

The Implementation of Ewe Proverbs (Image) for Textile Designs

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Abstract

There have been several ways of generating ideas for textile designs and these comprise ideas from nature, environment and coined symbols from sayings especially from the “*Akan*” language where the “*adinkra*” symbols originated. These “*adinkra*” motifs or imagery have been excessively used and there is the need for new ones to be generated. It is upon this, that the researcher is exploring selected proverbs of the Ewe people to generate motifs to be used for both batik and textile print designs. The current symbols used by students and professional craftsmen were observed and examined to have first-hand information about their meaning and usage. The study collected and identified Ewe proverbs through opinion leaders and documented literature, which were developed into symbols or imagery suitable and appropriate for batik and textile design prints. Interview guide was used to collect data from students and stakeholders. The finding indicates that proverbs can be a source of inspiration for designers when generated into symbols. Secondly, the symbols when converted into product designs such as textiles, leather, ceramics, sculpture and painting works will bring variety to the market. Lastly, the symbols can serve as a document for referencing for students, professionals and craftsmen. The study shows that proverbs can be a source for generating symbols for textile design and other fields of art.

Keywords: Adinkra, craftsmen, proverbs, imagery and symbols.

1.0 INTRODUCTION

People of every race or culture have their own modes of communication. Some of these modes are the arts; sculpture, songs and drumming, but the most commonly used are verbal languages which include idioms and proverbs. Proverbs together with fables, folktales, folksongs and riddles are part of every spoken language and have been handed down by word of mouth from generation to generation.

Proverbs are short pithy statements of homely pieces of wisdom, philosophy, or advice which have passed into general use. They are often expressed in metaphor, rhyme or alliteration based on some common human experiences. These folk sayings are often ironic or mocking in intention (Malcolm, 1949).

Proverbs contain keen observations of everyday life; they also constitute popular philosophies of life and provide an insight into human behavior and character. Africans have been using both the visual and oral art forms for a considerable time to express, transmit and store their thought, emotions and attitudes. Visual images and objects are used symbolically to communicate knowledge, feelings and values.

Most African thoughts and languages are expressed in proverbs as can also be found in Ghanaian culture and traditions. These proverbs, idioms, fables and folktales are sometimes translated symbolically and applied to the daily lifestyles of the people. Such symbols are painted on walls and other mediums which include woven and printed fabrics.

Ewe Proverbs convey important ideas about human nature; they also teach about survival, health and social relations that transcend in their culture and origin.

REVIEW OF RELATED LITERATURE

2.0 Overview

Related literature for every research topic is undertaken to help the researcher gather data to support the project. It provides the researcher with the necessary data to establish the areas worked on by others and the areas not tackled. The literature reviewed covered essential areas such as the definition and history of proverbs, purpose and symbolism of proverbs and its application in textile design.

2.1 Ethnographic Account of the Ewe

Ewe (Eweawó “Ewe people”, Evedukó “Ewe nation”) occupies south-eastern part of Ghana and the southern parts of neighbouring Togo and Benin. Oral tradition suggests that the Ewe immigrated into Ghana before the mid-fifteenth century. This area was colonized by the Germans and was originally called Togoland. Ewe religion is organized around a creator deity, “*Mawu*”, and over 600 other deities. Many village celebrations and ceremonies take place in honour of one or more deities. Coastal Ewe depend on fishing trade, while inland Ewe are usually farmers and keep livestock. The local variations in economic activities have led to craft specialization. The Ewe also weave *kente* cloth, often in geometrical patterns and symbolic designs that have been handed down through the ages. The Ewe people can be found in almost every town in Ghana (wikipedia.org).

The Ewes are essentially a patrilineal people; the founder of a community is the established chief, who is usually succeeded by his paternal relatives. The largest independent political unit is a chiefdom, the head of which is essentially a ceremonial figure assisted by a council of elders. Chiefdoms ranged in population from a few hundred people in one or two villages to several thousand in chiefdom with a large number of villages and surrounding countryside. The “*Ewe*” is a tonal language and changes in meaning can be brought about by tonal differences and have a peculiar consonants and digraphs. The Ewe like neighbouring Akan tribe wears *Kente* as their traditional cloth. They have a long history of weaving ‘*Kete*’ cloth, especially in Kpetoe (Gordon, 2005).

