

Consequences of Symbolic Names and Meanings of Ghanaian Fabric on Consumer Purchase Intention

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How to cite this paper: Ampa-Korsah, H., Adu-Gyamfi, V., & Koranteng, M. (2024). Consequences of Symbolic Names and Meanings of Ghanaian Fabric on Consumer Purchase Intention. *Art and Design Review*, 12, 149-164.
<https://doi.org/10.4236/adr.2024.122011>

Received: February 21, 2024

Accepted: May 28, 2024

Published: May 31, 2024

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Abstract

Ghanaian fabrics are all unique and authentic, each bearing a traditional richness that is befitting of proud Ghanaians. Ghanaian fabrics have symbolic names and meanings. Based on this, the study aimed to investigate the symbolic values of Ghanaian fabric names and their impact on consumer purchase intentions. A mixed-method research design was adopted for the study. The target population for the study comprised customers who visit the various clothing and textile shops in the Kumasi Central Business District (KCBD). The sample size for the study includes 292 customers and 7 African fabric dealers. Purposive and convenience sampling techniques were used in selecting the respondents. Questionnaires and interviews were used to gather information from the respondents. The data gathered from the questionnaire were analyzed using descriptive statistics in the form of mean and standard deviation, and interview data was analyzed thematically. The study revealed that consumers have positive purchase intentions towards Ghanaian fabrics associated with symbolic names and meanings. It was discovered that the consumers attach much value to Ghanaian fabric symbolic names and meaning, and feel comfortable and proud anytime they purchase fabric associated with symbolic names and meaning. The study found a positive and statistically significant influence of symbolic names and meanings of Ghanaian fabric on consumer purchase intention of the fabric ($F = 2.015$, $p = 0.020 < 0.05$). It was concluded that Ghanaian fabrics with names and meanings have relevance on consumers' purchase intentions. The study recommended that manufacturers could embark on social events or promotional programmes to educate and remind consumers of their rich culture, and the symbolic value of the Ghanaian fabrics.

Keywords

Consumers, Symbolic Value, Purchase Intention, Ghanaian Fabric

1. Introduction

Fabrics are often regarded as a reflection of the culture within a given society, as indicated by Kumonu (2020). They serve as symbols that represent the customs and traditions of a community, particularly those sharing the same geographical location and cultural values. In a cultural context, fabrics fulfill fundamental purposes, such as providing clothing and shelter (Kumonu, 2020). Madukasi (2018) expands on the multifaceted role of fabrics, stating that they extend beyond their basic functions of providing shelter and protection. Fabrics also serve as tools for various mediating functions, including (a) Measuring self-worth and personal identity; (b) Indicating one's occupation; (c) Establishing social value; (d) Setting standards for economic value; (e) Defining and influencing political power dynamics; (f) Signifying religious beliefs and acting as repositories of supernatural powers; (g) Signifying cultural identity and change within a society (Madukasi, 2018). In essence, fabrics play a significant role in reflecting and shaping the culture and identity of a society, encompassing various aspects of daily life, from personal identity and occupation to broader societal values and norms.

Ghana has a rich tradition of indigenous textile production, known for iconic fabrics like the *Bark cloth*, *Kente*, *fugu*, and *Adinkra cloth*. With the exception of the Bark cloth, these fabrics incorporate symbols and colors with deep philosophical meanings deeply rooted in tradition and culture (Impraim-Swanzy et al., 2019). Each Ghanaian fabric has unique names and meanings based on its composition and design, although their origins can be traced back to Dutch influence. These traditions have endured since the pre-colonial era and remain integral to Ghanaian culture. Importantly, Ghanaian fabrics play a pivotal role in significant ceremonies such as outdoorings, naming ceremonies, puberty rites, festivals, marriages, funerals, and more. The use of wax print designs is indispensable to the success and authenticity of these cultural events (Impraim-Swanzy et al., 2019).

