

**UNIVERSITY OF EDUCATION, WINNEBA**

**DECLINE IN CULTURAL VALUES IN GHANA.  
A CASE OF KLOYOSIPKLEMI FESTIVAL OF YILO KROBOS IN THE  
EASTERN REGION OF GHANA**

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## DECLARATION

### Student's declaration

I, Loretta Efua Nyarkoa Asare-Kumi declare that this thesis is my own original and independent work. All authors and other intellectual materials and sources that have been quoted have been fully acknowledged. I Also declare that neither part nor in its entirety has this thesis been published in any form or Submitted to another university for the award of a degree.

Signature:.....

Date:.....

### Supervisor's Declaration

I hereby declare that the preparation and presentation of this thesis work was supervised in accordance with guidelines for the supervision of thesis laid down by the University of Education, Winneba.

Name : Dr. Lawrence Odumah. (Supervisor)

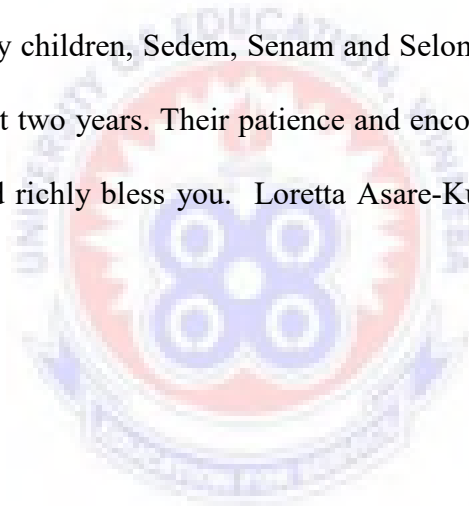
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## **DEDICATION**

This thesis is dedicated to my children Sedem Buady, Senam Buady and Selom Buady and the entire people of Somanya in the Yilo krobo Municipalities.



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## ABSTRACT

This thesis examined the decline in cultural values in Ghana with reference to Kloyosikplemi festival of the people of the Yilo Krobo in the Eastern Region of Ghana. Specifically, the study described how the Kloyosikplemi festival is celebrated, the cultural values embedded in the festival and why the patronage of the festival is on the low ebb. For the purpose of the study the data were collected through interviews and participatory observation. The target population was limited to about 2000 people who take part in the festival celebration because of proximity and resource constraints. However the accessible population was 50 and out of these, a sample of five respondents were purposively selected which includes spokesperson, queen mother, chief, a traditional priest and a clan head or leader. The study demonstrates how the Kloyosikplemi festival is celebrated as well as the cultural valves embedded in it. However, modernity and civilization has influenced the celebration of the festival especially on the part of the Christian youth. The study recommends that private event like visiting the royal mausoleum and purification rituals and washing of the ancestral stools which were restricted to the chief and the functionaries should be made open to the general public especially to the youth to learn how these rituals are performed and on behalf of the community. This will make the youth appreciate and fully participate in the celebration of the Kloyosikplemi festival. The study however, suggest that any further research should incorporate socio cultural dimensions of the festivals in order to understand issues pertaining to the current trends of low patronage of the Kloyosikplemi festival of Krobo in general. Further studies should also explore various ways of packaging the festival to become more attractive to global society and make recommendations for the development of this potential.1

## CHAPTER ONE

### INTRODUCTION

#### 1.0 Background to the Study

Festivals are celebrations of important events in every human society which bring together people from all walks of life. Traditional festivals are observed by the adherents of the traditional religion to mark important social and cultural events in the lives of the people and these are culminated in series of performances, entertainments, rites and rituals. Through festivals, the values and beliefs of the people are demonstrated; they give meaning to the social, political and religious life of the people celebrating them. As observed by Nirmal, (1976, p. 79) Festivals are important aspect of any religion. They serve a twofold purpose of keeping religion alive and affirming some religious or theological truth connected with them...almost invariably all festivals are celebrations of some important religious principle of theological truth.

In corroborating these views Ogunba, (1987, p. 88) opines further that:

Festival rites are important for several reasons: first, they are the chief media of the religious expression of the people. Secondly the institution of the festival is in itself a giant cultural establishment which can accommodate virtually every experience of the community and mould it into its own special idiom. In practice, therefore, the festival often achieves more than mere religious expression and has material that can be an important source for the reconstruction of history once the idiom is understood.

Festivals are vital mainsprings in the traditional education and the remit of the people's culture. Each year festivals and durbars are held in various parts of the country to celebrate the heritage of the people. Festivals and durbars are held throughout the year in various parts of the country for reunion, development purposes and to strengthen beliefs of society. Festivals take place at special times set aside by a community in order to commemorate some events of historical, cultural or religious

significance and by the performance of certain rituals; such events are re-enacted, giving both individuals and their communities a sense for meaning and cohesiveness. According to Opoku, (1990, p. 71) Festivals are rituals which recur at regular intervals and which have as their purpose the expression of beliefs held by a particular community. There is also the conscious expectation that certain very specific ends will come about as a result of the performance of the festivals and the performance is motivated by the desire to gain some form of satisfaction and is expected to be.

Culture on the other hand is not only about dancing, it is not limited only to music; it is not about costume alone. It is beyond pattern of social celebration, rituals pertaining to birth and marriage, cuisine or sport. Beyond that, culture is about people's total way of life; the way people live, eat, worship, produce, create and recreate. It is the totality of a set of bequeathed ideas, belief system, values and norms, which constitute the common bases of generally agreed social action.

Charles A. Ellwood, an American Sociologist brings out the multifacetedness of culture when he encapsulates it to mean:

— a collective name for all behavior patterns socially acquired and socially transmitted by means of symbols; hence a name for distinctive achievements of human groups, including not only such items as language, tool making, industry, art, science, law, government, morals and religion, but also the material instruments or artifacts in which cultural achievements are embodied and by which intellectual cultural features are given practical effect, such as buildings, tools, machines, communication devices, art objects, etc.... The essential part of culture is to be found in the patterns embodied in the social traditions of group, that is, in knowledge, ideas, beliefs, values, standards, and sentiments prevalent in the group. The overt part of culture is to be found in the actual behaviour of the group, usually in its usages, customs, and institutions.... The essential part of culture seems to be an appreciation of values with reference to life conditions. The purely behaviouristic definition of culture is, therefore inadequate. Complete definition must include the subjective and objective aspects of culture. Practically, the culture of the human group is summed up in its traditions and customs; but tradition, as the subjective side of culture is the essential core (Cited in Amponsah, 2010:597).

Odia (2005) stated that culture is a very important aspect of the human society. The possession of culture by man differentiated him from other animals and makes him unique in the animal kingdom. Morrish (1974) described culture as a complex whole which include knowledge, belief, art, morals, laws, custom and any other capabilities and habits acquired by man as a member of a society. Ezewu (1983) collaborated this when he wrote that culture is the totality of a people's way of life, the way they do things and the way they feel and behave. This means to a very large extent that, it is culture that determines how members of any social group think and feel, direct their actions and define acceptable ways of behaviour for its members. It must be argued here that since no two societies are exactly the same, no two group culture can be the same. Even in the same group, culture may change from time to time.

Values on the other hand is the aspect of cultural practices, actions or objects that are cherished in high esteem in the society Oninyama and Oninyame (2002). These cultural values are so cherished to the extent that the society wants them not only to be preserved, but wants them transmitted from one generation to another. They dominate a very wide area of activities among the Africans ranging from the tradition institutions through virtues to communalism and group solidarity. The modes of transmission of these values are usually by means of indigenous education through traditional festival celebrations (Itedjere 1997). Education itself, according to Okpilike (20002) is a process by which the community seeks to open its life to all the individuals within it and enables them to take part in it; in attempt to pass on to them its culture including the standards by which it would have them live. Culture has been classified into its material and non-material aspects. While material culture refers to the visible tactile objects which man is able to manufacture for the purposes of human survival; non-material culture comprises of the norms and mores of the people. While

material culture is concrete and takes the form of artefacts and crafts, non-material culture is abstract but has a very pervasive influence on the lives of the people of a particular culture. Hence beliefs about what is good and what is bad, together with norms and taboos, are all good examples of non-material culture.

The various African societies including Ghana had interactions since historical times in the area of trade, warfare, arts and craft. While these interactions lasted, there were cultural exchanges but the various societal values were held intact. However, when western education was introduced most Ghanaian cultural values were cast aside. Western education is associated with formal education which is a systematic and planned procedure for transmitting content to achieve state goals. Western education has to do with teaching and learning in a school system of certain subject matters with the sole aim of making the individual to live well. But more than this goal, western education as practiced in Ghana has gone out of its way to relegate almost all aspects of Ghanaian cultural values to the background.

From the foregoing, it is obvious that the Yilo Krobo culture is shared among its people through the celebration of the Kloyosikplemi festival since it consists of cherished values or beliefs that are shared by group, lineage, and religious sect and so on. Though culture is dynamic and continually changing, through man's contact with and absorption of other peoples' cultures, it should not be allowed to completely devastated effect on the traditional Yilo Krobo people.

## 1.1 Statement of the Problem

With Yilo Krobo subjugated and dominated, the Western culture and European mode of civilisation began to thrive and outgrow Krobo cultural heritage. The traditional Yilo Krobo cultural practices paved the way for foreign way of doing things as the Yilo Krobo people became fully ‘westernised’. Western culture is now regarded as frontline civilisation. The traditional Yilo Krobo’s ways of doing things became primitive, archaic and regrettably unacceptable in public domain. Not only were certain aspects of the material culture lost or destroyed, the Yilo Krobo people also lost the power and sense of cultural continuity, such that it became practically impossible to recover the ability to strive for cultural progress on their own terms. For example the Yilo Krobo systems of conflict resolution were destroyed and, in their places, nothing was given. The democratic process, rudimentary though it was, but with great potential as accompanies every human institution, was brutally uprooted and replaced by the authoritarianism of colonialism.

A new crop of elites was created, nurtured, and weaned on the altar of violence and colonialism armed with the structures of the modern state to continue to carry out the art and act of subjugation of the mass of the people in the service of colonialism. It is important to emphasize fundamentally that urgent and more decisive steps need to be taken in order to reorder and reverse this current trend of cultural emptiness and decline in the Yilo Krobo cultural values, without which the Yilo Krobo people may experience seasons of cultural extinction and drought of the Krobo values.

## **1.2 Purpose of the Study**

The purpose of the study was to examine the important cultural values embedded in the Kloyosikplemi festival, and the reasons why its patronage is gradually going down. Specifically, the objectives of the study included the following:

## **1.3. Objective of the Study**

The objective of the study is to:

1. To explore how Kloyosikplemi festival is celebrated.
2. To examine the cultural values embedded in Kloyosikplemi festival.
3. To find out the reasons why the patronage of Kloyosikplemi is on low ebb

## **1.4 Research Questions**

The following research questions were raised to guide the study

1. How is the Kloyosikplemi festival celebrated?
2. What are the cultural values embedded in Kloyosikplemi?
3. What are the reasons why the patronage of Kloyosikplemi is on low ebb?

## **1.5 Significance of the Study**

There is the need, therefore, for flogging of the negative impact of Western civilisation and culture on Africa in all fora; so that policy makers can begin to see the need to reappraise their policies that contribute to the cultural dearth in Ghana or the ones that negate the principles of cultural revival. Kloyosikplemi festival has now become one of the numerous festivals celebrated in the Eastern Region among the Krobo community of Ghana. The festival is rich in African traditional values thus celebration needs to be continued from generation to generations unborn. This study was therefore conducted to bring to the notice of the Government, Non-Governmental

Agencies and other stakeholders, the rich cultural values embedded in the festival in order to prioritize it as one of the major festivals to be celebrated in the Krobo area and the country as a whole. The study report would provide a useful guide for policy makers to formulate appropriate policies and measures that will enhance the promotion of the festival. The information generated can be used as an input for determining appropriate intervention and regulatory policies that may be implemented by the Ministry of Culture to guide the celebration of festival in Ghana.

The study is also intended to increase the awareness of the Krobo people on the future celebrations so as to mobilize their efforts towards its protection and promotion of the festival in the area. Any attempt to increase awareness of the festival based on the findings of this study could lead to restoring the festival which could make it become more economically viable and contribute meaningfully towards the development of the area and the country as a whole. It would finally add to the existing body of knowledge on the decline in cultural values in Ghanaian society.

### **1.6 Justification for the Study**

Kloyosipkleme is a festival embedded with important cultural values celebrated among the Krobo people of the Eastern Region of Ghana. This study will bring to the notice of the Yilo Krobo and other stakeholders, the cultural values embedded in the Kloyosipkleme festival. A study of the existing literature on Kloyosipkleme, however, shows that little or no empirical investigation has been conducted on the festival to find out the reasons why its celebration is declining rapidly particularly in the area of worship and cultic activities. This study therefore, needs to be conducted to fill the gap in knowledge about the effect of modernization on the celebration of Kloyosipkleme festival in the study area.



### **1.7 Limitation of the Study**

One major limitation of the study is that it was conducted in only Yilo municipality, hence cannot be generalized in other communities except those with similar cultural practices. Ideally, a socio-economic survey of all stakeholders including the local community members should be carry out in order to collate the views of all concerned. This will however not be possible. Besides, the study will also cover a short period or the current situation only. A relatively longer time period will have resulted in identification of new trends that will bring about a different result.