According to Awoonor (1974) African peoples use colour, pattern, materials and images, to communicate important information about cultural identity and belief systems. Unity among the Ewe is manifested in drums, music and dance, systems of worship, gods, conception of the world, and ritualistic patterns. Ewe arts focus on drumming and dance, ritual objects associated with Ewe traditional religion, appliqué and weaving. The use of images in textile design is connected to the proverbial wisdom, folklore and mythic traditions that undergird all aspects of Ewe traditional society.

2.2 Definition of Proverbs

Every country and language has its own stock of proverbs, and proverbs in our language today reflect every age and time. It contains keen observation of everyday life, constitute popular philosophy of life, and provide an insight into human behavior and character.

According to the Columbia Electronic Encyclopaedia (2007) a proverb is a short statement of wisdom or advice that has passed into general use. More homely than aphorisms, proverbs generally refer to common experience and are often expressed in metaphor, alliteration, or rhyme. A proverb (from the Latin *proverbium*) is a simple and concrete saying popularly known and repeated, which expresses a truth, based on common sense or the practical experience of humanity.

The above dictionary definitions suggests definitely that, a proverb is short, true, old and repeated sayings that portray the experience of human life through observation, challenges that have been expressed in images and songs for quick remembrance.

Writing on proverbs, Morris-Brown (1993) defines proverb as short excerpts from stories about life's lessons. They are stuffed with cultural symbolism which express important ideas about human nature, health and social relations that often transcend their culture of origin. Proverbs are timeless, succinct, clever, often funny and usually memorable.

According to Abdulai (1995) proverbs are wise saying and used in Africa as a form of communication. Most of these wise sayings usually employ symbols like animals, trees, the human body and objects present in the human environment using them as metaphors to communicate a message, example of an "Akan" Ghanaian proverb " aboa oni dua, Nyame na opra ne ho" which is literally translated as the animal that has no tail, God drives away its flies. The usage of these symbols, animal without a tail, God and flies to deliver such a message implies that even for those in life that are helpless, God will always provide. It is a message of hope for everyone.

The definitions given by the authors reveal that proverbs originated from stories about life lessons, nature, and social relation that outdo their culture of origin. It also brings about communication to the people in which symbols are used according to their immediate environment. Proverbs as the wisdom of the people can be likened unto a reservoir that is used for water storage before being supplied to different parts of the city in different quantities from the same source.

2.3 History of Proverbs

Proverbs, together with fables, folktales, folksongs and riddles, are part of every spoken language. They have been handed down by word of mouth from generation to generation, until they were recorded and became a folklore treasure for prosperity.

Bacon (2001) classified the collection of proverbs by tracing it as far back as ancient Egypt, about 2500B.C. The Old Testament attributed some 900 proverbs to the King Solomon of Israel (10th century B.C) as suggests Bacon. The Greek Philosopher Aristotle considers proverbs as being the survival of an older wisdom that have been systematically collected and classified. The Hellenistic period also saw proverbs being used by the rhetoricians for the adornment of speeches also collected.

There are thousands, perhaps millions, of African proverbs. New ones are still being composed and old ones are adapted or given new meanings to suit new situations. Anyone who is ingenious, that is, anyone who is creative, observant and has the ability to reflect and deduce a moral lesson from common happenings, can compose a proverb (Dzobo, 1975).

Nee Adjabeng Ankra (1966) notes that statements made in proverbs reflect true everyday occurrences. The writer further explained that proverbs have both a literal and deeper meaning which sometimes makes it difficult to distinguish proverbial discourse from sayings, idioms, riddles and puzzles. In particular, there is no clear cut and dried demarcation between proverbs and sayings. All may have hidden meanings that are difficult to discern. Nevertheless, it is possible to distinguish one genre from the other. A key difference between them lies in how

they are typically used. Much of the idiomatic language and reflective thought of Africans is expressed in proverbs. In many ways, African traditional proverbs are like those of the people of other cultures. Although there are long proverbs, which seem more like short stories or poems, the overwhelming majority of African proverbs are short, pithy statements that contain ancient wisdom and experience.

2.4 Symbolism of Proverbs

Proverbs are very impartial among the Ewe people as well as the other tribes in Ghana. Visual and oral symbolism has been used consciously and unconsciously for a considerable time as a form of communication as well as a store of knowledge. Visual images and objects are used symbolically to communicate knowledge, feeling and values among the traditional societies. A symbol is a sign which has further layers of meaning. In other words, a symbol means more than it literally says. Symbols can have three kinds of association, these are

Personal: We all have associations with things in our experience. One person may have strong affection for dogs while another person may fear them intensely.