Fabric names serve as more than just identifiers; they convey a wealth of information to customers, offering insights into the product and its significance (Kquofi, 2012; Impraim-Swanzy et al., 2019). According to Impraim-Swanzy et al. (2019), fabric names encapsulate customers' feelings, knowledge, and experiences, providing a convenient summary of what the fabric represents. When making purchasing decisions, customers often rely on fabric names to quickly assess the product based on their memory and associations. Research suggests that customers prefer fabrics with names because they signify adherence to quality standards and other protocols (Robson, 2002). Textile companies recognize

the importance of fabric names and strive to enhance product quality, shape, and design to uphold the reputation associated with the name. The value of a fabric with a name is closely tied to the quality of its products in the market and the satisfaction of customers (Ampa-Korsah et al., 2022). This fosters trust and loyalty among customers, who develop a positive connection to the fabric brand based on their consistent positive experiences.

Fabric names and their associated meanings play a crucial role in shaping consumers' behavior, perceptions, and attitudes towards products, as highlighted by Howard (2014). When consumers consider purchasing a product, their decision-making process is influenced by various factors, including their perception of the product's quality and value (Keller, 2001). Levrini and Santos (2021) emphasize that purchase intention, which reflects consumers' willingness to buy a product, is a key predictor of their purchasing behavior. However, factors such as price, quality perception, and value perception can modify consumers' purchase intentions (Levrini & Santos, 2021; Beneke et al., 2015). Amisshah and Letcher-Teye (2018) also suggest that consumers are motivated to purchase a product when they perceive it to offer the right balance between price and quality, and when the purchase reflects their desired status. Despite the significance of fabric names and their meanings, there is currently a lack of research examining their impact on consumers' purchase intentions in the context of Ghanaian fabrics. This gap highlights the need for further exploration into how fabric names influence consumers' decision-making processes and purchase behaviors.

2. Literature Review

2.1. Ghanaian printed fabrics

Ghana's vibrant textile industry encompasses a diverse range of printed fabrics, each with its unique characteristics and cultural significance. These fabrics are typically classified into three main categories: hand-printed traditional textiles, such as Adinkra; machine-printed fabrics, including wax prints and fancy prints; and wax-resist local fabrics like batiks and tie-dyes (Kudowor, 2012). Throughout history, the production techniques and styles of African prints have evolved, reflecting a dynamic interplay of tradition, innovation, and cultural exchange. Ghanaian printed fabrics, adorned with a vibrant array of colors including gold, yellow, red, black, green, and blue, are not merely pieces of cloth but intricate works of art with profound cultural significance. These fabrics serve as a means of communication, conveying messages about the historical, cultural landmarks, philosophical ideas, and religious and moral values of Ghanaian society (Leuzinger, 2006).

In Ghanaian tradition, specific fabrics are reserved for individuals of particular social statuses, reflecting the hierarchical structure of society. The opulent royal garments worn by Ghanaian kings and chiefs, adorned with elaborate gold string patterns, coral beads, and intricate embroidery, are emblematic of wealth

and status, serving as powerful symbols of authority and prestige (Impraim-Swanzy et al., 2019). In Ghana, the intertwining of the spiritual and supernatural realms is deeply ingrained within the cultural fabric of society (Quarter, 2015; Asamoah, 2011). Various religious beliefs, ranging from reverence for ancestors and higher gods known as ‘a bosom’, to the worship of the Supreme Being ‘Nyame’, are intricately woven into the art forms, particularly in clothing and textiles, setting them apart from other cultures (Quarter, 2015). Across Ghana, a diverse array of weaving patterns exists, each bearing distinctive names and imbued with symbolic significance. These patterns often serve to denote social status, clan affiliation, or even the gender of the individual adorned in them.

2.2. Significance and Mediating Functions of Ghanaian Design of Fabric

In Ghana, the significance of clothes and fabric design transcends mere fashion; it serves as a powerful symbol of status and carries profound cultural meanings embedded within specific communities. Ghanaian printed fabrics, renowned for their vibrant colors and intricate designs, are donned on various occasions such as funerals, durbars, naming ceremonies, and other significant celebrations (Dogbe, 2003). These fabrics, characterized by diverse color combinations and both simple and complex patterns, serve as tangible expressions of the socio-cultural and artistic ethos of the Ghanaian people.

