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PREFACE

This multidisciplinary outlet (Takoradi Technical University Journal of Technology) has consistently showcased high-calibre research in diverse fields, including Engineering, Natural Environment, Building Technology, Applied Sciences, Pure Arts, Social Sciences and Language Studies. The Publications Board and the Advisory Board remain committed to upholding the highest standards of academic rigour and integrity. Our Journal's mission is to provide a platform for scholars, researchers and practitioners to share their cutting-edge findings, foster interdisciplinary dialogue and contribute meaningfully to the global academic community.

This Volume 9, No. 1 presents a diverse array of articles, carefully selected and scrutinised through a rigorous peer-review process. Our esteemed authors, hailing from various academic and professional backgrounds, have submitted manuscripts that not only reflect their expertise but also demonstrate a deep understanding of the complexities and nuances of their respective fields.

These published researches are characterised by a common thread – the quest for innovation, sustainability and social responsibility. Our authors tackle pressing issues, propose novel solutions and engage in thought-provoking discussions that underscore the importance of interdisciplinary approaches in addressing the grand challenges of our time. We are particularly pleased to feature research that highlights the contributions of Ghanaian scholars and researchers, thereby promoting local knowledge production and dissemination. By doing so, we aim to strengthen the Journal's impact on the Ghanaian academic landscape and foster a culture of evidence-based decision-making.

The success of our Journal is inextricably linked to the dedication and expertise of the Publications Board, the Advisory Board, the reviewers and the authors. We express our sincerest gratitude to these individuals for their tireless efforts in ensuring the Journal's continued excellence. As we launch Volume 9, No. 1, we invite readers to engage with the stimulating content, engage in constructive dialogue and contribute to the ongoing conversation about the role of technology, science and innovation in shaping a better future for all.

Prof. Ramos Asafo-Adjei (PhD)
(Chairman, Publications Board)

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Traditional Dressing Styles of Tema *Manhean* Maidens: An Inspiration for Authentic Culturally-inclined Designs

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Abstract
The paper is a descriptive qualitative study motivated by an African adage on the need to "celebrate our African culture." As part of a more extensive study on designing dress influenced by a feminine subculture of the people of Tema, the ultimate goal was to contribute to ongoing conversations on inspiring inclusion and putting African culture in the spotlight of world fashion. Thematic content analysis was used to purposively select for review ten mandatory unique dress details that define and set the initiation maidens apart. The period under review is between the 20th and 21st centuries. The article further interrogates the value of those features discovered, appraising their implication for dress fashion design practices for African brands. The findings suggest, among others, consistency in the 20th and 21st century's trend in the use of identified dress features during the outdooring phase, indicating little change. Ways of embracing the "basket ingredients" have been recommended for the main project.

Keywords: Aesthetic dress details, *Ashin yoo*, Emerging trends, *Kpojei-Hesaamɔi*, Thematic-content analysis

1. INTRODUCTION

The paper is a thematic trend analysis of aesthetic dress details of ***Ashin Yoo Kpojei-Hesaamɔi*** (female nobility or initiation rite of passage traditional dress styles or styling). It is part of a more extensive study on dress design influenced by a feminine subculture of the *Ga*-speaking maidens of Tema *Manhean*. ***Ashin Yoo Kpeemɔ*** also known as ***Ashin Kpeemɔ*** is a nobility rite of passage observed by the people of Tema *Manhean* (also referred to as *Temamei*). Our study was not only motivated by African sayings on the need to celebrate our African culture but also by a strong desire to inspire the inclusion of traditional stylists in the production of knowledge

(Damalie, 2018). We aim through this study to seize the moment of current interest in concentrated African dress culture (Richards, 2015; Rovine, 2016; Ryan, 2015) and contribute to ongoing contemporary conversations by researchers on putting African culture in the spotlight of world fashion (Acquaye, 2018; Damalie, 2021; 2019; Dedume et al., 2016; Essel, 2017; Nkrumah, 2022; Rovine, 2016).

Ashin Yoo can be described as the daughter of a native son of Tema *Manhean* who undergoes the *Ashin* nobility rite of passage. The ritual is meant to purify or cleanse the maidens (Asare-Danso, 2018; Damalie, 2018; Dedume et al., 2016). It is therefore taboo to insult a "cleansed" Tema *Manhean* maiden that she is smelly or insinuate the same. One can be hauled to the traditional authorities to pacify such a "cleansed" woman. The inclusion criteria regarding age may be from as early as two years to a first-time pregnant adult. It is reported by Damalie (2018) that:

> *Initially, only young female adults (pregnant or not) were made to undergo this rite. While that has not changed with time, children (girls) have been included in the custom, especially when their sisters and paternal cousins are to go through the rites. This modification was meant to reduce the cost of organising the cleansing ceremony (p.40).*

Kpojei (post-rite stage of the nobility rite) in the *Ga* language connotes outing, while *Hesaamɔi* implies dress styles, styling or dressing. *Ashin Yoo Kpojei-Hesaamɔi*, in this context, refers to the outing dress styling or dressing observed by the *Ashin Yoo* during the ceremony. To the outsider, the *Ashin Yoo Kpeemɔ* (initiation or nobility ritual) is performed in four main stages: pre-camping, camping, outdooring and post-rites. The pre-camping stage is referred to as *Telekɔmɔ*, and the camping stage is known as *Ashinfɔɔ*. The outdooring and the post-rite stages are referred to as the *Kpojiemɔ* and *Kpojei*, respectively. These stages are listed as common themes to express the commonality of dress practices observed among the maidens, described as themes in this study. During the *Telekɔmɔ, Kpojiemɔ* and *Kpojei* phases, the maidens are seen in public. These constitute the outing phases of the ceremony. Each outing stage features peculiar dress styles and details that define the *Ashin* maidens together.

Muir et al. (2008, p.1235) noted that consumers "instinctively resonate harmoniously with any artefact that brings the zeitgeist to mind," the *Ashin* maidens' dress cultural practices (DCPs) are important in celebrating the *Ga* culture of appreciating their women folk. Woudhuysen (2006, p. 21) in Muir et al. (2008) suggests that "a partial mosaic of the future zeitgeist can be built from gathering data on forthcoming anniversaries, elections, sports fixtures, films, television specials etc." They assert that "designers appear to be able to identify or predict the trends that contribute to the zeitgeist and apply them to their products." Reflecting such unique cultures in clothing manufacture is consistent with art-based research tendencies in contemporary conceptual fashion design (Damalie, 2021; Nkrumah, 2022).

Literature on culture, arts and costume-related studies on Ghanaian culture, dress practices, and their influences on dress fashion design exists, showing the level of interest the subject continues to generate among modern scholars. However, very little scholarly attention has been paid to the impact of such ethnic people's cultural dress practices on contemporary dress fashion design and production endeavours as practised elsewhere (Arthur, 2021; Damalie, 2021; Nkrumah, 2022; Rovine, 2016; Ryan, 2015). Besides, merely describing the costumes used by the initiates of rites of passage, specifically feminine initiation ceremonies, to paint a picture of their looks is a disservice to African culture, the traditional women stylists involved, and the potential to project what dress fashion stories and concepts we have to share with the world at large (Asare-Danso, 2018; Damalie, 2018; Dedume et al., 2016).

Damalie's (2018) book, titled "*Indigenous Costumes of **Temamei Ashin Yoo Kpeemɔ** and their Symbolic Meanings*," is recommended as a valuable resource to address the lack of literature on the subject. The current article is associated with an ongoing PhD project, which involves a more comprehensive study. Its vital interest is to attempt to fulfil that quest for conceptualising dress design influenced by the participating maidens' DCPs, and so this was the objective of the study on the *KCascades Impressions,* the brand produced in 2019 (Damalie, 2021).

Even though the earlier mentioned cases also focused on highlighting the design potentials of the less known female subculture of ***Temamei Ashin Yoo Kpeemɔ*** (TAYK nobility rite)*,* methodologies employed are justifiably different but complementary, to fill specific gaps identified. For instance, the present article is focused on object study that identifies a selection of distinctive aesthetic details of the costume used for the *Ashin* ritual as inspiration in the larger study. The focus is thus comparatively different from those used in the cited studies of similar interests. It is engrossed explicitly in "design thinking," discovering values of striking visual dress details emerging from the review of the **A***shin* maidens' outing DCPs and playing with the weave of signifiers, making and re-making the meaning of the artefacts through active engagements. It is our opinion that an artwork seen in this way is rich in meaning, but the meaning is open and decentred.

Values are those elements within a culture to which individuals and groups attach a high worth (Gelles & Levine, 1995 in Dedume et al., 2016). The rich values of this study's findings strongly impact the collection to be produced for high-end fashion enthusiasts and patrons of culturally-inclined fashion (Damalie, 2021). The purpose is to contribute to efforts by African designers to bridge the design inspiration flow gap for African fashion design practices and add to current efforts in putting African culture in the spotlight of world fashion (Dedume et al., 2016; Delhaye & Woets, 2015; Ojo, 2016; Rovine, 2016). The study is also consistent with national and continental economic aspirations of using dress cultural practices and their influence to impact the "Wear Ghana" project being pursued in the country as a means of making the populace conscious of the need to adopt culture as one of the means of growing the economy (Axelsson, 2021, p.20). They all contribute to efforts aligned with the continent's economic growth aspirations by using experiential fashion in the creative arts and tourism sectors.

Consistent with those worthy aspirations, the paper persists in using the dress story of ethnic maidens to tell the story of marginalised women subculture practised over decades, which, when recognised, can be a treasure trove for designers (Muir et al., 2008; Ojo, 2016). Its socio-economic relevance to the people of Tema *Manhean*, Tema, the country Ghana, and the African continent at large, cannot be overemphasised, given the current surge of interest in concentrated African fashion (Dogoe, 2013; Richards, 2015; Rovine, 2016; Ryan, 2015).

"Far less attention has been devoted to Africa's impact on fashion and dress practices" (Rovine, 2016, p.35). Besides, dress fashion inspired by *Ga* dress cultural practices (DCPs) of ***Temamei Ashin Yoo Kpeemɔ Hesaamɔi*** (initiation rite DCPs) identified in existing literature remains restrictive as the *KCascades Impressions* brand created thereof is technically limited to dress aesthetics related to only one of three DCPs of ***Ashin*** maidens (Damalie, 2019). From a culturally inclined designers' perspective, the current paper argues that to attain a more cohesive brand, the scope of the *KCascades Impressions* brand produced in 2019 (Damalie, 2021) ought to be expanded.

To succeed at that, there is a need to explore unique aesthetic (beautiful) dress details frequently used in public by the maidens, thus defining the ***Ashin Yoo*** (nobility maidens) as a treasure trove. Such effort will help unearth the full design potentials of the maidens' DCPs to be applied in the area of conceptual dress fashion design and production, the lack of which has the potential to truncate further design development efforts being made regarding the maidens' DCPs, in the face of constant interest in such ethnic dress practices (Richards, 2015; Rovine, 2016; Ryan, 2015). This might further encourage the continuous authentication as African, that is, re-imagined African sensibilities from Western designers on one hand. On the other hand, the absence of such studies will encourage the perpetuation of the flow of design inspiration for African designers influenced by the West (Richards, 2015; Rovine, 2016; Ryan, 2015) not from Africa, hence this study.

2. METHODS

The paper explores a case of artefacts and details which can influence design. It is thematically described (Flynn & Forster, 2009), consistent with fashion design practice. As suggested in the literature (Flynn & Forster, 2009; Mbonu, 2014), primary and secondary searches resulted in data such as photographs from ***Ashin*** Maidens' family albums (Damalie, 2018). The study is populated of all outing dress cultural practices (DCPs) of the maidens used during ***Telekɔmɔ, Kpojiemɔ*** and ***Kpojei*** (thematic stages of pre-rites, outdooring and post-rites outing respectively). Ten outstanding dress details (overtly and covertly used) that are mandatory, which outwardly set the ***Ashin*** maidens apart in their appearance from other initiation rites maidens, and thus define the ***Ashin*** maidens' shared DCPs during the outing stages of the nobility rites, were identified and purposely sampled based on the *KCascades Impressions* brand created earlier (Damalie, 2019) for scrutiny in this article to answer queries raised in the problem statement.

The photographs collected incidentally fell within the 20th and 21st centuries. They were both considered during the analysis to allow for a comparison of trends. Thematic content analysis of dress trends as a method (suggested in the *Synthesis* model influencing the more extensive study) was used to appraise data collected on the maidens' 20th and the 21st centuries wardrobe accounts collected from the field. The use of thematic content trend analysis as a method is consistent with the qualitative nature of the research design chosen (Vaismoradi et al., 2013) and also with fashion design as a practice (Burke, 2011; Burns et al., 2016; Muir et al., 2008; Pasricha & Kadolph, 2009). Thus, the choice is deemed apt, based on the need to describe the dress details under review thematically, analyse the notable trends, if any, and further suggest their implication and influence on dress fashion design.

3. FINDINGS AND DISCUSSION
3.1 Thematic content analysis

Plates 1, 2, and 3 represent the 21st century. Plate 4 represents the 20th century vis-à-vis the 21st century. Together, the seven (7) portraits show glimpses of elegantly dressed *Ashin* maidens as seen in the public space during *Kpojiemɔ, Kpojei* and *Telekɔmɔ* (outdooring of maidens, post-rites and pre-rites) stages respectively. These are established periods during the ritual (Damalie, 2018), and the study lists the stages featuring the participating maidens accordingly (as common themes) to express the commonality of dress practices as seen among the maidens during the period.

Plate 1: Ashin Maidens in Kpojiemɔ Hesaamɔi
(Source: Field Data, 2023; Damalie, 2018)

Plate 1 shows four maidens in ***Kpojiemɔ Hesaamɔi*** (post camping or outdooring dress). The ***Ashin*** maidens display two key styles using cloths wrapped around the body, a technique referred to as ***Mama Bumɔ*** (wearing of cloth in a wraparound style) adopted by participants, which is a notable technique. The cloths used comprised local and exotic types.

The younger maiden on the extreme left is wearing a skirt wrap, while the relatively older maidens have pulled the skirt wrap further up to cover the breasts, forming notable bustier wraps. Two distinct silhouettes are presented as preferred dress forms which show another important technique. The maidens' clothes appear comfortably wrapped around the body, right over left. This indicates the preferred dress fit, and the adoption of a regular anticlockwise wrap style, the same as the style used on female clothing openings.

Participants on the left are wearing luxurious colourful peach, off-white and purple local loom-woven check-designed kente. Those on the right are in luxurious exotic royal blue and off-white patterned silk wraps. The maidens' use of the ***Atufo*** (bustle) in the dress creates exaggerated hips. The maidens use both traditional and exotic cloths as preferred options at this stage of the rituals, coupled with the hourglass shape as the preferred body shape.

As illustrated, the maidens' headwear styles feature the ***Oduku***-styled headdress/ headgear moulded from upholstery material and embellished with gold jewels. They wear several independently strung beads and gold necklaces, each piece with a pendant draped gracefully around their necks. Their ears are adorned with dangling gold earrings, their arms with a variety of single (blue) and colourful multi-strung beads around the arms and wrists, respectively, three bold flowery facial decorations in ***Fers*** *paste* (yellow pigmentation for facial décor during outdooring and post-rites dress), and artistically smeared green spiced fragranced ***Krɔbɔ*** (green fruit dried and used for body décor) as embellishment on their bare upper torso and arms. Thus, the maidens demonstrate a mix of a colourful assortment of gold jewels, local beads, and colourful yellow and green body decoration. Meanwhile, the ***Atufo*** and ***Oduku*** demonstrate noteworthy innovative tendencies in the reuse of otherwise "waste" material.

The ***Ntah*** (beaded anklet with parrot feather known as the queen of ankle accessories used by the maidens) are featured prominently on the maidens' feet (as seen on those on the right side in Plate 1). The maidens are wearing lipstick, have shaped eyebrows, and what appears like some foundation or face powder on their faces. They carry perfumed handkerchiefs to spray on admirers who reciprocate their gesture with gifts.

Plate 2: Maidens in Kpojei Hesaamɔi; bold gold and bead cultural statements
(Source: Damalie, 2018)

Plate 2 shows maidens in post-rites dress— *Kpojei Hesaamɔi*. Maidens show similar *Mama Bumɔ* (cloth wrap) designs using impressive large patterned and colourful bold patterned wax prints. The key cloth drape style demonstrated is a double-layered bustier wrap; the under wrap is worn from the waist down and secured at the waistline. The outer waist wrap covers the calves but ends above the ankles. This way, the maidens show off the *Ntah* anklets to complement the cloth wraps. The top wraps are worn from the bust down to below the hipline, and secured on the bustline using *Hao* (waist and/or bust strap used for securing wrapped cloth). The fabric cut ends and the selvedge are unstitched, and both cloths are wrapped right over left in an apparent anticlockwise manner. The style of wrap is a build-up from those in Plate 1 observed during the outdooring stage. The value addition of style in this case (Plate 2) is the double-layered detailing. The cloths adopted offer yet another noteworthy option to the preferred materials used for the rituals.

The classic dome-shaped *Oduku* headdress further aids the maidens in wearing the headscarf during the *Kpojei Hesaamɔ* (post-rites outing dress style). Soft silky squared *Odasobɔ* (colourful silk scarf measuring between 87 to 89 cm sq. fabric piece) is manipulated into a triangular shaped piece, then placed on the top of the head from front to cover the hairline, wrapped around the back of the head and then brought forward and tied in front. The tied knot leaves behind tiny but beautiful ends that stand out like flower petals. Useful noteworthy hints, in this case, include the preference for exotic silk used as a head covering; the square-shaped piece of cloth is manipulated into a geometric form to achieve the desired shape fit for purpose. The beautiful flower petal ends serve as embellishment for the tied scarf.

The maidens on the left in Plate 2 are wearing the queen of anklets, the *Ntah*, a crafted accessory made from beads, twine, and orange parrot feathers worn on top of tiny black and white strung beads. Participants on the right have used padded *Bue* (bright red and white loincloth instead of the *Ntah*) on the smaller beads.

This suggested look is instructive as the covert fabric has been given an overt usefulness in the look so fashioned. The toenails are visibly polished with white talcum powder.

The maidens make two bold useful alternative and exciting traditional dress statements— a wax print cum bead story, using the neck beads and the *Ntah* ensemble. The second statement is a wax print cum gold jewels story, using banded *Bue* cloth as anklets. The use of dangling gold earrings, arm and multiple wrist beads, flowery facial and body marks in yellow *Fers* paste, and the artistic smear of the green spiced fragranced *Krɔbɔ* (made from dried fruit) feature strongly as body decorations in both cases.

Plate 3: Ashin nobility maidens in variants of red pre-camping cloth featuring the Atufo (bustle) and the symbolic dotted body marks artistically arranged on the maiden, which has a base colour of dark clove smears.
(Source: Damalie, 2018)

Further, in Plate 3, the back view of an *Ashin* maiden is shown. The *Atufo* (bustle) is small, and worn at the back, giving the exaggerated hip girth and design ease. Maidens have each used bright red background cloth in a layered style or pattern. Again, the relatively smaller patterned red background preferred wax prints are draped in a double-layered bustier wrap; the under wrap is secured from the waist down, covering the calves, but falls a few inches above the ankles. The top wrap is secured from the bust down using a waist strap (*Hao).* The pregnant *Ashin* (nobility) maiden on the right is dressed in symbolic **dotted body marks** artistically arranged on **dark smears** of *pepre* **(clove) paste**. Plate 3 presents four noteworthy features: (i) highlighting the demonstration of the bustle in achieving the preferred hourglass silhouette consistently used throughout the dressing phases during the ritual (Damalie, 2018); (ii) the colour red as a prominent palette; (iii) above-ankle length as preferred dress length and (iv) the use of smears and geometric shape for body decoration.

3.2 Trend Analysis

Plates 1, 2, and 3 show the trend of dressing styles using draped cloth as the *Ashin* nobility maidens' preferred mode of dressing in public. They dress like mature women, and their use of the stuffed bustle contributes to the exaggerated raised hips. Their dress covers most intimate parts of the body. For instance, the ultimate wrap garment length ends beyond the calves but above the ankles. The space allows details such as the tiny black and white strung beads used during ***Telekɔmɔ*** (pre-rites), which become part of the ***Ntah*** anklet accessory or the alternative ***Bue*** (bright red and white loincloth) band. Interestingly, the same textile, typically used as loincloth throughout the *Ashin* ceremony, is creatively introduced as anklet bands to complement the maidens' outer garment looks.

The trend of using all-natural key fabrics, kente and classic wax print, and fibres from silk and cotton, respectively is noteworthy. Apart from being high-quality and luxurious brand items, they are suitable and comfortable for the warm weather in this part of the world. Besides, these are high-end status items highly patronised in the Ghanaian society and beyond (Asare-Danso, 2018; Boakye, 2010; Damalie, 2018; Dedume et al., 2016; Dogoe, 2013). Using these items endorses the ritual as an essential status-enhancing local social ceremony, an ennobling act for the locals. Meanwhile, ***Mama Bumɔ*** (draping or wrapping of non-stitched cloth on the body) is the only mode for constructing the skirt and single or double bustier wraps, and the ***Hao*** (strap) is key in securing or tying the draped cloths in place.

Items of beauty used, such as the ***Atufo*** (bustle) and ***Oduku*** headdress are ingeniously made from recycled materials. Again, the drapery of the tied necklaces, including the ***Fliwa*** (short-strung *adiagba* beads known as the queen of beads), is very much in line with the concept of draping of cloths. The high use of various jewellery from nature, plant, clay and gold resources cannot go unnoticed as replicable concepts. It is appreciable in the maidens' dress trends and further hints at sustainable design culture, one of the preferred paradigms in today's fashion world, which is developing rapidly, according to Xue and Huang (2023).

The trends further show that "beauty culture" is high on the dress agenda of the maidens in their outing dress practices. Head coverings (hat-like ***Oduku*** and tied ***Odasobɔ*** scarves) are used by the maidens in public. Colourful body decorations using— ***Ayilo*** (white baked clay), ***Krɔbɔ*** (green dried fruit) and ***Fers*** (yellow paste) — used as motifs and smears, are all signifiers, of not only belief but also of socio-cultural relevance of dress artistically rendered (Asare-Danso, 2018; Damalie, 2018; Dedume et al., 2016) and as part of the maidens' utmost outing appearance. These unique details and overlapping uses add to the finesse, and their combined use with the other dress pieces set the dress sense of the *Ashin* nobility maidens apart from other initiation rites cited in the literature (Boakye, 2010; Dedume et al., 2016).