Cultural: Different symbols may have quite different meanings in different cultures. A lion can represent Christ in Christian culture; in Sumerian culture, the sun represents the god Marduk. In Chinese culture, dogs represent devotion and faithfulness; in Islamic culture, they represent impurity.

Universal: Jungian psychology, along with other theories, argues that some symbols have universal meaning. Lions suggest deity in a variety of cultures, for instance. Trying to discern and express the universal meaning of a symbol is tricky.

Abdulai (1995) attest to the fact that proverbs and wise sayings are used in Africa as a form of communication which usually employ symbols present in the human environment, and these include animals, trees, the human body and other objects as metaphors to communicate a message.

Agbo (2006) defines symbol as a mark, sign or object looked upon as representing something. It can also be said to be anything that serves as an outward sign of something spiritual or material. Example of the 'cross' was used to demonstrate a symbol for Christians to represent Christ's crucifixion; the 'circle', in medieval thought, was a symbol of eternity because like eternity, it has neither a beginning nor an end. Symbolism is the representation of ideas by the use of signs, literary and artistic invention to express ideas, emotions and abstractions in place of realism. From the above definition, it is clear that a symbol generally stands for something visible: an object, a mark, a sign or an abstract idea.

In reference, Agbo defined a symbol as a pictorial representation of some abstraction to which is appended a name or motto. Basically, symbols are used for identification. They are used for various entities and activities in life and are therefore synonymous with the things they represent. In religious spectrum, the use of symbols plays a role of identification. Examples are candles, the cross and incense. Also in corporate institutions and modern patriotism, the use of logos, flags and coat of arms serve as symbols.

Carr-Gomm (1995) also defines symbols as an object, living or material that represents a concept. Many objects, however, take on a symbolic meaning only within a certain context,

the symbolic meaning is not always the same, moreover, it cannot be assumed that the object is always a symbol; it may be included for aesthetic or naturalistic reasons.

Design is an activity that translates an idea into a blue print for useful product, graphic, textile, a service or a process. Designers have the insight to combine these ideas and turn them into desirable results feasible for commercial successful value to people's lives. The writer further aired that design is significant in life and adds to beauty and transforms the existing condition into preferred ones. (Seymour, 2002)

3.0 METHODOLOGY

This section explains and discusses the various procedures followed to collect the beneficial data for the study. It entails the research design i.e. the qualitative research methods. It also involves library research where most secondary data for the study were gathered. This section also deals with survey instruments and the population studied.

3.1 Research Design

A research may be classified as qualitative and quantitative in nature. According to Best (1981) qualitative research approach is usually based on quality rather than quantity as the case may be for quantitative research approach. Best further opines that, qualitative research study is the type in which the description of observation is not ordinarily expressed in quantitative terms. In other words, it does not imply that numerical measures are never used in qualitative research but it is not largely dependent on numbers. Qualitative research in relation to this study aims at experimentation, manipulation, description, analysis and the interpretation of some selected Ewe proverbs to obtain textile designs of appreciable results that can be assessed qualitatively by the researchers for the study. The research mainly used descriptive based research methods of qualitative research approach.

3.2 Descriptive Research Method

The Descriptive Survey method of research was used for the study. This method was used extensively to collect, collate and interpret data. It was also used to obtain information concerning the current status of the phenomena to describe "what exists" with respect to variables or conditions in a situation. But it can only describe "who, what, when, where and how" of a situation, not what caused it. It provides the number of times something occurs, or frequency, lends itself to statistical calculations such as determining the **average** number of occurrences or central tendencies (*Descriptive Research*, 2008). Therefore, descriptive survey was used when the objective is to provide a systematic description of the phenomenon that is as factual and accurate as possible. It was employed to observe the use of symbols in terms of designing in the Art Faculty. Moreover, descriptive survey was also employed to solicit information to ascertain the significance and factors in the generation of symbols for designing. As a result, descriptive statistics were represented in tables, analyzed and recommendations made.