Within Ghanaian society, fabrics are employed as a means of identifying the social status of individuals, often adorned with traditional symbols that convey specific messages. For example, the choice of fabric worn by a king at a ceremonial function distinguishes him prominently from the crowd, signifying his elevated status and authority (Dogbe, 2003; Kuma-Kpobee et al., 2007). Moreover, these fabrics serve as a visual language through which individuals communicate their ideas, beliefs, and affiliations. The intricate patterns and motifs adorning Ghanaian textiles convey rich cultural narratives and historical legacies, fostering a sense of collective identity and heritage among wearers. Thus, beyond their aesthetic appeal, Ghanaian cloths are cherished as repositories of cultural heritage, embodying the traditions, values, and aspirations of the Ghanaian people across generations. In Ghanaian society, the display of wealth extends beyond material possessions to include the quantity, quality, and type of fabric individuals possess, as well as the manner in which they adorn themselves with these textiles (Impraim-Swanzy et al., 2019).

2.3. Consequences of Names of Ghanaian Fabric on Consumer Purchase Intention

Ghanaian fabrics adorned with names and meaningful designs serve as a reflection of the cultural ethos and societal values prevalent within a given community. These fabrics, intricately woven with symbolic motifs and patterns, not only embody the rich heritage of Ghanaian culture but also serve as a medium for conveying profound narratives and traditions. Quarter (2015) emphasizes the

deep storytelling embedded within the designs of Ghanaian fabrics, highlighting the symbolic significance of each motif and pattern. Indeed, the symbols adorning Ghanaian fabrics carry potent meanings that resonate with the lives and experiences of the people. Quartey suggests that these symbols provide a framework for interpreting and understanding various aspects of life, serving as a visual language through which cultural values and beliefs are communicated and preserved.

Over the years, many Ghanaians have curated wardrobes adorned with high-quality fabrics bearing symbolic designs and names, thus ensuring the preservation of Ghanaian cultural heritage for future generations. Additionally, others strategically select fabrics with symbolic motifs to convey messages, express emotions, or assert their social status within the community. Howard et al. (2012) underscore the multifaceted role of Ghanaian fabrics, noting that they serve as a means of communication, allowing individuals to convey subtle insinuations, express affection, or even assert dominance over rivals through their choice of attire.

Ghanaian fabrics hold significant cultural value for wearers, embodying not just intricate patterns and designs, but also containing embedded meanings in the form of proverbs, poems, and traditional African fables. Asamoah (2011) highlights the importance of these fabrics, noting that women often assign proverbial names to them based on the patterns adorning the cloth. This practice not only enhances the aesthetic appeal of the fabric but also imbues it with deeper layers of meaning and significance. Quarcoo (2002) underscores the significance of symbolism in Ghanaian art, particularly in the realm of fabric design, which plays a pivotal role in shaping consumers' purchasing intentions. Ghanaian fabrics, adorned with symbolic motifs and imbued with cultural meanings, exert a powerful influence on consumers, guiding their choices based not only on design preferences but also on deeper psychological and social factors. These fabrics serve as more than just garments; they are vehicles for self-expression, cultural identity, and social status in Ghanaian society. Fabrics associated with names and meanings carry a wealth of information for consumers, offering insights into their cultural significance and resonating with the personal experiences and emotions of potential buyers (Aboagyewaa-Ntiri et al., 2018).

3. Methodology

In this study, a mixed-method design was selected to provide a comprehensive understanding of the research phenomenon. This approach was deemed appropriate because it allows researchers to delve deeply into contexts, processes, and interactions, enabling a more nuanced exploration of attitudes and outcomes (Lodico et al., 2006). By combining quantitative and qualitative methods, the study could capitalize on the strengths of each approach, offering a more robust and multifaceted analysis (Bryman et al., 2008; Reams & Twale, 2008).