### **1.8 Scope of the Study**

The study was conducted in the Yilo Krobo Municipality of Ghana in the Eastern Region of Ghana with a target population of 2,000. The accessible population for this study was 50 and a sample size selected to participate in the study was five (5) participants. The research was to investigate the decline in cultural values in Ghana. A case of Kloyosikplemi of the Yilo Krobo people in the Eastern Region of Ghana. The study addressed issues such as how Kloyosikplemi festival is celebrated, the cultural values embedded in Kloyosikplemi festival and the reasons why the patronage of Kloyosikplemi is on its low ebb. The study employed interviews and participatory observation as the main tools to collect data from participants.

### **1.9 Organization of the Study**

The write up of the study is organised into five chapters. Chapter one is the introductory phase of the study. It deals with statement of the problem, the purpose of the study, the justification and relevance of the study among other things. Chapter two reviews the literature on the important cultural values embedded in the Kloyosikplemi festival and the reasons why its patronage is gradually going down.

Chapter three presents the methodological framework adopted for this research. It consists of the research design, the study area, the population, the sample and sample distribution. It also outlines the sampling methods, research instruments used, validity and reliability, method of data analysis and ethical considerations. Chapter four is based on the presentation and analysis of the data collected for this study through the use of interviews, observation and documentary analysis. Chapter five constitutes the concluding phase of the report. It summarizes the main issues that arose from the study, discusses them and offers recommendations and suggests directions for further research.



## CHAPTER TWO

### REVIEW OF RELATED LITERATURE

#### 2.0 Introduction

This focuses on the review of related literature on the topic traditional festivals of Ghana. A case of Kloyosikplemi festival of the Yilo Klobo people of the Eastern Region of Ghana. Related literature was reviewed on the following sub themes: functions of festivals, the cultural values embedded in traditional festivals and the reasons why these traditional festival celebrations are not well patronized today.

#### 2.1 How Festivals are Celebrated

##### 2.1.1 The meaning of festivals

A festival is an event ordinarily celebrated by a community and centering on some characteristic aspect of that community and its religion or traditions, often marked as a local or national holiday (Brandt 2012). In the words of Picard & Robinson, (2006)

Festival commonly means a periodically recurrent, social occasion in which, through multiplicity of forms and, a series of coordinated events participate directly or indirectly and to various degrees, all members of a whole community, united by ethnic, linguistic, religious, historical bonds share a worldview.

Festivals are generally considered to be types of cultural performances (Stoeltje, 1992), found in all societies around the world today and in the past with diverse examples ranging from those associated with major religious, traditions or with localized ritual entertainments (Turner, 1982; MacAloon, 1984). It offers a unified focus for learning about history, government, community, social interaction, traditional values, and social change and almost every ethnic group celebrates some form of annual community festival (Shalinsky, 1986).

According to Lokko (1981):

There is hardly any month in the year when a festival of some sort is not celebrated, and after three decades, this assertion is still valid in present time Ghana.

For instance in the Ancient Greece and Rome, festivals are closely associated with social organisation and political processes as well as religion (Noel, 1992). In modern times, festivals may be attended by strangers such as tourists, who are attracted to some of the more eccentric or historical ones (Pickard-Cambridge, 1953).

In the light of this, Douglas, and Derrett, 2001:p. 357) see festivals as “themed public occasions designed to occur for a limited duration that celebrate valued aspects of a community’s way of life”. Individuals become a member of a group that performs the rituals of festivals by virtue of kinship ties, rank, office or other predetermined factors. They put on the festivals a religious stamp that, in the final analysis, they are intended to bear (Bame, 1991).

Festivals often serve to fulfill specific communal purposes, especially in regard to commemoration or thanksgiving. They are usually small in scale and attendance, and represent the point “where community and its outward manifestations of image and identity collide” (Derrett, 2000:p.120). The celebrations offer a sense of belonging for religious, social, or geographical groups, contributing to group cohesiveness. Both the social function and the symbolic meaning of festival are closely related to a series of overt values that the community recognizes as essential to its ideology and worldview, to its social identity, its historical continuity, and to its physical survival, which is ultimately what festivals celebrate (Dorson, 1983). They may also provide entertainment, which was particularly important to local communities before the advent of mass-produced entertainment. Festivals that focus on cultural or ethnic

topics also seek to inform community members of their traditions; the involvement of elders sharing stories and experience provides a means for unity among families.

Cole (1975) discloses that a festival is a relatively rare climatic event in the life of any community. It is bounded by a definite beginning and end, and is a unified occasion which is set above daily life. Its structure is built up on a core or armature of ritual. This implies that festivals bring about a suspension of ordinary time, a transformation of ordinary space, a formalization of ordinary behaviour which involves every member of the society and those from far. Hence, community-based festivals and events, are becoming more popular and, subsequently, more numerous. They encompass a diverse range of themes from the specific, food and wine, through to multi-faceted celebrations, such as multicultural festivals. Most festivals originate within the community in response to a need or desire to celebrate their unique identity (Douglas et al, 2001:p. 358).

In sum, festival presents a complete range of behavioral modalities, each one related to the modalities of normal daily life. At festival times, people do something they normally do not do; they abstain from something they normally do; they carry to the extreme behaviors that are usually regulated by measure; they invert patterns of daily social life. Reversal, intensification, trespassing, and abstinence are the four cardinal points of festive behavior (Babcock, 1978). Next to religion and folklore, a significant origin is agricultural. Food is such a vital resource that many festivals are associated with harvest time. Religious commemoration and thanksgiving for good harvests are blended in events that take place during festivals.

### **2.1.2 Functions of traditional festivals**

Festivals perform many functions in the society (Bame, 1991). They serve as a means of commemorating and remembering important events in the history of a people. In the process, they perform other functions, both intended and unintended. As they involve re-creation of the past, they provide occasions for transmission of traditional cultures and values from one generation to the other. They help in uniting the people in expressing confidence in themselves and loyalty to their leaders.

As a public occasions designed to occur for a limited duration that celebrates valued aspect of a community's way of life (Dimmock and Tiye, 2001), festivals are tools of community gathering and unity, a medium of cultural education and intergenerational communication, preservation of cultural heritage, transmitting knowledge and experiences to future generations (Owusu-Frempong, 2005). Furthermore, they demonstrate a communal understanding of fertility associated with local subsistence (Clarke-Ekong, 1995), provide recreational and leisure opportunities (Long and Perdue, 1990), affect the economy of local communities (Getz, 1993), and attract and retain international tourists (McKercher et al., 2006).

Due to their cultural significance in the setup of communities, festivals have attracted empirical investigations: art forms in performance (Assimeng, 1976; Assihene, 1978), political functions of festivals (Clarke-Ekong, 1995), tourism and festival interrelationship (Wyllie, 1994), political and cultural influence of community festivals (Lentz, 2001), and as fulcrum of community gathering and unity (Owusu-Frempong, 2005).

In the light of this, Lokko, (1981):

Sees festivals as if a community becomes a stage set and its people Actors with a battery of seldom-seen props and costumes. Meals become feasts, and greetings, normally simple, become ceremonies with Homowo festival of the Ga people as a typical example.

Although dependent upon life-sustaining rituals, a festival is an elaborated and stylized phenomenon which far surpasses ritual necessity. It often becomes the social, ritual, and political platform of community life in a year. Cole (1975) observed that:

Festivals are not mere occasions of enjoyment and merry-making, but they are also platforms for social, religious and economic development of the society in which they are celebrated.

In her submission, Boamah (1972) describes a festival as a social function which spearheads the belief of the people and brings joy, unity and good tidings to them. This implies that, the festival has improved the development of the town, because before the start of the festival, family heads put up new buildings or extend their houses to cope with the accommodation problems experienced during the festival. Crompton, Lee, & Shuster, (2001) are of the view that, as one of the world's few inexhaustible natural resources, festivals are source of considerable potential in promoting sustainable socio-economic development for people of all ages. The industries can serve as a springboard for new ideas and innovation, which can open up new opportunities for employment and learning, while at the same time promoting well-being and self-esteem and empowering entire communities. Young women and men are increasingly engaged in proposing creative solutions to local challenges. This

creative energy needs to be harnessed in festivals so as to maximize the positive impact it can have on society (Crompton, Lee, & Shuster, 2001).

(Ayisi 1980) commends that, festivals combine economic and religious activities, for they are observed with material things. The submissions of (Gadzekpe 1978), Boamah (1972) and Ayisi (1970) talk about the social and economic functions of festivals. Much research has focused on assessing the economic impact or “success” of festivals and events (Burns, Hatch and Mules, 1986; Crompton, Lee, and Shuster, 2001; Dwyer, Mellor, Mistilis and Mules, 2000; McCann & Thompson, 1992; Tyrrell and Johnston, 2001), with only limited empirical research on the difficult to measure, yet very important, socio-cultural impacts (Ritchie and Lyons, 1990; Soutar and McLeod, 1993; Mihalik, 2000).

This point is emphasized by Naylor (2000) in her statement that festivals are integral to the life of many communities. They are occasions for prayer, dance, and song, for eating, drinking and socializing and even for making money. Bame (1991) touches vaguely on the social importance of festivals and attests to the fact that Africans who celebrate annual festivals enter the New Year which is ushered in at the end of the festival buoyed up with hope that their objectives will be achieved. Thus, he is of the view that the well-being and continuity of their societies are always of paramount importance to them. This means that Africans, therefore, celebrate festivals for no other reason than that which has to do with social benefits.

#### **2.1.2.1 The functions of traditional festivals to the youth**

Festivals are generally considered to be types of cultural performances and as such are studied by folklorists as well as anthropologists (Stoeltje, 1992). Cultural performances may be found in all societies around the world today and in the past.



There are diverse examples ranging from those associated with major religious traditions or with localized ritual entertainments (Turner, ed., 1982). MacAloon (1984) opines that:

Festivals have the power to transform entire societies, strengthen local communities and forge a sense of identity and belonging for people of all ages. As a vector for youth development and civic engagement, festivals play an essential role in promoting sustainable social and economic development for future generations with the youth acting as a bridge between cultures and serve as key agents in promoting peace and intercultural understanding. At the same time, young women and men are particularly affected by development challenges at all levels, frequently faced with disproportionately high levels of unemployment, insufficient access to education and professional training, intolerance and exclusion, among others. This is all the more important in cities where increased urbanization has further accentuated these challenges for young people.

In supporting this opinion Bonya (2011) posits that investing in local cultural resources including tangible and intangible heritage, traditional knowledge and skills, as well as music, dance, theatre and festivals, can develop sustainable creative economies, open up opportunities to youth, and help strengthen identity and social cohesion among communities. This means that, promoting creativity for and among youth and harnessing young people's creative potential and energy therefore, needs to be a priority in finding creative solutions to today's challenges through festivals. In accordance with this, Chachah (1999) has added that currently young people across the world are increasingly involved in protection and promotion festivals, recognising that festivals do not only belong to the past, but is also part of their identity. Transmitting festival values to young people favours intercultural understanding, respect for cultural diversity and helps create an environment propitious to a culture

of peace – principles which are central to the United Nation's mission (Abimbola, 2006). Festival related initiatives clearly demonstrate that culture is an indispensable driver and enabler of sustainable development. Festivals provide testimonies to, and links between, the past and present (Chachah, 1999).

### **2.1.2.2 The functions of traditional festivals to community**

A sense of community is an almost invisible yet critical part of a healthy community. Though hard to define, it includes a community's image, spirit, character, pride, relationships, and networking (Bush, 2000). A sense of community comes from a shared vision, where a clear sense of purpose values individual's ideas and contribution and involves working together on community issues, celebrations, and problem solving. Developing a sense of community is challenging, long- term work, building levels of connectedness, belonging, and support (Dugas & Schweitzer, 1997). Festivals and cultural events are observed as providing a forum for a shared purpose to be manifest in a community (Dunstan, 1994). This implies that, the complex relationships that festivals provide for individual members of a community as each exchanges information and energy offers the stability and protection that community can provide and that isolation cannot. Festivals can provide the heart to a community (Wheatley and Kellner-Rogers, 1998) as their celebratory nature provides residents with conditions of freedom and connectedness rather than a fixation on the forms and structures of the community.

The organizations and civic institutions managing the festivals and events temporarily offer a spatial boundary in terms of place, which harnesses the community's vision of itself and provide participative opportunities to nurture and sustain what is important to their constituency ( Ritzer, 2008). Festivals and events provide an opportunity for

community cultural development (Getz, 1997). Festivals and events can provide direction for communities. They provide a “now” and offer opportunities to speculate on a future. Programming can draw out views of attendees through symposia, workshops, skills development workshops, dreaming places, graffiti walls, and postcards. Festivals can reflect the dynamic value systems of individuals united by the same customs, images, collective memory, habits, and experiences. Festivals can be replicated and each generation can pass on something of its experience to the next. This is of particular interest to families that use events to assemble reunions.

Bringing people back to generously share their special space and favorite places with visiting friends and relatives assists in healing, awareness raising, and through understanding issues of sustainability associated with some delicate environments. Values and beliefs held by individuals in a community are inextricably linked and shape people’s attitudes and the way they act in specific situations. Dunstan (1994) suggests festivals can be used to build communities. Organizing a major festival takes a lot of individual and collective effort. To get the job done the organizers have to be able to give a lot of time personally and be able to call in a lot of favors and or inspire volunteerism. Celebration can bind a community and it can also be the instrument that keeps the community a fresh and constantly renewing experience. Annual festivals create a shared testimony to community through the passage of time. Celebration is the way humans integrate change (Dunstan, 1994). Community cultural festivals help create communities of values (Ulrich, 1998) by forging strong and distinct identities. One mechanism that assists in establishing whether festivals effectively represent their constituency’s sense of community is to engage with a “well-being model.” Community well-being (Wills, 2001) demonstrates how clear rules of inclusion, sharing information across boundaries, creating social reciprocity, using symbols,

myths, and stories to create and sustain values, and managing similarity so that the community feels familiar with clear building blocks.