The photographs in Plate 4 offer an opportunity for visual trends analysis between maidens' dress practices in the 20th and 21st centuries. The black-and-white portrait of relatively young ***Ashin*** maidens in ***Kpojiemɔ Hesaamɔ*** (outdooring dress) in Plate 4 (left), taken in the 1960s, shows maidens in the Ghanaian loom-woven kente just as it is worn today.

Plate 4: A black and white portrait of Ashin maidens in Kpojiemɔ Hesaamɔi (outdooring dress) in the 1960s vis-à-vis that of the 21st century in colour
(Source: Maidens' family album, 2022; Damalie, 2018)

The photographs further show the use of exotic printed cloths for the outdoor ceremony practised presently. As illustrated in Plate 4, the initiates' skirt wraps were then secured at the waist using *Hao* (waist strap). However, unlike in the 21st century, there is evidence of extra cloth left to hang over the *Hao* (waist strap) as shown in the black and white portrait. The extra cloth is neither folded nor pulled up to cover the breasts compared to its present-day use by the models in the portrait in the 21st century—Plate 4 (the maidens in the middle and the right side). Another similarity is seen in using the *Oduku* headdress with jewels as embellishments, as practised in both eras.

Regarding facial décor, it appears the then-rite maidens wore bolder and broader floral facial decorations. Comparatively, the present maidens' facial decorations look thinner, smaller and restricted in dimension (of the floral petal motifs), resulting in a finer look. However, the same yellow *Fers* paste is still used presently. The maidens' upper torsos were barely covered then as compared to present times, even though body marks, neck beads and gold jewellery (Damalie, 2018) were used as presently practised. It is evident that the maidens at the time dressed in similar patterns using similar materials during the outdooring ceremony, except for the present adoption of style, such as attention to eyebrow shaping and seeming application of some modern cosmetics, including colourful lipstick, observed in the current look as shown in Plates 1 and 2 respectively.

Table 1: Unique mandatory aesthetic dress details that define *Ashin Yoo*

1.	Ten (10) selected aesthetic dress details which are mandatory and as such define the ***Ashin*** maidens' outing dress.	These are: ***Mama Bumɔ, Atufo, Oduku, Odasobɔ, Ntah, Bue, Fers, Krɔbɔ, Hao*** and ***Fliwa***.

(Source: Field Data, 2023)

Table 2: Themes and portrait results

2.	Three (3) themes	***Telekɔmɔ, Kpojiemɔ*** and ***Kpojei*** outing dress practices termed ***Ashin Yoo Kpojei Hesaamɔi***.
	Six (6) coloured portraits	Portraits used in describing the ***Ashin*** maidens' outing dress practices represent dress practices in the 21st century.
	One (1) black and white portrait	Portrait was used to recount the maidens' ***Kpojiemɔ*** dress practices in the 20th century and determine their evolution.

(Source: Field Data, 2023)

3.2.1 Plate 1: <u>Theme: Kpojiemɔ (21st-century outdooring stage)</u>

Nine out of the ten (9 out of 10) details reviewed are all constant features in the ***Kpojiemɔ*** (outdooring) dress practices of the ***Temamei Ashin Yoo Kpeemɔ*** (nobility ceremony). The emerging trends in dress designs from the ***Kpojiemɔ*** (outdooring) stage show two key dress styles developed similarly using ***Mama Bumɔ*** (cloth wrap). Loom-woven local kente or exotic printed silk fabrics are popular. Both preferred fabrics are comfortable, radiant, and luxurious. The ***Atufo*** (bustle) emphasises the illusionary hip and creates the preferred hourglass silhouette, and the ***Hao*** (strap) secures the wrapped dress during its use.

The unique headdress style is the ***Oduku***. It is a dome-shaped ***Oduku*** made of upholstered material (also called horsehair), which is beautifully textured (unevenly covered) with black thread. According to Dedume et al. (2016), the texture of cloth shows the surface's quality—whether smooth, rough, dull or glossy. Thus, the black thread not only adds quality to the surface of the headdress but also holds the horsehair fibres together. It is expressive and conveys through lines, dots, colour and shape which are all useful elements in design. The headdress is further embellished with gold jewels (hairpin and gold chain) to create a unique, cultured look.

The *Ntah* anklet is used to decorate the maidens' ankles. The *Fers* and *Krɔbɔ* (body décor) details add texture to the maidens' otherwise bare faces and bodies. Together with the *Oduku* (headdress), the body décor adds the distinct black, orange, radiant yellow and virgin green colour palette to each maiden's colour story. Thus, the four colours unify group dynamics and help create the distinct look of the *Ashin* nobility maidens' shared dress cultural values during the outdooring stage, as illustrated in Plate 1.

3.2.2 Plate 2: <u>Theme: Kpojei </u>(21st century post-rite stage)

All ten features reviewed are constant in the *Kpojei* dress of *Temamei Ashin Yoo Kpeemɔ* (nobility ceremony of the people of Tema). The emerging trends in dress design from the *Kpojei* (post-rite outing) stage show one key dress design using *Mama Bumɔ* (wrap around cloth). The design is, however, presented in two styles: the bead with the *Ntah* ensemble, and the gold in combination with *Bue* straps as anklets to make unique cultural statements. The *Atufo* and the *Hao* are used to fashion the dress silhouette and to secure the wrapped dress respectively. The *Oduku* headdress helps hold in place the *Odasobɔ* scarf, which is often tied in front. The *Ntah* anklet alternates with the bright white and red *Bue* used to decorate the maidens' ankles. The *Fers* and *Krɔbɔ* add texture to the bare faces and bodies of the maidens.

Here again, the *Fers*, *Krɔbɔ*, and *Ntah* together with the *Oduku* add the distinct radiant yellow, virgin green, red or orange and black colour palettes respectively to each maiden's dress story. As indicated in Plate 2, the four colours unify group dynamics and help create the distinct themed look of the *Ashin* maidens. These dress highlights are useful tips in fashioning-themed looks in any collection that seeks to connect well to tell unique conceptual stories of the *Ashin* nobility maidens.

3.2.3 Plate 3: <u>Theme: Telekɔmɔ </u>(21st-century pre-camping stage)

Seven of the ten features identified are constant in the *Kpojei* (post-rites outing) dress of the *Ashin Yoo Kpeemɔ* (nobility ceremony). The emerging trends in dress design from the *Telekɔmɔ* (pre-rites) stage show one essential dress design using *the Mama Bumɔ* (wraparound cloth) technique. The design is presented in two styles using classic wax prints. The *Atufo* (bustle) is used to create the dress silhouette. The *Hao* (waist or bust strap as used in this case) is to secure the wrapped dress during its use. The *Ntah* (anklet) is not used at this stage; instead, the tiny strung black and white anklet beads components are used by the maidens. The bright red and white *Bue* (loincloth) is worn by the maidens but as an undergarment at this stage. The head covering used at this stage is not the *Oduku* mould, instead *Duku Tsuru*, a soft red head scarf is used on plaited hair. The body marks are made using *Ayilo* (white baked clay), **clove paste** and *Krɔbɔ* (green dried fruit) to add texture to the bare upper torso, the arms and the legs of the maidens. These add the distinct black, white and virgin green colour palette to the red as the group colour scheme. The four colours unify group dynamics and help create the distinct look of the *Ashin* participants at this stage.

3.2.4 Plate 4: _Theme: Kpojiemɔ (20th and 21st centuries outdooring stage)_

The trends indicate that most of the details (nine out of ten), which are constant features used in the **Kpojiemɔ** (post-rites) dress practice in the 20th century, are still in use in present-day 21st century. The dress designs show two key dress styles developed in a similar manner using the wraparound **Mama Bumɔ** (cloth wrap) technique. It is instructive that the lustrous and expensive loom-woven kente or the exotic printed silk fabric styles that were popular then are still patronised. The **Atufo** (bustle) was and is still used to create the dress's hourglass silhouette. The initiates' skirt wraps were then secured using **Hao** (strap), just as it is done presently. Unlike in the 21st century, some "untidy" amount of extra cloth appeared left to hang over the tied waist strap (**Hao**). It was neither folded in nor pulled up to cover the breasts as practised presently as demonstrated earlier in Plate 1.

The **Oduku** headdress embellished with jewels was used then as it is now in the 21st century. The maidens' facial marks were arguably bolder and broader then. However, the same yellow **Fers** paste is still being used. Relatively fewer neck beads and gold necklaces were used, making the upper torso more revealing at the time. It is evident that the maidens then and now dressed in similar patterns using similar materials during the outdooring ceremony, except for the current attention to details, that is, more neck accessories in addition to the **Fliwa** (distinct short beaded **Adiagba** necklace), facial make-up — eyebrow shaping and apparent application of some modern cosmetics observed in the looks of current participants.

A similar signature look was created at the time using details such as **Fers** (yellow paste), **Krɔbɔ** (green scented fruit paste) and **Ayilo** (white baked clay paste) respectively, which added texture and colour to the bare faces and bodies of the maidens. The **Oduku** (headdress) and the body décor added the distinct black, radiant yellow and virgin green colour palette to the maidens' individual colour story. More so, the maidens used the four colours identified earlier, to unify their group dynamics, which helped create a distinct look for the **Ashin** nobility maidens during the outdoor stage.

4. DISCUSSION

The dress design used by **Ashin Yoo** (nobility maiden) is purposefully put together as an ensemble to reflect their worldview on "cultured" (socially groomed) women. As was the case for many such initiation rites, the dress details are elaborate (Asare-Danso, 2018; Boakye, 2010; Dedume et al., 2016). However, the **Ashin** maidens DCPs reviewed appear more sophisticated than other initiation rite participants (Asare-Danso, 2018; Boakye, 2010; Dedume et al., 2016). The dress signifiers (inspired by belief, nature, environment, values, and to some extent, global fashion experiences), which are constantly used during **Telekɔmɔ, Kpojiemɔ** and **Kpojei Hesaamɔi** (pre-rites, outdooring and post-rites dressing) constitute the maidens' critical look during outings. These have not changed much over the decades. Where changes appear to have occurred, they have been subtle and customised innovations; neither categorical nor applied by all participants, as illustrated in the photographs.

The unceasing presence of colour throughout the three outing phases is fascinating for fashion design research. Except for incorporating some modern make-up artistry, emerging patterns in trends from the 20th to the 21st century, for instance, show that the unique aesthetic dress details remain useful, mostly unchanged, and in the context of this study, inspiring. The aesthetic findings on preferred silhouettes, materials, colours, accessories and techniques underscore their impact as perfect examples of sophisticated cultural creativity, with little yet noticeable room for innovation. Thus, their influences on design cannot be overemphasised as they seem endless. They could inspire elegant African cultural concepts of brands— high-end, fashionable, fusion of tradition and style, resulting in refined glitz and glamour, solemn and bashful, or confident and radiant resultant looks for identifiable target markets or patrons.

5. CONCLUSION

The analysis confirms that the dress sense of *Temamei Ashin yei* (nobility maidens of the people of Tema) sets them apart from other initiation rites cited in the literature. The *Synthesis* model proposed in the more extensive study has helped direct the focus of the analysis. The model resonates with the findings and implications for research and is consistent with design practice. Regarding the level of use of the identified dress details of the maidens, the result shows they are highly used during all three outing stages of the ceremony.

Further, there is consistency in the trend of use of the details within the outing DCPs. Besides, the trend of using the unique aesthetic dress details by the *Ashin* maidens during the *Kpojiemɔ* (outdooring) ceremony during the 20th and 21st centuries remains significantly routine and unchanged, except for a few innovations and individual creativity introduced by some participants. Thus, the study suggests room for fairly reasonable personal modifications in the *Kpojiemɔ* (outing) DCPs for maidens who so desire. Generally, the use of more (variety) colours and luxurious details depends on the mood of the stage of the rituals: either solemn and smartly casual or rather commemorative and filled with excitement, liberation and pageantry. Suffice it to say that the findings point to infinite dress fashion design possibilities.

5.1 Implications for Research and Practice

The outcome of the analysis further confirms the suggested usefulness of the feminine sub-culture (DCPs) identified (Damalie, 2019, 2018) to impact dress fashion design projects. The paper suggests a ten-point documented dress design concept and detailing worth considering to guide the execution of the leading project (collection) to embrace the "basket" ingredients in fashioning a conceptual, cohesive and elegant themed user-friendly African brand. The findings suggest using concepts relating to dress design strategy and possible ways of communicating outcomes, consumer fashion adoption theories to use, and prototyping models worth embracing to create a cohesive, notable African brand.

The findings further point to design considerations regarding which clothing categories and types can be inspired in the ongoing, more extensive study context. These could include the choice of haute couture strategy, a themed and substantial signature collection, colour story (palettes and/or alternatives), materials including fashion fabrics and notions, the nature of

fabrics and/or blends, selection strategies, functional motifs and techniques, production strategies, styling options, and promotional paradigms, among others.

The unique cultural dress details and their values (design and hints of sustainable cultural concepts) are worth embracing in this era where designers are being called upon to make fashion more sustainable to be culturally responsive when creating products and services to meet the environmental exigencies of the times (Murzyn-Kupisz & Holuj, 2021). However, the nature of the design strategy employed whether towards routine, redesign, innovation, creativity, or blends, must be seen as a need to contribute to unifying the "basket" ingredients for fashioning elegant, user-friendly African brands.

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Combining Doming and Etching Techniques to Produce Photorealistic Portraits

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Abstract
In the recent past, final year students at the Metal Product Design Section in the Industrial Art Department of KNUST have been applying the pointillism technique to produce portraits of some prominent personalities in Ghana using metal domes as their project works. To achieve photorealist images of the portraits of the personalities, they resorted to the use of pigment to paint the domes in order to obtain the semblance of the persons. However, the paints used on the metal domes do not last long as they wear off after a while, leaving the work with little or no traces of the image of the person the work represents. The study therefore sought to address this gap by combining doming and etching techniques in metalsmithing to produce photorealistic portraits of two prominent former presidents in Africa. The researchers employed studio-based research methods within the qualitative research design. Results of the study demonstrate that a photorealist portrait that has the effect of pointillism could be made by combining doming and etching techniques without necessarily using paint to bring out the resemblance of a picture.

Further study should be done on adding other techniques such as granulation and smaller sizes of domes to produce photorealistic to bring out the pointillism effect in portrait making.

1. INTRODUCTION

The appearance of an artwork determines its reception. Franklin Arts (2018) clarifies this by saying that the first impression of a person when a work of art is viewed is often the first form of communication. This impression can be good or bad, which determines the person's initial opinion of the work. In the course of the centuries, artists have painted portraits to record the likeness of a person. The notion of a portrait is a portrayal or a delineation of a person made of life, by drawing, painting, photograph, engraving, etching and many more. The main goal of producing portraits is to preserve a person's image for future generations. Aside from the main goal, some artists also make portraits just for the pleasure of either painting, drawing, sculpting or etching rather than being commissioned to produce such portraits (Gersh-Nesic, 2019).

In throwing more light on this, Freeland (2010) postulates that certain conditions are laid down for something to qualify to be called a portrait. She was of the opinion that a representation of a living being as a single individual with a recognisable physical body and internal life is what portraits are meant for. That is why portraits almost always call for the presence or at least an image of a particular person (Magreta, 2007). On the contrary, West (2004) as cited in Freeland (2007), states that it is important to note that the condition of recognisability does not imply the execution of portraits in a very realistic way, being it impressionistic, post-impressionist and expressionist portraits.

Seo and Yoon (2010) claim that analysing a special portrait could be done based on the patterns of colour juxtaposition and the colour theory used by pointillists in pointillism and how to employ them to create a rendering algorithm that generates images in a pointillist style when seen from afar. This makes pointillism one of the means of producing portraits (Ryu et al., 2022). Pointillism has been described by Wu et al. (2013) as a technique of applying small, distinct dots of colour in patterns to form an image. A technique that the researchers employed to produce portraits of two prominent former presidents in Africa. It is easy to note that artists who use pointillism take advantage of the way the human visual system combines various hues with small, distinct dots of colour (Chi, 2014). Pointillism is closely related to divisionism. Just like the Fine Art artists who use various techniques to achieve pointillism, metalcraft artists are also able to make images using domes and etching techniques in Metalsmithing.

Doming is a metalworking technique whereby flat sheet metal is formed into a non-flat object by hammering it into a concave indentation with the help of a striking tool and a dapping block (How to dap and dome metal jewelry, 2011). The dapping block has a series of concave impressions that correspond in size with the dapping punches.

Hence, the required size that is needed to execute the art piece is what is supposed to be used for the sake of accuracy. On the other hand, etching refers to an intaglio printmaking technique, where acid or other corrosive chemicals are used to incise lines or marks into a metal plate (Jones et al., 2022). It can also be said to be a process where an acid-resistant ground is applied to the surface of a plate and an image is scratched or drawn through the ground to expose the metal underneath it. The plate is then placed in an acid bath for a period for the exposed marks to be eaten away. The resulting prints often have rich, velvety lines and a range of tones which stand alone or can be combined with a range of other printmaking techniques. Typically, the procedure of etching is coupled with lithography to target a particular portion of the metal plate for material removal (How metal etching works, 2019). One method of permanently transferring the photoresist image of such portraits to a surface is etching.

In the recent past, final-year students at the Metal Product Design Section in the Industrial Art Department of KNUST have been applying the pointillism technique to produce portraits of certain personalities using metal domes as their project works. Among the people whose portraits have been made with the domes are former presidents, Jerry John Rawlings, John Agyekum Kuffour and John Dramani Mahama. Others are Professor Rita Akosua Dickson and Otumfo Opoku Ware II. In order to achieve photorealist images of the portraits of the personalities they produced, the students used domes of different metals including copper, brass and/or aluminium, yet, they did not achieve the needed resemblance. Therefore, resorted to the use of pigment to paint the domes in order to obtain the semblance of the persons.

However, the paints used on the metal domes do not last as they wear off after a while, leaving the work without any traces of the image of the person the work represents. This has called for another way of producing portraits based on the pointillism technique by using the same domes to obtain the needed semblance of the person without applying paints on the domes. The researchers therefore sought to employ the pointillism technique to make portraits on metal by combining domes and etching techniques in jewellery and metalsmithing to produce photorealistic portraits of two prominent former presidents in Africa - Nelson Mandela and Olusegun Obasanjo - without using paints to achieve their resemblance.

1.1 Literature Review
1.1.1 The Concept of Portraits and History of Portraiture
Portraits are amazing artistic representations of people, captured through various media like paintings, drawings, sculptures or photographs. They showcase not just the physical appearance of the person, but also aim to capture their character and convey a message. This is similar to what this study has done for Nelson Mandela and Olusegun Obasanjo who were two prominent former presidents in Africa. In the past, having a portrait done was a significant event, as it was often a rare opportunity. Artists were carefully chosen to meet high expectations. Portraits can be found in homes, museums, art galleries and other public places where they serve as a record of identity and aspirations. The concept of portraits has been around for a very long time.

They were used to show not just how someone looked, but also their power and status. Ancient Egyptian artists painted portraits on walls, while Greeks and Romans sculpted them, and in some instances, portraits were put on coins (Magreta, 2007; Song et al., 2016).

During the Middle Ages, portraits became less common and were mostly limited to donor portraits. In the 19th and early 20th centuries, there were lots of different art styles like realism, impressionism and cubism that formed the philosophies behind the portraits that were produced. There are different kinds of portraits, such as those of individuals, groups, or even self-portraits. Artists like Leonardo da Vinci, Michelangelo and Rembrandt were famous for their portraits. Nowadays, artists like Picasso and Lucien Freud are known for modern portraiture. One of the widely used techniques in art to produce portraits is pointillism.

1.1.2 Pointillism Arts

Pointillism is the process of putting small strokes or dots of colour on a surface for them to visibly blend when it is viewed from a distance (Tselyaeva, 2020; Benenson & Ferrari, 2022). History has it that the repetition of dots in a luminous way led to the emergence of pointillism which is very much associated with the year 1886 practice of artists. George Seurat and Paul Signac are two artists who earlier used this style to create portraits, but it was Félix Fénéon, a French art critic, editor and dealer who coined the term pointillism to describe their extraordinary innovative dotted technique. Still, Sir Georges Seurat is considered as the 'Father of the Pointillism" technique (Marín, n. d; The Story of French Impressionism, Part XI: Georges Seurat and Paul Signac, 2019). From 1886 through to the present era, various artists and craftsmen including metalsmiths have made good artworks from it, thus taking pointillism to another level.

Pointillism is not only known in art but it can be found in science too. For instance, Bansal et al. (2020) posit that the possibility of seeing the understanding of the actual notion of differences in objects in the context of the de Broglie–Bohm method to quantum mechanics in the first instance looks uncontroversial. Mainly because it is purportedly possible to understand this theory in terms of a system of objective points that are identified by distinctive characteristics. At the initial stage of the movement in the late 19th century, critique of Seurat's and Signac's style took a sarcastic tone toward Neo-Impressionism. The borne of contention was that "Pointillism" might have a negative connotation. On the contrary, history, disproved these acerbic pedagogues, as pointillism emerged as one of the most avant-garde artistic tendencies of the time. The Pointillism of Georges Seurat, just like his divisionism brought about a whole new understanding in the study of colour and had a significant impact on several art styles starting at the end of the 19th century and continuing through the 20th century (Yuldashevna, 2021; Georgoulaki, 2022; Haney, 2022; Panero, 2023).

1.1.3 Divisionism

The concept of divisionism was initially conceived in 1884 by an artist called Georges Seurat, who also created the Pointillism aesthetic movement after two years. Divisionism, in painting, is the process of breaking up colour into discrete pigment strokes or dots.

Neo-impressionism happened to have derived its technical foundation from it. Neo-impressionist painters, like Georges Seurat and Paul Signac, adhered to modern colour theory by placing opposing colour dots next to one another. This was done so that, from a distance, the dots would blend and appear to the retina as a bright whole. This separation of colour and its optical effects is referred to as divisionism (Kocić & Stefanovska, 2019; Yuldashevna, 2021).