The study focused on the African fabric dealers and consumers within the

Kumasi Metropolis, specifically targeting the bustling Central Business District, which encompasses key areas such as Bantama, Kejetia, Adum, and Asafo Market. These locations were chosen due to their significance as hubs for fabric trade and consumer activity. From the population of African fabric dealers and consumers in these areas, a sample size comprising 292 consumers and 7 African print dealers was selected. The sampling techniques employed were purposive and convenience sampling. Convenience sampling was utilized to select consumers who regularly visit cloth and textiles shops within the Central Business District. In contrast, purposive sampling was employed to select African fabric dealers based on specific criteria, such as their expertise, experience, and prominence in the fabric market.

Questionnaire and semi-structured interview guides were used to gather information from the respondents. Information from the customers was collected via a structured questionnaire distributed by the researchers at various locations. An interview guide was designed for the African print dealers. The interviews consisted of seven (7) African print dealers who opted to be interviewed. Their consents were sought to tape record the interview. The interview schedules were conducted to provide the necessary qualitative data. The interviews were face-to-face conversations where most of the talking was done by the participants, thus producing rich descriptive details about the phenomenon.

Upon receiving the completed questionnaires, they underwent a systematic coding process before being entered into the Statistical Package for the Social Sciences (SPSS) version 23.0 for analysis. The data was subjected to descriptive statistical techniques, including frequencies, percentages, mean, and standard deviation, to derive key insights. Correlation Analysis (CA) was conducted to ascertain the association between the demographic variables and consumers purchase intention on symbolic Ghanaian fabrics. However, Regression Analysis (RA) was performed to find out the relationship between Ghanaian fabric associated with names on consumer purchase intention. Additionally, the qualitative data obtained from interviews underwent thematic analysis. This involved identifying recurring themes, patterns, and trends within the interview transcripts.

4. Results

4.1. Demographic Characteristics of Respondents

Demographic information was collected from the participants to provide insights into their characteristics relevant to the study. This included data on gender, age group, educational level, and income level. The collected demographic data were organized and presented in **Table 1** to facilitate a clear understanding of the participants' profiles. By analyzing the demographic data presented in **Table 1**, patterns and trends related to the consumer profiles emerged, offering valuable context for interpreting the study findings and drawing meaningful conclusions about the target population.

Table 1. Demographic characteristics of respondents.

Characteristics	Responses	Frequency (N)	Percentage (%)
Age group	20 - 29 years	12	4.1
	30 - 39 years	63	21.6
	40 - 49 years	148	50.7
	50 - 59 years	54	18.5
	60 years and above	15	5.1
	Total	292	100.0
Gender	Male	54	18.5
	Female	238	81.5
	Total	292	100.0
Educational level	No formal education	22	7.5
	Basic education	58	19.9
	Sec/Tech education	76	26.0
	Tertiary education	136	46.6
	Total	292	100.0
Income	Below 50	6	2.1
	50 - 80	15	5.1
	81 - 110	21	7.2
	111 - 140	51	17.5
	141 - 170	38	13.0
	171 and above	145	49.6
	Non-salary worker	16	5.5
	Total	292	100.0

As illustrated in **Table 1**, the age distribution of consumers varied, with the smallest proportion (4.1%) falling within the 20 - 29 age bracket, while the largest segment (50.7%) was represented by individuals aged 40 - 49 years. Regarding gender, a notable majority of consumers (81.5%) were female, contrasting with the smaller proportion (18.5%) of male respondents. In terms of educational attainment, the data revealed diversity among consumers. A minority (7.5%) reported having no formal education, while 19.9% had completed education up to the basic level. A substantial portion (26.0%) had attained education up to the Secondary/Technical level, with the remaining majority (46.6%) having reached tertiary education levels. Income levels among consumers spanned a range from below US\$ 50.00 per month to US\$ 170.00 and above, with 5.5% indicating that they were not salary earners. This indicates a significant portion of respondents possess the financial means to make purchases, highlighting their potential as valuable consumers in the market. Additionally, it suggests a keen interest among consumers in exploring the cultural significance encapsulated in Gha-

naian fabrics, evidenced by their inquiries about the names and meanings associated with these fabrics.

