive understanding of the Anlo Hetsofea clan's textile arts. There are few documented garments in visual. A wider range of utilitarian objects were identified, highlighting the deep integration of weaving into various aspects of their lives. The documented symbolic language woven into the textiles – geometric patterns and colour variations revealed a complex system encompassing lineage, profession, spiritual beliefs, and historical narratives. These findings underscore the rich cultural heritage embodied in Anlo Hetsofui textiles arts.

The economic viability of traditional weaving is crucial for its survival. Fair-trade practices and certifications can ensure weavers receive fair compensation for their work. Additionally, exploring product diversification beyond traditional garments – such as wall hangings or clutch purses – could broaden the market appeal. The lack of formal

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training programmes creates a critical gap in knowledge transmission. This research recommends a two-pronged approach.

The research also highlighted the near obsolescence of natural dyeing techniques, a shift influenced by modernization. However, the distinct techniques employed for creating different textures offer valuable insights into the skill and artistry of Anlo Hetsofui weavers. The research confirmed several factors contributing to the decline of Anlo Hetsofui textile art, including shifting consumer preferences, economic challenges, lack of educational initiatives, urbanisation, and the depletion of natural resources. These factors are interconnected. For instance, the migration of younger generations to urban areas disrupts traditional knowledge transmission, further diminishing the economic viability of weaving.

5.4 Recommendations

To ensure the preservation of the Hetsofui cultural heritage, further documentation of traditional textiles is essential. Collaborative efforts with museums or cultural centres could establish archives for these textiles, creating a permanent record of their characteristics and symbolism. Additionally, research into the historical context behind specific design elements – such as the origins of the traditional symbols and motifs – could provide valuable insights into the cultural evolution of the Anlo Hetsofui people.

Preserving this knowledge is crucial. Video documentation of experienced weavers demonstrating traditional techniques from fibre preparation to weaving complex patterns would create a valuable educational resource. Furthermore, the artists in the study area should take keen interest in reviving natural dyeing practices using sustainable methods could add value to the textiles and cater to a growing interest in eco-friendly

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products. Again, developing apprenticeship programmes by stakeholders including chiefs, opinion leaders and youth leaders where experienced weavers' mentor younger generations. Also, collaborating with universities or cultural institutions to establish certificate courses in Anlo Hetsofui textile arts. These initiatives would ensure the preservation of skills and foster cultural preservation among younger generations.

The decline of traditional textiles signifies a potential loss of cultural identity for the Anlo Hetsofui clan. Again, the Hetsofui traditional authorities should liase with the Ghana Education Service and Technical institutions to develop educational programmes such as apprenticeship programs and university certificate courses can bridge the knowledge gap and encourage younger generations to pursue weaving. Furthermore, implementing fair trade practices and exploring new product designs by national commission on culture festival planning committee can enhance the economic viability of the art form. Finally, investigating sustainable alternatives for natural fibres can ensure the longevity of this cultural practice. Establishing museums or cultural centres by traditional council and national commission on culture to showcase the textile arts and educate the public about their significance is essential.

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PERSONAL COMMUNICATION

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Vegborlo, Paul Under (12th April, 2023) Interview; Atiavi Glime.

Hodzi, Agbenyega (10th February, 2023) Interview; Atiavi Glime.

Letsa, Felix Kofi (2nd March, 2023) Interview; Atiavi Glime.

Mama Midzeshie II (21st June, 2023) Interview; Atiavi Glime.

Dunyo, Anthony (4th May, 2023) Interview; Atiavi Glime.

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APPENDICES

SECTION A

INTERVIEW GUIDE FOR ELDERS OF HETSOFUI CLAN

1. Please kindly tell me about yourself
2. How long have you been living in the community?
3. Can you please narrate your experiences of the art of weaving in this community during your youthful days?
4. What traditions were used for some of the articles woven by the local weavers here?
5. What materials and tools were used by the local weavers?
6. Can you give fair descriptions of the woven articles by the local weavers during your youthful ages?
7. Were the weavers producing woven articles in large quantities?
8. In your view, can you give an estimated period since the decline local weaving by the artisans in this community?
9. Can you give fair comments on why the local weavers have stopped producing?
10. Are there some local weavers who still practice the art in this community that you know about?
11. Are there significant changes in the woven articles they produce as compared to what was done in the past?
12. Were there any unique cultural or customary reasons for how the weaving was done in the past which you know about?
13. What makes the dress codes of Hetsofui Chiefs distinct from other traditional leaders in Ghana?
14. Are there symbolic traditional interpretations of the woven articles done in the past?
15. Who were the main people patronizing the woven articles in the past?
16. Would you say modernity and the influence of foreign culture have affected the weaving culture in this community of the period?