It is interesting to note that Pointillism and Divisionism look alike. The primary distinction is that pointillism is merely a painting method in which the image is made up of dots rather than flowing brushstrokes; it is not always predicated on the blending of colours in the eye which is the case of divisionism (Lum, 2021). Notwithstanding, some art enthusiasts are more familiar with pointillism as compared to divisionism because the term pointillism refers to the style, which consists of images made up of infinitely small circles or points. One other thing about pointillism is that in a pointillist picture when a viewer views it from a distance the image in the picture appears to the eye more legible as dots that blend. A similar principle comes into play in a Divisionist artwork in addition to the blending of colours (Seo & Yoon, 2010).

Divisionism doubts existence and therefore thinks people's thoughts about colours are just a figment of their perception and imagination (Haney, 2022). The emergence of the Divisionism movement by Georges Seurat had a significant impact on the development of abstraction in the late nineteenth and early twentieth centuries in Europe for several reasons. First among them was that it clearly favoured plastic features such as colour over content. The second reason was its ability to address the issue of subjectivity in art. Viewers "finish" Divisionist paintings in their thoughts, which laid the groundwork for the idea of giving viewers the freedom to interpret works of art (particularly abstract works of art) in whichever manner they want. Finally, Seurat pioneered an approach to painting that included open scientific study. His interest in colour science and perception has inspired generations of conceptual and abstract artists and continues to have a significant impact today (Panero, 2023). The pointillism and the divisionism techniques, which are sometimes used in making portraits by artists have a semblance to metalworking techniques which is known as doming that this study combined with etching to produce portraits of two prominent former presidents in Africa (Kocic & Stefanovska, 2019).

1.1.4 Doming Technique

Doming is a metalworking technique whereby a flat sheet of metal is formed into a non-flat object by hammering it into a concave indentation (Kernowcraft, 2024). In other words, it can be described as a technique applied in jewellery fabrication which is used to produce delicate curves and domes in a piece of flat metal sheet. While doming is a relatively fast method, it results in stretching as well as thinning the metal but risk of tearing if it is "sunk" too far. Doming results in obtaining a round surface from a flat sheet. The doming process is done using a doming/dapping block and punch. The dapping block has a series of concave impressions that correspond in size with the dapping punches (Jewelry making, metal style: 5 tips for doming metal, 2011).

Hence, the required size that is needed to execute the art piece is what is supposed to be used for the sake of accuracy. Creating domes in metal gives so many possibilities for designs that enable jewellers to crate various aesthetically pleasing jewellery and jewellery-related items. Doming adds a unique touch to the finishing of a work; just a slight curve instantly makes a metal disk reflect more light. It is more helpful when jewellers want to add three-dimensional elements to their designs. The doming technique can be used to create a range of designs including disc jewellery, spheres, bead caps, hollow beads and portraits as this study has done by combining it with the etching technique (Revere, 2011).

1.1.5 Etching Technique

Etching in metal fabrication includes a subtractive process by which small pieces are removed from the sheet metal to produce accurate and consistent parts. Etching, which requires no mechanical forces or heat, allows the original piece to retain its strength and integrity (Monroe, 2019). Similarly, etching can be said to be a method of making prints from a metal plate, into which the design is incised by acid (Huang et al., 2011). In simple terms, etching is a printmaking technique where designs are etched onto metal plates. The finished product from etching is usually free from stresses which in actual sense makes it very economical and reliable for cutting, stamping and other metal-related fabrication processes. The application of the etching technique on metals such as aluminium gives it a white tone or black tone depending on the kind of acid solution used, which can be represented on either the black or white areas of the work of art instead of coating with a white and black pigment. Based on Metal etching 101 (2021), the process of etching involves coating a metal plate/sheet with an acid-resistant substance material called the etching ground that contains the design that is to be etched and the design is drawn with a sharp tool. The ground is usually a compound of beeswax, bitumen and resin. The plate is then exposed to nitric acid or Dutch mordant, which eats away the unprotected areas of the etching ground to form a pattern of recessed lines.

Etching originated from the practice of printing designs on armours and later became popular among printmakers as an easier way to create engravings. In the late 1700s and early 1800s, artists started using a technique called soft-ground etching (Cohen, 2017). They would draw an image with a pencil on paper and place it on a copper plate covered in a soft, sticky substance. When they printed it, the exposed metal created soft lines that looked like pencil or chalk drawings. Artists like Gainsborough, Cotman and Girtin used this for landscapes. Later on, artists like Degas, Pissarro and Cassatt brought it back and in the 20th century, artists like Picasso, Matisse, Chagall and Hockney also used it in producing artefacts (Metal etching processing, 2018).

Etching played a significant role in this study. It is this technique that the researchers used to replace the painting that the previous researchers used to achieve the semblance of the portraits that they produced using the domes as pointillism. By combing the doming technique, the researchers were able to produce portraits of two prominent former presidents of two African countries, that is, Nelson Mandela from South Africa and Olusegun Obasanjo from Nigeria, without applying any pigment.

1.1.6 Nelson Mandela

Nelson Mandela, one of the subjects of this study, was born on July 18, 1918, into the Madiba clan in the Eastern Cape hamlet of Mvezo. His parents were Nkosi Mphakanyiswa Gadla Mandela (father) and Nonqaphi Nosekeni (mother). The father was the chief advisor to Jongintaba Dalindyebo, the then-acting King of the Thembu people. At the age of 12, when his father passed away in 1930, Mandela was placed under Jongintaba's care in the Great Place in Mqhekezwenil. After completing his Junior Certificate at Clarkebury Boarding Institute, he enrolled at Healdtown, a reputable Wesleyan secondary school (Garba & Akuva, 2020). Mandela went on to the University College of Fort Hare to pursue a Bachelor of Arts degree, but he was dismissed for participating in a student protest and therefore could not finish his study at the university. He fled to Johannesburg with his cousin in 1941, where he was employed as a mine security officer and it was there that he met Lazer Sidelsky through Walter Sisulu, an estate agent. Mandela once again enrolled and finished undergraduate studies at the University of South Africa. He returned to Fort Hare and received a diploma in 1943. He started a Bachelor of Law degree studies at the University of Witwatersrand in the meantime. He was, by his admission, a bad student who dropped out of college in 1952 without receiving his degree. After being imprisoned in 1962, he went on to pursue his studies at the University of London, although he never finished that degree either. During the final months of his incarceration in 1989, he completed his LLB at the University of South Africa. At a ceremony in Cape Town, he was awarded a diploma while absent (Mandela, 1994; Meredith, 2010; Sampson, 2011; Smith, 2010).

1.1.6.1 Nelson Mandela's Entry into the Political Arena

Mandela joined the African National Congress in 1944 after assisting in the formation of the ANC Youth League (ANCYL), despite his increasing political involvement starting in 1942. He wedded Evelyn Mase, a nurse in 1944, who was Walter Sisulu's cousin (Meredith, 2010; Smith, 2010). Through the ANCYL, Mandela was able to advance in the organisation and, in 1949 the ANC implemented the Programme of Action, a more radical mass-based policy. With Maulvi Cachalia serving as his deputy, he was selected in 1952 to lead the Defiance Campaign as the National Volunteer-in-Chief. A civil disobedience movement against 6 unfair laws was organised in collaboration with the South African Indian Congress and the African National Congress (Lodge, 2006), He was convicted to a 9 month prison term with hard labour and a two-year suspension after being charged under the Suppression of Communism Act along with 19 other individuals for their involvement in the campaign (Smith, 2010), He was initially banned at the close of 1952 but was only allowed to participate in political activities after the adoption of the Freedom Charter in Kliptown on June 26, 1955 (Ndlovu-Gatshen, 2014),

He took office as South Africa's first democratically elected president on May 10, 1994. In 1998, upon attaining age 80 and after serving one term as president, Mandela resigned in 1999 as he had promised (Sampson, 2011). He founded the Nelson Mandela Foundation and The Mandela Rhodes Foundation in addition to the Nelson Mandela Children's Fund, which he established in 1995.

1.1.7 Olusegun Obasanjo

The other personality whose portrait was produced alongside Nelson Mandela using a combined techniques of doming and etching was Olusegun Obasanjo who is also known as Chief Mathew Olusegun Obasanjo. He was born on 5th March 1937. Nigerian political watchers view him as one of the country's greatest political and military figures. He led Nigeria as its president from 1999 to 2007 after serving as its head of state from 1976 to 1979. Although he was an ideological nationalist from Nigeria, he joined the People's Democratic Party (PDP) twice, in 1999 and again in 2018. (Olusola, 2020).

Views on Obasanjo's decision to enter the presidential race so quickly following his release from prison varied. His detractors viewed him as a pawn of the military establishment because some military leaders earlier visited and gave him their backing when he thought of running for the highest position in Nigeria. His admirers viewed him as a self-reliant individual who served his terms very well and in fact, became the first president to lead the country twice. Mr. Olusegun Obasanjo presided over Nigerians' first democratic transition of power and administrative restructurings that propelled economic growth in the country. The good works done by Mr. Obasanjo were not only limited to Nigeria, as he was instrumental in the African Union's rejuvenation and repositioning African Union to create the New Partnership for Africa's Development (NEPAD) and the African Peer Review Mechanism (APRM), designed to propagate democracy as well as responsible governance system (Olusola).

Mr. Olusegun Obasanjo also constantly advocates for the strengthening and expansion of regional cooperation through the ECOWAS (Economic Community of West African States) and the Co-prosperity Alliance Zone, which includes Benin, Ghana, Nigeria, and Togo. He once chaired the Group of 77, the Commonwealth Heads of Government Meeting in addition to the NEPAD Heads of State and Government Implementation Committee. Mr. Obasanjo on many occasions has been involved in international mediation efforts in countries such as Angola, Burundi, Namibia, Mozambique as well as South Africa. As a result of his involvement in peacebuilding, Mr. Obasanjo was appointed as the Special Envoy to the Great Lakes area by UN Secretary-General Ban Ki-moon in 2008, where he played an important role in intervention attempts in the eastern Democratic Republic of the Congo.

2. METHODS AND MATERIALS

This study employed a studio-based research method within the qualitative research approach. Studio-based research, which is also known as practice-led research, research-led practice, practice-based research, creative research and practice as research is a research method that some art-based researchers started using in the late 1970s and early 1980s (Gray & Malins, 2016; Smith, 2009). The initial users of this research method claimed that it was a response to the assistance that the United Kingdom's Creative Industries Council gave to acknowledge their support to the creative sector and recognise it as an important field to be studied (Puadi, 2021). This is supported by the view that Studio-based research has a foundation for generating such disciplines because the fact that the goal and objectives of such research method are to unearth knowledge in the creative environment (Candy, 2006; Hoarau, 2016).

The basis for using the studio-based research method for this study was that it is a research method that integrates artistic processes with scientific inquiry. It entails employing artistic expression and exploration to generate new knowledge and insight. Studio-based research acknowledges that creative practice itself can be a type of study and that the process of making art can lead to insights and discoveries that advance knowledge in a specific discipline. In Studio-based research, the artist-researcher engages in a creative process, such as creating art (Combining Doming and Etching Techniques to Produce Photorealistic Portraits), designing, performing, or composing, while also reflecting and recording their work. This reflective process includes analysing and evaluating the artistic work, taking into account its context and theoretical foundations, as well as investigating the work's consequences and prospective contributions to the subject of study (De Freitas, 2007).

The goal of studio-based research is to generate new knowledge and understanding through the artistic process, rather than just producing artistic objects. It frequently takes a cyclical or iterative approach, in which the artist-researcher engages in creative practice, comments on the results, makes adjustments or refinements to the practice and then repeats the cycle of creation and reflection. Studio-based research can be used in a variety of fields, including visual and performing arts, design, architecture as well as music. One unique thing about Studio-based research which attracted the researchers to employ in this study is that it enables artists to investigate and challenge established traditions, create new techniques or approaches and contribute to the growth of knowledge in their profession. It is vital to emphasise that the Studio-based research method is quite distinct as compared to a typical academic research method, like quantitative or qualitative research. Although studio-based research may mix components of these two research approaches, it focuses primarily on artistic work as a way of inquiry and knowledge development.

2.1 Tools and Materials
The following tools (Figure 1) were used in the execution of the work. Doming block and its punches or sticks, Scratch brush, Hammer, Pair of shears, measuring tape, Scissors, jeweller saw frame and blades, Tweezers, Blow torch, rolling mill, LPG and Angle cutting machine. The main material that was used was aluminium. This was chosen because of its suitability for the particular work in terms of affordability, durability and properties. Materials that were used in addition were metal domes, wooden frame, epoxy and strawboard.

Figure 1: Doming tools
(Source: Fieldwork, 15th February 2021)

2.2 Studio Process (Methods)

The studio process went through the three (3) stages of Studio-based research. Namely, the pre-studio, studio and post-studio. Whereas the pre-studio took care of the exploratory or investigation stages, the studio stage was for the production process of the artefact in the studio. The final stage, which is post-studio looked at the outcome of the studio stage.

2.3 Pre-Studio (The exploratory) Stage of the Study

The researchers surfed online for suitable pictures (Figure 2 a & b) of Nelson Mandela and Olusegun Obasanjo. The internet gave various varieties of pictures of Nelson Mandela and Olusegun Obasanjo. Some of the pictures were in black and white while others were in colour. With the help of Photoshop, inverted images (Figure 3) of the pictures were generated individually and later brought together as one composition. It was then rendered to see how the final work would look as shown in Figure 4.

Figure 2(a): Nelson Mandela
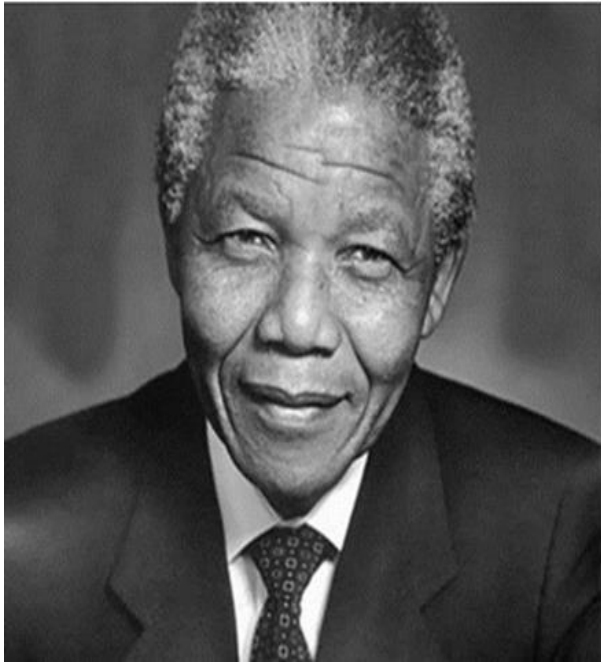*(Source: Valentine, 2013)*

Figure 2(b): Olusegun Obasanjo
(Source: Aiki, 2013)

Figure 3: Selected and edited pictures of Nelson Mandela and Olusegun Obasanjo in an inverse form
(Source: Fieldwork, 15th February 2021)

Figure 4: The rendered version of the art piece
(Source: Fieldwork, 15th February 2021)

2.4 Studio Stage

It was at this level of the Studio-based research method that the researcher produced the pointillism portraits of Nelson Mandela and Olusehesgun Obasanjo with combined doming and etching techniques. Among the processes that the researchers went through were the preparation of aluminium, doming, transferring the images onto a support, applying the domes on the support, applying an asphaltum on the Domes.

2.4.1 Preparation of Aluminium for Doming

The aluminium sheet (Figure 5) was first scratched using emery paper and then proceeded to be annealed. The metal underwent this heat treatment technique to lessen its hardness and make it flexible and simple to work with. The metal became extremely pliable and could be cut and shaped flawlessly without tearing or getting any deformity. The annealed metal sheets were then cut into the required sizes. The metals were then annealed again to make the milling simple and easy; the annealed metals were then milled to a specific thickness using the rolling mill. The thickness of the milled metal was between 0.6mm and 0.8mm. After the surface of the metal was scratched again using a required emery paper to aid in the rapid reaction with acid when they came into contact, it was then cleaned in soapy water and rinsed again to make it very clean for the exercise to work smoothly. It was then cut into strips to aid in the rapid production of domes afterwards.

Figure 5: Aluminium sheet scratched to be annealed and worked on for domes
(Source: Fieldwork, 10th March 2021)

2.4.2 Doming the Milled Aluminium Sheets

Circles were marked out on the aluminium sheet before being neatly pierced with a jeweller saw frame and blade. The round metals were then placed unto the required space on the doming block and the punch or doming stick with the striking tool thus the hammer was used on the metal to take the shape of the hole in the doming block. However, the pace at which the domes were being made with this process was too slow. In order to make the doming faster, the aluminium strip was hit directly at a continuous pace till the domes filled the entire strip (Figures 6a, b, & 7).
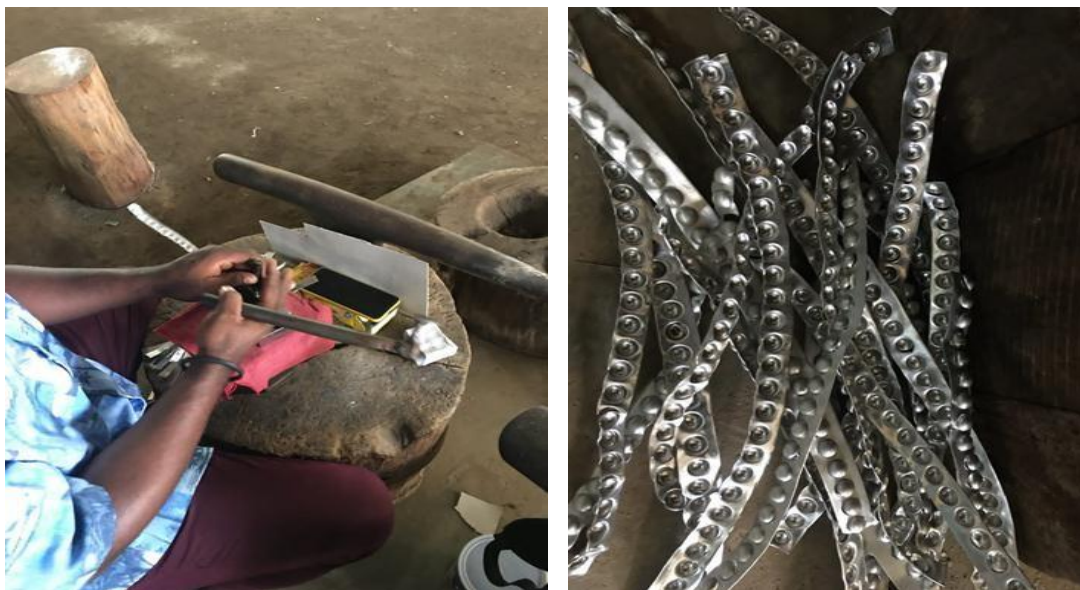
Figure 6: (a) Doming the aluminium strips (b) Doomed aluminium on the strips
(Source: Fieldwork, 10th March 2021)

Figure 7: Domes for the portraits
(Source: Fieldwork, 10th March 2021)

2.4.3 Constructing the Support for the Portrait

An aluminium sheet with a thickness of about 1.5mm was cut into 91.6 cm by 61 cm for the support of the portraits. The surface of the sheet was then covered with the edited image.

2.4.4 Transferring Images onto Support (Aluminum sheet)

The edited image was printed to the required size of the support and then the negative areas of the image were cut away leaving the image revealing the contour of the two African leaders. The image to be worked on was placed on the support with the help of masking tape which was used to hold it in place. Tracing (Figure 8) was done using a sharp tool to pass around the contours or the available lines which made it easy to see only the contour after tracing. The paper was then removed from the support.

**Figure 8: The image placed on the support and outline traced
with a sharp tool**
(Source: Fieldwork, 20th April 2021)

2.4.5 Application of the Domes onto the Support

Some of the images that were edited came up with the lightest tones, with two tones making it tint shade or black and white. The image was edited with silhouette in mind. The aluminium domes were used to cover the entrance image traced (Figure 9) onto the support with the traced lines as a guide, the aluminium domes were carefully arranged in uniform. This was done to prevent confusion and mistakes. Epoxy was used as an adhesive to stick metal domes onto a flat surface because of its strong bonding abilities in regards to reaction with acid.

**Figure 9: Arrangement and sticking the dooms
on the support with epoxy**
(Source: Fieldwork, 20th April 2021)

The asphalt or bitumen (Figure 10) that the researchers used was in block form. It was then broken into smaller particles and then placed into a metallic container, after which it was subjected to heat to melt. It was then left to cool down and later mixed with turpentine.

Figure 10: Asphaltum in its molten state
(Source: Fieldwork, 20th April 2021)

2.4.6 Application of the Asphaltum on the Domes

For the domes to be painted and etched, the researchers cleaned the domes which had been fixed on the support to remove any contaminants such as particles, oil, or chemicals from the surfaces with solvents, deoxidising agents and alkaline solutions. The cleaning was a necessary step in the preparation process to ensure that the surface was properly prepared for good results. Before the asphaltum was coated on the domes, a projector was used to project the images that were to be etched onto the arranged domes (Figure 11). This process helped in marking out those spots that were to be coated with red chalk. With the aid of the projector and a painting brush the asphaltum, which is resistant to acid was applied on the needed part of the arranged domes as Figure 14 portrays. The back of the support was also painted with some of the asphaltum (Figure 12 a & b). The purpose behind the application of the asphaltum was to ensure that only the appropriate and desired area of the metal was directly exposed to the acid. The painting was done in an inverse form so that when the etching exercise takes place the photorealist portrait of the two African Leaders would stand out. After the asphaltum application, it was then left to dry so that there would not be any destruction during etching.