4.2. Purchase Intention of Consumers towards Symbolic Ghanaian Fabrics

Consumers were asked to indicate their level of agreement to their purchase intention towards Ghanaian fabrics associated with names and meanings. The purchase intentions were measured with mean and standard deviations and the significant mean level was fixed at 3.0. The statement above 3.0 threshold is considered significant and those below the cut-off point were rejected. **Table 2** depicts the mean scores and the association between the demographic characteristics (i.e. gender, Age, income level and Educational Background) of the purchase intention of consumers toward symbolic Ghanaian fabrics.

As presented in **Table 2**, the finding shows that female consumers attach much importance to Ghanaian fabrics associated with names as compared to their male counterparts. This is because sex is associated positively with all the variables except for the question: "I feel proud anytime I purchase fabric associated with names and meaning" ($r = -0.031$). In addition, it appeared that older consumers attach more importance to Ghanaian fabrics associated with names as compared to younger consumers. This is because the age categories of the consumers associate positively with the variables with the exception of the question "I feel comfortable with the usage of fabrics associated with names" which is associated negatively ($r = -0.078$). On the other hand, consumers with higher income attach much importance to Ghanaian fabric associated with names and meaning as compared to the lower earners. The income level of the consumers is associated positively with most of the variables presented in **Table 2**. However, it was evident that the lower income consumers prefer patronizing fabric associated with names than fabrics with no name ($r = 0.049$) and feel proud anytime the purchase fabric associated with names and meaning ($r = -0.044$), since it is associated negatively. Moreover, the educational level of consumers correlated positively with the variables. This is an indication that consumers with higher academic qualifications are mostly influenced by the names and meanings of Ghanaian fabric.

From **Table 2**, the survey results showed that the name and meaning of fabric play an important role in buying the Ghanaian fabric. This statement reflected a mean of 3.64 and a standard deviation of 1.148. With respect to consumers willing to buy fabric with name and meaning at the expense of my social status, a mean score of 3.45 and a standard deviation of 1.224 was attained. The mean score showed that consumers are willing to buy fabric with name and meaning at the expense of their social status. Furthermore, the respondents emphasized that regardless of their lifestyle they will patronise Ghanaian fabrics associated with name and meaning. This statement attained a mean of 3.53 and a standard deviation of 1.245. Also, the respondents revealed that irrespective of peer pressure they will have strong purchasing choices for Ghanaian fabric associated

Table 2. Correlation matrix of consumers purchase intention on symbolic Ghanaian fabrics against demographic variables

S/N	Construct	M	SD	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	
1	Sex			1	0.079	0.068	0.021	0.003	0.059	0.040	0.047	0.039	0.018	0.034	0.014	0.049	0.004	-0.031	
2	Age				1	0.039	0.053	0.043	0.034	0.025	0.056	0.013	0.055	0.007	-0.078	0.025	0.026	0.051	
3	Income level					1	0.104	-0.153 ^d	0.009	0.181**	0.094	0.047	0.213 [*]	0.237**	0.113	-0.049	0.125 [*]	-0.044	
4	Educational level						1	0.022	0.025	0.013	0.025	0.043	0.039	0.010	0.031	0.030	-0.075	0.012	
5	Name and meaning of fabric play an important role ^d	3.64	1.148					1	0.812**	0.490**	0.863**	0.903**	0.837**	0.276**	0.777**	0.645**	0.396**	0.746**	
6	I will buy fabric with name at the expense of my social status ^d	3.45	1.224						1	0.552**	0.691**	0.780**	0.675**	0.319**	0.605**	0.571**	0.293**	0.599**	
7	I always buy Ghanaian fabric associated with names and meaning regardless of my associations ^d	2.91	1.327							1	0.433**	0.452**	0.382**	0.718**	0.373**	0.344**	0.228**	0.396**	
8	Regardless of my lifestyle I will patronise Ghanaian fabrics with name and meaning ^d	3.53	1.245								1	0.812**	0.893**	0.203**	0.892**	0.734**	0.444**	0.783**	
9	Irrespective of peer pressure I have strong purchasing choice for fabric associated with names ^d	3.58	1.177									1	0.790**	0.262**	0.729**	0.622**	0.373**	0.711**	
10	I attach much value to fabric names and meaning ^d	3.65	1.158										1	0.285**	0.818**	0.272**	0.247**	0.218**	0.306**
11	I am very much emotional about fabrics associated with names and meaning ^d	2.66	1.218											1	0.180**	0.156**	0.189**	0.209**	
12	I feel comfortable with the usage of fabrics associated with name ^d	3.57	1.183												1	0.707**	0.418**	0.789**	
13	I prefer patronizing fabric associated with names than fabrics with no name ^d	3.45	1.271													1	0.322**	0.687**	
14	I always close my mind and rigid in accepting fabrics without names ^d	2.62	1.327														1	0.446**	
15	I feel proud anytime I purchase fabric associated with names and meaning ^d	3.49	1.239															1	
	Average Score	3.32	1.22																