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SECTION B

INTERVIEW GUIDE FOR CHIEFS IN THE HETSEOFUI CLAN

1. Please kindly tell me about yourself
2. How long have you been a chief of the Hetsofui clan?
3. Can you please narrate your experiences of the royal activities as a youth before being crowned?
4. What traditions govern the local weaving culture in this community?
5. Are there special weavers in this locality who made garments for chiefs of this clan in the past and presently?
6. Where do they get their raw materials for the weaving?
7. Are there customary or traditional interpretations of the chief's woven cloth?
8. What makes the woven artefact of the Hetsofui clan unique?
9. Can any other person wear woven cloth that has similar patterns as that of the Hetsofui chief in this community?
10. Are there artisans who still weave for the wardrobe of the Hetsofui clan?
11. Do you have unique cultural or customary reasons for dressing the way you do?
12. Would you say modernity has affected the royal wardrobe of the Hetsofui clan?
13. In your view, what factors contributed to the decline of weaving among the Hetsofui clan?
14. In your opinion, what practices would you suggest that can rekindle the weaving culture of the Hetsofui clan?

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SECTION C

INTERVIEW GUIDE FOR TEXTILE ARTISTS OF THE HETSOFUI CLAN

1. Please kindly tell me about yourself
2. How long have you been living here?
3. Can you please describe the nature of your work and what it entails?
4. How long have you been practising as a textile artist in this community?
5. Where and from whom did you acquire your artistic skills of weaving?
6. What is the source of inspiration for your textile art?
7. How do you benefit from your textile arts economically?
8. Who are the main people who patronize your textile arts?
9. Are there cultural and traditional interpretations of the textile arts you do?
10. Are the people of the community aware of the cultural interpretations of your work?
11. Kindly describe your experience on how trends of textile arts of the Hetsofui clan evolved from the 1959s to date.
12. In your view, what are some of the reasons why many local textile artisans are not practising anymore in this community?
13. What resources or support do you need to help you expand your practice?

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Appendix C

OBSERVATION GUIDE

1. What constitutes the textile arts of the Hetsofui clan?
2. What are the distinctions between hand-woven textiles of the Hetsofui clan in the 1950s and now?
3. What are the major characteristics of the textile arts of the Hetsofui clan?
4. What techniques and processes were used by the Hetsofui people for their textile arts in the past?
5. What changes have occurred in the textile arts of the Hetsofui clan from the past to the present?
6. What is the gender disparity among the local weavers of the Hetsofui clan?
7. What is the gender disparity among the local weavers of the Hetsofui clan?
8. Type of equipment, tools and materials used by the artisans of the Hetsofui clan for their textile arts.
9. What critical cultural issues affect the design and making of Hetsofui textile arts?

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APPENDIX B

UNIVERSITY OF EDUCATION, WINNEBA
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DEPARTMENT OF MUSIC EDUCATION
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Dear Sir/Madam,

INTRODUCTION LETTER – ROBERT RICHARD YAO KPOGO (202113976)

Robert Richard Yao Kpogo is a final year student pursuing MPhil, Arts & Culture at the University of Education, Winneba, Graduate School.

He is currently writing his thesis on the topic **"*The Fouling textiles Art of the Anlo Hetsoafea clan: A Historical Acuity.*"** and therefore needs your assistance to enable him acquire the necessary information for him thesis.

I am officially introducing him to your organization/institution to provide him with the necessary information and assistance that he might need.

We count very much on your cooperation and understanding in this regard.

Thank you.

Yours faithfully,

John Francis Annan
Ag. Head of Department