Figure 11: (a) Domes marked red chalk with the help of a projector   (b) Applying asphaltum to the domes with projector to gain accurate pictures
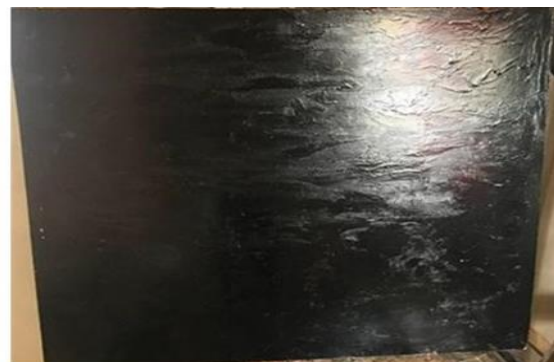
(Source: Fieldwork, 12th June 2021)

Figure 12: (a) Final application of asphaltum   (b) Back of the support on the domes for the portraits

(Source: Fieldwork, 21st June 2021)

2.4.7 Making of Etching Bath

A frame (Figure 13a) was made using wood which helped in laying a big rubber in it to aid in containing both the etching solution (Figure 13b) and the work. After making the frame, a black polythene rubber was laid carefully on it. The solution prepared was hydrochloric since aluminium was going to be used for the work. This was done properly and carefully to prevent any hazard because the solution was highly corrosive even though it was diluted.

Figure 13: (a) Frame made for etching   **(b) The etching bath**
                   exercise

(Source: Fieldwork, 21st June 2021)

2.4.8 Process of Etching

Metal etching is a removal process that uses various methods to configure complex, intricate and highly accurate components and shapes. Its flexibility allows for instantaneous changes during processing. Since there is a limited amount of force or heat during the process, the properties of the etched material remain unaltered, which leaves workpieces free of stress or imperfections. For the portraits of the two well-known African figures to be etched on a doomed aluminium plate, the researchers first coated the dooms with an acid-resistant material known as the etching ground. A sharp instrument was used to adequately reveal the design. Typically, bitumen, resin, and beeswax are used to make the ground. After that, the piece was exposed to a mordant, which consumed the parts of the piece that were not shielded by the ground creating a pattern of recessed lines. The plate was placed on damp paper and the ink was held by these lines, the design was then transferred to the paper, creating a final print. The work was exposed to acid through a coating of melted granular resin in the aquatint kind of etching, leaving an image.

The time for the etching exercise (Figure 14 a & b) was approximately 20 minutes. After that, it was taken out of the solution to check if it had etched to the requirement needed. It was then placed back into the solution for another 10 minutes so it would etch to the expectation of the researchers.

The etched piece was then taken out of the solution and rinsed with water to get rid of any trapped acid solution in the domes. It was then immersed into a baking soda solution to neutralise the acid, which was followed by washing it again with clean water and left to dry.

Figure 14: (a)The workpiece dipped into the   **(b) Etching taking place gradually**
etching solution

(Source: Fieldwork, 23rd August 2021)

2.4.9 Cleaning of Asphalt on the surface of the Domes and Support
The use of turpentine, rags and a very soft brush enabled the researchers to clean all the asphaltum from the surface of the work (Figure 15 a & b) which was trapped between the domes. Finally, the work as shown in Figure 16 was cleaned with a detergent and water.

Figures 15: (a) Getting rid of the   **(b) Rinsing the work after the etching**
Asphaltum

(Source: Fieldwork, 25th August 2021)
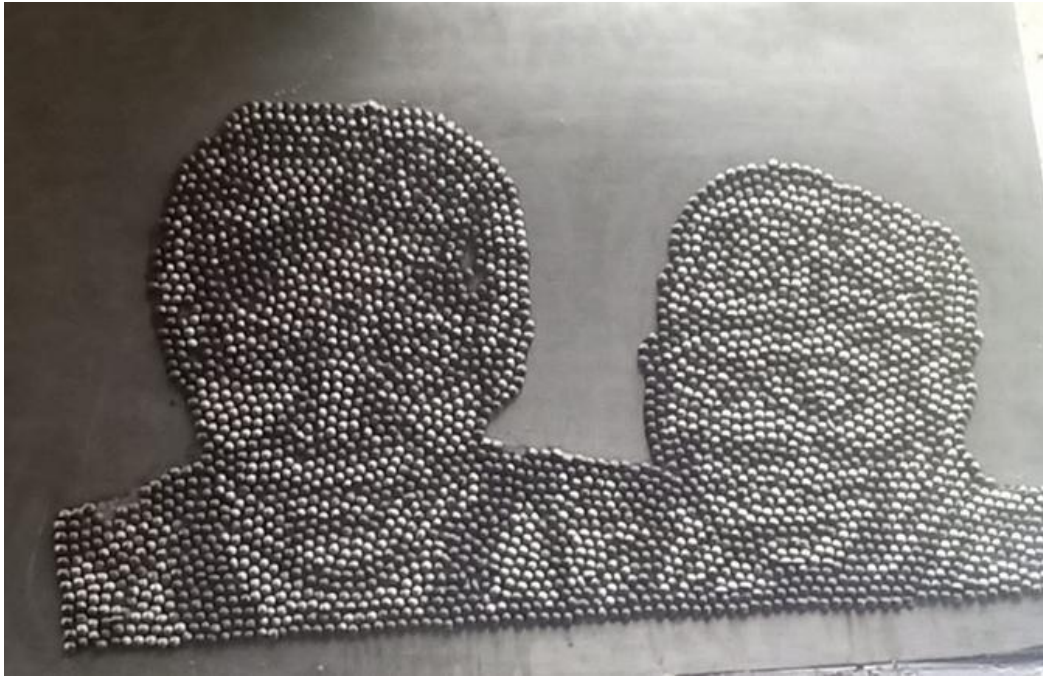
Figure 16: Final etched work of the two former presidents
(Source: Fieldwork, 26th August 2021)

2.4.10 Making of Wooden Frame for the etched piece

A required frame size (the length, width and height) for the work was measured and cut from the wood. The cut wood pieces were then joined together to give a whole frame. The frame was then sanded (Figure 17) using various grades of sandpaper till it became smooth. A sanding sealant was applied all over the frame and sanded again to become finer. The small holes in the wood were potted. In other word, they were sealed using a mixture of sealer and fine sawdust. Time was given for it to dry and then a second coat of sealant was applied all over the frame again for the final sanding. After all, this had been done, a part of the frame was scotched using a soldering iron to create African symbols around the frame and the other sides were sprayed in coffee brown while the scorched surface was covered with masking tape to prevent the stains from destroying the design. A series of coats of lacquer was applied to give it the final glossy finish. Glass was then placed into the frame followed by the etched work.

Figures 17: Preparing the frame for the final work
(Source: Fieldwork, 26th August 2021)
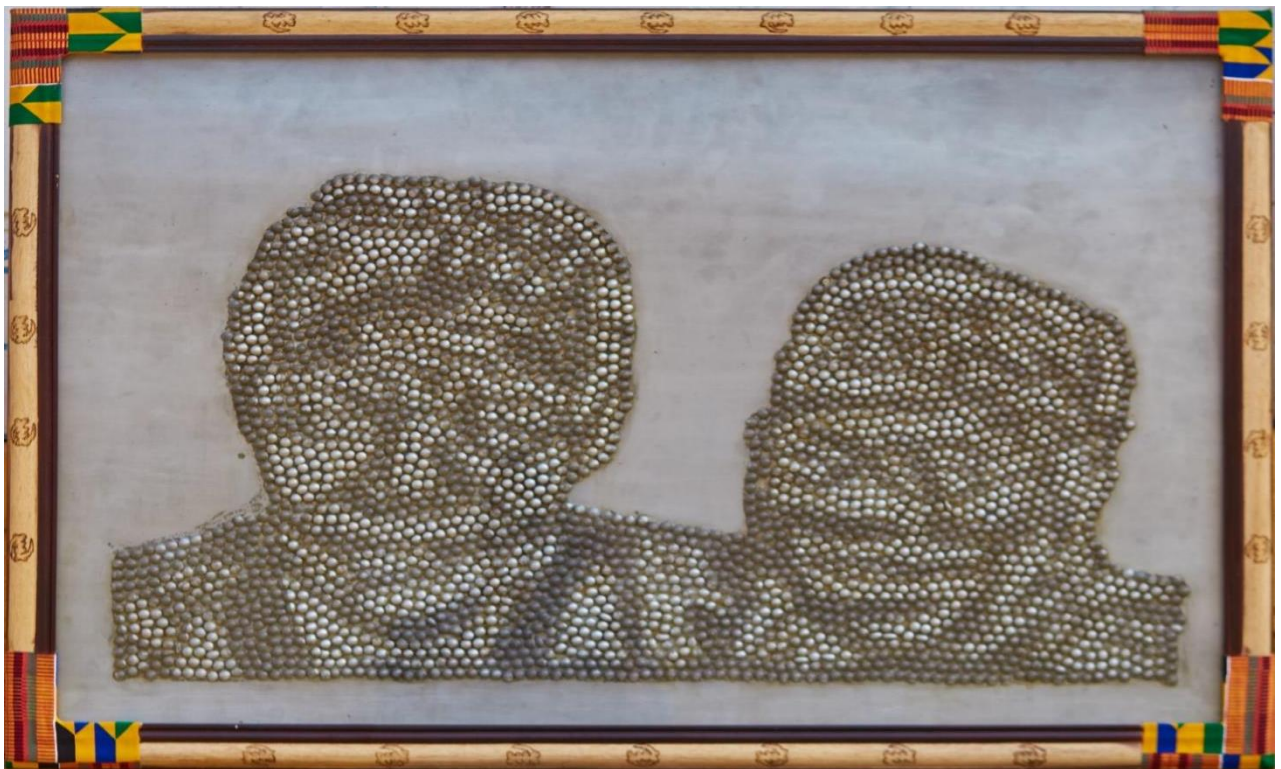
3. FINDINGS AND DISCUSSIONS (Post-Studio)

Figure 18: Final etched work of the two former presidents
(Source: Fieldwork, 26th August 2021)

The findings of the study show that by following a specific order in metalsmithing and jewellery making one can produce a photorealistic image using the pointillism theory as shown

in Figure 18. Among the steps that one needs to follow when making such artwork as it emerged from the study are:

- To get a perfect dome, there is a need to pierce out discs from metals before doming them.
- Domes following a particular pattern brings the pointillism effect out well.
- The use of epoxy rather than super glue was beneficial based on the experiments or test pieces that were made before the actual exercise took place.
- After doming, the use of scissors for cutting was faster than the use of shears.
- Smaller holes in the portrait are to be filled with smaller sizes of domes.
- Domes arranged compactly next to each other will bring out the visual images of the portrait due to its unity and uniformity in flow.
- For acid to react with the metal, there is a need to scratch the surface and clean it with very clean water.
- The asphaltum must be subjected to heat at a low temperature to prevent asphalt from burning.
- The use of the projector is beneficial because it helps in getting accurate markings and painting of asphalt.
- To neutralise acid, the best thing to go for is baking soda. This will prevent the metal from corroding.

The outcome of the studio-based research which was photorealist metal portraits from doming and etching became possible due to posterisation. The posterisation of the images entails the conversion of the continuous gradation of tones to several regions of fewer tones with abrupt changes from one tone to another (Chao et al., 2021). The result is compounded further with optical illusion. The visual illusion or optical illusion occurs when the posterised image becomes partially blurred when one is closer to the work but becomes very clear and vivid when it is viewed from a distance or when a camera is used to snap. This confirms the proposition by Kocić and Stefanovska, (2019) and Yuldashevna (2021) who indicated that from a distance, the dots would blend and appear to the retina as a bright whole. The posterisation enables the researchers to trace the contour lines and vectorisation of the images of the two former presidents. This helped in the selection of specific tones, tint and shade, hue and saturation in relation to the natural colours of the support (aluminium sheet) after it had been etched.

The adhesive used in bonding the metal domes to the background (aluminium sheet) bonded stronger and faster and did not react with acid during the etching exercise. To get perfect arrangements of domes onto the support the domes are to be made in various sizes with the best sizes being the small ones. This is because very small domes give more details to the photorealistic portrait as compared to the bigger ones. Approximately 3560 domes were used in the production of the work. To get a perfect image, domes are to be carefully arranged in uniformity onto the support so to prevent the images from distorting.

The application of etching brought about metal portraits whose semblance was not a result of painting but the actual colour of the metal. The researchers built on the knowledge of previous

Metal Product Design project students by bringing in a new technique thus the combination of domes and etching of the same metal. This kind of work (pointillism), which is known to be done either by drawing, painting or sculpturing has been done in metal. Representing dots with metal domes and colour with etching has resulted in the creation of amazing portraits of the two former African Leaders - Nelson Mandela and Olusegun Obasanjo.

4. CONCLUSION

The purpose of the study was to create a photorealistic representation of two former African leaders, Nelson Mandela and Olusegun Obasanjo, using a combination of metal domes and etching techniques. The researchers conclude that doming and etching can be combined to produce pointillism photorealistic portraits by metalsmiths without using paints. To accomplish this, there is the need to have a very clear photograph of the person whose portrait is to be made. Edit it to get various tones, hues and other effects and then print them to the desired size. Apply the principles of colour such as hue, tint and shade, brightness, saturation and sharpness. The study has provided an alternative to the use of colour that some project students used to achieve photorealistic portraits in the past. Further study should be carried out to ascertain how other metalsmithing techniques such as granulation and filigree, can be employed to produce portraits based on pointillism and divisionism techniques.

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Do My Words Mean Anything? A Look at Persuasion in Campaign Messages

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Abstract

Campaign messages are political discourses planned to move listeners to believe and accept the ideas of the conveyors. Such messages are delivered before elections to influence and convince the receiver to meet the request of the sender without compulsion. This study explores how persuasion is used in campaign messages. It analyses how speakers use words to disseminate their campaign messages to reach the hearts of their listeners. Data used for the study were from campaign messages by aspiring union chairpersons. The messages were culled from WhatsApp manifesto posts by aspirants as well as transcriptions of their manifesto readings. The data were thematically analysed using Aristotle's persuasive triad, and other linguistic features identified. The data analysis showed that ethos and pathos are predominantly used in campaign messages compared to logos. Aspirants use words that exhibit their competence, dynamism, trustworthiness, factual information, and words of solidarity to convey emotions, to make them appear believable. The study further showed that speakers use linguistic components such as foregrounding, personal pronouns, and repetition to amplify their messages and to make their ideologies of inclusion and exclusion clear. The study confirms that words in campaign messages are not arbitrarily chosen, but are deliberately constructed to get the audience convinced.

Keywords: Aristotle's triad, Campaign message, Discourse analysis, Persuasion, Political discourse

1. INTRODUCTION

Campaign communications are a component of political discourse that is presented prior to an election with the intention of persuading the recipient to comply with the sender's request voluntarily. Meyer et al. (2020) confirm this when they observe that politicians, in wanting their campaign messages to generate media coverage and reach voters, are attentive to the content and how it affects the receiver. Since campaign communications have a significant deal of power to sway public opinion, they are typically compelling. Speakers mostly rely on language as a means of persuasion and communication when on the campaign trail.

Since persuasion is a skilful way of getting people to pay attention to one's thoughts (Sharndama, 2016), speakers intentionally use the content of their messages to spread their views, sway public opinion, and mobilise support for their objectives and policies by clearly defining their goals and getting others to agree with their viewpoints.

Unlike informational speeches where the speaker presents some facts that the audience is already aware of (Watt & Barnett, 2013), in campaign speeches, the speaker tries to influence the audience to think or act in a particular way. The public's perception of political issues and the individuals concerned is greatly influenced by the language used, sentence framing, and the topics covered. Bischof and Senninger (2018) confirm this when they note that political language takes on a unique meaning when politicians use it to argue for a cause or an ideology. They explain that the language of campaign messages, may convey complex emotional concerns, and outline key points of contention, which listeners will use to make decisions regarding the topics at hand. Hence, diction is employed to inspire, divide or bring people together, and to mould the story that surrounds political events. Stobbs (2012) also asserts that political speeches are very cautiously written, either by speech writers or the addresser. Either way, persuasion is utilised as an effort to influence a person's beliefs, attitudes, intentions, motivations or behaviour (Gass & Seiter, 2010).

Most studies on political discourse have been on inaugural speeches and political party messages. The point of departure in this study is the chairpersonship. For this purpose, this study focuses on language in campaign messages by analysing it from the language used by chairpersonship aspirants of unions, and how distinctive language usage enables them to convince their addressees of hope on issues of social concern. The study therefore aims to add to the understanding of persuasion in political discourse through the use of words, by examining the ways in which union leaders explore ethos, pathos, and logos in conveying their messages. It further aims to highlight some linguistic devices employed in communicating their ideas to touch the emotions of their audience.

1.1 Literature Review

Language serves as a means of inferring to a group, and human speech uses language to convey the collective sense of what is right or wrong (Chilton, 2004). Persuasion via language is an important and powerful tool that is utilised for a variety of goals in most human domains. In the political domain, power is the central theme, and politicians understand the power of language to accomplish particular objectives. These include the ability to decide, manage resources, influence the conduct of others, shape their ideals, and illuminate their messages in order to promote a particular ideology (Wilson, 1990). They therefore take great caution when speaking because they respect linguistic relativity and the ability of language to shape perception. Politicians rely on discourse and linguistic manipulation skills because they are aware of the connection between voters' capacity to place parties in the ideological space and the language used in election campaigns (Bischof et al., 2018).

Accordingly, politicians and political parties put a lot of effort into coining their messages in an attempt to persuade their listeners (Dalton et al., 2011). By adopting a variety of persuasive strategies, they use their language to indicate things such as shifting positions, adhering to ideological tenets, taking credit for policy achievements, highlighting positive issues, and deflecting criticism from divisive viewpoints (Adams, 2012; Grimmer, 2013; Klüver & Sagarzazu, 2016; Klüver & Spoon, 2016; Meguid, 2008). These persuasive strategies are meant to get the public's attention given the rising unpredictability of elections and the importance of issues in voters' decisions (Meguid, 2008).

In considering language use in persuasion, the distinctive human ability to persuade via words is best understood when one considers Aristotle's (1926) description of humans as political animals with the capability to utilise language to further their own goals. Aristotle, in his persuasive triad, identified three persuasive strategies speakers use to spread their ideas, connect with listeners, and accomplish their goals — ethos, pathos, and logos.

Ethos is the tendency of a speaker with a convincingly positive character to persuade the listener to accept the message or proposition. According to Stiff and Mongeau (2016), ethos encompasses three elements that contribute to a speaker's credibility: competence, trustworthiness, and dynamism. By using this tactic, the speaker presents a morally upright persona, practical intelligence, and good intentions, all of which lend the speaker an air of dependability and credibility. Logos refers to the persuasion by reason or logic of an argument (Beard, 2000). Using this strategy, speakers make their propositions appear rational and true (Ghasemi, 2020). Speakers employ logos by presenting credible information as supporting material and verbally citing their sources during their speech.

Research shows that messages are more persuasive when arguments and their warrants are made explicit (Stiff & Mongeau, 2016). Thus, by carefully choosing supporting facts that are confirmable, specific, and unbiased, and citing personal experience and providing the credentials and/or qualifications of sources of information, speakers make their messages logical and irrefutable (Nothstine & Cooper, 1996). Pathos is an additional persuasive method geared towards convincing the listener through positive emotions (Halmari, 2005). Pathos evoke reasoning through emotions to arrive at decisions and conclusions. Speakers appeal to pathos by using vivid language to paint word pictures for an audience; providing lay testimony (personal stories from self or others); using personal pronouns; using figurative language such as metaphor, similes, hyperbole, flattery, and personification; and using vocal variety, cadence, and repetition.

These persuasive strategies provide opportunities for speakers to influence, direct, and control their audience in relation to their desires and benefits. Several public speakers, politicians, lecturers, religious leaders, and the likes appeal to their listeners using Aristotle's triad (Afful et al., 2023; Charteris-Black, 2005; Connor, 2000; Ghasemi, 2020; Grice, 2010; Metsämäki, 2012).

Many advertising messages, political discourses, religious discourses and other forms of discourses have utilised these strategies to reach their audience. These works confirm that different speakers coin their words using Logos, pathos, and ethos in their discourses.

In analysing Grant Recommendation Letters, Afful et al. (2023) observe the use of varied amount of ethos, logos, and pathos to influence the grant committee. They explain that in order to convince the grant givers, most authors accentuate logical and sensible arguments to support the applicant's eligibility for the award and to demonstrate the students' propensity for success, and acceptable academic and non-academic character. The authors also use Pathos to express expectation and ask for consideration, whereas logos offer evidence of the student's research and relevance, using factual language, and demonstrating the need for the grant to others. Grice (2010) also shows that presidential speeches meant for diverse audiences, even including school children adopt persuasive strategy to enhance their image and influence listeners' decisions. Ghasemi (2020) in his analysis of presidential speeches by Barack Obama and Hassan Rouhani, shows frequent use of Logos in their speeches. His findings indicate that whereas multiple speech acts are utilised in the same utterances, the general use of ethos, logos and pathos are prevalent in these speeches. Metsämäki (2012) further observes that in student debate, rhetorical devices such as ethos, pathos, and logos are applied as the speakers try to reason, exemplify, and provide statistical information to establish their arguments.

Indeed, an individual's value system such as a person's morality, intelligence, tendency to succeed, and character are typically associated with his language choice (Charteris-Black, 2018; Higgins & Walker, 2012). These language choices appeal to either the mind, heart, or emotions (Halmari, 2005; Jarraya, 2013; Lapierre, 2013; Seifi, 2014). As explained by Aristotle, a person who is viewed as reliable, of good character, intelligent, and trustworthy has a greater chance of persuading an audience (Mori, 2016; Walton, 2006). This confirms that moral character, building a personal connection with the audience, and proving knowledge of the pertinent subject are important, hence the careful selection of words to convey these values. In the language of politics such as campaign messages, speakers employ Aristotle's triad, coupled with linguistic devices such as pronouns, repetition, foregrounding, active sentences, and metaphor to persuade listeners (Afful et al., 2023; Bamigbola, 2017). This study builds on these previous observations to examine the campaign messages of union leaders, particularly, that of chairpersons.

2. METHODS AND MATERIALS

Data for this study were from messages used by aspiring chairpersons during their campaigns. Though four people contested for the chairpersonship position, the messages of three aspirants were selected because they made available their data for the study. The choice of these datasets is because the role of the chairperson is a key position in any association or organisation, hence aspirants to this position tend to have more enticing and persuasive messages. The campaign messages were purposely sampled by culling them from the WhatsApp manifestos posted by aspirants, as well as a transcription of the manifestos they read.

The use of social media platforms such as WhatsApp in disseminating information has come of age and helped people to achieve positive results. In most organisations, it has become a practice to create WhatsApp group platforms to share timely information with members, and this has become a popular method for gathering data. Accordingly, this study monitored one of the WhatsApp group platforms that aspirants used to convey their campaign messages. First, each posted message by the aspirants was saved and later transcribed. They were then grouped according to the names of the aspirants. The manifestos were also recorded and later transcribed as well. All names and details that could reveal the identity of the specific aspirants were removed.