3.3 Library Research

Both the empirical and the theoretical reviews of literature were obtained from the following libraries aside information gathered from the internet and software databases:

1. KNUST Main and Associate Libraries
2. British Council Library
3. Central Library, University of Dhaka

3.4 Population for the Study

Sidhu (1984) defines population as the complete set of individuals, objects or events having common observable characteristic in which the researchers are interested. The target population studied includes students from the Faculty of Industrial Art (FIA) Textiles, Metal product design, and Ceramics and that of Faculty of Fine Art (FFA) Sculpture and Painting in KNUST. Moreover, opinion leaders such as Professional Craftsmen, Lecturers and Spokesmen for traditional rulers were also canvassed to give first-hand information. The accessible population sampled for the study is evident in Table 3.1.

3.5 Sampling

According to Quartey and Awonyo (2002), sampling is a subset of the population and consists of individuals, objects or events that form the population. The sample selected is fair and adequate and represent the entire population of interest. In this research, the accessible population for the study is heterogeneous in nature. The heterogeneity of accessible population was treated under proportional stratified sampling using stratum to identify each of the strata which come in different representations. Consequently, each category in the population will be treated as a stratum. Leedy (1974) asserts that for quality research, at least 30% of the accessible population is a fair representation for acceptable results. It also enables the researcher to lower the variance of the research.

Table 3.1: Accessible Population

Population for the study	Accessible Population
Dept. Industrial Art (Students)	
Textiles	20
Ceramics	10
Metals	10
Faculty of Fine Art (Students)	
Sculpture	10
Painting	10
Opinion Leaders	
Spokesmen	4
Professional craftsmen	4
Lecturers	4
Total Population	72

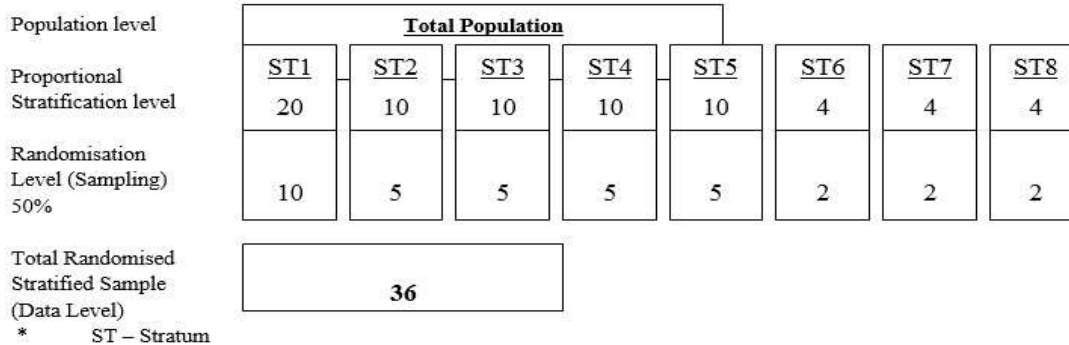
Table 3.1 shows the schematic diagram of the stratification of the accessible population into 8 strata. Out of the 72, 36 were randomly sampled for the study. The following (Table 3.3) illustrates a schematic overview of the proportional stratified and sampling procedure used to randomly sample 36 respondents for the study.

Table 3.2: Stratification of Accessible Population

Strata	Population for the Study	Accessible Population
	Dept. Industrial Art (Student)	
ST - 1	Textiles	20
ST – 2	Ceramics	10
ST – 3	Metal	10
	Faculty of Fine Art (Students)	

ST – 4	Sculpture	10
ST – 5	Painting	10
	Opinion Leaders	
ST – 6	Spokesmen	4
ST – 7	Professional craftsmen	4
ST – 8	Lecturers	4
Total Population		72

Table 3.3: Schematic Diagram of the Proportional Stratified Sampling Design



3.6 Data Collection Instruments

The primary data collections were carried out in two phases. Phase one and two comprise of observation and interview respectively as a method of data collection known as triangulation. The researcher was able to address the interview guide thoroughly with the interviewees to ascertain the objective of the project and was able to participate in the procedures the craftsmen executed the works professionally. With the use of triangulation, the researcher was able to draw on the unique strengths of each (observation or interview) – thus providing both macro- and micro-level perspectives in a single project.