Community well-being can be described as having such outcomes for residents as livability, sustainability, viability, and vitality (Hancock, Labonte, & Edwards, 1999; Landry, 1994, cited Wills, 2001). Key concepts of active citizenship, social justice, and social capital (Cox, 1995) allow residents to create attachments to the place and the people with whom they share that location. Community well-being identified by the Local Government Community Services Association of Australia (Wills, 2001) incorporates qualities for developing healthy and sustainable communities including the activity, participation, and interaction between people (Wills, 2001). These elements provide an opportunity to sensitively assess how communities see themselves and measure themselves against a set of criteria that can meaningfully underpin how a sense of community and place contribute to cultural festivals. These results are linked to well-being building blocks (Wills, 2001) that include democratic governance, active citizenship, social justice, and social capital. These assist in clarifying how a sense of community and place contribute to regional cultural festivals. Communities seek to enhance the livability quotient for their constituencies. For example, through volunteerism, they offer lifelong learning opportunities and civic partnerships that can be transferred to other aspects of community life. Festivals can be a long-term investment in the aggregate value and principles that underpin that elusive sense of community (Mihalik, 2000).

## **2.2 Values Embedded in African Traditional Festivals**

### **2.2.1 The meaning of value**

According to Longman Dictionary (2005) the word value is defined, ‘as the degree of usefulness of something, quality in something which makes it helpful, useful or desirable, a standard or idea which most people have about the worth of good qualities’. This notwithstanding, the word values refer to the attitude, beliefs, behaviours and actions that are cherished and acceptable standards of behaviours which each society expects that the members should abide by, although values differ from person to person and from one society to another. This is because social groups or human societies have various beliefs, attitudes and standards that form their value system. In view of this development, Falade, Akinde, & Adejube (2009) in their own perspective explicate the term value as a coherent set of attitude, behaviour and action adopted and, or evolved by a person, organization, or society as a standard to guide its behaviour and preferences in all situations (Falade, et al, 2009: 482). The concept is hereby used and utilized as a coherent set of African attitude, behaviour and action adopted and or evolved by African community as a standard to guide their behaviours and preferences. Also the word value is used as an enduring belief that specific mode of conduct of African existence is socially preferable to an opposite or converse mode of conduct.

### **2.2.2 Place of values in traditional African festivals**

The interpretive exposition and presentation of values generated by festivals in traditional African societies covers many aspects of the African cultural life. Although, it is important to note that talking about values in Traditional African festivals does not imply that by any means there are no cultural disvalues or negative features of festivals. This is because some cultural beliefs, practices and institutions

that are regarded as cultural values of festivals may be regarded as cultural disvalues by others. Or even some aspects of what one regards as cultural values, Traditional African festivals may require some refinement of it. Nevertheless, traditions need to be evaluated. The main reason for focusing on cultural values here is that some of these cultural values require appropriate and necessary amendment and refinement in order to be relevant to African modernity (Gyekye, 2002:171). There is no community or nation in existence to which festival celebrations has not formed the basis of her life. There has always been a sense of belonging to God in Africa, as well as the basic belief that this world is God's world. In Africa, the belief is that God created the world and the whole affairs of the world are under his unitary control. The African belief that society is thus an ordinance of God, and every festival celebrations within the society is, therefore, basically religious.

When it comes to traditional festivals, they are part of traditional culture, and help honor cultural values and immunise unhealthy culture penetration from outside (Falade, et al, 2009). First, it creates an association and honours community strength at the village, region and country level, when the whole community is moving forward at the same time. Also, as traditional festivals usually go with a religion or belief, it helps people maintain balance between material life and spiritual life, especially with the stresses of modern life, where people are seemingly programmed to live and work (Ajayi and Ojo, 2009). This indicates that festivals are an environment for people to go back to their roots, to learn about their origins through word of mouth, performance and their own experiences in the festival. It is a way to learn about history, which is much better than reading a textbook at school. They are living and breathing culture museums, ensuring the longevity of the country's culture.

Traditional festivals are environments to nurture traditional culture (Oloruntimehin, 2010).

### **2.2.3 Social and moral values embedded in African traditional festivals**

Falade et. al., (2009) posit that festivals have various moral and societal values meant to regulate interpersonal relationship and to perpetuate the entire community and have certain standards or norms to be observed. These standards or norms are meant for social cohesion and smooth running of the community. They are to prevent members of the community from becoming rebellious and thereby endanger the welfare of the society. In consonance with Falade et. al., (2009), Olupona (2008) opines that in festival celebrations, there are a set of values such as hospitality, truth, respect for old age, covenant keeping, hard work and good character that guide the behavior of every member of the community. In Traditional African festivals, there are proverbs, maxims used to inculcate social and moral values in order to regulate their interpersonal relationships (Falade, et. al., 2009). The following are illuminating examples from the Yoruba of Nigeria.

S/N	Values fostered	Examples of Proverbs/ Maxims
1	Respect and honour for elders	A i fi agba fun enikan ko je ki aye o gun (Failure to give regards to other is the fundamental cause of societal abnormality)
2	Regard and appreciation for one's family and benefactors	A ki i fi owo osi juwe ile baba eni (we should not point at our father's home with the left hand)
3	Self-control and courtesy	Falana gbo tire, tara eni la gbo (Falana-a generic name, mind your business)
4	Virtues of forgiveness, harmony and peaceful co-existence	Bi a ko ba gbagbe oro ana, a ko ni ri enikan abasere (Unless we overlook the past misdeeds, we will not be able to relate)
5	Diligence and industry	Ise ni oogun ise (Hard work is the cure for poverty)
6	Truth and honesty	Otito ki i sina iro nii fi ori gbogbe (Truth does not make mistake, falsehood lead astray).
7	Unity and cooperation	Ajeji owo kan ko gberu de ori (One hand cannot lift a heavy load to the head)

Sources: Falade, D.E et. al., (2009). Proverbs as Traditional Means of Moral and Social Learning among the Yoruba of Nigeria. Ajayi, A. and Fabarebo, S.I (Eds.) Oral Traditions in Black and African Culture (CBAAC), 485-489.

The cultural traditions of Ghana are effective tools for national development. Culture expressed in the form of festivals possesses rich economic values worth promoting national development. Gadzekpo (1978) admits that, festivals are seasons of gainful economic activities for local craftsmen and food sellers. He further states that, festivals promote tourism; as foreigners come to catch a glimpse of the artistic development and the rich culture of the society. According to him, they purchase some of these things, giving the dual advantage of income for the society and the boosting of the African's image abroad. His explanation points out the economic benefits that a society stands to derive from the celebration of festivals. Chachah



(1990) also talks about the religious and social aspects of festivals as he states that, festivals provide occasions for social re-union among Ghanaians. He further states that relatives and friends see each other again during festivals, also, gifts and drinks are exchanged, disputes settled and an atmosphere of mutual co-operation established. Again, Attah-Fosu (2001) describes festivals as ceremonies which bring most of the citizens of a society together. This, according to his submission helps them to initiate development projects and to contribute financially towards these projects. Visitors who also come to witness the festival contribute economically to the locality. It is evident from the above submissions that festivals are not mere joyous occasions but they are occasions for social re-union and economic advancement.

Ajayi and Ojo (2009) observe that festivals promote cultural education in which children and young individuals are educated according to the native custom, practices, beliefs and general life pattern of the society. Its main concerns are character, morals, physical and vocational development of the individual, as well as the inculcation in the children of the society right type of values as they learn to identify, understand and appreciate the cultures, norms and values of the society (Ajayi and Ojo 2009:40). In more specific terms Yoruba cultural education is concerned with the manner of greetings, dressing, house cleaning, taking one's job seriously, good behaviour, and respect for elders among others.

As the epitome for traditional body of knowledge embracing history, philosophy, medicine and folktale, festivals serve as the basic means through which individuals comprehend their environment and historical experiences (Abimbola, 1975:p.32 as cited by Ajayi and Ojo 2009:p.41). The shrine is the base of traditional education rendered in a coded form and the meaning is only decoded by a veteran Priest. This is

to show another illuminating traditional African cultural values in the socio-cultural setting. The reserved ability of the Priest to interpret the messages is a proof of their knowledge, ability and confirmation of their importance since there is hardly any problem about which the African will not consult the shrine.

#### **2.2.4 Traditional African cultural values in modern Africa culture**

Many of the cultural values and practices of traditional Africa discussed, however, can be considered positive features of the culture and can be accommodated in the scheme of African modernity, even if they must undergo some refinement and pruning in order to become fully harmonious with the spirit of modern culture and to function most satisfactorily within that culture (Gyekye, 2002:p.174). That is to say that many of the traditional festival values are still adhered to and form part and parcel of modern African way of life. These are some of the traditional African values that are fully harmonious with the spirit of modern cultures and as well function most satisfactorily and bring about sustainable development in modern Africa.

**Humanity and Brotherhood:** Traditional African cultures recognize the dignity and integrity of the human being as a creature of God. Our common brotherhood is intrinsically linked with our common humanity (Ritchie & Lyons, 1990). There is only one universal family, to which all human beings belong. This family is fragmented, however, into a multiplicity of peoples and cultures. The recognition of all human beings as brothers in the light of our common membership in one human species is a lofty ideal, that is, of great importance to the modern African people.

**Communalism and Individualism:** The value that traditional African societies place on communalism is expressed in the sharing of a common social life, commitment to the social or common good of the community, appreciation of mutual obligations, caring

for others, interdependence, and solidarity (Dorson, 1983). At the same time, the claims of individuality are recognized. African ethic, however, urges the avoidance of extreme individualism, which is seen as potentially destructive of human values and of the whole meaning and essence of a human society. Attempts are, therefore, made to balance communalism and individualism so that they can co-exist. This idea is still part and parcel of the modern African

**Morality:** According to Boamah (1972) the morality espoused in both traditional and modern cultures, and societies of Africa is a social, non- individualistic morality. This kind of morality is held as enjoined by social life itself. There is a preoccupation with human well-being in the African moral thought and practice. The African moral system puts the ethic of responsibility above the ethic of individual right, even though the latter are also given due recognition. The importance of character as the engine of moral life in practice is stressed.

**The Family:** Marriage is considered as a valuable institution, for without it there would be no family, that is, the basic unit of social life. Without the family there would be none of the kinship ties that are essential to a comprehension social life, with an intricate network of social relationships. Values associated with the family include recognizing the responsibility to share life with a wife or husband and children in the nuclear family and with members from an entire lineage in the extended family, recognizing the need to have and to care for children, respecting parents, taking care of our parents in their old age and so on.

**Economic Ethic:** The submissions of (Gadzekpo 1978), and( Ayisi 1970) Africans seek and put a high values on wealth, both private and family (clan). The right to, and the importance of private property are recognized in the traditional African economic

system, where private ownership exist side by side with public (command, state) ownership. Families (i.e. lineage, clans) operate independently of the chiefs, who, thus, do not control all the dynamics of the traditional economy (Burns, Hatch & Mules, 1986). According to Mihalik, (2000) the traditional African society is a welfare state, functioning on the ethic of fair distribution. This implies that everyone has access to the resources and goods of the community or state, but this system is not socialist in any Marxist sense (Dimmock, Tiyce, & Derrett, 1999).

Chieftaincy and Politics: In the political thoughts and practice of the traditional African society consultation and consensus are highly valued, for they are outstanding features of political decision-making (Ritchie & Lyons, 1990). This practice allows for the involvement of all the people in the political process. The chief who is the highest political authority, rules with the consent of and in accordance with the will of the people. In the actual exercise of power, the people in effect, are the sources of authority, directly or indirectly through their representatives on the chief's council. The political authority of the Chief is based on a trusteeship principle that ensures his accountability of the people. Freedom of expression, of political opinion is appreciated and practiced. Misrule by a chief is not tolerated and can lead to his being destooled.

Human Rights: The most important values in which human rights are rooted are put into practices in the traditional African festivals (Ulrich, 1998). These include individuality, personal responsibility, the dignity and integrity of every person, the intrinsic values of every person, consideration of every persons as an end in himself or herself and worthy of respect and equity of the moral worth of all people. Other rights that are acknowledged and protected include: the right to the use of lineage

land, right to food and protection from hunger, the right to a fair trial and the right to own private property (Meethan, 1995). These rights are fundamental to the social structure, customs and ethic of the traditional African society and do not need to be vociferously demanded and belligerently fought for.

Knowledge and Wisdom: Lawrence & Wynn-Moylan (2002) argue that in the traditional African culture, knowledge is highly valued especially practical or empirical knowledge. This type of knowledge is based on observation and experience. Practical wisdom is most relevant in the reconstruction of the African society and the promotion of human well-being.

Aesthetics: Dime (1993) is of the claim that Art in traditional African cultures has both functional and aesthetical dimension. Beauty is seen not only in works of art and in the human figure but also in human conduct, in humanity itself and in a person's character (Trotter, 1999). Among the criteria of aesthetic value and judgment are appropriateness and fittingness. For instance, music, dancing and even clothing must be appropriate to the occasion. (Gyekye 2002). Dime (1993) asserts that traditional African cultural values are now gathering momentum and sweeping aside any obstacle such as intolerance and mistreatment on its ways.

### **2.2.5 Prospects of African cultural values**

In order to reclaim the humanity of African communities and assume the rightful heirs of our founding fathers, there must be a conscious effort to assert African historical traditions and consciousness. We must explore African oral traditions and its prospects for economic liberty, natural integration, and stability. Africans need a psychological and physiological liberation. The challenge before Africans as individuals, institutions, government at local, state, national and trans-national is to

rededicate to the appreciation, development and patronage of African cultural resources and values (Chachah, 1999).