The content analysis was done to evaluate the persuasive strategies in the language used and to determine the kind of strategy each message explores. The content was thematically analysed using Aristotle's persuasive triad. Aristotle in his seminal work, 'The Art of Rhetoric, (Aristotle, 1926) outlined three strategies employed by speakers to disseminate their messages to reach the hearts of their listeners and to achieve the desired outcomes. These three persuasive strategies, namely Ethos, Pathos, and Logos aim to convince the addressee to meet the request of the addresser without compulsion. In analysing the data, the objective was to determine whether the language of a statement persuades using logos, ethos, or pathos. All the speeches were read and segmented into sentences. These were then tabulated, numbered, and analysed from the pragmatic point of view. In analysing them, the sentences served as the unit of analysis, and they were scrutinised for the pragmatic interpretation of the meaning of the utterances according to the persuasive strategy employed. The results were further presented in a simple frequency table to establish the number of occurrences of the strategies. Additionally, some stylistic devices and lexico-semantic strategies employed in the speeches were examined.

2.1 Analysis of Selected Speeches

The selected speeches were analysed in two folds. It first examined how speakers coin their words using Logos, Ethos, and Pathos as persuasive tools in their speeches, whereas the second fold examined some linguistic components prevalent in the speeches. Tables (1, 2, and 3) show the segmentation of statements used by the three aspirants in their campaign messages, and what persuasive strategy each statement appeals to.

Table 1: Campaign Message by Aspirant A

Sentence	Logos	Ethos	Pathos
1) I was appointed a member of the teaching, learning & staff development committee.	Presents credible information as supporting material and cites sources which are confirmable.	By mentioning the position he has served in the past, the aspirant is establishing his competence, trustworthiness and practical intelligence and righteous character.	
2) The Committee helped the then administration to push for renovation of some classrooms, push for increment of postgraduate scholarship etc.	Citing credible sources listeners can easily refer to prove his competence.	Mentioning a relevant personal experience.	
3) I was the structural engineering consultant for the design and construction of the new 4-storey office complex for lecturers.	Aspirant is presenting factual, objective information that serves as reasons to support the argument.	Referring to his credentials and/or relevant personal experience as an appealing competence.	
4) As a member of the academic board (2015-2020) and a member of development committee (2016-2020), I played a role in the approval of 2018 statutes, several policies, renovation &	Presenting factual, objective information that serves as reasons to support the argument.	Citing credible sources. Praising himself as competent, trustworthy, dynamic	Evoking reason through emotion.

infrastructural projects (i.e. 5-storey auditorium complex & lecture theatres, installation of CCTV) at the main campus & projects at the second campus.		knowledgeable and reliable.	
5) I was part of the committee that developed the first ever MASTER PLAN (2016) for the institution.		Introducing the theme of loyalty, trust, and reliability.	
6) I was part of the ad hoc committee formed to come out with the draft policy on the sale of teaching notes. As we speak there's peace and harmony with respect to the above.	Citing relevant personal experience and credible sources.	Presenting practical knowledge and intelligence.	The second sentence appeals to the emotion as peaceful environment is needed to work effectively.
7) I campaigned on the promise of forming a common platform for all senior members (teaching and non-teaching) to enhance cordiality and information dissemination and true to my word for, the first time in the history of the institution, all senior members of had a common platform to fraternise	Citing credible, factual, objective information that serves as reasons to support the argument.	Introducing himself as the capable person who successfully accomplished important jobs.	
8) I, against all odds, once again campaigned on the promise of briefing all senior members on	Presenting factual, objective information	Appearing competent, trustworthy, and reliable by	

proceedings of academic board meetings; faithful to my promise, for the first time in the history of the institution, members received briefings on academic board meetings which is termed unofficial briefing.	that serves as reasons to support the argument	presenting a non-coercive argument.	
9) I was duly nominated and elected by distinguished academic board members to be one of the two members of the Pro VC Search Committee, tasked by unions to fulfil the desire of members to have an internal person for the position. By the grace of God, members desire was fulfilled by having an internal person for the position.	Introducing himself as a capable person who had important jobs done. Giving factual, objective information that serves as reasons to support the argument	Praising himself by appearing competent, trustworthy, and dynamic	
10) I gave a promise to go for only one term as the Convocation Representative (teaching) on the academic board. I remained true to my word even though I was urged to re-contest on account of my good performances.	Presenting factual, confirmable information that serves as reasons to support his competence	Proclaiming to himself as a fulfiller or promise.	Demonstrating loyalty and concern for others.
11) I will lobby all stakeholders for the increment of part-time teaching rates by at least 20% and ensure that	Introducing himself as the capable person who can		-Initiates the line of promise to justify his election.

fairness and harmony of the part-time document will be considered.	address important needs		-Aspirant intentionally stirs emotions to get audience involved in a message dear to them by using part-time payment which is a concern to all lecturers
12) I will negotiate with authorities and all stakeholders for some regular programmes to be considered as weekend programmes to ease pressure on existing infrastructure during weekdays.			Build themes of hope and promising future. Intentionally stirs emotions through flattery words to get audience involved in a message dear to them. Weekend programmes are considered part-time, so members are assured of extra income.
13) I will negotiate with management to allocate fifteen (15) offices in the ongoing 5-storey auditorium and lecture theatre for lecturers without offices to enhance teaching and learning.		Building on his credibility to introduce himself as the capable person to be voted for.	The arousal of emotion through language. Some lectures, especially the new ones, are without office so this issue is obviously dear to them.
14) I shall establish an emergency fund dubbed CHEF (Chairman Emergency Fund) to		Using his experience to present himself as the capable person	-Using themes of hope and financial freedom.

handle emergency situations (i.e. sickness etc.) of members. CHEF will augment existing welfare packages.		-Again, flattering people to justify his election.
15) I shall support National to pursue the issue of staff downgrade at the law courts.	Using his experience to present himself as the capable person	Using issues which are dear and emotional to people.
16) I shall lobby sister unions to establish an inter union investment committee to look into the feasibility of the design and construction of a 6-storey 600 bed hostel facility through a Public Private Partnership (PPP).	Building on his credibility to introduce himself as the capable person who had important jobs done.	Promises a theme of oneness, and a world in which everything and everyone benefits.
17) I shall formalise the fraternity group known as "Parliament " to enhance good interpersonal relationship between teaching and non-teaching staff.	Using his experience to present himself as the capable person	The promise of utopia and togetherness which have a great emotional load.
18) I will have regular INTER-UNION meetings to deliberate on the welfare of members. The concern of a sister union must also be the concern of all.		The promise of utopia which has a great emotional load.

(Source: Field Data 2022)

Table 2: Campaign Message by Aspirant B

Sentence	Logos	Ethos	Pathos
1) I argued our parity status on the Single Spine Salary Structure (SSSS) with union in 2012 leading to our gargantuan back pay in 2012.	Presenting factual, objective information that is confirmable.	-Introducing the theme of loyalty, trust, and reliability Mentioning his work experience in presenting his plan. This gives him the capability to be elected and worthy of the chairpersonship.	Evoking reasoning through emotion.
2) I fought for the move of our Provident Fund from internal management to external managers giving us appreciable returns today. Remember 'Touch One, Touch All'.	Presenting accurate, objective information that serves as reasons to support the argument	-Introducing the sentence with the personal pronoun "I" presents the theme of loyalty, trust, and reliability.	Further convincing through emotions.
3) The union sticker we have on our cars was my brainchild as General Secretary.	Citing credible, irrefutable sources for reasoning.	Praising himself as competent, trustworthy, and dependable.	Introducing the theme of loyalty, trust, and reliability.
4) The union Lacoste T-shirt was my brainchild.	Presenting further factual information.	Praising himself as competent, trustworthy, and dynamic.	Introducing the theme of reliability.

5) I was part of the leadership that clamoured for a Lecturers' Office Complex, which we have today.	Presenting more factual, objective information that can be verified.	Citing credible sources. Introducing irrefutable information that borders on intelligence and competence.	Figurative use of the pronoun 'I' to arouse emotion of oneness. Introducing the theme of loyalty and trust.
6) I mooted the idea for lecturers' to be given laptops and the cost shared between members and the school and the payment spread over 6 months.		Presenting a credible source	Repetition of the pronoun 'I' to arouse emotion of oneness
7) Due to my valuable contributions to the negotiations of Trade Unions and Government, I was the first to be nominated from among reps of Tertiary Institutions as part of the Ghanaian delegation to the International Labour Conference in Geneva which has now come to stay with the union. The union did not have money to sponsor me, so I bore the expenses from my personal means.	Introducing himself as a self-sacrificing person, a quality needed in a good leader.	Appearing competent, trustworthy, and selfless.	Appearance caring and concern for members' needs.
8) Due to my valuable contributions to the negotiations of Trade Unions and Government, I was the first to be nominated from among reps of Tertiary Institutions as part of the Ghanaian delegation to the International Labour Conference in Geneva.	Persuading through past accomplishment to appear competent. Presenting factual, objective	Citing credible sources to look competent, trustworthy, and dynamic	Use of the pronoun 'I' to emphasise selflessness.

9) I will lobby all stakeholders for the increment of part-time teaching rates by at least 20%.		Initiates the line of promise to build hope. Promise of financial freedom
10) I will ensure fairness and harmony of the part-time document to be considered.		Intentionally stirring emotions to get audience involved in a message dear to them by using part-time payment which is a concern to all lecturers
11) I will negotiate with authorities and all stakeholders for some regular programmes to be considered as weekend programmes.	Appearing likeable through promise.	Build theme of comfort and promising future. Intentionally arousing emotions through words to get audience involved a matter of concern.
12) I will negotiate with management to allocate fifteen (15) offices in the ongoing 5-Storey auditorium and lecture theatre, for lecturers without offices to enhance teaching and learning.	Building on his credibility to introduce himself as the capable person who can get things done.	The arousal of emotion and flattery through speech.

Sentence		Ethos	Pathos
13) I shall support National to pursue the issue of staff downgrade at the law courts.		Leaning on his training, qualification, and experience.	Using issues which are dear and emotional to the people.
14) I will formalise the fraternity group known as "Parliament " to enhance good interpersonal relationship between teaching and non-teaching staff.			The promise of togetherness which has a great emotive load.
15) I shall have regular INTER-UNION meetings to deliberate on the welfare of members.			The promise of friendship and community dependency

(Source: Field Data, 2022)

Table 3: Campaign Message by Aspirant C

Sentence	Logos	Ethos	Pathos
1) I was part of the team of that initiated and saw the construction of the new lecturers building which is now housing over 90 lecturers.	Presenting credible information as supporting material and citing sources which are confirmable	Uses past position to establish his competence, trustworthiness and practical intelligence and righteous character.	
2) I was part of the executives who took the bold initiative in the transfer of our provident fund to our current service provider (UPT).	Citing credible source listeners can easily refer to prove his competence.	Mentioning a relevant personal experience	

3) I chaired a committee that drafted the revised residence and housing policy which is now implemented.	Aspirant is presenting factual, objective information to support the argument	Referring to his credentials and/or relevant personal experience as an appealing quality.	
4) I created the NOTICE and SOCIAL WhatsApp platforms to allow quick dissemination of information to our members.	Citing credible sources.	Praising himself as competent, trustworthy, dynamic knowledgeable and reliable.	Introducing the theme of loyalty, trust, and reliability.
5) Personally, I took the initiative to liaise with vendors who provided members with home appliances at discounted rates and some even on hire purchases.	Citing relevant personal experience and credible sources.		Introducing the subject of trust, and reliability.
6) Through my efforts, I facilitated arrangement with banks to give loans to our members at good interest rate. Notable among them are Atlantic Bank and Ecobank who have given our members a very good deal.	Citing credible, factual, objective information that serves as reasons to support the argument.	Introducing himself as the capable person who successfully accomplished important jobs.	Evoking reason through emotion.
7) I have been part of the team that has increased our part time allowances from 15 cedis to 70 cedis.	Presenting factual, objective information that serves as	Appearing competent, trustworthy, and reliable by	Evoking reason through financial freedom.

	reasons to support the argument	presenting a non-coercive argument.	
8) On the national front, I have been actively involved with issues relating to our Parity of Prestige, Conditions of Service, Tier 2 Pension, Scheme of Service and has been part of the national team engaging government on issues relating to academic staff.	Introducing himself as the capable person who had important jobs done. Giving factual, objective information that serves as reasons to support the argument	Praising himself by appearing competent, trustworthy, and dynamic	Evoking reason through emotion.
9) We will ensure that members receive everything they deserve in a timely manner. I will be ever ready to accompany and support any member going through any form of grievance hearing.	Presenting factual, confirmable information that serves as reasons to support his competence		Demonstrating loyalty and concern for others.
10) I will be there to provide staff with information, advice and guidance about any work-related problems.	Introducing himself as the reliable person who can address important needs		Initiates the line of promise to justify his election. Aspirant intentionally stirs emotions to get audience involved.

11) When matters concerning an individual employee or a group of workers arise, my responsibility will be to voice out the problem in order to negotiate for a solution.		Build themes of hope and promising future. Purposely stirring hope through flattery words to get audience involved in a subject dear to them.
12) I will support National congress 100% to seek justice for the downgraded members.	Building on his credibility to introduce himself as the capable person to be voted for.	The arousal of emotion through language.
13) I will equally engage management for the quick implementation of the COS especially for members on retirement or about to go to enjoy the superannuation package.	Using his experience to present himself as the capable person	Using themes of hope and financial freedom.
14) I have already taken the initiative to solve this unpleasant situation of members without offices.	Using his experience to present himself as the capable person for the position. Proclaiming to himself as ta fulfiller or promise.	Using issues which are dear and emotional to people.

15) With your support, we will put pressure on management to improve the working environment as they must provide the needed resources to enable us carry our work especially as we found ourselves in this COVID pandemic.	Building on his credibility to introduce new promise	Promises a theme of oneness, and a world in which everything and everyone benefits.
16) I will have an open policy and global leadership. I will rely on the experience and expertise of members. My actions should speak for me. My executives and I will fight hard when it becomes clear that this is our only hope.	Using his experience to present himself as the capable person	The promise of hope which has a great emotional load.

(Source: Field Data, 2022)

Statements in Tables 1, 2 and 3 illustrate how words are carefully coined by the aspirants in their campaign messages. The data show that all aspirants via their carefully selected messages emphasise personal qualities like integrity, trustworthiness and competence. There are clear statements that explore either a persuasive strategy or multiple strategies. These demonstrate that speakers consciously construct statements either, factual or provisory, to get the audience convinced. The data display a multiplicity of roles by a single statement or sentence, and this demonstrates the dual role of words as persuasive strategies in political discourse to build a trustworthy and credible image of the user. For instance, aspirants use statements such as those presented in excerpt 1 below to appear competent and persuade through past accomplishment.

Excerpt 1

Aspirant A: I was appointed a member of the teaching, learning & staff development committee by the then chairman; I was the structural engineering consultant for the design and construction of the new 4-storey office complex for lecturers; As a member of the academic board (2015-2020) and a member of development committee (2016-2020), I played a role in the approval of the statutes (2018), several policies, renovation & infrastructural projects (i.e. 5-storey auditorium complex & lecture theatres, installation of CCTV) at the main campus & projects at the second campus, etc.

Aspirant B: *'I was part of the leadership that clamoured for an Office Complex which we have today. I mooted the idea for lecturers' to be given laptops and the cost shared between members and the school and the payment spread over 6 months; As General Secretary, we registered the new name of the union, and got registered for a Collective Bargaining Certificate as a Union which we have today'.*

Aspirant C*: 'I was part of the team that initiated and saw the construction of the new lecturers building which is now housing over 90 members; I was part of the executives who took the bold initiative in the transfer of our provident fund to our current service provider'.*

These statements evidently establish that aspirants employ both ethos and logos by presenting factual, objective information that serves as reasons to support their argument, cite relevant personal experience, credible sources, and verifiable information to introduce themselves as the capable persons who can accomplish jobs. They also refer to their credentials as an appealing capability, thus praising themselves as competent, trustworthy, dynamic, knowledgeable and reliable persons. Aspirants further explored Logos due to the powerful role of logical argumentation and reasoning in academia. All aspirants indicate signs of great leadership in context via phrases such as the ones in excerpt 2 below:

Excerpt 2

Aspirant A: *I gave a promise to go for only one term as the Convocation Representative (teaching) on the academic board. I remained true to my word even though I was urged to re-contest on account of my good performances".*

Aspirant B: *"I argued our parity status on the Single Spine Salary Structure (SSSS) leading to our gargantuan back pay in 2012";*

Aspirant C*: 'On the national front, I have been actively involved with issues relating to our Parity of Prestige, Conditions of Service, Tier 2 Pension, Scheme of Service and have been part of the national team engaging government on issues relating to academic staff. They often rely on my expertise in organising pressers'.*

These factual and confirmable information serves as reasons to support the aspirants' competence and introduce them as capable persons worthy of addressing the important needs of their members when voted into office. The aspirants know that qualities such as credibility, practical knowledge and intelligence, coupled with good character, are needed to lead a group of scholars who have the tendency to analyse decisions, and actions, hence, by citing credible sources, demonstrating their competence, and trustworthiness, they prove to their listeners that they possess the attributes to help achieve the vision and mission of the union.

Some words used by aspirants express events, values and beliefs common to both parties, (the speaker and the addressee). These are consciously employed by the aspirants to create a common thought and to establish rapport with the audience as they seek their support and votes. Significantly, aspirants repeatedly cite credible and confirmable sayings and ideas, as well as people to support their messages as exemplified below in excerpt 3:

Excerpt 3

Aspirant A " *I campaigned on the promise of forming a common platform for all senior members (teaching and non-teaching) to enhance cordiality and information dissemination; and true to my word, for the first time in the history of the union, all senior members have a common platform to fraternise'*

Aspirant A " *I was appointed a member of the teaching, learning & staff development committee"*

Aspirant A " *I was the structural engineering consultant for the design and construction of the new 4-storey office complex for lecturers'.*

Aspirant B: *'I argued our parity status on the Single Spine Salary Structure (SSSS) leading to our gargantuan back pay in 2012; I fought for the move of our Provident Fund from internal management to external managers giving us appreciable returns today. Remember 'Touch One, Touch All'; I was part of the leadership that clamoured for an Office Complex, which we have today'.*

Aspirant C: *'I was part of the team that initiated and saw the construction of the new lecturers building which is now housing over 90 lecturers; I was part of the executives who took the bold initiative in the transfer of our provident fund to our current service provider (UPT); I chaired a committee that drafted the revised residence and housing policy which is now implemented; I created the NOTICE and SOCIAL WhatsApp platforms to allow quick dissemination of information to our members.*

The reference to these accurate and provable sources, and the mentioning of confirmable names of persons and events (known to all parties), leaves no doubt in the minds of the voters that the aspirants are credible, have passed the test of time, and can be trusted to fulfil members' needs and demands. Another use of words to create essential values and emotional dependency as a persuasive component is further explored through Pathos. The use of Pathos is considered by Aristotle to convey emotions such as pity, anger, fear, and dependency, as opposed to logical conclusions, and several persuasive discourses employ this strategy to reach the hearts of their consumers and evoke a sense of reliance and dependency. Accordingly, we find that aspirants evoke powerful words for the well-being of members and speak about the importance of uniting members as a group to make a difference. Using words that convey themes of hope, oneness and financial freedom, the aspirants appeal emotionally by promising a world in which everything and everyone benefits. A look at Figure 1 shows the occurrence of these persuasive appeals as used by the aspirants.
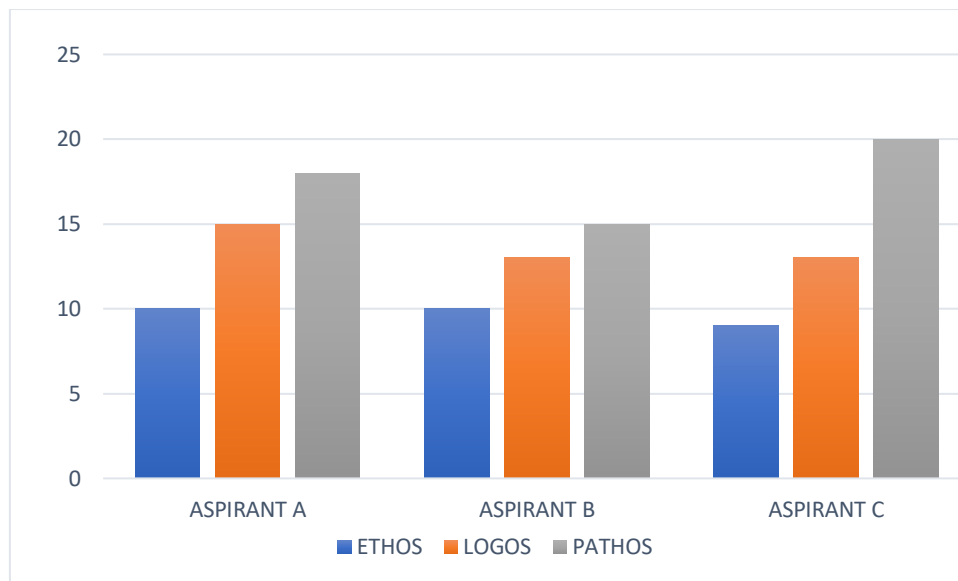
Figure 1: Frequencies of persuasive strategies used by aspirants

(Source: Field Data, 2022)

Figure 1 shows the occurrences of each appeal by the aspirants. It shows that Logos and Pathos dominate the campaign messages, whereas Ethos is infrequently used. Pathos which is geared towards evoking reasoning through emotions to arrive at decisions and conclusions was predominantly used, especially by aspirants B and C. Considering the fact that the mission of a union is to pursue the welfare of members, one can understand why emotional appeal is mostly used. Apparently, issues about loyalty, financial freedom, dependency, unity, conducive environment for work are emotional issues that are dear to the audience, hence the speakers explored Pathos by highlighting these issues. The next sub-section will discuss some linguistic components found in the messages.

2.2 Linguistic components in the messages
This section analyses some linguistic components used by aspirants to convey their messages. Stylistics discussed include the use of pronouns, foregrounding, declarative sentences and repetition.