3.7 Observation

The natural way of gathering information is by observation and it is most direct in terms of studying people when one is interested in the explicit behavior and the result achieved or obtained is real and precise through mechanical and electronic means (Sidhu, 1984). Participant and non-participant observation are the two main forms of observation. The former deals with the behavior of a person or a group of persons and the researcher play an active role in the said situation and record the action or procedure of work. The researcher on the other hand can be an observer and not part of the group performing the action. The researcher was part of the processing action and also partly as an observer during dyeing and printing processes. The latter (non-participant) is the type of observation in which the investigator or researcher is not directly concerned in the activities or situation being observed. The researcher also employed the non-participant for which he observed textile designs prints from the market and observed symbolic motifs used for decorating walls, badges for schools and other institutions in the Kumasi Metropolis. The approach helped the researcher to generate motifs to execute and accomplish the project.

3.8 Interview

The second phase of the primary data collection consists of interviews. In quantitative research studies, survey research, however, interviews are fairly structured (Leedy and Ormrod, 2005).

Adgedu et al (1999) explains that interview is a face to face meeting between a questioner and a respondent. It is an oral questionnaire which often used in collecting data for descriptive studies and action research. Interview according to this source is superior to other data collection devices in the sense that response rate is high and issues can be clarified. Respondents are usually willing to talk than write and thus provide immediate response. Moreover, the key reason for using interview is that it allowed the researcher to clarify ambiguous answers and, when appropriate, seek follow-up information.

Interview guide was designed in this regard. Leedy and Ormrod (2005) explained that in a semistructured interview, the research may follow the standard questions (interview guide) with one or more individual tailored questions to get clarification or probe a person's reasoning. Interview was used to solicit data from stakeholders from the Art Faculty in KNUST and Ewe opinion leaders as mentioned in table 3.1.

3.9 Validation of Instruments

The interview guide was structured and administered to elicit data for this study. The interview guide targeted the following prospective respondents such as students from the Industrial and Fine Art Faculty, lecturers, opinion leaders and professional craftsmen. In effect, the interview guide was vetted by scrutiny, criticism and suggestions to avert ambiguity of words and syntax. Subsequently, the final interview guide was validated by the researcher's supervisor in agreement with the researcher.

3.10 Administration of Instruments

Interview was conducted to elicit information from students and opinion leaders. This was attained with a structured interview guide.

3.11 Data Collection Procedures

With the interview, respondents especially the opinion leaders were first informed through telephone conversation and subsequently served with the structured interview guide prior to the time of the interview. Respective interview time was scheduled with each one of them. Recording of the meeting times with the respondents was done via a mobile phone with a recording facility.

Table 3.4: Administered interviewees' response

No. of Administered Interview	No. of Respondents	Percentage
36	36	100%

3.12 Data Analysis Plan

The analysis of data collected from the interview is in facets. Basically, the technique of presentation of findings adopted was descriptive statistics in which the findings were presented in tables. The interview with students and opinion leaders examined the significance and factors to ascertain the use of symbols for design work. In the first part, copies of answered interview were coded as variables and cases, and then analyzed using the Statistical Package for Social Scientist software (SPSS 15.0 Version). The analysis of findings was presented in three sections: demographic information of respondents; secondly, concepts on Proverbs; and lastly, information on textile design, in terms batik and textile designing. This survey was done to solicit information to ascertain the use of Ewe proverbs to create symbols or imagery in the production of batik and textile design.

The next section, discusses the findings from data collected through interviews conducted and was looked at extensively and summary of main findings made.

3.13 Discussion of findings

In total, there were 36 respondents in the surveys conducted. These surveys were open to students, Professionals and lecturers. Further, out of the 36 respondents, 30 respondents form students and 6 were the professionals and lecturers interviewed.

3.13.1 Data collected from Students

Lewis Antony (2007) defined demographic as a statistic characterizing human populations or segments of human populations broken down by age or sex or income, among others. This Section discussed issues of gender class in Table 3.5.

Looking at the distribution in Table 3.5 between male 56.7% and female 43.3%, it indicated no bias in the administered interview but only reflected male/female ratio in school enrolment. This marginal difference however, shows gender equity in this study.

Table 3.5: Gender

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Male	17	56.7	56.7	56.7
	Female	13	43.3	43.3	100.0
	Total	30	100.0	100.0	

Source: Fieldwork, August-October 2015

Subsequently, detailed description of the students' representations according to their subject areas is shown in Table 3.6. Respondents were selected from the Textiles, Metals, Ceramics, Sculpture and Painting from the Faculty of Industrial Art and Fine Art.