It is high time, Africans identified with one another with good knowledge of relics of the endowment and versed in the history of various cultural sites. Africans can only make gains rather losses by investing resources in individuals with powers of management of the cultural resources. African pride as continent lies in the values placed on her cultural endowment, the inherent system of ideas as well as those values that define peculiar personal and group perceptions and ways of life. Placing premium on African cultural endowment would earn the people respect, global recognition, international cooperation, development, and aid effective dissemination of African culture by projecting the best of her history. It would naturally encourage the preservation of African heritage for future generations and for the development of knowledge and cultural understanding as being experienced in other areas (Babawale, 2011:p.5-8).

### **2.3 Reasons for Low Patronage of Traditional Festivals**

Many people quite often ask those engaged in the study of African cultural festivals to tell them the benefits derived from such study (Gusau, 1981). The benefits they ask for are not only for the society but also the nation as a whole. African cultural festivals have been maligned in many ways (Gusau, 1981). According to Giddens (1997), many overzealous Christians and Islamic enthusiasts have branded African cultural festivals as barbaric, primitive, unprogressive and unrevealed. Many modern men who are engrossed in the influence of science and technology believed that it is a dead and useless celebration which should be discarded and thrown overboard. In the same way,( Ukanah, 2011) asserts that fanatic and some parochial members of the so-called missionary religions, especially Christianity and Islam, always assert that theirs

is, ‘the only revealed religion’ and what obtains in African traditional festivals are the worship of non-existent spiritual beings and idols. They often assert that the traditional African do not honour and worship the true God, therefore the festival should be wiped out of the surfaced of the earth, forgetting that most of their members go to African priests and diviners secretly in the night to seek solution to their problems when they are faced with the realities of life Ukanah, 2011). This means that the practice of medicine, in its various forms, which is an aspect of this traditional festival celebrations, comes under serious attack by the practitioners of the orthodox modern medicine (Nabofa, 1988). In view of this, Greene (1996) points out that:

African cultural festival embraces all aspects of African life. It involves people’s history, philosophy, poetry, psychology, medicine and health care delivery, ecology, various arms of the traditional government, ethics, economic and social activities, education, military strategies, mathematics (especially numerology) astrology, arts in its various forms and even including science and technology which need to be celebrated through African traditional festivals.

### **2.3.1 Modernity as a reason for low patronage of Traditional Festivals**

The traditional African festival in general, has an exceptionally enduring quality which makes it linger on in the face of all odds. It is also a festival that could not be washed away or swept under the carpet because of its enduring nature. One of the factors responsible for this enduring nature is the annual festival of the divination.

Thus Adegbola, (1983 :p.448) reports that:

Divination in African traditional religion was a determined foe that could not be wished away and that a grave error had been committed by missionaries who did not seek to understand this religious festivals before pronouncing their obituary.

Though, through modern education, technological know-how, contact with other world religions, some aspects of the traditional religious festivals have changed, some aspects still survive and some would be changed or transformed to meet the needs of the changing times and generation to come. The future is still very bright for the practicing of these various festivals (Chachah, 1999). It implies that there is every hope that since life continues, the people shall continue with the celebration of the annual festivals. The adherents are still resilient and will continue with the worship of the divinities in the various cults with the annual festivals. They could not be dissociated from the traditional festivals and its ritual practices into which they were born or make them to revert and backslide from it. They would continue to revive, resuscitate and revitalise it from time to time. The resilience of traditional festivals has often led to the song:

Western civilisation and culture began to creep into African socio-cultural milieu, first, with the contact of Europeans with Africa, a consequence of Berlin conference in the quest for imperial pilfering of African resources and, later, consolidated by the unstoppable wave of globalisation (Mittleman, 1997).

It is important to stress that colonialism distorted and retarded the pace and tempo of cultural growth and trend of civilisation in Africa (Obidi, 2005). One of the most profound consequences of colonization has been how the political and economic rape of the colonies has also led to what sometimes seem to be an unbridgeable cultural gap between the nations that were the beneficiaries of colonization and those that were the victims of the colonial assault. The era of colonial pillage and plunder led to the relative stagnation and often precipitous decline of traditional cultural festivals in the colonies. With Africa subjugated and dominated, the Western culture and



European mode of civilisation began to thrive and outgrow African cultural festivals (Obidi, 2005).

Traditional African cultural practices paved the way for foreign way of doing things as Africans became fully ‘westernised’. Western culture now is regarded as frontline civilisation. African ways of doing things became primitive, archaic and regrettably unacceptable in public domain. Not only were certain aspects of the material culture in the colonies lost or destroyed, colonial societies also lost the power and sense of cultural continuity, such that it became practically impossible to recover the ability to strive for cultural progress on their own terms. As argued by Mimiko (2010):

*The social fabric was completely devastated and a new culture of violence was implanted. Traditional African systems of conflict resolution were destroyed and, in their places, nothing was given. The democratic process, rudimentary though it was, but with great potential as accompanies every human institution, was brutally uprooted and replaced by the authoritarianism of colonialism. A new crop of elites was created, nurtured, and weaned on the altar of violence and colonialism armed with the structures of the modern state to continue to carry out the art and act of subjugation of the mass of the people in the service of colonialism.*

The above assertion was corroborated by Kasongo (2010:p.314) when he submits that —one could infer that when westernisation was imported to African countries, the hidden side of modernism was materialist interests. Civilisation was just another concept of domination: imposition of incoming new culture over traditional cultural values”. It is important to emphasise fundamentally that urgent and more decisive steps need to be taken in order to reorder and reverse this evanescent trend of cultural emptiness, without which Africa may experience seasons of cultural extinction and drought of African values. According to Liman and Onyetube (2013) it is appalling to

note that two hundred years or so of colonisation were not only destructive in terms of cultural heritage and values for which Africa was famous before colonialism but also precariously retrogressive as the continent was robbed of decades of opportunities—opportunities of self-development, opportunities of self-government and, indeed, opportunities of self-styled technological developmental pace.

### **2.3.2 Western civilisation as a reason for low patronage of traditional Africa festival**

Indeed, the significant fact about African cultural history is the convergence upon the indigenous tradition of the two external influences—the Arab-Islamic and the European Christian to which the continent has been exposed for well over a millennium. The values and lifestyles associated with these traditional festivals have been assimilated and to a large extent indigenized on the continent. This observation provides a broader perspective on the phenomenon of Westernization in Africa, an observation made as early as the late nineteenth century by the great African cultural theorist Edward Wilmot Blyden and summed up in the late twentieth century by Ali Mazrui as “the triple heritage” (Irele, 2010). The effects of western civilisation and culture on Africa are in several phases: political effect, economic effect and social effect. Western civilisation is a commitment to neoliberalism, commitment to liberal democracy, commitment to consumerism and commitment to Christian worldview as the origin of western civilisation. Colonialism and liberal democracy will be put under political effect, neoliberalism under economic effect and missionary to be under social effect.

The colonial factor was essential to the understanding of the process of Westernization in Africa itself. The holistic distortions of the hitherto well organised African societies in every sphere of life pointed to the depth and effectiveness of colonisation in the process of westernising African societies and their cultures.

Political effect includes: Distortions of natural boundaries without due recourse to antecedent institutions and cultures. The western civilisation submerged and dismantled indigenous institutions and, in its place, a foreign rule was established. Traditional institutions before then were regarded as not only political authorities but also custodians of cultures.

Introduction of Westminster liberal democracy: This does not just work in Africa. It is not that Africa did not have its own pattern of democracy before imposition of liberal democracy but the typical democracy in Africa and its processes were submerged by westernisation. As insisted by Mimiko (2010:p.640).

But the point is that the so-called Kabiyesi syndrome, which has been accorded as an explanation for the shortage of democracy in contemporary Africa, is actually a betrayal of inadequate understanding of the workings of the African traditional political systems. I strongly dispute this proposition as unhistorical and therefore invalid in the context of Africa. Our hypothesis is that in the epoch before contact between Europe and Africa, the latter not only developed relatively advanced state structures, but that emergent pre-colonial African states also had –sophisticated systems of political rule” with strong democratic foundations. I argue that the basis of the advertised inability of these societies to sustain democracy in contemporary (postcolonial) times could not have consisted in the absence of a democratic culture on their part. Rather, it is the residue of constraints that were attendant upon imperialism, which has been the dominant experience of the African peoples since the fourteenth century – defined most profoundly by slavery, colonialism, neo-colonialism, and their handmaiden, military governance.

In accordance of low patronage of African traditional festivals Alkali (2003) asserts that:

Extended family giving way to nuclear family. Traditional African family values breaking down very rapidly. Extended family that was wonderful instrument like a social verve, social security in our community has given way to nuclear family. Little wonder that there is no more respect for age; no more respect for values that we held sacrosanct in Africa traditional festival; younger ones now find it very difficult to greet elderly ones.

In consonance of this, Akinwale, (2008) opines that we now have children of single parents, a phenomenon that is identifiable with America. People no longer communalise, nobody wants to be anybody's brother's keeper let alone participating in traditional festival celebrations. It led to rural exodus and the displacement of large segments of the population. Proficiency in our language is declining in Africa because we are compelled to embrace Western culture and civilisation as Western language; Western language has created a dichotomy between an elite and mass of our people who still cannot do business with foreign language. It causes alienation for people who cannot speak English or French. Language is a vehicle of culture, we are in a very serious problem.

In addition to this, Giddens (1997) submit that the impact of Christianity has to be considered, for this has been the most important single factor in the process of Westernization in Africa and has undermined African traditional festivals. This means western education, involving literacy and the mastery of a European language, became the condition for entry into the modern sector. For most of the colonial period, education was in the hands of the Christian missions, who sought not only to convert Africans but also to inculcate Western values instead of African traditional

values embedded in festival celebrations. Christianity challenged traditional belief systems and promoted the diffusion of new ideas and modes of life; in particular, it sought to impose monogamy and the nuclear family as the norm (Dime, 1993).

Although no major effort of industrialization took place during the colonial period, and there has been no significant development since, Western technology has long entered the lives of Africans through familiarity with manufactured products imported from the West. The cultural alteration provoked by the pressures of colonial rule and missionary in all spheres of life are pervasive enough to qualify as the signs of a new cultural coup in Africa. This is more noticeable in the area of science and technology on African experience and consciousness. Modern medicine has largely taken precedence over traditional methods in matters of health.

The trend of cultural westernisation of Africa has become very pervasive and prevalent, such that Western civilisation has taken precedence over African values and culture that is manifested in festival celebrations is regarded as inferior (Akinwale, 2008). As with other societies and cultures in the so-called Third World, the impact of Western civilization on Africa has occasioned a discontinuity in forms of life throughout the continent. This has led to a cultural dualism that often presents itself as a real dilemma in concrete, real-life situations (Falade, Akinola & Adejube, 2009). In other words, the African experience of modernity is fraught with tensions at every level of the communal and social settings of the traditional societies. The post-independence Africa is confronted with how to have a true identity, a new culture that is African in nature that is portrayed by traditional festivals (Dime, 1993).

From the foregoing, it is evident that literature abounds on the decline of cultural values in Ghana. However literature is scarce with regard to the study area. It is therefore hoped that the current study will fill the gap



## **CHAPTER THREE**

### **METHODOLOGY**

#### **3.0 Overviews**

This current chapter presents the methodology employed in carrying out the study. The chapter presents the various stages through which the study addresses the research questions and gain data for the study (Denzin and Lincoln 2000). Among other things, the chapter presents the research design, the study area, the population and sample size. The chapter also includes sampling method, data collection methods, research instruments, validity and reliability and method of data analyses.

#### **3.1 Research Design**

This study employs a case study design and a qualitative approach. In explaining what a case is, Yin (1989) suggests that the term refers to an event, an entity, an individual or even a unit of analysis. Agyedu, Donlor and Obeng (1999) see case studies as a single entity or a phenomenon bounded by time and activity which requires the collection of detailed information by the use of varied data collection procedures. It is an empirical inquiry that investigates contemporary phenomenon within its real life context using multiple sources of evidence (Yin, 1989). The use of case study to probe an area of interest in depth is particularly appropriate as described by Patton (1987)

The qualitative approach was found appropriate for the study because it allowed for the construction of the reality about detailed understanding of the feeling, beliefs, experiences and perception of respondents on the role of monitoring and evaluation in the conduct of quality and of term examination. The study was based on ontological assumption that reality is constructed by individuals involved in a qualitative research

process (Creswell, 1998; Merriam, 1998). To capture and report reality, therefore, this study relied on the voices and the interpretations of participants in the research process based on the research questions.

### **3.2 The Study Area**

The research was carried out in the *Yilo Krobo Municipality* in the Eastern Region of Ghana, formerly known as Gold Coast, located in West Africa. Ghana is bordered by Burkina Faso, Cote d'Ivoire and Togo. Although Ghana is a multilingual country with about sixty language groups, the official language is English as Ghana is a former British colony. Agriculture and fishing are the primary occupation and the major export products are gold, cocoa and timber. Oil was recently discovered in the country in 2007. The major forms of religion are Christianity, Islam and the African Traditional Religion. There are about one hundred cultural and linguistic divisions but the country generally consists of five major ethnic groups namely the Mole-Dagbani, the Akan, the Ewe, the Guan and the Ga-Adangme (Salm 2002).