2.2.1 Pronouns used in the messages
The primary role of pronouns is to refer to an existing entity or participants in a discourse. However, pronouns in political discourse do not only serve the purpose of reference but are also used for the construction of identity and the presentation of principles and ideologies. Thomas and Wareing (2004) observe that the message transfer process in political discourse is impacted by the use of personal pronouns. They contend that the first-person plural pronoun "we" obscures the position of accountability, whereas the first-person singular pronoun "I" clearly identifies who is liable. Alfaki (2014) is of the view that the pronouns that political speakers use to refer to themselves or their audience can be a significant part of the message.

They can be used either to centre or to evade responsibility and agency. Kolu (2018) further points out that pronouns convey a great deal of information about how much responsibility a speaker wants to assume for an idea. The account of personal pronouns used by aspirants is presented in Table 4 below.

Table 4: Personal Pronouns in the Campaign Messages

Personal Pronoun		Aspirant A	Aspirant B	Aspirant C	TOTAL
First person	I (me)	16	14	16	46
	We (us)	2	5	4	11
Third person	He (him)	2	0	0	2
	It (it)	0	0	1	1
Possessive pronoun	My (mine)	2	8	5	15
	Our (ours)	0	6	0	6

(Source: Field Data, 2022)

Table 4 shows the frequent use of the first person singular (I) by all aspirants. The first-person singular expresses individual identity – that is, the speaker speaking on his own behalf, whereas the first-person plural "we" denotes collective or institutional identity, that is, the speaker is speaking on behalf of a group. In the speech of Aspirant A, "I" is used 16 times, 14 times by Aspirant B, and 16 times by Aspirant C, making a total of 46 times. This is a sign that the aspirants are trying to shoulder their responsibilities in the union by offering both clear and unambiguous information, hopes, and plans.

2.2.2. Foregrounding

Foregrounding is another major feature used by the speakers. This is seen through a particular lexical item-- the first-person singular pronoun "I" as used in the messages. The pronoun is repeated forty-six times by the aspirants. This is to say literally that the achievements recorded so far in the mentioned areas are a unitary effort by the aspirants, thereby establishing Logos and Ethos. The next pronoun with a high number of occurrences is the first-person adjective 'my'. This occurs 15 times with a distribution rate of 2, 8, and 5 by the Aspirants A, B, and C respectively. Like "I", "my" is also foregrounded due to the role it plays in establishing individualism in achievement. The pronoun 'we' is used twice by aspirant A, 5 times by aspirant B, and 4 times by aspirant C, making a total of 11 occurrences. The use of "we" obscures the position of accountability, whereas the first-person singular pronoun "I" and 'my' clearly identifies who is liable.

The first-person plural pronoun *"we"* as used in the messages is to show that the achievements mentioned by the aspirants, though personal, were aided through a collective effort by both the members and the aspirants. Obviously, these choices of pronouns serve as a device for identifying speakers' individuality, as well as solidifying collective interpersonal relationships (Leech, 2008; Wales, 2011).

2.2.3 The Use of Declarative Sentences

Declarative sentences are used primarily for assertion purposes, providing facts, and offering explanations. In excerpt 5 below, the aspirants use declarative sentences to outline some of their achievements in the previous administration and give some information on the plans they have for the union.

Excerpts 5

Aspirant A*: I was appointed a member of the teaching, learning & staff development committee.*

> I *was the structural engineering consultant for the design and construction of the 96 new 4-storey office complexes.*
> *I will lobby all stakeholders for the increment of part-time teaching rates by at least 20% and ensure that fairness and harmony of the part-time document will be considered.*

Aspirant B*: I will negotiate with management of the University to allocate fifteen (15) offices in the ongoing 5-Storey auditorium and lecture theatre, for lecturers without offices to enhance teaching and learning. I shall support NATIONAL to pursue the issue of staff downgrade at the law courts. I will lobby all stakeholders for the increment of part-time teaching rates by at least 20%.*

Aspirant C*: I sincerely believe in the mantra "actions speak louder than words", and trust you are all witnesses of my committed, dedication and above all passion for this union.*
> *I was part of the executives then who took the bold initiative in the transfer of our provident fund to our current service provider (UPT). I will have an open policy and global leadership. I rely on the experience and expertise of members.*

It is clear from excerpt 5 that the speakers recount some of their achievements in the previous administration and give some information on the plans they have for the union. In other excerpts, they express appreciation to those who contributed to their success. The showing of appreciation, coupled with the making of promises before an election is a typical feature of politics around the world. In order to win votes, promises are made to the voters or stakeholders. The speakers therefore use comprehensible declarative sentences to make known their promises. They expertly set out to frame their sentences declaratively to enable everyone to understand very quickly and feel, without difficulties, what they have been able to achieve in the past or promise to achieve in the future.

2.2.4 Lexical Repetition in the Messages

Repeating key phrases or ideas is to emphasise a point and make it memorable. Aspirants resort to repeating lexical items to reiterate and accentuate their utility and to highlight facts as illustrated in table 5 below.

Table 5: Summary of keywords with frequencies of occurrence in the speeches

Word	Frequency of occurrences by Aspirant A	Frequency of occurrences by Aspirant B	Frequency of occurrences by Aspirant C	Total Number of occurrences
Staff development	5	5	7	17
Increment	3	5	3	11
New 4-storey office complex	4	4	2	10
Lecturers	19	22	24	65
Policies	5	5	7	17
Renovation	5	5	7	17
Infrastructural projects	2	2	3	7
Lecture theatres	4	2	5	11
Campus	10	12	15	37
Lobby	9	6	10	25
Part-time	4	2	5	11
Negotiate	4	7	5	16
Weekend programmes	2	4	5	11
Allocate	4	2	5	11
Allowances	9	7	12	28
Pursue	7	8	7	22
Welfare	9	7	12	28
Appreciate	3	5	7	15
Union	15	17	18	50

(Source: Field Data, 2022)

Table 5 shows some lexical items that are repeatedly used in the speeches by aspirants, and their occurrence in all three speeches. The words repeated are keywords which are related to the context of the speeches. They include *union, lectures, allowances, welfare, pursue, lobby, increment, policies, campus, negotiate, policies and renovate*. These are words that appeal to pathos, by evoking emotions. Repetition is often used for the purpose of amplification and to create emotional effects, hence the speakers purposefully repeat these words whose semantics carry a heavy emotional load of promises to amplify their promises. The repetition of these words demonstrates the commitment of the speakers to fulfilling issues dear to the heart of the voters.

3. FINDINGS

The role of language in persuasion has been stressed by Aristotle who considers persuasion to be mainly achieved through verbal argumentation. This study has clearly shown that words used in campaign messages are carefully coined to be convincing and promising. The messages are aimed at influencing and making the audience comply with what the speakers want, hence, their words are cautiously chosen to be appealing and enticing in nature, and to build hope in the aspirants.

In order to achieve this goal, speakers explore diverse strategies to influence the minds of the audience to have confidence in their theme and their promises. The study demonstrates that aspirants use words that depict Ethos, Logos, and Pathos in campaign messages by cautiously, and purposefully constructing their messages to persuade their listeners. There are statements that clearly demonstrate that aspirants employ both ethos and logos by presenting factual, objective information that serves as reasons to support their arguments; and by citing relevant personal experience, credible sources, and verifiable information to introduce themselves as capable persons who can accomplish jobs. Predominantly, there is an interlace of Ethos and Logos in single statements as evidenced by sentences 1, 4, 5, 7, and 10 for Aspirant A, and sentences 1, 2, 4, 6, and 8, for Aspirant B. These demonstrate that speakers consciously construct statements either, factual or provisory, to get the audience influenced.

There are clear statements that explore either a persuasive strategy or multiple strategies. These varied functions by a single statement or sentence certainly demonstrate the double role of logos and ethos as persuasive strategies in political discourses to build a trustworthy and credible image of the user. For instance, aspirants use statements to evoke reason and persuade through past accomplishments to appear competent. They also refer to their credentials as an appealing quality, thus praising themselves as competent, trustworthy, dynamic, knowledgeable and reliable persons. This is in line with Afful et al. (2023) observation that speakers accentuate logical and sensible arguments to prove their competence.

The analysis further shows that campaign messages make deliberate use of linguistic components such as pronouns and foregrounding to make policies or ideologies of the logic of inclusion and exclusion clear (Thomas & Wareing, 2004). The in-group personal pronoun' we' and its variants 'us' and 'our' were used to promote the message of inclusion.

A speaker who promotes the doctrine of inclusion places him/herself in the position of someone who speaks on behalf of a group. Kolu (2018) observes that pronouns reveal a lot about how much responsibility a speaker wants to assume for an idea, thus the use of this pronoun and its variants by the aspirants encourages collectivism and unity of purpose in running the affairs of the union. In some situations, the speakers exclude other members of the executives when they want to claim personal responsibility or authority. The aspirants additionally use clear and meaningful sentences to proclaim their promises and to get voters to understand without inhibitions, what they have been able to achieve, or promises to achieve.

Other linguistic devices such as repetition, are used in campaign messages because of their effect of either amplifying a speaker's ideas or drawing attention to the speaker's personality. They strengthen the messages and create emotional effects. Indeed, the analysis confirms Ghasemi's (2020) position that political discourses provide opportunities for politicians to influence, guide and control their audiences through their word choice.

4. CONCLUSION

This study aimed to analyse how persuasion is employed in campaign messages via the choice of words. It has shown that campaign messages, even by union leaders, such as chairpersons, make deliberate use of words to convey emotion, appeal to the mind, and establish the credibility of the speakers. The speakers mostly rely on language as a means of persuasion when on the campaign trail. They use the contents of their messages not only to spread their views, but to sway public opinion, and mobilise support for their objectives and policies. The messages are aimed at appealing and enticing the audience to build hope in the aspirants. In order to achieve this goal, the speakers explore diverse strategies to influence the minds of the audience to have confidence in them and their promises.

Evidently, the analysis of the study demonstrates that while there are variations in the frequency of usage, there exists ample evidence to show that speakers, in varying degrees, employ Logos, Ethos and Pathos in their words as communicative tools to convey their campaign messages. Mostly, there is a knit of ethos and logos in single statements. The dual roles of a single statement undoubtedly demonstrate the complexities of words as persuasive strategies in political discourse to build a trustworthy and credible image of the user. The study further shows that speakers in political discourse use other linguistic components such as personal pronouns, foregrounding, repetition and declarative sentences to further highlight their messages, thus showing that discourse structures have implications for power and philosophy.

Though this study is informative, it would be insightful to compare strategies, and also consider how other paralinguistic features such as posture, gestures, intonation, voice quality, etc. play out in persuasion. Future studies will concentrate on these and other related issues.

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The Biopolitics of Real and Imagined Conquests: A Portrait of Daily Life in *Anthills of the Savannah*

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Abstract
This paper examines African women's pain and suffering in Chinua Achebe's Anthills of the Savannah. In this text, Achebe invites his readers to reflect on how Nigerian society inflicts suffering through the debased social status of women, minimising them to mere objects to be exploited by men. The author raises concerns regarding roles assigned to women by patriarchal men who benefit from a system with a heightened perception of men's responsibilities, identities, and presumed ambitions. Through a close reading, this paper analyses gender, pain, suffering, women's marginalisation, and racism. It underscores how the pain, gender identities, and internal and external conflicts of the characters affect their self-acceptance, self-recognition, and self-realisation. I examine these through Chielozona Eze's concept of feminist empathy, which demonstrates that in order for humans to flourish, women and men must empathise with each other's needs. I conclude that recognising and accepting femininities creates feminist interventions/agency to change traditional ideas of being a woman, which constitute significant paths of real and imagined conquests in the struggle against violence and patriarchal hegemony aimed at creating equal justice for all genders within African society.

Keywords: Biopolitics, Conquest, Feminist empathy, Gender, Patriarchy

1. INTRODUCTION

The portrayal of the body in pain is not uncommon in the African literary tradition. Authors such as Sontag and Norridge have offered distinctive perspectives on this theme in world literature. Norridge (2012), for instance, examines it as a form of "memory," "wound," or "theory" (p. 1). In her essay "Regarding the Pain of Others" (2003), Sontag contends that an individual's experience of pain is different from another and cannot be compared to another's (pp.100-101). Within African literature, the portrayal of the body in pain manifests in myriad forms, including visual representation and different modes of expression, such as crying, stoic endurance, and vocalisation. It is my conviction that analysing literary representations of pain is a valuable scholarly pursuit and that Eze's (2016) feminist empathy can offer vital theoretical tools in this direction.

Eze's (2016) work provides important theoretical tools in this area. His concept of feminist empathy enables us to envision depictions of pain as experienced by characters in the context of African literature. Although Achebe's *Anthills of the Savannah* ([*Anthills*], 1988) has been extensively studied as a post-colonial work, it has not been examined from a feminist empathy perspective. Therefore, I am incorporating this theory into my research, as *Anthills* is a post-colonial African text that contains components of feminist empathy discourse. This discourse shows that for humans to flourish, both genders should empathise with each other's needs. As I will demonstrate, this re-analysis of the body in pain that induces feminist empathy similarly lies at the heart of Achebe's postcolonial and historical text *Anthills* (1988). It delves into the representation of women in an African traditional society. Achebe, much like Aidoo, "write[s] about strong women …; women who are viable in their own right [and] traditionally a woman is supposed to be nothing more valid than a mother" (James, 1990, p.12). A testament to this is the contrasting characters of Beatrice and Elewa. Despite their different educational backgrounds, both serve as powerful examples. Beatrice, a highly educated woman, – "is a Senior Assistant Secretary in the Ministry of Finance" (p.75), while Elewa, her ally, is an illiterate female character whose straightforward nature challenges the patriarchal beliefs of her boyfriend, Ikem. Each character offers a unique perspective on the experiences of women, marriage, sexual politics, and traditional culture in Kangan, Nigeria. These women battle with male and other female characters like Major Sam, president of Abazon, Ikem Osodi, editor of the National Gazette, Elewa's uncle and Miss Cranford (White American) on their patriarchal hegemony and racial treatment.

Achebe is widely acclaimed for drawing attention to the discrimination faced by both women and men, with women often bearing the brunt in African societies. His novel *Anthills* portrays the entrenched hegemonic patriarchy in Nigeria and the proactive measures taken by the characters to combat their suppression and oppression, striving for positions of strength and independence. Achebe can, therefore, be seen as employing a feminist perspective to cultivate empathetic understanding by depicting the experiences of African women and men in his society and critically evaluating the cultural elements perpetuating gender-based oppression, with a particular focus on *Anthills*.

1.1 Theoretical Framework: Feminist Empathy and Biopolitics

The theory of feminist empathy, formulated by Eze in 2016, serves as the primary theoretical framework for this paper. According to Eze, when men subject women to unwarranted pain or suffering, they neglect their bodies and their civil freedoms. Eze argues that writers portray women's bodies in pain and suffering to evoke empathy in readers, prompting them to imagine and empathise with the female experience. He defines feminist empathy as "the ability to feel oneself in the experience of a woman in suffering because of her gender" (Eze, 2016, p.7). Furthermore, he posits that the "goal of empathy is to address the conditions that cause such suffering and therefore impede human flourishing" (p.7). Borrowing Pucherová's (2022) description of Adichie's feminist inclination, it explores "freedom and happiness away from the oppressive systems of … [women's] own conservative cultures" (p.58).

Empathy is challenging to conceptualise within the realm of literature due to its varied definitions (Taylor et al., 2016).

Nonetheless, the most appropriate definition for this study is provided by Baron-Cohen (2011). He explains that "empathising means finding solutions to what might otherwise be a deadlock between incompatible goals" (p.12). Grounding itself on this terrain, the article contends that empathy serves as a tool for literary writers like Achebe to examine the human condition of women in diverse societies and prompt "responsibility from their readers" (Eze, 2016, p.7). In light of these perspectives, empathy is recognised as a significant attribute for the social validation of individuals, enabling them to thrive within the social milieu.

Feminist empathy is interconnected with how readers engage with texts and seek to derive meaning from them. This is because readers empathise with the characters in the texts. This kind of empathy will likely stimulate a shift in perspective, particularly regarding how men perceive women in society. Breithaupt (2019) suggests that empathy can be evoked temporarily for a brief period. He argues that: "Most people … step into the shoes of a fictional character for a short time, even if that character undergoes the most terrible sufferings" (p. 92). This is because works of fiction have a definite ending allowing readers to withdraw their empathy.

In contrast, Berrebbah (2021) explains that "not all readers have the same empathetic capacity when reading a literary text" (p. 76), and that a novelist cannot fully control readers' responses to their work. Eze (2015) argues that literature does not hinge on "whether a particular character is likeable or not; rather, it is the means through which authors interrogate the human condition" (p.311). Grounding on this terrain, the female and male characters in *Anthills* and their situations may have only a fleeting impact on readers due to the novel's thematic focus. It is my conviction that the portrayal of African female characters in *Anthills* encourages readers to empathise with them.

Undeniably, Eze states that feminist empathy has the potential to positively impact women's lives in meaningful ways, while Baron-Cohen postulates that empathy involves understanding the other person's position accurately. According to Baron-Cohen (2011), empathy "makes the other person feel valued, acknowledged and respected" (p.10). Eze's feminist empathy theory offers insights into the potential for creating a Nigerian society free from unnecessary suffering, with happier female and male individuals. The novel emphasises the importance of respecting all human rights and confronting gender inequality and sexism prevalent in African cultures. Reading the text through the lens of feminist empathy allows readers to simultaneously empathise with both women and men, as their struggles are equally portrayed.

Achebe effectively depicts the everyday biopolitics in Kangan, depicting female characters as real victors. The narrative highlights the need for acceptance, respect, and acknowledgment, rather than subjecting individuals to oppressive cultural and military ideologies (Shamim, 2014).

Achebe's portrayal demonstrates a departure from traditional gender roles, placing emphasis on empowering women who have been marginalised by patriarchal structures. This perspective aligns with the growing recognition of the need for gender equality. Achebe's depiction in *Anthills* is that he is "no longer at ease in his creation of women with limited roles" (Kolawole, 1997, p.32) traditionally assigned to women. His work seeks to empower female bodies that have been marginalised by patriarchal dominance and sexism. Achebe's perspective aligns with Eze's theory of feminist empathy, prompting readers to imagine a more equitable society, akin to Baron-Cohen's (2011) description of empathy rooted in imagination. Through critical reflection, the author encourages readers to reconstruct the bodies in pain of the women in his narrative. Following this, the empathiser's ability to comprehend their experiences is a concept relevant when interpreting texts and understanding their deeper meanings.

In a feminist empathy analysis of *Anthills,* the examination focuses *on* challenging patriarchy by critically assessing the biopolitics of everyday events as depicted in Kangan, Nigeria. Achebe's novel advocates for a socio-political restoration goal by suggesting the dethronement of patriarchy. A feminist empathetic review of the text specifically emphasises ideals such as self-realisation, audaciousness, self-empowerment, liberation from chauvinism, male dominance, and abuse. The analysis also delineates the behaviours of the male and female protagonists, spotlighting the former's engagement in sexism, patriarchal hegemony, and stereotypes that appear to subjugate the latter.

My analysis, however, exposes that their 'conquests' are not real, but rather just imaginary constructs within the patriarchal system, as the female characters adeptly manipulate their male counterparts to their advantage. Dwelling on Foucault's (1978) tenet of biopolitics, Bylund and Knutsson (2020) highlight that "biopolitical works engage more specifically with the concept of inequality" noting that "in biopolitical regimes, this problem is handled by constructing inequality as something normal to which government interventions must adapt" (p. 97). Their perspective aligns with Foucault's (1978) notion of biopolitics, which describes it as the practice whereby modern nations exercise power over individual lives through "an explosion of numerous and diverse techniques for achieving the subjugations of bodies and control of populations" (p. 108). Death (2012), on the other hand, points out that

> *one of the insights of the governmentality literature has been to*
> *view civil society as an effect of power relations, ... and Foucault*
> *sought to show how forms of power relation that work at a distance*
> *and through the creation of 'free', responsible, self-governing*
> *individuals and civil societies characterize contemporary politics*
> *(p.2).*

Building on the arguments of Bylund, Knutsson and Death from the above, modern politics often appropriates Africa (particularly Nigeria) to highlight the inequality and inefficiency of the governmental governance, which guides interactions with local governance. It is evident that these scholars offer valuable insights into the portrayal of power dynamics in modern politics.

Obviously, according to the dimensions presented by scholars Bylund, Knutsson and Death, within the realm of biopolitics, males hold the leading role in governing affairs of the state, society, and family, exercising control over their subordinates, predominantly females and non-normative males, through authority, domination and power. Despite indicating subjugation and subordination, Achebe employs feminist agentic strategies in *Anthills* leading to the emancipation of the governed, thus challenging male dominance. Therefore, it is essential for both genders to be involved empathetically in feminist agency. Eze's feminist empathy theory, focusing on contemporary socio-political and cultural issues, is integral to the feminist and masculinist analysis at the heart of my study of *Anthills*.

I argue that feminist empathy fosters healthy relationships and promotes collective understanding by placing ourselves in the shoes of those who are suffering. In her analysis of intersectionality, Carastahis (2014) asserts that "… women's lives are constructed by intersecting systems of oppression" (p. 304). This suggests that patriarchy, race, and gender are interconnected and contribute to the construction of women's subjection and subjugation at multiple levels. These characteristics are the focus of my examination on some number of concerns that evolve from *Anthills* through the reflection of bodies in pain as a form of "memory or wound or theory."

Taking inspiration from Ratele's (2008) writings, these selected concerns for examination here are "limited by concerns of space and are not exhaustive, chosen because they are some of those that have either received less attention but appear to have wide resonance in daily life or, where they have been noted in studies of African men and … [women]" (p. 518). The themes of the experience of the body in pain and "memory or wound or theory" encompass (i) politics, repercussion and negligence: The President Sam syndrome, (ii) African heroines modifying the narrative and (iii) nuptial obligations. These elements, crucially, challenge the socio-political system, traditional cultural structures, patriarchy, and racism. All these themes are analysed through the lens of feminist empathy.