Table 3.6: Programme of Study and Faculty

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Textiles	10	33.3	33.3	33.3
	Metals	5	16.7	16.7	50.0
	Ceramics	7	23.3	23.3	73.3
	Sculpture	3	10.0	10.0	83.3
	Painting	5	16.7	16.7	100.0
	Total	30	100.0	100.0	

Source: Fieldwork, August-October 2015

In table 3.7, the third and fourth year represents 50% respectively declares the result not to be bias. There was a fair representation of the students.

Table 3.7: Year of Students' Respondents

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Year 3	15	50.0	50.0	50.0
	Year 4	15	50.0	50.0	100.0
	Total	30	100.0	100.0	

Source: Fieldwork, August-October 2015

Section B: Concepts on Proverbs

To ascertain respondents' knowledge level of the subject matter, whether they have any knowledge of the term proverb and what proverb is? Table 3.8 reported 100% for respondents' affirmative answer to the topic.

Table 3.8: Respondents' understanding of Proverb

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Yes	30	100.0	100.0	100.0

Source: Fieldwork, August-October 2015

From table 3.9 the respondents' had a fair knowledge of the definition of a proverb and were able to give brief answer to the question. From the answers given, the researcher had every reason to explore this subject matter.

Table 3.9: Respondents' definition on Proverb

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Is a brief saying	5	16.7	16.7	16.7
	Is a wise saying	12	40.0	40.0	56.7
	Is a statement made out of experience	8	26.7	26.7	83.3
	A short quote made to give an advice	5	16.7	16.7	100.0
	Total	30	100.0	100.0	

Source: Fieldwork, August-October 2015

In Table 3.10, to determine whether respondents know about the use of proverbs in designing, the answers given meant that they had a fair idea of its usage which include art and craft forming 56.7% and 43.3% indicated decoration.

Table 3.10: Respondents' view for proverbs in designing

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	For art and craft work	17	56.7	56.7	56.7
	For decorations	13	43.3	43.3	100.0
	Total	30	100.0	100.0	

Source: Fieldwork, August-October 2015

For Table 3.11, the answer to the product designs made from proverbs in Textiles, Leather, Wood and Sculpture; there was 100% indicating that the respondents are all aware of proverbs.

Table 3.11 Reponses from product designs of Proverbs

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Yes	30	100.0	100.0	100.0

Source: Fieldwork, August-October 2015

Subsequently, the respondents were asked if they have used any proverbial symbol to produce any art work. From the results, the Yes had 80% and the No 20% as indicated Table 3.12. This indicates the high patronage in the use of the proverbial symbols in various arts and craft works.

Table 3.12 Respondents' use of Proverbs to produce work

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Yes	24	80.0	80.0	80.0
	No	6	20.0	20.0	100.0
	Total	30	100.0	100.0	

Source: Fieldwork, August-October 2015

Table 3.13 shows the high patronage in proverbs which serves as a suitable source of inspiration for the creation of artistic products and response was 100%.

Table 3.13: Respondents' view of artistic products on Proverbs

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Yes	30	100.0	100.0	100.0

Source: Fieldwork, August-October 2015

In addressing the usage of proverbs and the purpose it serves, the response derived indicate that it will enrich Ghanaian culture, serve as an educative material and lastly, for the creation of art designs; with the percentages of 43.3, 26.7 and 30 respectively as shown in Table 3.14.

Table 3.14: Respondents' suggestions on purpose proverb will serve

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	It will enrich Ghanaian culture	13	43.3	43.3	43.3
	It will serve as an educative material	8	26.7	26.7	70.0
	Could be used for the creation of art designs/forms	9	30.0	30.0	100.0
	Total	30	100.0	100.0	

Source: Fieldwork, August-October 2015

For recommendation and the use of proverbs in design generation 100% was realized and makes it prominent as an indicator for the researcher to embark on this project. Table 3.15 contains the results.

Table 3.15: Response to recommend the use of proverb for design work

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Yes	30	100.0	100.0	100.0

Source: Fieldwork, August-October 2015

In Table 3.16, 60% stated that it will be used as an advertising material, 40% were of the opinion that it will enhance traditional and custom made images. These explain the tremendous benefits derived from generating Ewe proverbs into symbols or imagery for such purposes in designing.

Table 3.16: Respondents' view on proverbial symbols on field of study

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	As an advertising tool	18	60.0	60.0	60.0
	As a traditional or custom made image	12	40.0	40.0	100.0
	Total	30	100.0	100.0	

Source: Fieldwork, August-October 2015

The patronage of proverbial symbols for art and craft works was affectionate giving a result of 100% in table 3.17.