** $P < 0.01$, * $P < 0.05$ Mean ≥ 3.0 = Agreed;

Gender: male = 1 (Negative coefficient), female = 2 (Positive coefficient);

Age: Young consumer = 1 (Negative coefficient), Older consumer = 2 (Positive coefficient);

Income level: Lower income level = 1 (Negative coefficient), Higher income level = 2 (Positive coefficient);

Educational level: Lower Educational level education = 1 (Negative coefficient), Higher Educational level = 2 (Positive coefficient);

^d: 1 = strongly disagree to 5 = strongly agree.

with names. This statement had a mean of 3.58 and a standard deviation of 1.177. This indicates that the consumers have strong purchasing choices for Ghanaian fabric associated with names irrespective of peer pressure.

The finding further showed that consumers attach much value to Ghanaian fabric names and meanings. This statement reflected a mean of 3.65 and a standard deviation of 1.158. In addition, the respondents indicated that they feel comfortable with the usage of fabrics associated with name and meaning. This statement reflected a mean of 3.57 and a standard deviation of 1.183. In addition, the respondents revealed that they preferred patronizing Ghanaian fabric associated with names to fabrics with no name. This statement had a mean of 3.45 and a standard deviation of 1.271. On the issue that the respondents feel proud anytime they purchase fabric associated with names and meaning, a mean score of 3.49 and a standard deviation of 1.239 was attained.

On the contrary, the majority of the respondents disagreed that they would always buy Ghanaian fabric associated with names and meaning regardless of their associations, political parties, clubs, etc. This statement reflected a mean of 2.91 and a standard deviation of 1.327. Again, with a mean score of 2.66 and a standard deviation of 1.218, the majority of the respondents disagreed they were very much emotional when it came to patronizing fabrics associated with names and meaning. On whether the respondents always closed their minds and were rigid in accepting fabrics without names and meaning, a mean score of 2.62 and a standard deviation of 1.327 was achieved. This implies that the majority of the respondents do not close their minds and are rigid in accepting fabrics without names and meanings.

With an average score of 3.32, consumers attach positive purchase intention towards Ghanaian fabrics associated with names and meanings. It was discovered that the consumers attach much value to Ghanaian fabric symbolic names and meaning, and feel comfortable and proud anytime they purchase fabric associated with symbolic names and meaning. Also, regardless of their lifestyle, peer pressure, and social status, consumers are ready to patronise Ghanaian fabrics with symbolic names and meanings.

4.3. Relationships between Symbolic Fabric and Consumer Purchase Intention

Regression analysis was conducted to find out the influence of names and meanings of Ghanaian fabric on consumer purchase intention. The study analysed the variations of consumers purchase intention on Ghanaian fabric due to the symbolic names and meaning associated with the fabric. **Table 3** shows the model summary output.

Table 3. Model summary.

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	0.793 ^a	0.686	0.543	0.242

a. Predictors: (Constant), Ghanaian fabrics associated with symbolic name and meaning.

The correlation coefficient in the **Table 2** is 0.686. This showed that there was a strong correlation among the various constructs. Thus, the relationships among the constructs are very close and have the ability to explain the dependent variables. Also, the Adjusted R Square value is 0.543, meaning that 54.3% of the variance in purchasing Ghanaian fabrics can be predicted by the symbolic names and meaning associated with the fabric. In conclusion, consumers purchase intention on Ghanaian fabrics associated with symbolic names and meaning is well modelled by the regression. That is, the model explains more than half of the variation in purchasing Ghanaian fabrics. The summary of the analysis of Variance (ANOVA) is presented in **Table 4**.