The *Krobo* people are part of the Ga-Adangme ethnic group and are among the residents of the Eastern Region of Ghana. They are believed to have migrated from Same which –today is a semi-grassland between Dahome now (Benin) and Nigeria in the Ogun State” (Teyegaga, 1985:p.11). Their migration has been attributed to political strife and wars (Teyegaga,1985; Salm, 2002). The *Krobo* people were the first to inhabit the Yilo krobo Mountain, also known as *Kloyo* upon arrival in the area now known as Ghana. They were forced to leave the mountain in 1892 by the British. Agriculture was and still is the major economic activity of the yilo *Krobos* and as such, markets were established in areas surrounding the mountain such as *Sra*, *Somanya*, *Odumase*, *Agomanya*, *Manya kpongunor* among others. The major *Krobo* cash crops are maize, palm oil, and mangoes (Arlt, 1995). Major annual festivals of



the krobo include the *Koda*, which ensures rainfall, soil fertility and a bumper harvest, the *Nmagyem* (millet eating) festival which is a thanksgiving for a good harvest. During the *Nmagyem* festival, the Krobo people make a trip to the mountain as a form of pilgrimage to their ancestral home, the krobo Mountain (Wilson 2003). The major *Manya Krobo* towns are *Odumase* and *Agomanya*. The *Yilo* mainly consist of people from other tribes who sought refuge in the *krobo* land (Arlt, 1995).

Apart from the traditional religious beliefs, Christianity is also a major religion of the Yilo krobos as they had early contact with Basel missionaries and the first church was established by a missionary called Johannes Zimmerman. Some Krobo people also belong to the Muslim faith. Chieftaincy is the form of government in the Krobo society like any Ghanaian society. A Paramount Chief known as *Konor* is the traditional head of the krobo people. Before the position of *Konor* was permanently established however, the Yilo Krobo people were ruled by a council of priests called *Djemeli*. The priests still have a very strong influence in the *Krobo* society. According to Soothill (2007:10), Queen mothers are also of importance in the Krobo society. Just like the chiefs, they are enstooled and there exists a Paramount Queen mother to whom the other Queen mother pay allegiance (Salm and Falola, 2002). They “reinforce group identity and solidarity” with their presence at functions (Steegstra 2009:p.114). The Yilo Krobos are well-known for the production of beads. The beads are elaborately used during the Dipo custom (Salm and Falola, 2002).

### **3.3 Population**

Polit and Hungler(1996) define population as the entire aggregation of cases that meet a designated set of criteria. The study was limited to the Kloyosikplimi festival celebrated by the people of Somanya in the Yilo Krobo municipality of the eastern region of Ghana.

The target population was about 2000 people who take part in the festival celebration. Because of proximity and resource constraint, however the accessible population was 50 and out of this, a sample of five was purposively selected which includes one spokesperson, one queen mother, chief, traditional priest, and clan head or leader.

### **3.4 Sample Size**

A sample is a fraction of the population consisting of individuals, objects or events that have been selected to represent the population (Kwabia, 2006; Agyedu *et al.*, 1999), and sampling involve the techniques of selecting sites, event and people for a study (Burgess, 1984,p.105: Merriams, 1989). In the light of this study a non-probability sampling was employed. Castillo (2009) refers to non-probability sampling as a sampling technique where the samples are gathered in a process that does not give all the individuals in the population equal chances of being selected. In the light of this, the study is purported to interview a sample size of 50 participants consisting of 5 chiefs, 10 traditional priests, 5 spokespersons, 20 clan leaders and 10 queen mothers but finally, only five of them were fully engaged in the interview. This five were purposively selected based on their readiness and ability to contribute meaningfully and effectively towards the phenomenon under study. The five were presented in table 3.1 below

**Table 3. 1: Sample distribution**

<b>Participants</b>	<b>Number</b>
Traditional priests	1
Chiefs	1
Spokespersons	1
Clan leaders	1
Queen mothers	1
<b>Total</b>	<b>5</b>

### 3.5 Sampling Method

The specific techniques employed in this study to select respondents included purposive sampling. The study employed purposive and convenience sampling method in selecting the different categories of respondents from the accessible population. Creswell (1998) sees purposive sampling as a method in which the study selects individuals and sites for the study because they can purposefully inform an understanding of the research problem and the central phenomenon under study. In the current study, purposive sampling technique was used to select these respondents from among other respondents. These respondents have adequate information regarding the essence of the festival since they are very important key stakeholders in the festival planning activities and execution. Furthermore, respondent's willingness to participate in the study was also another factor that was considered for sample selection. These participants were deemed to know much about modernization and cultural values embedded in the celebration of traditional festivals in the Yilo Krobo area and would be capable of giving valid and reliable data to help address the research questions were purposively selected for this study.

Apart from the major sampling method (purposive) the study also used quota sampling. Agyedu *et al.* (1999) refer to quota sampling as a non-random sampling in which the population is first stratified on some basis after which a proportionate number of respondents are decided from each stratum. In the light of this, five participants, consisting of three men and two women, were then selected from each of the four participatory communities using the convenience sampling method. The communities were selected based on their involvement in the celebration of the kloyosiklemi festival in the Yilo Krobo area.

### **3.6 Data Collection and Research Instruments**

The instruments employed were interviews and participant observation. Dexter (1970) refers to an interview as conversation with purpose which aims at obtaining special kind of information. Interviews are one of the most common forms of qualitative research method (Mason 2002; Merriams, 1998), and involve construction of knowledge (Mason, 2002). In the light of this study, in-depth interviews were conducted a chief, 1 traditional priest, 1 spokesperson, 1 clan leader and 1 queen mothers from the various communities that constitute the Yilo traditional area where the festival is celebrated.

In addition, participant observation was used in this study. The researcher participated in every stage of the festival on three different occasions to solicit for more information regarding the festival. This approach adopted has enabled the researcher to appreciate, perceive and observe key features about the festival. This was based on the cultural values embedded in the Kloyo sikplemi festival. Among the significant features observed were the various art forms on display and the appearance of the different communities especially on the durbar day.

### **3.7 Validity**

Validity is the test of whether the collected data accurately gauge what is being measured (Babbie & Mouton, 2001; Denzin & Lincoln, 2000; Mason, 2002; Mills, 2003). In order to ensure validity the researcher based the items on the research instrument on the research questions. The researcher also pre-tested the instruments with colleagues and also showed them to the supervisor. The researcher modified the content of the instruments based on the assessment and suggestions of colleagues and the supervisor. Several questioning techniques were employed to stimulate responses. There was a pilot interview which ensured good questions. The research was conducted in a natural setting using both English language and Dangme the local Krobo language.

### **3.8 Method of Data Analysis**

In line with the qualitative nature of most of the data generated, qualitative analysis were employed in examining the data. Merriams (1998) refers to data analysis as the process of making sense and meaning from the data that constitute the findings of the study. The data for this study were analysed inductively to allow categories and patterns to emerge from the data leading to set of smaller and similar data that are more workable. In line with this, all interview records were read several times to obtain understanding for them. For each recorded response, significant phrases or sentences that pertained directly to the purpose and focus of the studies were identified and transcribed in themes. Meanings were then formulated from the significant statements. The formulated meanings were classified into categories allowing for some recurring regularities that cut across all the recorded responses. The result then be integrated into an in depth, exhaustive description of the modification

and cultural values embedded in the kloyosikplemi festival in the Yilo Krobo area (Taylor & Bogdon, 1998 in Merriams, 1998).

#### **4.10 Ethical Considerations**

As this study utilized human participants, and in the interest of maintaining the integrity of the research, the researcher had made every effort to ensure that certain ethical issues were strictly addressed in respect of the privacy as well as the security of the participants. These issues were identified in advance so as prevent problems that could arise during the research process. Among the significant issues that were considered included consent, confidentiality and data protection.

Thus, prior to commencing with the research, permission was obtained from each participant, who participated in the study. The names of the participants were secured. The objective, purpose and the significance of the study were all relayed to the participants before initiating the research process all data collected from the participations were kept in a secure location

## CHAPTER FOUR

### FUNDINGS AND DISCUSSION

#### 4.0 Introduction

Chapter four presents analyses and discussion the data that was gathered in the attempt to answer the research questions on the topic examine the important cultural values embedded in the *Kloyosikplemi* festival celebrated in the Eastern region among the *Krobo* community in Ghana. In the light of this, the researcher used tools such as interviews and participant observation to collect data from both primary and secondary sources to reflect the purpose of the study for analysis. In all, 5 participants comprising a resident of *Yilo Krobo*, the chief, the queen mother, the priest, and an educationist and a spokesperson were selected for the study. In line with the research questions posed, the presentation and analysis of the data was organised in three parts. The first part describes how *Kloyosikplemi* festival is celebrated among the *Yilo Krobo* people. This is followed by an examination of the cultural values embedded in *Kloyosikplemi* festival. The third part of the analysis is devoted to examining the reasons why the patronage of *Kloyosikplemi* festival is on low ebb.

#### 4.1 How *Kloyosikplemi* Festival is Celebrated

The first research question posed for this study sought to find out how *Kloyosikplemi* festival is celebrated among the communities of *Yilo Krobo*. In line with this, data were gathered from stakeholders in the study area. The instruments employed to gather the data were field observations, interviews and documentary analysis. Field observations were conducted by the researcher in the study communities to observe how *Kloyosikplemi* festival is celebrated among the communities of *Yilo Krobo*. Interviews were then conducted with the 5 participants while the researcher actively

participated in the festival to observe every aspect of the celebration for a better understanding of their values embedded in the festival

#### 4.1.2 Background of the *Kloyosikplemi* festival

The analysis of the data gathered for this study had shown that in the Yilo Krobo area, the festivals celebrated were *kloyomsikplemi*, and *Dipo*. In an interview with the first interviewee and a retired educationist and a traditional leader from *Okpewem* revealed that the *Kloyosikplemi*, a festival of the krobo people of *Somanaya*, was celebrated in remembrance of their forceful eviction in 1892 by the British colonial government from their ancestral home on top of the Yilo Krobo Mountains, together with the *Shai's* from the *Shai Hills* to downhill not far away from the original habitations. He said: “*That this is where we used to live some years ago, pointing at the mountain far out there*. According to him, the forceful eviction was like a thief who comes unannounced to kill, destroy and to take away everything you have. He explained that, they were calmly living back on the hill with every economic activity going on smoothly and suddenly, the British came to force them out of their homes without any cause. He lamented in *Dangme* that: “*Hhm....! E nge nyakpe, I pa li no ne ma de po. Wa no feɛ no laa wo*”. This literally means “It is wonderful. I don’t know what to say again, everything we were having was lost in the process”. He further explained that the nature of eviction from the mountain was too vigorous to the extent that some of the aged lost their lives. When asked what has happened since then, his comment in *Dangme* was that *ke je jamɛ a be ɔ mi ɔ wa ba je Somanaya hiɛ ɔ ke e he kpokpa amɛ a no nge wa he mo de bo e*. This literally means since then we had relocated to today *Somanaya* and its surrounding villages struggling for survival. He explained that during *I nge nye n ɔ ne ji wa kusumi pee ha nye kone e pee ny ɛ Dipo yi*



In another interview with the chief at *Sra*, a suburb of *Somanya* had noted that the *Kloyosikplemi* festivals ceremony has two faces. The private events like visiting the royal mausoleum and purification rituals like the washing of the ancestral stools which were restricted to the chiefs and the court functionaries, and the public events like the parading of stool regalia, street processions, and durbar of chiefs, together with events such as musical and dancing competitions. He said:

–The festival is an important part of our lives. It is time to be joyful and it is the best period of life when we meet our people and when we have an opportunity to be with Almighty God. One of the most attractive aspects of the *Kloyosikplemi* was the colorful traditional displays and durbars which were held yearly. Our festival has some common features and beliefs of our society. Through the festivals, we remember our ancestors and ask for their protection. *Kloyosikplemi* festival is also held in order to purify the whole Krobo state so that people can enter the New Year with confidence and hope” (Interview with respondents).

Another participant who was preparing for the festival at the time, said in a similar interview that the *Kloyosikplemi* festivals of *Yilo Krobos* was full of rituals about the knowledge of all deities under *Krobo* faiths, who were in charge of an important temples in *Yilo* state, about the life sketches of important incarnations of Gods, great philosophers, leaders of *Yilo*, the significance of great rivers and mountains and the various religious rituals along with the celebrations of ancestors and preparation of feasts, entertainments and other shows. She added that there was great connection between *Kloyosikplemi* festivals and rituals observed by *Yilo Krobo* people, expressing their faith in their ancestors. The same principle she said applied to the faiths of the families of the various communities. In this connection *another interviewee* stated that *Kloyosikplemi* festivals had its rituals and through them, the main teachings of the Klobbo culture were taught to children. In the *yilo* communities, different deities like *Kloweki*, *Kotoklo* were worshipped with great devotion and also

with great joy and enthusiasm that follow the performance of *Kloyosikplemi* had strengthened the ties of the families.

It could therefore, be seen from the above that the *Kloyosikplemi* festival could be placed among the festivals of migration even though the new settlements were only some distant away from the original home.

Another interviewee who also commented on the background of the celebration of the *Kloyosikplemi* had however, said the celebration of the *Kloyosikplemi* festival of late was beyond our understanding. “Ahhh! No! It was not like this before” he exclaimed,

—The *Kloyosikplemi* festival now been modernized to the extent that our tradition as a people is getting lost. The ritual climbing, an annual celebration, has today been regarded as a form of competitive mountain climbing to the top where one can see artifacts of the early settlers without considering the rituals as equally important” (Interview with respondents).

#### **4.1.3 How *Kloyosikplemi* festival is celebrated**

The analysis of the data gathered for this study has shown that the celebration of *kloyosikplemi* festival took one full week to celebrate. That was the festival starts from Monday and ends on the following Monday with several activities throughout the period. It was also observed that the *kloyosipklemi* festival begins with pouring of libation for rainfall at the shrine.