2. METHODOLOGY

A close critical reading of *Anthills* is employed in this study to uncover the ways in which Achebe emphasises the need for feminist empathy in response to the repression and coercion of women within Nigerian socio-political and cultural contexts. The National Governors Association Center for Best Practices, Council of Chief State School Officers (2010) similarly contends that close reading helps "to determine what the text says explicitly and to make logical inferences from it; cite specific textual evidence when writing … to support conclusions drawn from the text" (p. 10). Thus, a close critical reading of the novel reveals Achebe's exploration of the significance of feminist empathy as a response to women's oppression within the sociocultural and socio-political domain.

3. ANALYSES AND RESULTS

3.1 Politics, repercussion and Negligence: The President Sam Syndrome

Achebe presents President Major Sam as a protagonist embodying the traits of tyrannical dictators and despotism in Africa. Major Sam's abuse of power, self-centredness, and ruthless leadership are evident throughout the novel. He neglects to visit Abazon and offers real solutions to the Abazonians' lack of "basic needs of water free from Guinea worm, shelter, and food" (Achebe, 1988, p.73). This leads Beatrice, like Ikem, to conclude that the President abandoned "the very people who legitimise [his] authority" (Achebe, 1988, p.73). President Major Sam delegates his power to Okong to represent him in Abazon, attempting to show commitment and concern for the people, albeit through false and misleading statements and reports: "Find some nice words to say to them. Tell them we are tied up at this moment with very important matters of state. … Peasants are impressed by that kind of thing, you know" (Achebe, 1988, p. 17). This suggests that Major Sam is portrayed as lacking dedication and failing to empathise with the experience of the Abazonians, despite their legitimisation of his power.

Zabus (2007) posits that "African writers are … keen to wrest their flesh and bodies back from various nexuses of power and to partake of the contemporary feminocentric urge to perceive the lived body as a source of experiential narrative" (pp. 8-9). Achebe, like Armah (1973) and Adichie (2006), writes as a postcolonial African author to investigate immediate ethical importance: Who and what are Africans to one another? Major Sam's administration is undoubtedly influenced by Bylund's and Knutsson's perspectives on biopolitics, as discussed in the introduction. As a result, "biopolitical works engage more specifically with the concept of inequality" since "this problem is handled [in biopolitical regimes] by constructing inequality as something normal to which government interventions must adapt" (2020, p.97).

Based on this, Achebe portrays the distressing human condition between leaders and subordinates in Africa, especially in Nigeria, and their traditions. The president's action demonstrates a lack of empathy and fairness toward the suffering of the citizens. Eze (2016) emphasises that the "idea of fairness asks us to be self-reflexive, to think about ourselves in relation to others, or in relation to us" (p. 62). Self-reflexivity prompts one to reflect on their actions and their impacts on others, especially in times of suffering. President Sam's actions reveal a lack of accountability and empathy, qualities that lead individuals to be considerate, understanding, and selfless toward others. It is evident that the President, as a patriarchal figure, recognises the privilege his gender affords him in society. He thus uses defiance as a means to exercise dominance. Through authorial engineering, the author portrays the President negatively to shed light on the detrimental effects of unaccountability and oppressive authority in African (Nigerian) politics.

The President's lack of accountability and oppressive behaviour pose two significant risks: First, the people of Abazon are left vulnerable to negative outcomes such as rebellion, leading them to resist his leadership. This is evident when Okong questions the President: "But your Excellency, … Why does every bad thing in this country start in Abazon province?

The Rebellion was there. They were the only ones whose Leaders of Thought failed to return a clear mandate to Your Excellency" (Achebe, 1988, p.18).

From this, Achebe highlights the need to reevaluate unaccountability and suppression in governance, which hinders people's compassion for one another. From the above analyses, I argue that President Sam, despite considering himself a good leader, falls short of embodying the qualities of a great president. He has transitioned from reality to an imagined assertion of authority, revealing that patriarchy no longer holds sway. In lieu of this, Achebe aims to create an ideal society in *Anthills* where gender disparity is addressed by ensuring female characters are equally represented in a patriarchal Nigeria. In what follows, I closely examine "African heroines modifying the narrative," where the female characters challenge and subvert traditional gender roles that relegate them to the background, thereby condemning patriarchal hegemony.

3.2 African Heroines modifying the narrative

In the novel, Achebe showcases Beatrice and Elewa as strong-willed, fearless, and courageous heroines. These admirable traits shine through even in a patriarchal, sexist society where they emerge victorious. Major Sam acknowledges Beatrice, a highly educated young Nigerian woman with first-class honours in English, "beat[s] the English to their game. We're very proud of her" (Achebe, 1988, p.75) to Miss Cranford, a white American. However, when President Sam invites her to a presidential dinner, he fails to give her due recognition and neglects to warn her about the considerable distance she must travel. Chagrined, she bemoans: "… he orders me to dinner and rings off before I have had time to express my profound gratitude. Then he doesn't think it is necessary to warn me that I have a forty-mile journey to make for the privilege!" (Achebe, 1988, p.72). From her lamentation, this treatment leaves Beatrice feeling disrespected and controlled by a man, causing her great pain. President Sam appears to both value and suppress Beatrice, inciting her to break protocol out of frustration. The author's feminist empathetic portrayal suggests that Beatrice's suffering stems from the denial of women's voices and unfair treatment. Through Beatrice's characterisation, I argue that postcolonial African writers like Achebe create narratives that compel readers to share the pain with the silenced and oppressed African women. Beatrice's narration sheds light on the suffering endured by victims of Africa's patriarchal and sexist structures and calls for a reevaluation of gender relations and human rights in African societies. The President's sexist treatment of Beatrice serves to expose the depiction of women as submissive, voiceless, and weak in African contexts.

Anthills also introduces us to the social and cultural calamities faced by women in Africa. This is exemplified through Beatrice's experiences at the presidential dinner, where President Major Sam shows favouritism towards Miss Cranford, the white American woman, and expresses disdain towards Beatrice. When Beatrice confronts him about this, Major Sam accuses her of being such "a racist" (Achebe, 1988, p.81). This incident triggers painful memories for Beatrice, reminding her of a similar experience with her former African boyfriend during her period of studies in England.

The unnamed boyfriend, after two dances with a white girl, went "completely berserk" (p.79), utterly deserting Beatrice. This made the white girl comment, "Your boys like us, ain' they?" (p.79). These two incidents of Beatrice produce negative emotions and also "certain identification with particular readers who go through similar experiences" (Berrebbah, 2021, p.80). From Beatrice's two negative experiences, *Anthills* shows the emotional state of its female characters, proving that emotions are central to the experience of feminist empathy. It can be argued that Achebe's narrative is told to arouse emotional responses in readers for educational (moral) goals. Beatrice's two negative encounters serves as a clear illustration of the privileges enjoyed by African men solely due to their gender, particularly "the unquestioned control over their own bodies" (Eze, 2016, p.26). The depiction characterisations of Major Sam and the unnamed boyfriend highlight their undeserved advantages over the female characters in their society, particularly Beatrice.

Through these characters, Achebe portrays how modern young African males seem to prefer white females to black females and treat them with preference. Their roles also reveal the subjugation and subjection experienced by black women. I argue that these male characters represent alpha male characteristics of race and gender that perpetuate gender and racial violence. Examining through a feminist empathy lens, the author denounces racism and class discrimination as societal issues and encourages introspection and respect towards one's fellow humans, particularly the female sufferer Beatrice. This sheds light on the patriarchal privileges that made such pain occur, with the hope that readers will respond positively.

Additionally, feminist empathy examines the female/male relational structure that relegates women to second-class status in their own societies, striving to dismantle it to advance gender equality. The approach positions the African woman as a speaking subject, leveraging their 'self-descriptions' to challenge the "'uniform generalisations' made by many male authors [such as Achebe]" (Eze, 2016, p.14). This necessitates a shift in the status quo to address the treatment of female characters for their empowerment.

In a similar vein, snail-sense feminism suggests that women adopt the attitude of a snail, which emphasises the individual "focuses on the individual, but encourages respect and tolerance for the group, with a readiness to negotiate and cooperate with others" (Adimora-Ezeigbo, 2012, p.36). This perspective evokes wisdom, proactivism and the resilience of women in the face of racism and gender inequality. Beatrice embodies these qualities, choosing to remain mostly silent about her mistreatment by Major Sam, the two white women and her unnamed former boyfriend. She opts to collaborate and accommodate with them in pursuit of a comprehensive transformation to rebuild her devastating body.

Similarly to Beatrice, other female characters such as Elewa, Agatha and Mr. So Therefore's wife experience physical pain due to mistreatment. Unlike the others, Elewa is portrayed as a strong-willed character who challenges the authority of her boyfriend, Ikem. Achebe presents Elewa as someone who can confidently make her own decisions, even without a formal education.

In a conversation using pidgin, Elewa refuses Ikem's order to take a taxi home alone at midnight, citing the danger of being attacked by armed robbers. She cleverly counters Ikem's request, highlighting the perilous situation and refusing to be treated as dispensable: "The woman dem massacre for motor Park last week na you killam'… 'Why you no drive me home yourself if say you know arm robbers done finish for Basa. … "Take your mouth comot my name, ojare. Tomorrow make you take your nonsense battery come pick me again. Nonsense!" (p.35). Indubitably, from the speech act, Ikem's behaviour reflects traditional gender stereotypes, portraying Elewa as a means to an end. His suggestion for Elewa to risk journeying on the road at midnight is unfair and hardhearted. Ikem, like President Sam, exudes careless and ruthless behaviour and is insensitive to the plight of women, particularly Elewa, as he does not consider her pain from his personal perspective. Pucherová (2022) affirms: "Expressions of … ruthlessness [is] … even expected of men, while they are criticised in women" (p. 61). The question arises: who would hold Ikem responsible for his portrayal of ruthlessness towards Elewa if she is attacked or dies prematurely during that midnight travel? I argue that this highlights how women often suffer at the hands of men who are not held accountable and can act with impunity.

Achebe criticises patriarchy, which creates a 'wound' in women and stifles them, as exemplified by Elewa's role. Through the characterisation of Ikem, Achebe articulates the patriarchal ideology of men resulting from the power imbalance. In Adichie's (2014) words, Achebe attempts to shed light on "the problem with gender … that it prescribes how we should be rather than recognising how we are" (p. 21). As earlier reiterated, Elewa is depicted as a strong and assertive female character who scorns patriarchal ideology and asserts her right judgment to Ikem. This is evidenced in the dialogue rebuttal above (p. 35). Her characterisation argues that women should not be used as mere objects to fulfil men's egoistic interests, aligning with feminist empathy. Ezeakolam (2012) explains "the need for self-assertion as a first step to female self-reclamation. All barriers to women's liberation and self-fulfilment need to be dismantled by women themselves" (p.77). Elewa, like other female characters in African novels such as Adah in *Second Class Citizen* (Emecheta, 1978), Esi Sekyi in *Changes* (Aidoo, 1991), Sekyiwa in *The Housemaid* (Darko, 1998) as well as Olanna and Kainene in *Half of a Yellow Sun* (Adichie, 2006), heals from emotional wounds and emerges as a victor over the highly educated and patriarchal Ikem, demonstrating that women are competent, logical and critical thinkers, even without formal education. My closer reading of Achebe's *Anthills* explores the novel's depiction of another example of the females' contribution to society through Beatrice's philosophy of marriage.

3.3 Nuptial Obligation

Achebe's *Anthills* delves into the lives and perspectives of young women within the framework of marriage. The narrative highlights the differing opinions on marriage through the characters of Beatrice and Elewa. While Beatrice holds a negative view of marriage, many of her peers see it as a primary life goal and a means of attaining social, economic, and religious fulfilment. They, however, often face disappointment when their aspirations are not realised.

Achebe utilises Beatrice's narrative to impart wisdom to the younger generation, stressing the importance of gender equality and balance within the context of marriage. Furthermore, Achebe portrays marriage as potentially enslaving, particularly for unprepared women, as evidenced by the dismissal of marriage as "nonsense talk from girls" (p.88). This underscores the belief that entering into marriage without due consideration can lead to unhappiness, as exemplified by Beatrice's statement such as: "Better to marry a rascal than grow a moustache in your father's compound; better an unhappy marriage than an unhappy spinsterhood; better marry Mr. Wrong in this world than wait for Mr. Right in heaven; all marriage is how-for-do; all men are the same" (p.88).

Following from the ideology above, the text demonstrates the perspective that marriage is often viewed as flawed, referred to as "foolishness. … That every woman wants a man to complete her is a piece of male chauvinist bullshit" (p.88) to Beatrice, thus, perpetuating male chauvinism. Achebe, through Beatrice's characterisation, illuminates how marriage can devalue the injustices faced by women in patriarchal African societies, questioning the denial of bodily autonomy to women and the formation of relationships by men based on power dynamics rather than genuine connection.

It also examines the impact of economic independence on women's marital choices. Ultimately, the text criticises patriarchal power for its failure to support unmarried women and condemns the oppression and victimisation of women within marriage. Examining the "girls" situations raises relevant questions of inquiry about feminist empathy. Why do sexist and patriarchal African societies refuse women the right to own their bodies as men do theirs? Why do patriarchal men in these societies not form a relationship with women on the foundation dictated by the question, 'Who are you?' but instead on the root of hegemony perceptions? Would the girls need to be in an "unhappy marriage" as well as "marry Mr. Wrong" if perhaps they had a good source of employment/income? Here, these young "girls" are objectified in the name of cultural and traditional ideologies. This experience provokes pain, which then transforms into both "a memory" and "a wound" (Norridge, 2012, p.4). According to Kolawole (1997), "feminism has always been rooted in African cultures" (p.27). Achebe criticises patriarchal power through Beatrice's philosophy on marriage, arguing that it does not promote the welfare of spinsters. Consequently, he condemns this phenomenon as a means of oppression and victimising women in marriage.

Achebe showcases the men in Beatrice's speech act as exploitative and insensitive, akin to President Sam and Ikem, as analysed in the preceding paragraphs. Their representation supports Hunt's (2008) opinion, eliciting a "torrent of emotions" (p.34) in readers due to its evocation of women's pain. Beatrice's speech suggests that the best option for young girls facing a poor socio-economic life is marry any male, even – "a rascal". Once again, Achebe's characterisation of the husband as "a rascal" draws attention to gender identity and differences in relational structure, which is relevant to empathy.

To be sure, Beatrice embraces being 'unreasonable' and opts out of marriage. She advises her female companions to prioritise their careers, even if it means placing them above everything else: be "determined from the very beginning to put … career first and, if need be, last" (p.88). this notion is echoed by Pucherová (2022), who argues that women "should have careers" (p.61). similar to Aidoo in *Changes* (1991), Achebe, through Beatrice's perspective, underscores the significance of independence for young girls, encouraging them to resist "social pressure to [conform and be] 'likeable'" (Pucherová, 2022, p.61). The author presents Beatrice as a model for modern African girls, depicting her as a 'new Nigerian woman' capable of making her own life decisions. As a modern African woman, Beatrice should have the freedom to focus on her career, become a mother in marriage, or pursue both. Ezewa-Ohaeto (2009) acknowledges that "women have risen with great urgency in defence of themselves" (p.25), underscoring that whatever choice a woman makes should be respected and accepted. This acceptance empowers women to boldly embrace their feminist identity without being marginalised.

Much like Beatrice, Elewa plays another characterisation that conveys a positive image to the reader. Achebe uses a feminist empathy lens to contrast these two characters (Beatrice and Elewa) based on their education while also depicting a strong bond between them. This suggests a transformation in their relationship, despite their differing backgrounds and unfamiliarity with each other. As already intimated, they are assertive, confident, and rebellious in their efforts to challenge tradition.

In shedding light on the suffering of African women and the contributions women have made in recognising and perpetuating patriarchy, Elewa uses impolite and unrefined language. For example, she says: "Hmm! But woman done chop sand for dis world-o… Imagine! Hmm! But na we de causem; na we own fault. If I no kuku bring my stupid nyarsh come dump for your bedroom you for de kick me about like I be football? I no blame you. At all!" (p.34). Elewa's employment of simile in the last statement "If I no kuku bring my stupid nyarsh come dump for your bedroom you for de kick me about *like* I be football?" (emphasis mine) points out how even the illiterate represented by Elewa acknowledge patriarchal control over women, the reducing them to the level of a "football", thus, a dispensable plaything – "mere objects".

Similarly, the female character**, Mai Taka,** in Dangarembga's *This Mournable Body* (2018) also acknowledges male supremacy over women, leading to their demeaning treatment as mere thing "football" – an object. Based on this analysis, *Anthills* portrays African (Nigerian) female characters in troubled situations, highlighting Elewa as a representative of many women in African societies who deserve empathy. I argue that Achebe's narrative prompts us to share the pain of the plight of African women in patriarchal societies. Once again, Beatrice and Elewa appear as heroes, defying traditional marriage norms and patriarchal structures. Consequently, Achebe's negative portrayal of the male characters in *Anthills* serves to criticise the treatment of African women by African men.

4. CONCLUSION

To conclude, Chinua Achebe's *Anthills of the Savannah* aims to offer an analysis on how and why men and women have been, and ought to be, studied from the dimension of gender in daily African life, with a specific focus on Nigeria. This essay has portrayed Eze's feminist empathy perspective, condemning the prevalence of sexism and patriarchal hegemony in all areas of Africans' lives, such as politics. It also stresses the importance of women engaging in negotiations with men and other female allies, including the white community, to combat marginalisation and the portrayal of women as prioritising their careers over succumbing to subjugation within their marriages. Lastly, Achebe's novel underscores the significance of cooperation and support between genders to heal the "pain" and "wounds" experienced by women, ultimately contributing to a happier African world.

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Macrostructure of Doctoral Theses: Evidence from a South African University

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Abstract
Since Dudley-Evans's (1999) comment on the doctoral thesis as an under-researched genre, there has been an increasing number of studies on its various aspects. This paper reports on a study aimed to examine the macrostructure of doctoral theses, with evidence from a leading university in sub-Saharan Africa. Thirty doctoral theses from three disciplines (Literature, Sociology, and Wildlife and Entomology) representing three broad knowledge domains (Humanities, Social Sciences, and Natural Sciences) were analysed, using qualitative content analysis. A key finding from this study is the use of two thesis formats across the three disciplines, rather than the well-known three formats. Closely related to the first finding is the fact that the Humanities and the Social Sciences theses adopt the monograph format while the Natural Sciences theses employ the compilation format; thereby, suggesting the influence of disciplinary context on the choice of macrostructure. The findings occupy an important space in higher education in adding to the existing scholarship on doctoral research education, in general, and the macrostructure of theses, in particular, especially in an under-researched area such as sub-Saharan Africa, providing invaluable knowledge on doctoral thesis writing for both supervisors and students in doctoral research education.

Keywords: Disciplinary variation, Discourse analytical approach, Doctoral thesis, Thesis format

1. INTRODUCTION
In recent times, the interests of scholars and researchers in Higher Education (HE) have begun to merge with their counterparts in English for Academic Purposes (EAP) and English for Specific Purposes (ESP) in the area of doctoral programmes and, hence, doctoral writing (Harrison et al., 2017; Kamler & Thomson, 2006; Rafi & Moghees, 2022). The Doctor of Philosophy, commonly referred to as the PhD, is a programme in which candidates have "conducted a coherent programme of research which made a significant original and independent contribution to the knowledge base of the research area and demonstrated a

knowledge of the current literature of the research area" (Wilson, 2002, p. 72). A PhD sits at the peak of most countries' academic qualification framework (Green & Powell, 2005; Ramlall et al., 2020) and manifests in varying forms across different disciplines, universities, and countries (Powell & Green, 2007), conferring an elite status within academia and an expectation of a lifetime commitment to research and teaching.

One key genre in doctoral research education is the thesis or dissertation. (Although 'thesis' and 'dissertation' are used in different geographical contexts, both terms are interchangeably used throughout this paper.) A thesis is a written research-process genre that offers a ready but demanding rhetorical form (Parry, 1998) for a student to report his/her findings of an investigation of a significant problem/issue under the supervision of often a doctoral committee. A doctoral thesis is expected to not only make a significant contribution to knowledge in a field of study but also embody the results of original investigation and analysis, meriting publication ultimately (Jackson & Tinkler, 2000; Johnston, 1997). Thus, a good doctoral thesis is thoroughly researched, demonstrates rigorous critical thinking and analysis, presents a detailed methodology and accurate results, and includes cogent verification of knowledge claims or sound argumentation (Harrison et al., 2017; Powell & McCauley, 2002).

Despite the importance of the doctoral thesis in higher education, it is only recently that it has received attention from scholars in ESP, EAP, and HE. In fact, Dudley-Evans (1999) had earlier observed that the doctoral thesis was under-researched. According to Swales (1990), this earlier apparent reluctance of scholars to investigate the doctoral thesis was traceable to its massive size. Further, if scholars wanted to undertake such a study, they had to contend with the issue of generalisability, given that only few theses could be studied. Closely related to the issue of generalisation was the extent to which disciplinary (Coffin et al., 2003; Hyland, 2009) and cultural proclivities (Koutsantoni, 2007) could affect the writing of theses, although this was downplayed by Johns and Swales (2002), who argued that differences in the macrostructure of a doctoral thesis were likely to be influenced not only by disciplinary or sub-disciplinary differences but also by technological changes.

The present paper contributes to the emerging scholarship on the macrostructure of doctoral thesis as a socio-rhetorical product (e.g. Parry, 1998; Swales, 2004). We use 'macrostructure' here broadly to refer to the organisational aspect of a doctoral thesis. There is limited research on the macrostructure of PhD dissertations and the small body of existing literature is concentrated on the Western context (e.g., Australia, Canada, New Zealand, the Nordic region, and the USA). This indicates an unquestionable need for similar research in other contexts for informing and enhancing doctoral research education. This research is, therefore, an attempt toward this end. The following question underpins the study: What formats are evident in doctoral theses across the three selected disciplines of Animal Plant and Environmental Sciences, Literature, and Sociology?

The findings to the above question will attempt to provide general information for thesis advisors, doctoral students and senior academics who sit on doctoral committees and contribute to the attempt at characterising the macrostructure of doctoral theses (Solli & Nygaard, 2022), in particular, and advanced academic literacies, in general.