Table 3.17: Respondents' opinion on proverbial symbol patronage

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Yes	30	100.0	100.0	100.0

Source: Fieldwork, August-October 2015

3.13.2 Data collected from Opinion leaders/ Professionals

The section looks at professionals, lecturers and craftsmen and the knowledge they have in conjunction with the topic for discussion. Looking at the distribution in table 3.18 between male 83.3% and female 16.7%, it indicates no bias in the administered interview but only reflects male female ratio in the field of specialization. This marginal difference however, shows gender equity in this study.

Table 3.18: Gender

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Male	5	83.3	83.3	83.3
	Female	1	16.7	16.7	100.0
	Total	6	100.0	100.0	

Source: Fieldwork, August-October 2015

In terms of specialization, interview was granted equally to the groups involved and the response was 33.3% as indicated in table 3.19 representing a fair playing field for the project.

Table 3.19: Field of specialization

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Art Lecturers	2	33.3	33.3	33.3
	Chief's Spokesman	2	33.3	33.3	66.7
	Professional Craftsmen	2	33.3	33.3	100.0
	Total	6	100.0	100.0	

Source: Fieldwork, August-October 2015

To ascertain respondents' knowledge level of the subject matter, whether they have any knowledge of the term proverb and what proverb is? Respondents answer for Table 3.20 reported 100% in affirmative.

Table 3.20: Respondents' view on Ewe proverb

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Yes	6	100.0	100.0	100.0

Source: Fieldwork, August-October 2015

On the matter of documentation in table 3.21 the responses on "Partially" ended 33.3%, and "Not all but few" was 16.7% and not really sure was 50%. From the answers given, the researcher had every reason to explore this subject matter.

Table 3.21: Respondents' knowledge on proverb documentation

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Partial documentation	2	33.3	33.3	33.3
	Not all but few	1	16.7	16.7	50.0
	Not really sure	3	50.0	50.0	100.0
	Total	6	100.0	100.0	

Source: Fieldwork, August-October 2015

To determine respondents' idea about the usage of proverbs in the Ewe society, the answers given meant that they had a fair idea of its usages which include art and craft forming 50.0% as to advise of 33.3% and finally on admonishing 16.7% as given in table 3.22.

Table 3.22: Respondents' view on the use of Ewe Proverbs

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	To advise	2	33.3	33.3	33.3
	For admonishing	1	16.7	16.7	50.0
	For art and craft	3	50.0	50.0	100.0
	Total	6	100.0	100.0	

The answer to the product designs application made from proverbs for works in textiles, leather, wood and sculpture there was 100% indicating that the professionals were aware of proverbs and its usage indicated in table 3.23.

Table 3.23: Respondents' view on product design application

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Yes	6	100.0	100.0	100.0

Source: Fieldwork, August-October 2015

In addressing the usage of proverbial symbols and the significance it serves, the response derived indicate that it will enrich Ghanaian culture, serve as an educative material for documentation finally for communication the score in percentages were 50.0%, 16.7 and 33.3% respectively as shown in table 3.24.

Table 3.24: Respondents' views on Proverbial symbols in textile design

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Portray one's culture	3	50.0	50.0	50.0
	For documentation	1	16.7	16.7	66.7
	For communication	2	33.3	33.3	100.0
	Total	6	100.0	100.0	

Source: Fieldwork, August-October 2015

For recommendation and the use of Ewe proverbs in design generation was 100% as indicated in table 3.25.

Table 3.25: Respondents' view on Ewe designs for textile

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Yes	6	100.0	100.0	100.0

Source: Fieldwork, August-October 2015

In Table 3.26, 50% responded that the generation of the symbols should be based upon the environmental settings and everyday life of the people. 33% went for the knowledge and ability of the designer and 16.7% suggested the use of associated designs that people are familiar with. The researcher upon the response and suggestions gathered would act assiduously to come out with meaningful imagery.