In an interview with one of the chief at *Sra*, a suburb of *Somanya* had indicated that at an appointed time fixed by the priests of the two important tribal groups (*Okumo* and *Nana Kloweki*), representatives of the various clans gather in the court yard of the paramount chief for the start of the ceremony. He said that when the people were assembled to begin the ceremony, the officiating priest stands outside the shrine and

using millet drink (Ngmada) prepared from the produce of the previous year's harvest, pours libation on behalf of the *Krobo* society and prays for abundant rainfall so that the crops of the subsequent season may thrive well and the farmers have a good harvest. The following are examples of words he said accompanied the libation:

Mau ke yo Zugba. Wa tse we nye nge no yobu he. E su djeha e ko hu ne wa ma ku si mi tsumi. Nye ba dzonooo, nye ba dzono Nye ha ne hiomi ne ne hawo Ne wa mgmoni ome ne a hi Kplokoto .. oo kplokoto. No yebu ne yase! Tsua manye aba!  
(Interview with respondents).

This literally means:

*Mau* and his consort *Zugba* .We call you not for any mishap. A new year has begun, and we are about to perform the annual ritual. May you come and bless everything. Let there be abundant rainfall for our crops to thrive well. Cast out all evil! And bless us!

#### **4.1.3.1 The celebrations on Monday**

The analysis of the data gathered for this study had shown that Monday, the first day of the celebration of the *Kloyosiklemi* festival, was marked with some activities such as *Mano da yami* (sending drink to the durbar), *Yo Kama* (awarding of distinguished ladies) cooking competition among others. The first interviewee again, said *Mano da yami* was the first activity that starts the festival celebration on Monday. He said early on Monday morning, the various sub-chiefs with their elders converge at the premises of the paramount chief with drinks to announce their participation for the celebration of the festival. He said after all had gathered, each sub-chief was given the opportunity to pray through pouring of libation on behalf of their subjects to thank their ancestors for protecting them throughout the past year and to continue to protect them for the coming year. After all the sub-chiefs had their turn, the paramount chief

would finally crown everything by praying to all the ancestors on behalf of the yilo krobo people. Again the first interviewee further explained that the process of praying was done in a hierarchical order, knowing which of the chiefs to pray first and who to pray last before the paramount chief. He again added that any sub-chief who does not take part in the *Mano da yami* activity had shown to the paramount chief and all the other sub-chiefs that his subjects would not take part in the festival that year for one reason or the other. With this the paramount chief briefs the sub-chiefs on the plans and the procedures for the celebration and then the general public is informed the start of the festival.

#### **4.1.3.1.1 Cooking competition**

The analysis of the data collected had also shown that, on the same Monday, there was serious cooking competition among the Yilo Krobo women. This was done by the various women on the cooking local *Krobo* meals. In an interview with *Adamkie*, one of the festival organizers had shown that most of the young women in the *Krobo* land had not learnt how to cook the traditional food of the *Krobo*'s just because of modern meals and food already prepared and sold. She said as part of the activities for the festival, any time the festival was due, some companies usually come around ready to support the cooking competition. She explained that participation in the cooking competition was made open to every *Krobo* woman who willingly wanted to participate. Selected meals were made known to the participants. The cooking was done openly for all to witness the processes involved in cooking of a particular selected meal. She said ~~th~~is activity was not only meant to select the best cook but also to teach our young ladies how to cook that traditional meal.”

#### **4.1.3.1.2 *Yo Kama* (a renowned woman)**

The data collected for this study had shown that *Yo Kama* (a renowned woman) was the next *Kloyosikplemi* festival activity performed on Monday right after the cooking competition. In an interview with an opinion leader from *Akutunya* he said that “*Yo Kama*” (a renowned woman) was also a festival activity performed on the same Monday. She said *Yo Kama* was performed to award women who distinguished themselves and contributed positively enough to the development of the *Yilo krobo* area. He said a committee was constituted to investigate the background of women with outstanding performance and to be selected for the award. This committee would also do their search and come out with the name of the awardee. Here, she said the whole society would converge to witness the ceremony. “This was done to instill in the young krobo women the spirit of hard work and loyalty” She said. Again an interviewee had said that the *Yo Kama* was to throw a good challenge to our women. Some of them thought they could only marry and had children. Some were not even aware of their potentials let alone how to actualize. “This *Yo Kama* was really changing the perception of our women for hardworking” he said.

#### **4.1.3.2 The activities of the *Kloyosikplemi* festival on Tuesday**

The analysis of the data had shown that the second day, Tuesday, was marked with activities such as *Se he tsumi* (purification of the traditional stool), general cleaning of homes, communities and clearing of the path to the *Kloyo* mountains. In an interview, the chief of *Sra* had indicated that the activities of the day started with the cleansing of the traditional stools of the land. He said the sub-chiefs in the various towns, the clan chiefs and the paramount chief had various stools that they use throughout the year which need to be purified on the Tuesday of the *Kloyosikplemi* festival. He

explained that early in the Tuesday morning, the various chiefs with their *“Wonors”* (fetish priests) would go to the various shrines to perform certain rituals meant for the cleansing and purification of the stools. He said after this was done all the sub chiefs would converge at the *Kono’s* palace to continue with the rituals meant for the cleansing of the paramount stool through pouring of libation.

Another interviewee said that this cleansing ritual goes with the traditional drumming and dancing to invoke the ancestral spirits. He said: *“There will be no ritual performed in our part of the land without such dances as Kpatsa, Klama, Ogojo among others”*. He went on to add that the cleansing was meant to reaffirm their union with the shrine gods as they begin the fresh year. Again, *another interviewee* indicated that the Tuesday was not only kept for the cleansing of the shrine stools but also for cleaning in general. He said every household was made to clear and clean their environment of weed and any filth. He explained that as visitors would be coming to witness the festival, the chiefs and the elders of the town would not like any part of the town to be dirty. *“We would like them to know that at least we could keep our surroundings clean”* he said. In addition, an interviewee had said there were communal clearing and cleansing of the whole town where people come out to attend in their numbers. The communities usually weed the communal places like the cemetery, the durbar grounds, cleaning of the lorry stations among others. He said: *“Every place in the town look very neat and clean during the festival period in order to inculcate the spirit of cleanliness among our people and to tell a story to the visitors”*.

Another interviewee, *Dade Matse* (cutlass chief) indicated that the cleaning exercise was not limited to only the town but extended to all paths leading to the Krobo Mountain and that he was in charge and would mobilize the youth for the *“Miemi”*

(hunting) and clearing. He said the group would clear every bush to make easy entry to the mountain, at the foot of the mountain as well as the path leading to the top of the mountain which used to be their traditional home. He said on the mountain top, they had to clean every ancient remains to make them more attractive to those who were able to the mountain top.

#### **4.1.3.3 The activities of the *Kloyosikplemi* festival on Wednesday**

The analysis of the data gathered for this study had shown that Wednesday being the third day for the *Kloyosikplemi* festival celebration was set aside to honour the living dead. In an interview with *Nomo Bajelor of Sawyer* had shown that the activity for the *Kloyosikplemi* on Wednesday was *Odehe hi a gɔmi yami* (going to the ancestral graves). He said the chiefs, the queens and the fetish priests would had to go to the cemetery, which was classified as a secret place, to invoke the spirits of the ancestors through pouring of libation and that the procession was accompanied with drumming and singing of dirges till they got to the cemetery. He said this was meant to inform the living dead of the forth coming celebration of the *Kloyosikplemi* festival. He said at the cemetery rituals were performed at clan levels first before the paramount chief finally cemented the rituals after which the ceremony was opened to all the public and those who wanted to pay homage to their past heroes. *“This shows our believe that the there is a link between us and the living dead”* he said.

In another interview, *Kene* had added that the Wednesday night was marked with jams and street cannibals. He said the jams were staged in the various club houses where monies were collected from those who came to patronized it. The visitors and the krobos outside who come to the festival patronize the jam most, he said. He

further added that the street cannibal was the instance where the youth especially parade the street amid music and dance with some usually staging their music gadgets along the road sides temporarily for the occasion.

#### **4.1.3.4 The activities of the *Kloyosikplemi* festival on Thursday**

The analysis of the data indicated that Thursday was the climax of the *Kloyosikplemi* festival with many events. The data indicated that the activities carried out on Thursday were in three phases. The first phase was the ritual phase at the foot and top of the mountain. The second was the public visit to the mountain for rituals and the third phase was the durbar at the foot of the mountain followed by the jams and “street cannibals” in the evening.

The mountain towns were the seat of the old priestly leadership, which constructed its authority on the basis of rules, taboos and rituals. It was this cultural practice performed on Krobo Mountain that, together with an ancestral link to the mountain settlements, made one a Krobo. The mountain and the rituals performed thereupon were not only important for the self recognition of the Krobo, but also for their perception and construction by others.

In an interview, again with the first interviewee said that on Thursday morning, *Dadematse* with his executioners (*blafo*), the chiefs, the chief priest and some selected youth would move to the mountain early in the morning to prepare the place for the rituals and official opening of the mountain for the general public. He said that the *Dadematse* and his executioners went with them to provide security and by warding off any wild animal which might be inhabiting the mountain. He explained that as the mountain was abandoned for the whole year till the celebration of a new festival, some wild animals usually chose to inhabit the area. So for the fear of being attack by



these animals, the *Dademantse* and his people would have to accompany the ritual performers to the mountain in order to chase off every wild animal from the place. –Animals like antelopes, tigers, and lions among others were most of the time found on the mountain” he said.

In another interview, the interviewee of *Sra* had indicated that after being convinced that there was no danger, they then started with the ritual performance. He said the ritual ceremonies started from the top of the mountain with the sub chiefs and their fetish priests from the various clans coming to perform first in an order of supremacy. Some of the clans he mentioned were *Bunase*, *Nyewer*, *Plawu* and *Sra*. He said again that the main purpose of the ritual was to invoke the spirits of the ancestors who were staying with them on the mountain and were buried there, and also to inform them about the celebration of the *Kloyosikplemi* festival. Again to consult the ancestors to find out if there were any thing left undone as regards the festival. That the mountain was declared opened for everyone to visit.

The data again indicated that after all rituals been performed both on top and at the base *Dadematse* with his executioners ( *blafo*) the chief priest would have to go back home to get themselves ready for the *durbar*. In addition, the first interviewee said that at the south-eastern base of *Krobo* Mountain, a mini - *durbar* was set where people danced to popular or court music, and where those who had returned from the mountain top relaxed in the shade provided by numerous canopies. He said at the mountain base they could witness the dramatic re - enactment of scenes that took place in August 1892, when the settlements on top of the mountain were abolished and the people were given just two days to abandon their family homes. He explained that they had to leave most of their belongings and buried treasures behind and some

families even lost track of their members. Back then these homes were mainly inhabited by the old and unfit and the young women undergoing the *dipo* initiation rites, while the working population concentrated on farming lands at one to two days walking distance from the mountain.

In an interview, *one of the* Queen mothers of *Agavenya*, said the presence of the priests at the festival was quite remarkable. She said on the one hand the senior priests' interaction with ordinary people and more especially with strangers was highly limited through taboos. At the same time, their participation in the *durbar* exposed them to a great mass of spectators and media. She said on the other hand, most of those attending the *durbar* belong to a Christian church and the latter fiercely oppose the performance of 'heathen' rituals of any kind. Yet at every *kloyosikplemi* festival, the priests pour libations invoking all the different deities of the *Krobo* except the Christian God, sing and dance to *klama* songs in which the historical knowledge of the people is transported, and sprinkle the new millet. Again Kene had added that all of these activities made the onlookers contravene church regulations, by participating in 'heathen' practices. He said in the performance of the *durbar*, however, the churches too are allocated a part to play. *"They usually do an opening and a closing prayer and might entertain the crowd by having one of their brass bands, singing bands or choirs perform within the programme"* he said. He further concluded that the *durbar* aims at, and succeeds in, uniting the most diverse actors in society with each of them to compromise on major principles necessary for asserting authority.

Another interviewee again commented that for the young people the visit to *Krobo* Mountain was mostly a fun event and an opportunity to drink and socialize and, perhaps, have one's photograph taken with one's friends. He said numerous ambulant photographers were present on the mountain and the expression –“Snap me one!” could frequently be heard on this day. Ice -cream sellers carrying their heavy head - loads were hovering about the wilderness on the mountaintop, while youngsters carrying powerful ghetto blasters danced to the blaring sound of the latest hip- life and gospel highlife.

It was observed that the celebration of the *Kloyosikplemi* was marked by joy and happiness which were displayed in various forms. The celebrants were seen clad in all sort of funny clothing such as masquerades, tattered clothes, and all forms of body adornments. Men dress like women while women dress like men all to express their happiness at the entry of the *Kloyosikplemi*. Other rituals were performed at shrines on the way to mountain, their final destination. The procession finally converges at the foot of the mountain where celebrants are met by all the chiefs of *Yilo* seated in state where there was much to eat and drink.

It was also observed that on all cases, participants explained that throughout the year people including the youth work, set aside money, and prepare to celebrate these festivals. New and expensive clothing were worn during festivals, lots of tobacco and alcohol were consumed, traditional dishes prepared and served, and lot of time spent drumming and dancing. In fact, to the majority of participants, the festival provides them the opportunity to reunite with their loved ones and hence they must be very well prepared for that. As a result, money saved for festivals would not be used on

things like paying school fees, feeding or paying for health services of orphans or other family members in need.