1.1 Previous Studies on the Structure of PhD Theses

Since Dudley-Evans' (1999) observation about the doctoral thesis as an under-researched genre, there has been surprisingly an increasing number of studies of varied breadth and depth, investigating its macro (e.g. Bunton, 2005; Dudley-Evans, 1984; Paltridge, 2002; Ridley, 2000) and micro (e.g. Bloor & Bloor, 1993; Charles, 2006) features as well as a combination of both features (e.g. Starfield & Ravelli, 2006). The literature review considers in detail the first of the three mentioned aspects due to its relevance.

Among the range of studies most relevant to the present one are those that have focused on the macrostructure of the entire doctoral thesis; that is, the thesis format. The most notable and earliest scholars cited in the English for Specific Purposes, English for Academic Purposes, and Higher Education literature include Bunton (2005), Dong (1998), Dudley-Evans (1999), Ridley (2000), Thompson (2001), Johns and Swales (2002) and Paltridge (2002) and, in more recent times, works by Nygaard and Solli (2021), Solli and Nygaard (2022) and Paltridge and Starfield (2023). Very few studies that have been conducted in Africa include Schalkwyk et al. (2020) and Ramlall et al. (2020). Mainly conducted specifically in Anglo-American (the UK, the USA, and Australia) and Asian (Hong Kong and Nepal) contexts, these studies involved varying numbers of theses: 21 in the case of Bunton; 14 for Thompson; 50 for Ridley; and 15 for Paltridge.

A third point in these macrostructure-related studies concerns the disciplines that have been the focal point. These disciplines include the following: Agricultural Botany, Agricultural Economics, Applied Linguistics, Engineering, Medicine, Management, Population Studies, Mathematics, Sociology, Statistics, Nursing, Political Sciences, English Literature, Microbiology, Visual Arts, Archaeology, Engineering, and Library Studies. These disciplines can be said to fall into the ever popular three-pronged categorisation of knowledge: Humanities, Social Sciences, and Sciences (Bazerman, 1981; Becher, 1989; Becher & Trowler, 2001). The point to note here is that several disciplines are yet to benefit from the emerging macrostructure-related studies.

Together, these influential studies on the macrostructure of doctoral theses have pointed to three main formats: traditional, topic-based, and article compilation. Describing the traditional thesis format as common, Swales (2004) explains that the traditional thesis format is an extended version of the research article: Introduction (Literature)-Method-Results-Discussion (abbreviated, IMRD), which he further describes as a 'synoptic monograph' (p. 104). In recent years, this monograph format has been vociferously contested (Cassuto, 2015; Pare, 2019). Surprisingly, the studies quoted above employed few of this thesis format.

The second thesis format identified in the studies is termed as 'topic-based' and has the following structure: Introduction, Literature Review, Theoretical Framework, Method, at least, three Analysis-discussion chapters, and a Conclusion. A more useful way of describing this thesis format is to say that while drawing on terms from the traditional thesis format, this format employs various chapter headings that are creatively woven around issues addressed in the thesis (Bastola & Ho, 2020).

Further, doctoral theses in both the Soft and Applied Sciences in the studies by Dong (1998), Ridley (2000) and Thompson (2001), on one hand, and those in Paltridge and Starfield (2023), on the other hand, were patterned after a macrostructure variedly known as a thesis by publication (Nygaard & Solli, 2021; Solli & Nygaard, 2022), a thesis with publications (Mason, 2018), publication-based thesis (Sharmani et al., 2015), article-based thesis (Nygaard & Soli, 2021), a manuscript-style dissertation (Anderson & Okuda, 2019), a compilation thesis (Gustavii, 2012), a PhD by published work (Smith, 2015) and journal format thesis (Rigby & Jones, 2020).

Other terms in the literature include 'cumulative thesis', 'integrated format', 'multiple-manuscript', 'anthology' and 'article compilation'. In contrast to the traditional thesis format, this third format is marked by the following structure: an Introduction, which may include a literature review and the overarching research paradigm with its concomitant methods, followed by a recursive IMRD pattern within chapters constructed as publishable or published papers. The last section of this thesis format is a general discussion and conclusion, which integrates the issues addressed in the various 'papers' and provides an analysis of all the 'papers' and a summary of the findings. This third format may be *prospective* in that the student writes RAs during their enrolment in the degree programme with the intention of having them evaluated as part of their doctoral submission (Nygaard & Solli, 2021) and may be *retrospective* in that it is a collection of already published pieces of work that are being submitted as a PhD (Badley, 2009; Smith, 2015).

Paltridge's (2002) work on 30 Master's and doctoral theses show, for example, that the disciplines of Architecture (traditional-simple, traditional-complex, and topic-based) and Applied Linguistics (simple, topic-based) and Dental Sciences (compilation format) demonstrate a variety of thesis types. Additionally, he observes, "The traditional: simple type thesis, then was more common at the master's level than at the doctoral level where students either carried out more complex types of study" (p. 133). Paltridge and Starfield's (2023) most recent work seeks to examine the PhD by publication in the Humanities and Social Sciences in universities in the USA, Canada, and Australia. A key finding is that while in the USA there was a preference for prospective PhDs, in the UK, by contrast, retrospective PhDs dominated. Against the uncertainty that characterised PhD by publication, the study by Kubota et al., (2021) employed content and document analyses of paper-based thesis already published and institutional documents in Brazil to arrive at 'structural robustness' (p. 1). Anderson and Okuda's (2021) study, exploring the changes in PhD and EdD dissertation macrostructures in Canadian universities over 52 years, demonstrated that manuscript-based dissertations were

becoming more prominent in recent years. Bastola and Ho (2020) report the dominance of the topic-based thesis format and the traditional format. The compilation-based or manuscript-based thesis was not utilised although the Sciences students in the Nepalese corpus added in their appendices papers that had either been published or were being considered for publishing.

Despite these major studies that have revealed the tendency of the Humanities and Social Sciences theses to identify with the topic-based format on the one hand and the Sciences theses to identify with the compilation format, Swales (2004), echoing Paltridge, warned against assuming a simplistic correlation between the thesis format and disciplinary communities. Moreover, the studies of Johns and Swales (2002) and Swales (2004) on the macrostructure of doctoral theses are insightful in so far as they point to various aspects of 'hybridisation' in the compilation format in the Sciences. The notion of hybridisation involves the use of mixed features of two or more genres (Bhatia, 1997). One instance is the use of bibliography at the end of each chapter, as is typical of the compilation format; and the adoption of a consolidated bibliography at the end of the thesis, which is typical of the monograph thesis. The second instance is the mixture of the pronoun 'I' and the jointly produced co-authored work, signalled by the use of "we" in a thesis produced by the student-researcher. Thirdly, students refer to their work as both 'chapters' and 'papers' in the preview or overview of a chapter, showing some instability in the genre: a published article is referred to as either 'a paper' or 'a chapter' in the same thesis.

While all the above studies have broadened our knowledge of doctoral theses, and, more specifically, demystified to a large extent the macrostructure of doctoral theses, they have tended to focus on the 'central' provenances (Lillis & Curry, 2006), thus leaving the Sub-Saharan African context, with the exceptions being van Schalkwyk et al. (2020) and Ramlall et al. (2020). The studies on the macrostructure of the thesis provide benchmarking against which to consider findings from the present study.

2. METHODOLOGY
2.1 Research design
The present study adopts a qualitative content analytical approach with the view to understanding what is considered meaningful and acceptable in the structuring of the doctoral thesis in the selected discipline-specific communities. Since the aim of the study was to obtain a close view of the macrostructure of theses in the three disciplines, a multiple-case-study approach was adopted. This involved deploying mainly a qualitative approach, supplemented by simple frequency counts to identify trends and patterns necessary for comparison and further interpretation.

2.2 Educational context
The context for this study is one of the leading universities in South Africa, ranked in the world in seven defined fields of research. A multicultural and multilingual country, South Africa, like many African countries, has a distinct language policy which impacts its provision of higher education.

At the university, not only is the English Language the medium of instruction but also a taught subject at both undergraduate and graduate levels. Moreover, as one of the leading universities in South Africa, this university aims to increase its doctoral student population to about half of the entire student population in a couple of years from now. With over one-third of its 25,000 students being postgraduates, the university has vigorous doctoral research programmes. For practical purposes, three departments, namely Animal Plant and Environmental Sciences, Literature, and Sociology were chosen to represent the three broad traditional knowledge domains of the sciences, humanities, and social sciences. Together with other departments in the university, these departments strive towards providing quality tertiary education to meet the challenging needs of South Africa and the knowledge economy in the global world.

2.3 Data and Analysis

This study was limited to a total of thirty theses from the three departments of Animal Plant and Environmental Sciences, Literature, and Sociology at the University and housed in one of its libraries. Such a sample size is in line with similar studies (e.g. Paltridge, 2002; Paltridge & Starfield, 2007; Paltridge et al., 2012; Thompson, 1999). Moreover, the nature of the study, which is more interpretive, does not require a huge sample size as in quantitative research. As well, the generalisation of findings will be constrained by this apparent small sample size.

Commencement Programmes from the University were collected to find out the theses titles and the doctoral graduands. Thereafter, the library's automated catalogue was searched to find out whether the students' theses were actually available. This led to the selection of a sample of ten viable theses from each of the three departments. Information obtained from each thesis included the doctoral student's name and year of graduation. To ensure anonymity, each thesis was coded as DAT (doctoral thesis in Animal, Plant and Environmental Sciences), DLT (doctoral thesis in Literature), and DST (doctoral thesis in Sociology). To differentiate one thesis from another in the same discipline for purposes of the analysis, numbers were assigned. Thus, for example, for the Literature theses, the codes ranged from DLT 1 to DLT 10. In the rest of the paper, however, references are made to Science in respect of the theses in Animal, Plant and Environmental Sciences; and Literature and Sociology for the theses in the other knowledge domains.

3. FINDINGS

We now present the findings of the analysis of data in line with the research question. The research question is first recapitulated:

> *What formats are evident in the doctoral theses across the three selected disciplines of Animal Plant and Environmental Sciences, Literature, and Sociology?*

In response to the above question, it was observed that two thesis formats comparable to two of the three formats mentioned in earlier studies were evident (see Section 2.2). They included the topic-based and the compilation formats. Table 1 shows a summary of the findings.

Table 1: Thesis formats across three disciplines

Disciplines	Thesis format		
	Traditional-type	**Compilation**	**Topic-based**
APE (Science)	-	10	-
LIT (Literature)	-	-	10
SOC (Sociology)	-	-	10
Total	**-**	**10**	**20**

(Source: University of the Witwatersrand Library)

As shown in the above Table (1), all Science theses (n=10) followed the compilation pattern, while all the Literature (n=10) and Sociology (n=10) theses followed the topic-based format.

A closer look at the compilation-format of the Science theses further reveals varying results of the state of publication of the 'papers' and their location in the thesis (that is, the main text or appendix), as shown in Table 2.

Table 2: State of publication of 'papers' and their location in DATs (Science) theses

Theses	State of paper			Location in thesis	
	Published	**Submitted**	**to be sub**	**Main Text**	**Appendix**
DAT 1	1	-	-	-	**1**
DAT 2	3	2	-	5	**3**
DAT 3	-	2	-	2	-
DAT 4	2	-	2	4	-
DAT 5	1	-	-	1	-
DAT 6	-	-	-	-	-
DAT 7	2	-	-	2	-
DAT 8	1	-	3	3	**1**
DAT 9	5	-	1	6	-
DAT 10	-	-	-	-	-
Total	**15**	**4**	**6**	**16**	**3**

(Source: University of the Witwatersrand Library)

Table 2 indicates that seven out of the Science students had published 'papers' (found in the thesis as 'chapters') while two of them (DAT 6 and DAT 10) had not submitted any paper at all. Interestingly, only 2 students had papers that had been 'submitted' (the chapter was under review).

In general, our findings on thesis formats compared with other earlier studies, are summed up below.

Table 3: Summary of studies on the macrostructure of doctoral theses

Studies	Thesis Formats		
	Traditional	Compilation-based	Topic-based
Bunton (1998)	3	9	9
Ridley (2000)	6	23	21
Thompson (2001)	1	7	6
Paltridge (2002)	6	5	4
Starfield & Ravelli (2006)	2	-	18
Bastola & Ho (2022)	61	-	14
Afful & Janks (2022)	-	10	20
Total	**80**	**54**	**82**

(Source: Afful & Janks, 2022)

As shown in the above table (3), all three thesis formats (that is, the traditional format, the compilation-based thesis format, and the topic-based thesis format) were adopted in the previous studies. Further, all three thesis formats were found in all seven studies, the notable exceptions being Bastola and Ho (2022) and Afful and Janks (2022), where two of the thesis formats were utilised.

4. DISCUSSION

The analysis of the data in the present study showed that, in general, the three disciplinary communities exploited two main thesis formats, the topic-based and the compilation-based ones; thereby, raising some interesting issues. In the following, we discuss what we have found from the analysis.

First, all Science theses (n=10) followed the compilation pattern, while all the Literature (n=10) and Sociology (n=10) theses followed the topic-based format. The above major finding concerning the Sciences theses is consistent with findings in some earlier studies (e.g. Dong, 1998; Paltridge, 2002). The preference of the Sciences students for the compilation format is also confirmed by Ramlall et al. (2020), through the reports of theses examiners in Clinical Medicine.

The use of the compilation format interestingly evokes Dowling et al.'s (2012) auto-ethnographic research which demonstrated that PhD by publication was considered to be better suited for producing future researchers because of its emphasis on ongoing writing, opportunities for wider collaboration, mentorship-based supervisor-student relationship, among other merits. Similarly, Smaldone et al. (2019) reported that PhD candidates at Columbia University of Nursing employing an alternative (sub-study or publication) format had one or more publications within a shorter average time and had more publications in peer-reviewed journals. The PhD graduates in Jowsey et al.'s (2020) study at an Australian and a New Zealand university preferred a doctorate by publication "if they were to embark on another doctorate" (p.719) because it would increase their chances of an academic career.

Although since Dong's (1998) study, manuscript-based dissertations were known to be popular, especially among the Sciences students, it is strange that in Bastola and Ho (2022), the traditional simple macrostructure was more closely followed in Science-based disciplines (that is, Chemistry, Physics, Botany, Microbiology, Zoology and Statistics). It must be noted, though, as reported in the Nepal study that 25 dissertations from mostly the Science-based disciplines listed or included published papers in Appendices. This scenario could be attributed to the practice of compilation-based thesis being in its embryonic stage.

Closely related to the compilation thesis format employed by the Sciences students is the notion of hybridisation, first elaborated by Johns and Swales (2002) in their work on the doctoral thesis. Given that the acknowledgement section is found generally at the end of a research paper, and the choice of the compilation thesis format implies the notion of published/publishable papers, it was interesting to find that in the present research, some (Sciences) students placed the acknowledgement section at the end of some of the 'papers' (here, chapters), thanking institutions and persons for their various forms of support. Although Johns and Swales *(ibid)* allude to the notion of hybridisation in compilation thesis format, this specific instantiation was not mentioned. In compilation thesis format, therefore, it can be argued that Sciences doctoral researchers utilise two acknowledgement sections (one as a front device and the other as a terminal), with both thus serving differing rhetorical functions.

Yet another instantiation of hybridisation is the utilisation of an abstract. In fact, where a 'paper' had been published students included the paper in its acceptance state; thus, maintaining the abstract in its frontal position. Other Sciences students chose not to provide any abstract. As in the case of the acknowledgement section, two kinds of abstracts were provided: one being general and extraneous while the other was specific to a particular paper and internal to the thesis.

Another point worth noting is that while in the present study, the Sciences doctoral researchers utilised the compilation format, two Literature students (DLT 5 and DLT 8) merely indicated in their introduction that they had published out of their theses to signal to the examiners that they were already on their way to become members of the distinguished community – a persuasive ploy. The former had published Chapter 1 of the thesis as a book chapter while the latter had published two papers in two separate journals. However, unlike the Sciences students, the Literature students did not include these published papers either in the main text or in the appendix. Two reasons could be adduced for this apparent unwillingness of the Literature students to include these papers in their theses. One reason could be that such published papers might be entirely different from the main text and they could thus represent a discontinuity. A more plausible reason will be the doctoral researcher's doubt as to the communicative function of such inclusion when the thesis is already found to be voluminous. In general, this behaviour of the Literature students evokes a similar practice by the Science students in Bastola and Ho (2022).

Whereas the present study did not record any traditional-based thesis format (either a five-chapter thesis format or an expanded five-chapter thesis), other studies alluded to its dominance (e.g. Anderson et al., 2020; Anderson et al., 2021). For instance, the traditional thesis format was noted to be the most dominant in a Nepalese university (Bastola & Ho). After all, it is the commonly used format in research articles (Paltridge & Starfield, 2020), which is recognised as the most quintessential mode of scholarly communication (Swales, 1990, 2004). However, its absence in the data of the present study could be attributed to an institutional requirement that considers it limiting in terms of allowing the PhD student to evince creativity and flexibility in chapter naming practices (Anderson, 2020).

Topic-based macrostructure, the most dominant, occupying 75% of the total of thirty doctoral theses emanated from both Literature (Humanities) and Sociology (Social Sciences. It can be said that, on one hand, this finding confirms Starfield and Ravelli (2006), which featured History and Sociology doctoral theses. As argued by Starfield and Ravalli (2006), with the presentation of the doctoral thesis itself being an act of meaning-making and identity negotiation, the choice of topic-based macrostructure allows Humanities and Social Sciences students to choose a form of presentation which they believe to be appropriate to their thesis in relation to their discipline. It also suggests that the institutional genre of the doctoral thesis is open to considerable negotiation.

Although in the present study, topic-based macrostructure ranked first in terms of frequency, it was second in Bastola and Ho's (2022). The point of commonality between the Nepal-based study and the present study relates to the disciplines involved in the topic-based theses; both studies contained such disciplines as Literature. The Nepal data also had disciplines such as Political Sciences, Linguistics, and interestingly, Mathematics, which is neither a Humanities nor a Social Sciences discipline.

Further, as found in Table 3, it can be concluded that considering all the major studies covered on the macrostructure of the doctoral thesis, all three thesis formats were deployed, although with varying frequencies. In particular, given the dominance of the two thesis formats (compilation and topic-based observed in the present study), it can be argued that this finding challenges the continual acceptance of the three formats in discussions on the structure of doctoral theses. In fact, because both the traditional and the topic-based formats jointly represent the monograph, it seems plausible to accept a two-way characterisation of the doctoral thesis formats in our investigation: that is, the monograph and compilation. Our stance indeed finds support in Swales (2004: 105) who concedes: "…this broad two-way division between two dissertation formats is well motivated…."

5. CONCLUSIONS AND IMPLICATIONS

In the present study, we have reported on a study that attempted a structural description of the macrostructure of doctoral theses across three disciplines in a leading South African university. Ten theses, each from the three disciplines namely Science, Literature and Sociology, representing the three broad knowledge domains of Natural Sciences, Humanities, and Social

Sciences (Bazerman, 1981; Becher & Trowler, 2001), were selected for the study. Qualitative content analysis was utilised to closely identify the macro organisational features of the thesis.

As has already been alluded to, two key findings emerged. First, against the backdrop of the three well-established thesis formats, the study found the dominance of the compilation and the topic-based formats. Second, the Sociology and Literature doctoral theses adopted the more topic-based thesis format while the Science doctoral theses adopted the compilation based thesis format. A third key finding was the various aspects of hybridisation associated with the Sciences theses, as found in Anderson et al. (2020), Kubota et al. (2021), and Paltridge and Starfield (2023). This is not surprising, given the choice of compilation format with its attendant need to have 'publishable'/'published' paper' and multiple authorship as well as the apparent difficulty of doctoral researchers in reconciling the features of two distinct genres, journal article or paper and research thesis (Swales, 1990, 2004).

The above findings have implications for theory and practice in doctoral research education. In terms of theory, first, our findings do not support the caution of Johns and Swales (200) as well as Paltridge (2002) regarding the correlation between the structure of doctoral thesis and disciplinary communities. The evidence adduced in the present study located in a different provenance (that is, Africa) from most of the research sites in the influential studies (e.g. Bunton, 1998, 2005; Dong, 1998; Starfield & Ravelli, 2006; Ridley, 2001; Thompson, 2001) on the macrostructure of doctoral theses rather indicates the strong influence that disciplinary communities exert on the macrostructure of doctoral thesis. More studies on the structure of doctoral thesis from different disciplines as well as different geographical contexts are needed to be certain about this stance, though.

The second theoretical implication concerns the notions of publishability, originality, and creativity (Kubota et al., 2021) often valorised in doctoral research education and for that matter the thesis. While the notion of publishability in general seems to be already implied in the choice of thesis format by the APES (Science) students, this is certainly not evident in the Humanities and the Social Sciences theses. Further, the issues of originality and creativity may not be problematic to the Humanities and the Social Sciences; but this becomes an issue when we recognise that most of the Science papers (or chapters) in the present study have been co-authored by, at least, three persons, including the doctoral researcher, as also identified by Anderson and Okuda (2021).

The pertinent question is: whose work is being examined? Or, is it that in Sciences doctoral research, the issue is not whose work is being examined but rather what is being examined, here in research articles? Granted the relevance of the second issue to the Sciences, there are still the burning issues of creativity and contribution of students, as also raised by doctoral theses examiners (Ramalall et al., 2020). Does the notion of creativity not involve a personal dimension or an element of individualism, as highlighted in Anglo-Eurocentric societies, where higher education tends to derive its valued tenets?

In terms of the implications of the present findings for practice, we note the varying practices within the three data sets of theses. For instance, concerning the Sciences theses, we observe the varying number of 'published' or 'publishable' papers. This raises the issue of whether it is appropriate to insist that Science students (or, for that matter, any other doctoral students) include a minimum number of papers that have been published in their theses. How do we explain in one instance a student publishing five papers whereas, in the same department, two students had none of their chapters that had been published? While acknowledging the merit of diversity, it is necessary to flag issues of consistency, fairness, and a reasonable level of homogeneity of the various disciplinary communities without necessarily providing a limiting environment for both the doctoral supervisor and his/her students.

These varying textual practices in doctoral research education in general and doctoral thesis writing in particular (Krumsvik, 2022) make it necessary for a common forum to be created for both doctoral supervisors and advanced academic literacy/writing specialists or writing centres to interact to alleviate the stress of doctoral researchers. In dealing with these issues, therefore, Kubota et al.'s (2021) recent work which is geared toward addressing many of the above issues and others is welcoming.

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