From **Table 4**, the F-value was found to be significant with the p-value < 0.05. This indicates that the combination of the independent variables can significantly predict the dependent variable. This implies that there is a statistically significant influence of symbolic names and meanings of Ghanaian fabric on consumer purchase intention of the fabric (F = 2.015, p = 0.020 < 0.05). These indicate that consumers who identify with these cultural symbols may be more inclined to purchase garments made from such fabrics as a way to express their cultural pride or affiliation.

4.4. African Fabric Dealers

Concerning the view of the African fabric dealers' view on the consequences of fabric names on consumers purchase intention, the majority of them were of the view that fabric names had great effects on individual purchase of a particular fabric. They gave some instances to justify the above opinions as:

"...some customers come to the shop with names of a particular fabric they want to purchase with the reason that this fabric makes them feel good, give high sense of self-confidence, makes them feel royal and sense of belonging...[APD, 1]

"...customers love to purchase fabric with names because these fabrics hold tradition and culture high...people love to purchase as gift items because of the names they bare and the message it carries...[APD 2]

APD 3 reported that:

"...buying customers who walk into my shop mention the names of fabric they want to buy and they always stick to the type of fabric they want...sometimes we name fabrics in order to sell it to the customers. This makes names associated with fabrics more significant..."

Table 4. ANOVA^a

	Model	Sum of Squares	df	Mean Square	F	Sig.
	Regression	1.530	13	0.118	2.015	0.020 ^b
1	Residual	16.234	278	0.058		
	Total	17.764	291			

a. Dependent Variable: Consumers purchase intention.

b. Predictors: (Constant), Ghanaian fabrics associated with name and meaning.

As indicated by APD 4:

“...fabrics associated with names are the fast moving as compared to the ones with no names. Customers who visit the shops preferred fabrics that has names and meaning...fabric with names sell more than those with no names...”

“...the names of fabric influence the customers purchase intention....customers purchase certain fabrics because of their names and meaning it carries.....”[APD 5].

As indicated by APD 6

Customers preferred buying fabric associated with names and meaning.....they come to buy a fabric with preferred names they have heard or known and as this practice keeps moving it then means the name has come to stay.....now someone may come from a particular area and may mention a fabric name he/she wants to buy and when it is not known it is the design in the fabric that will help to identify what the customer wants.

Finally, APD 7 had this to say:

“...The richness and variety of Ghanaian fabrics with names is interesting...people love to purchase these fabrics to express his/her personality...It exemplifies how cultural ideas are demonstrated and objectified in the design”

The conclusion drawn by the participants underscores the significant impact of fabric names on consumers’ purchase intentions. Through their engagement and feedback, participants highlighted the importance of fabric names in influencing consumer perceptions, preferences, and ultimately, purchasing decisions. Some fabrics names according to the research have positive effects on the wearer and also some participants threw some highlights on the negative effects. It can be inferred from the responses of the interviewees that, now fabrics that are given names are those that are fast moving on the Ghanaian market and because they are fast moving it needs to be identified by the customer. The names and meaning of these fabrics inspire the consumers’ purchase intention. The customers have great inspirations from nature, symbols, proverbs and many more in the naming of Ghanaian fabrics.

4.5. Discussion

Demographic factors such as gender, age, income level, and educational level play important role in consumers patronage of Ghanaian fabric associated with names and meaning. However, it was evident that the consumers have positive purchase intention towards Ghanaian fabrics associated with symbolic names and meaning. It was discovered that the consumers attach much value to Ghanaian fabric names and meaning, feel comfortable and proud anytime they purchase fabric associated with names and meaning. Also, regardless of their lifestyle, peer pressure, and social status consumers are ready to patronise Ghanaian

fabrics with name and meaning. The finding is in line with Boateng's (Boateng, 2011) study that the consumers have more favourable attitudes towards Ghanaian fabric associated with names and that they will purchase Ghanaian fabric. Such consumers are more likely to recommend others to purchase Ghanaian fabrics. When this happens, it becomes a measurement of purchase intention (Bruggeman, 2017).