#### **4.1.3.5 The activities of the *Kloyosikplemi* festival on Friday**

The analysis of the data gathered had shown that there was another durbar organized for the *Yolo Krobo Kloyosikplemi* festival at *Akutunya*, the lorry station. The data showed that the paramount chief, the sub-chiefs and their subjects converge there to continue with the festivities. In an interview, a respondent said that on Friday, the sub-chiefs again go in turn to greet the paramount chief in order to announce their presence and also swear before the paramouncy. He added that the day began with several *Yilo Krobo* traditional dance resembles performing one after the other to bring joy and happiness to the occasion. He mentioned some of the ensembles as *Kpatsa*, *Ogloho*, *Klama* which used to be the main traditional dances for the *Krobos*. Again Nomo *Jetse* in a similar interview had said that on that Friday, the chiefs come to the durbar on a procession with each of them being carried in palanquins amidst firing of guns in order of seniority/ authority with the paramount chief being the last to follow the procession. He went on to add that after all were seated, the paramount chief gave on account of all activities that went on during the past year. Where they have got to as regards the achievement and successes chopped by the *Yilo Krobo* people and the future developmental plans for the coming year.

*Another interviewee* further added that after the paramount chief had spoken the cultural troops both internal and external were invited to display and to entertain the durbar as an interlude. He said after the cultural display, the invited guest mostly the chief executive would be given the opportunity to address the durbar in terms of

governmental plan for the *Yilo Krobo* area. The district executive mostly give account on the what the legislative instruments governing the government of the area, what interventions had been put in place by this government for the development of the area as well as the future plans of the government for the area.

In another interview, a queen mother indicated that the paramount chief used the occasion to educate the *Yilo Krobo* people on their culture and about the history of the *Krobos*. She said that after some cultural display, the guest speaker, usually the president of the land or his representative from the government of the time; was given the opportunity to address the durbar. This gave the opportunity to the president or his representative to also give account about the working of the government from legal issues through to financial as well as the developmental projects of the government for the area. With a smile, she added that there was a cultural display by some selected *Dipo* ladies to entertain the guest speaker. “It was a colorful display to watch” she commented. Again, the interviewee said the night was graced as usual with the street cannibals and the jams which was usually an occasion for the youth. Below is a photograph of the researcher in an interview with *an interviewee*.

**Plate 4.1: A photograph of the researcher in an interview with *Dengmeyo*.**



**Source: field work (2017)**

#### **4.1.3.6 The activities of the *Kloyosikplemi* festival on Saturday**

The analysis of the data had indicated that the Saturday was reserved for an event known as Wemi drama. Settlement of disputes in the various homes and within the communities. In an interview, *the educationist* said that before the start of the *Kloyosikplemi* festival, all communities members were made to report any conflict or

disagreement noticed or open the window for any conflicting parties to report their grievances to their respective traditional heads or to the sub-chiefs and also to the paramount chief if between sub-chiefs. She said early in the morning the various heads formed a council to hear from the conflicting members after they were informed of the meeting the previous day. She said the council would then invite the conflict parties to narrate their cases and in the end amicable or a neutral position would be taken with some being punished and others made to pay compensations depending in the nature of the offence.

In another interview, the interviewee had said that after all settlements, all members of the committees visit homes and other communities' members which hitherto were in conflict to show that things had changed and unity had been restored to the area. He said *–some would intentionally invite the conflicted partner to both sit at table for a meal*” he said interviewee further added that the Saturday was also rescheduled for the award of *–Miss Kloyosikpemi*”, an activities to crown with the day.. He explained that for this event, a team would first be constituted to come out with the modalities of selecting the best lady to be crowned and advertised or made open for nomination forms. She said on Saturday night, the youth and some elderly ones converge at the community center where the activities would take place. She said some of the activities include the history, the culture among others. That the activity begins with playing of music's and when all was set then the ladies or contestants invited one after the other to perform and women declared. This activity run deep into the night.

#### **4.1.3.7 Sunday**

The analysis of the data collected had indicated that the Sunday was meant for the thanks giving a non-denominational church service is held for all.

#### **4.1.4 Functions of the *Kloyosikplemi* festival**

The analysis of the data gathered through a combination of observation and documentary analysis has revealed that *Kloyosikplemi* festival, among other things, has a significant function of strengthening the family ties and communal bonds among the *Yilo Krobo* communities as many people travel back home to meet friends and relations each time the festival was celebrated. The data indicate among other things that the festival served as effective tools for economic development, Religious and social development, development of Tourism

##### **4.1.4.1 Effective tools for economic development**

Analysis of data gathered for this study has shown that the *Kloyosikplemi* festival of the *Yilo Krobo*s is an effective tools for development in *Yilo Krobo* area. An interview with *Sikayo*, a trader selling beads at the durbar expressed that, this festival possesses rich economic values worth promoting national development. She explained that, the *Kloyosikplemi* festival was a season of gainful economic activities for local craftsmen and food sellers. She stated that, the festivals promote tourism, as foreigners and other stranger from far and near, come to catch a glimpse of the artistic development and the rich culture of the society. According to *Sikayo*, this strangers purchase some of these things at the durbar, giving the double advantage of income for the *Krobo* society and the boosting of the Ghana's image abroad. Her explanation points out the economic benefits that the *Krobo* society stands to derive from the celebration of *Kloyosikplemi* festival.



Another interviewee, a trader trading in all kinds of drinks at the foot of the *Krobo* mounting at the time had said that the celebration of the *Kloyosikplemi* festival always enabled him to get enough money to undertake the farming activities for the year. He said though, he operate a drinking bar at home, he always made a very good profit each year during the *Kloyosikplemi* festival. *“There was no single year that I did not come to sell here. I even wish the festival was celebrated every month because I really made a lot of money during this time”* he said

Again, the interviewee selling pure water at the durbar grounds had said that, during the festival period, there was always shortage of water hence the escalation of the price of sachet water. She said, people were even ready to buy at any price. I sold as many as eight bags a day. She further added that during the *Kloyosikplemi*, people travel from all walks of life both far and near not only to witness the festival but also to buy something in the form of a souvenir to send home. In a similar interview, *the interviewee* manager at Palm Hotel said most foreigners flood the durbar grounds to buy all sorts of gifts for their loved ones. Most of the artifacts bought are souvenirs which are handy and easy to carry. They include statuettes, figurines, dolls, beads, leather works, *kente*, tie and dye, batik, calabash art, replicas of spokesman staff, state swords, stools, basketry and metal works. . In addition *an interviewee*, a trader selling all kinds of festival paraphernalia at the durbar said the celebration of the festival also serves as a period of fund-raising for developmental projects. During interview She stated that: *“the community KVIP was built from the funds raised from the festival celebrated; hence celebration of the festival is very useful”*. The same interviewee said that a lot of money is made by bead makers from the sales of beads. This was the case because of the festive period which made the demand for bead higher. He said some of the beads were sold

directly to users at the festival grounds while some are also sold to retailers on wholesale basis. He explained that towards the end of August, most beads were ready for sale. A lot of fun is derived from the sales of the beads during the festive period, to the extent that some buyers try to hoard beads prior to the celebration of the festival. The beads were sold during the festive period in various ways. Some beads were sold by hawking, and others were sold on shelves at the durbar grounds. In all these, the ultimate aim is to get beads to the people for usage so as to make the festival more colourful. She said: *“There will be no Kloyosikpimi festival without beads because it forms the basis for the celebration”*. This, according to him helped the Krobo to initiate development projects and to contribute financially towards these projects. He said: *“Visitors who also come to witness the festival contribute economically to the locality”*. It is evident from the above that festivals are not mere joyous occasions but they are occasions for social re-union and economic advancement.

*An interviewee* further commented that the celebration of the *Kloyosiklemi* festival made it possible for the economic advancement of the local artists and craftsmen. The festive period presents a setting for the patronage of made-in-Yilo Krobo art works. The culture, philosophies and ideas of the people are expressed in their art works which helped to increase employment for both artisans and the marketers of the artifacts and as a result, social vices such as armed robbery will be eliminated from the society. *“When these artifacts are bought, there is economic growth; as taxes are generated for the development of Yilo Krobo district and Ghana as a whole”* he said.

#### **4.1.4.2 Religious and social development of the *Kloyosikplemi* festival**

The analysis of the data had shown that the celebration of the *Kloyosikplemi* festival had some religious and social benefits for the Yilo Krobo peoples. The data indicated that the people of Yilo Krobo pay homage to the chief priestess renew their loyalty to the divinity and the various cults. An interviewee further said that the *Kloyosikplemi* festival had been used to make offerings to the ancestors who had in the past connected with the worship of divinity and are in a way still in communication and communion with the living. *–This is because there is no separate annual festival for the ancestors where they have been deified”* he said.

In another interview with a *Kloyosikplemi* festival activist of *Somanya*, who also talked about the religious and social aspects has stated that, *Kloyosikplemi* festivals provide occasions for social re-union among *Krobo* people. He further states that relatives and friends see each other again during the festivals, and also, gifts and drinks were exchanged, disputes settled and a mutual co-operation established. He further described the festivals as ceremonies which bring most of the citizens of a society together.

#### **4.1.4.3 Promote cultural education**

The analysis of the data gathered through interviews and observation had revealed that the *Kloyosikplemi* festivals also promote cultural values in which children and young individuals were educated according to the native custom, practices, beliefs and general life pattern of the society. The interviewee said that the main concern of the *Kloyosikplemi* festival was character, morals, physical and vocational development of the individual, as well as the inculcation in the children of the society right type of values as they learn to identify, understand and appreciate the cultures,

norms and values of the society. He said in more specific terms that *Krobo* cultural education was concerned with the manner of greetings, dressing, house cleaning, and taking one's job seriously, good behavior, and respect for elders. *Our festivals serve as the basic means through which individuals comprehend their cultural values and historical experiences*" he said.

In a similar interview, an interviewee added that during the festive period, people return to their homes to strengthen their family ties and reinforce the customs and values of the community. The interviewee had added that the shrine was the base of cultural education rendered in a coded form and the meaning was only decoded by a veteran Priest. He said this was to educate the youth about the cultural values in embedded in the *Kloyosikpemi* festival. The ability of the Priest to interpret the messages is a proof of their knowledge, ability and confirmation of their importance since there is hardly any problem about which the *Krobo* would not consult the shrine.

#### **4.1.4.4 Development of Tourism**

Analysis of the data gathered for this study through a combination of interviews and observation has shown that tourism is yet another important opportunity that *Kloyosiplemi* has brought to the *Krobo* society. The traditional cultural activities and the *Dipo* cultural display including climbing and descending of the *Kloyo* mountain, the bead exhibition, pouring of libation, clanging of chiefs in their regalia are all points of attraction to tourists. It was also observed by the researcher that during the festival, foreigners and tourists are attracted to the area which results in high patronage of hotels, increase in trading activities and businesses.

In an interview again with a hotel manager in *Somanya*, had shown that *Kloyosikplemi* has served as a boost to tourism in the *Yilo* and *Manya Krobo* area. He said the tourists who visit would have to sleep in the hotels which enable hoteliers to make money from them. He further commented that, these Hotels also employed the local people, how prepared and sold artifacts to the tourists and by way of commitment, some tourists, also initiated developmental projects which helped to better the lot of people by generating a lot of money for individuals, the local communities and the nation as a whole.

In a similar interview the interviewee indicated that *Yilo Krobo* had become one of the most compelling destinations for tourists and botanists during celebration of the *Kloyosikplemi* festival. Tourism in the *Yilo Krobo* community has been expanding every now and then as a result of the celebration of the *Kloyosikplemi* festival. He said:

–All the hotels and guest houses in these communities usually got full up without any place left for stranger who are on different mission to the place” (Interview with respondents).

*The interviewee* submitted that their hotel provided a place of relaxation with its numerous coconut trees as shades for those strangers who normally came to witness the *Kloyosikplemi* festival –*We sell and make more money during the festival season”* he said. He further added that resorts and the hotels were always under pressure during the festival season since these resorts proved to be an easy call for these tourists because of the facilities available. Those who visited for sightseeing during the period paid an amount of money which varied from one camp to another depending on the facilities available.

An interviewee said that the reserved forest that was kept around the *Kloyo* (*Krobo* Mountain) provided a sanctuary for the migrated birds from all walks of life and even beyond Ghana. He commented that in the dry season the area used to provide feeding, breeding and resting grounds for over millions of both migrated and local birds and this used to attract many tourists who were mostly interested in bird to the area. He said: *–The large concentration of birds, especially, at the Kloyo (Krobo Mountain) catchment area is a great tourism potential for bird watching*”. Again, he added that the *Kloyo* (*Krobo* Mountain) has a fetish priest called *Wornor* who was responsible for maintaining traditional beliefs and practices that require rituals for the main sacred shrine called *Yomo*. *–The libation and other ritual performed each year attract domestic and international tourists*” he said. In addition, the chief priest at *Ogome a subu of somanya* told me that there was community shrine where the god of the area called *Kplande* was kept in all the communities in *Somanya*. *“This attracted tourists to the area. Our culture is one of the richest in Ghana”* he said, It could be deduced from the above that *Kloyosikplemi* festivals attract foreign exchange for *Yilo Krobo* and its surrounding communities since a lot of tourists flock to the area during the period and traders and hotel proprietors use the occasion to make brisk business as a result of their patronage. It was also observed by the researcher that the celebration of the festival serves as a family gathering and stock taking especially for the indigenes where activities planned for the year were evaluated and assessed. Also, infrastructure in various households was improved upon, such as painting of houses and general renovations.