Table 3.26: Respondents' opinion on symbol generating

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Environmental settings and everyday life	3	50.0	50.0	50.0
	General Knowledge and ability of the designer	2	33.3	33.3	83.3
	Symbols associated with people	1	16.7	16.7	100.0

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Environmental settings and everyday life	3	50.0	50.0	50.0
	General Knowledge and ability of the designer	2	33.3	33.3	83.3
	Symbols associated with people	1	16.7	16.7	100.0
	Total	6	100.0	100.0	

Source: Fieldwork, August-October 2015

Table 3.27 gives the benefits the proverbial symbols will serve and that comprises the store of knowledge and also as an advertising tool and finally as a heritage to the country and society with 16.7%, 50% and 33.3% respectively. These explain the tremendous benefits derived from generating Ewe proverbs into symbols or imagery for purposes of designing.

Table 3.27: Respondents' suggestions of Ewe proverbial symbols

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Will serve as a store of knowledge	1	16.7	16.7	16.7
	As an advertising tool	3	50.0	50.0	66.7
	As a heritage	2	33.3	33.3	100.0
	Total	6	100.0	100.0	

Source: Fieldwork, August-October 2015

3.13.3 Main Findings

This survey was designed to solicit information to ascertain the use of Ewe proverbs as a means of generating symbols or imagery for textile designs.

The following are some main observations made:

1. Apparently, close to 95% of respondents were aware of proverbs and have used it as a spoken word but its usage in the work of art and craft were made up of less than 50%
2. Respondents on the documentation of the ewe proverbs were below 50% because they used words like partial, not sure and just a few.
3. Close to 96% of the respondents defined the Proverb which was quite impressive and motivated the researchers to go all out for the project.
4. Respondents' suggestions on the use of Ewe proverbs as imagery for textile design and other arts and crafts was encouraging to about 90%.
5. Respondents properly enumerated some advantages to which the use of Proverbs will benefit the nation and society and keep the cultural value of the people involved.

The extensive responses from the survey sorted in many different ways, dissected and analyzed to an exhaustive or conclusive dimension, offered a broader view of trends and patterns that borders on Proverb awareness and uses. However, students close to 83% forming a preponderance of respondents' population exhibited some knowledge and skills of enormous benefits Proverbs has to offer. In view of the findings, it can be acknowledged that there is the need to generate more symbols that can be used in the field of designing. This project seeks to generate motifs for designing in textiles and other field of designing. This research seeks to

produce symbols and imagery to augment the “*adinkra*” symbols and other generated motifs in use.

Proverbs are the wisdom of a people. It is wisdom which has been distilled from experiences made over the years, which, when taken seriously, can equip people to live wisely and well.

The researcher upon careful survey and methodology used for the study and response deduced have the impression that proverbs will be a source of inspiration to generate symbols or motifs to produce textile designs and other art and craft designs.

Symbol is a sign or an abstract idea in the form of object or group of objects. Upon careful observation and idea gathering, the researcher deduced symbols from the following:

1. The environment and societal setting.
2. Spoken word through communication.
3. Experience and creativity.
4. Abstract and semi-abstract forms.

The researcher applied all the deduction made from the study to generate the symbols or imagery for the project. The motifs or symbols generated were in abstract and semi-abstract forms and these are easier to apply in design works such as textile, ceramic, wood, metal and sculpture works.

6.0 CONCLUSION

Proverbs are rich in meaning and when converted into imagery can be used for textile design and other art and craft works to promote one’s culture to a greatest extent. The use of proverbial saying in textile products, as exemplified in this study, will go a long way in promoting Ghanaian culture to foster good moral standard of its citizenry. This is because proverbs do not only serve as the cream of the people’s wisdom and historical material but also provide practical guidance in the life of a modern man. The study reveals the feasibility of generating symbols, imagery or motifs in both abstract and semi-abstract forms Ewe proverbs which can be used for batik and textile print designs. The success of the research provides a good platform for textile designers to explore in this novel source of motif generation to create vast variety designs for batik and textile prints to suit various purposes.

7.0 Recommendations

The following recommendations have been suggested for consideration:

1. The researcher would liaise with the Department of Industrial Art to publish the finding of this report and copies made available to the various institutions and libraries to serve as educational and research material.
2. The forming of imagery from Ewe proverbs has been explored in this study; hence, it is recommended that other researchers and textile designers conduct further research in the area of study to unearth more designs for the growth and sustainability of the local textile industry.
3. This study also aimed at exposing students to proverbs as a source of motif generation to create more variety of designs with unique features to expand their scope of designing.
4. Textile designers should experiment with other methods and technique of dyeing and printing to bring varieties in the creation of textile designs using proverbs.

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