The positive purchase intention of the consumers aligns with Essel's (Essel, 2017) study that consumers lifestyle was found to affect the symbolic meaning associated with textile and apparel products. Essel (2017) suggested that Ghanaian fabrics are mostly purchased for their meaning rather than their function. As indicated by Millan and Mittal (2017) symbolic value of fabric plays an important role in forming consumer desire for purchase. Byoungcho and Yong's (Byoungcho & Yong, 2005) study revealed consumers have a positive attitude toward the symbolic value of fabric. Satisfactory attitude of consumers towards a particular product improves purchase intention. This is because there is a relation between attitude and purchase intention if the consumers have a positive attitude towards the brand it increases purchase intention and actual purchase (Byoungcho & Yong, 2005). In addition, Kim and Jin (2001) affirmed that consumers would be interrupted by internal impulses and the external environment during purchasing process. Their behaviour of consumers towards fabric would be driven by the symbolic values that fulfill the need of the consumer.

It can be inferred from the responses of the interviewees that, now fabrics that are given names are those that are fast moving on the Ghanaian market and because they are fast moving it needs to be identified by the customer. The names and meaning of these fabrics inspire the consumers purchase intention. The customers have great inspirations from the nature, symbols, and proverbs in the naming of Ghanaian fabrics.

The finding agrees with the assertion of Kudowor (2012) that, when consumers of fabric prints love the names given to a kind of fabric, there is high patronage of that fabric. This makes the naming of fabrics a very essential factor in fabric retailing which is not only beneficial to the fabric dealers but also to customers/users of fabrics and the Ghanaian culture in totality. The study by Lartey (2018) also emphasized that They gave an instance to a popular fabric name, *Awaree nnitaem* (marriage has no time frame). This fabric has been reprinted severally because of its high patronage by fabric users/customers. It is said that, lots of people about to marry love the fabric because of the name, its design and the message the fabric name carries. Sylvanus (2007) and Akinwumi (2008) made references in their view that consumers of African prints are enhanced through the usage of attracting indigenous names in the form of proverbs, catchphrases or words, slogans and maxims. In support to the above declarations, fabrics or prints are given symbolic names by market women who trade in textiles and sometimes customers who use the prints. The market women need mechanisms to sell their fabrics to their customers and for this purpose the naming of fabrics became highly significant in the society.

5. Conclusion

Most of the fabrics produced in Ghana have local names and the names depict or explain the beliefs and practices of the Ghanaian culture. It was evident that Ghanaian fabrics with names and meanings have relevance on consumers' purchase intentions. The fabrics that are given names are those that are fast moving on the Ghanaian market and because they are fast moving it needs to be identified by the customer. The study concluded that textiles industries partnering with other local businesses to hold seminars or festivals; opinion leaders patronizing Ghanaian fabrics associated with names, and retailers increasing public awareness of their collections of fabrics would improve consumers awareness and demand for Ghanaian fabrics with names and meaning. It is recommended that the manufacturers should develop pricing strategies for the different grades, so that existing consumers as well as new ones could be motivated to patronize the Ghanaian fabrics associated with names when new and stylish designs are released more often. Also, the relevant government ministries, that is, the Ministry of Trade and Industry and the Ministry of Tourism, should therefore publicize and document the Ghanaian fabric names and their meanings. By understanding the complex interplay between cultural symbolism, individual perceptions, and socio-cultural dynamics, marketers and designers can effectively leverage fabric names to resonate with consumers, foster emotional connections, and drive purchase intentions.

Acknowledgements

The authors wish to acknowledge Dr. Josephine Ntiri for their words of encouragement throughout the completion of this manuscript. The authors wish to express gratitude to the consumers and African print dealers for their time and their comments towards the completion of this paper.

Conflicts of Interest

The authors declare no conflicts of interest regarding the publication of this paper.

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