#### 4.1.4.5 The social and cultural significance of *Kloyosikplemi* festival:

The analysis of the data has shown that the celebration of *Kloyosikplemi* festival served as boost to the social and cultural status of the *Krobo* people. In an interview the Queen mother of *Agavenya*, said the festival in the first place offers the natives of *Yilo* and *Manya Krobo* the opportunity to visit their homes at least once in every year. She said in the course of these visits, outstanding disputes and misunderstandings are settled, promoting unity and peace within the family system and the society as a whole. Another interviewee who participated in the *Kloyosikplemi* festival also commented that culturally, the festival creates a platform for the people to recount their historical past. She said during the festival, everything about the past history of the people is brought to light or remembered for the young ones to learn. *"This is very important because no society can forget its history"* he said. The interviewee further explain that apart from using the *Kloyosikplemi* festival to remember the past, its annual celebration helps to transmit, conserve and project the culture of the people. He has this to say:

*"Also, the riches of the different clans are brought to light for visitors as well as the town people to ascertain the wealth of the various clans which will lead to respect for their values. The festival also creates a platform for natives to learn about their traditional dances, songs and folklores"*(Interview with respondents).

In another interview with, the Queen mother of *Agavenya*, has revealed that the *Kloyosikplemi* festival helped to break the monotony in the life of the people. She explained that the daily routine of going to the farm and other economic activities every blessed day had halted by the advent of the festival. She further added that the festival brings a sort of relieve and joy to the people most especially, the farmers from

a continuous period of hard work and labour. She said the joy and relieve of the farmers most especially were because cultivation was considered to be, tedious and cumbersome. A lot of time and energy is required for the preparation of the land. Much care and attention is needed for the plants to grow well. *–The harvest time is another energy-sapping venture in maize farming. Here a lot of strength and energy is used to carefully harvest the fruits”* he said.

Similarly, *another interviewee from Somanya* therefore said that, to the *Krobos*, the *Kloyosikplemi* festival was a period of rest and a period that they rip the fruits of their labour. The festival served as a primary source from which the people drew their strength for the coming farming season. That was with the idea that the festival could be celebrated in some few months, the men and women and children worked vigorously on their farms in order to celebrate the festival well. To them *–any joyful celebration such as the Kloyosikplemi festival requires some money and enough resources in terms of food and other accompaniments since most of them would had to travel from Yono to Domi where the festival was celebrated”*. The interviewee further said that natives living outside the *Krobo* towns were not left out in the quest for money to celebrate the festival. *“Those staying abroad and other places in Ghana work harder to secure money to buy new clothing and other accoutrements needed for the festival”* he said. The Queen mother of *Agavenya* again commented that the *Kloyosikplemi* also brought together the whole *Krobo* state to profess unity and to swear their allegiance to the present (paramount chief). She said throughout the year, the *chief*, due to his tight schedule does not have adequate time for his people; therefore during the *Kloyosikplemi* festival the *paramount chief* sits in state to receive homage from the people. *–The social status of the people is thus enhanced”* she said.



## **4.2. Cultural values embedded in Kloyosikplemi festival in the Yilo Krobo area**

### **4.2.0 Introduction**

The second research question that was posed for the study sought to examine the cultural values embedded in *Kloyosikplemi* festival area. To answer this research question, interview data was gathered from 5 participants consisting of one chief, one traditional priests, one spokesperson, one clan leaders and one queen mother from somanya. The instruments used for the collection of data from this study were interviews, participatory observation. Part of the data for answering this question was also obtained through field observation.

### **4.2.1 Cultural values embedded in *Kloyosikplemi* festival**

The analysis of the data gathered for this study had revealed that the major cultural values embedded in the *Kloyosikplemi* festival were found to include: Humanity and Brotherhood, hospitality, truth, respect for old age, covenant keeping, hard work, and good character among others. The researcher also observed that the drumming, art, songs, belief systems, values, norms and practices are vital components of *Kloyosikplemi* that need to be preserved and maintained for posterity hence, the celebration of *Kloyosikplemi* Festival to preserve and maintain these cultures.

In an interview, the interviewee from *Akutunya* had commented that community elders and leaders used the *Kloyosikplemi* festival to enhance the perpetuation of the *Yilo Krobo* values and belief systems and also pass on folklores to the younger generations. He however, said in recent times, the festival had gone beyond their traditional roles. Their celebrations are consciously planned with concrete action plans aiming at a particular project or activity.

#### **4.2.2 Proverbs as a values embedded in the *kloyosikplemi* festival**

The analysis of the data had shown that the *Kloyosikplemi* festival have a rich repertoire of proverbs in which are enshrined ancient wisdom, beliefs and accumulated experiences of past generations. The interviewee again said the value of proverbs as source materials for the religious beliefs was learnt by the young generation from the celebration of the *Kloyosikplemi* festival. He said proverbs were held in high regard by the *Krobos* to the extent that it had been adopted as the main medium of communication during the *Kloyosikplemi* festival. In the *Krobo* societies there were different proverbs which have the belief in God as well as proverbs that had to do with the relationship of man to their deities. *“If a list of proverbs of Krobo are collected and studied, they would yield highly important information on Krobo religion”* he said.

#### **4.2.3 Prayer as a value embedded in the *Kloyosikplemi* festival**

The analysis of the data for this study had shown that prayer was another cultural value embedded in the celebration of the *Kloyosikplemi* festival. Prayers were specifically religious activities and would contain a lot of information on religious beliefs. In an interview, *Konotey* said Prayers in the celebration of *Kloyosikplemi* were usually made to God, the deities and the ancestors through the pouring of libations. He said through prayers one can see man's dependence on God and the belief that God has the ability to meet man's need being expressed. He said: *“Our people the Christians do think we don't pray to god as we pour libation, hmmm....!!!!!! The almighty god rather listens to our prayers even more than them. Another interviewee further added that the prayers of the Yilo Krobo people which was done through pouring of libation to communicate to the gods, was an important value of the Krobo*

culture which the youth has to learn and practice. He said this was the only way to identify one as true sons and daughters of Yilo Krobo.

#### **4.2.4 Hospitality value embedded in the *Kloyosikplemi* festival**

The analysis of the data had shown that hospitality was also a form of cultural value embedded in the *Kloyosikplemi* festival of the *Yilo Krobos*. An interviewee had shown that the *Yilo Krobo* people always displayed a friendly and generous relationship between themselves and all guests that joined in the celebration of the festival. He said the *Yilo Krobo* people during the *Kloyosikplemi* festival receive the all guests in goodwill, including the reception and entertainment of guest or strangers. He further said that as the festival is being celebrated by people from all walks of life the *Yilo* people made sure that they do not only provide food and shelter all those strangers who came to participate in the festivities but also make sure they do not come to any harm during the period. An interviewee had also said this friendly and generous reception of guest, visitors or strangers were all values embedded in the *Kloyosikplemi* festival.

#### **4.2.5 *Yilo Krobo* Language Proficiency value embedded in the *Kloyosikplemi* festival**

The analysis of the data had shown that the *Yilo Krlobo* people had recognized that proficiency in the Krobo language was one of the values embedded in the *Kloyoskplemii* festival. The interviewee commented that the *Krobo* language was the vehicle of the *Krobo* culture. He said: *It was through the Krobo language that we were identified as Krobo people.* He added that it was through the same language that the *Krobo* culture was transferred to the younger generation and lamented that the

*Yilo Krobo* people were however, losing this cultural value as their proficiency in the *Krobo* language is declining because they were compelled to embrace Western culture and civilisation came with Western language. That Western language had created a dichotomy between the elite and mass of our people who still cannot do business with foreign language. *“The Western language caused alienation for people who cannot speak English or French. We are in a very serious problem”* he said. The interviewee also added his voice in a similar interview by saying that proficiency in the *Yilo Krobo* language was declining because the *Yilo Krobo* people were compelled to embrace Western culture and civilisation as Western language; Western language had created a great difference between the elite and mass of our people who still cannot do business with foreign language. *People who cannot speak English or French language were being alienated for one reason or the other* he said.

#### **4.2.6 Morality value embedded in the *Kloyosikplemi* festival**

The analysis of the data had shown that the *Yilo Krobo* people had recognized morality as yet another cultural value embedded in the *Kloyosikplemi* festival. An interviewee had again shown that the *Yilo Krobo* people always displayed morality in the celebration of the *Kloyosikplemi* festival as in all modern cultures. He said societies of the *Yilo Krobo* always displayed a social, non- individualistic morality as had been learnt from their leaders mainly during the celebration of the *Kloyosikplemi* festival. In another interview with the Queen mother of *Agavenya*, had revealed that the kind of morality espoused in the celebration *kloyosikplemi* festival was held as enjoined by social life itself. She said there was a preoccupation with human well-being in the *Yilo Krobo* moral thought and practice of the *Kloyosikplemi* festival and that the *Yilo Krobo* moral system put the ethic of responsibility above the ethic of individual right, even

though the latter was also given due recognition. “*The importance of character as the engine of moral life in practice is stressed*” he said.

#### **4.2.7 Truthfulness value embedded in the *Kloyosikplemi* festival**

The data gathered for the study indicates that truthfulness is another major cultural value embedded in the *Kloyosikplemi* festival communities and some prisoners in the various prison yards. Truth is the real fact about something

#### **4.2.8 Respect for old age.**

The data collected for this study had shown that respect for old age was one of the many values embedded in the celebration of the *Kloyosikplemi* festival. The interviewee had said that most *Krobo* societies, due to strict seniority principles inherent in *Kloyosikplemi* festival, prescribe great significance to respectful behavior towards the aged and elders. He explained that older people have plenty of wisdom and knowledge to share with younger generations, and treating them with respect was second to nature for all the *Yilo Kloba* people. He said an individual who grew up in a more casual environment could usually call an elderly by their first names, but that should not assume that all older people are comfortable with those kind attitudes. He further said that some elderly people were more traditional, and prefer to address them with the respect they deserved and that was why the *Krobos* always used words like *Nomo* or *Etse* were used frequently to address an elderly during the *Kloyosikplemi* festival. The interviewee said that during the celebration of the *Kloyosikplemi* festival, the order by which the sub chiefs follow to pay homage to the paramount chief illustrated the value of respect for the elderly that is embedded in the festival.

#### **4.2.9 Yilo Krobo greetings value embedded in the *Kloyosikplemi* festival**

The analysis of the data gathered for this study had shown that greetings were one of the cultural values embedded in the *Kloyosikplemi* festival. Greeting was an act of communication in which human beings intentionally made their presence known to each other, showed attention to, and to suggest a type of relationship between individuals or group of people coming in contact with each other. In an interview one of the heads of the youth group of *Ogome* clan confirmed that greetings in the *Krobo* land was a gesture used to show respect and politeness. He said in the *Krobo* land the young had no rights to greet but rather request the greetings from the elderly one. *The interviewee* explained that the *Yilo Krobos* used greetings to welcome all the various clans to show love. He said each clan during the *Kloyosikplemi* festival celebration would present themselves to the paramount chief in the form of greeting to show the clans were present at the durbar. He further pointed out that this good value of greeting was dying off in these coming generations as most of them do not take part in the *kloyosikplemi* festival which showcased all this values.

In addition, three interviewees said that as a result of low patronage of our *Kloyosikplemi* festival most people of the *krobo* land do not know how to greet. The only thing they know was good morning”, good afternoon” and good evening” which were not part of our culture. He further lamented in *Dangme* that *i mi ke mo klo fɔ mi bi de mi ke good morni ɔ, i be kple e gblegble. Pi wa kusumi ji lɔ. Mo ngɔ o ngami ke ho se ya*. This literally means that if someone greeted me with good morning I will never respond. That is not our culture and if u like you can go away with your greetings. Again in an interview a linguist from *sawer* said the youth of today did not know the value and importance of greetings as most of them no longer participate in

the *Kloyosikplemi* festival. He said in *Dangme* that *→wa kusumi kpakpaa tsuo laa wo* –which literally means all the good customs of our fore fathers were lost.

It could be seen from the above analysis that in spite of the good value of greetings in the *Kloyosikplemi* festival, most *Yilo Kloba* people have not regarded the festival as anything important.

#### **4.2.10 Interpersonal relationships value embedded in the kloyosikplemi festival**

The analysis of the data gathered for this study had shown that interpersonal relationship was one of the cultural values embedded in the *kloyosikplemi* festival. The interviewee had indicated that interpersonal relationship had become one of the cultural values embedded in the celebration of the *Kloyosikplemi* festival. He said the festivals had various moral and societal values meant to regulate interpersonal relationship and to perpetuate the entire community and have certain standards or norms to be observed. *Another interviewee* who had participated in the study said these standards or norms are meant for social cohesion and smooth running of the community and were to prevent members of the community from becoming rebellious, endangering the welfare of the society. He added that in *Kloyosikplemi* festival, there were proverbs and maxims used to inculcate social and moral values in order to regulate their interpersonal relationships.

#### **4.2.11 The sense of belongingness as a value embedded in the Kloyosikplemi festival**

From the analysis of the data gathered for this study it has become noticed that the sense of belongingness was one of the cultural values embedded in the *Kloyosikplemi* festival. Interviewee pointed out that belonging to a particular locality brings out the notion of loyalty to the locality and this loyalty was expressed through *Kloyosikplemi*

festival and ritual performances. He said most *Yilo Krobo* people maintain a strong sense of identity and return ‘home’ as often as possible, especially for the festival and its ritual ceremonies. The performance of *Kloyosikplemi* festival. Ceremonies, are not only inspired by the need for belonging but also the sense of value. The interviewee explained that for the *Kloyosikplemi* festival to have withstood the test of time and be observed as it was today, it obviously showed a set of values the *Krobos* adhered to and depicted in their culture. In addition, another interviewee had said values generally were things cherished, highly esteemed and strongly held on to and there were high sense of desire and willing for the *Krobos* outside the area to come back home and join their families in celebrating the *Kloyosikplemi* festival. He said:

–In addition, the distance some travel with their daughters to get them initiated is worth considering. Many of them come from other parts of the country and in some cases outside of the country just for the purpose of the custom” (Interview with respondents).

He further stated that belonging may be seen through a sense of experience but then, as identity markers, belonging and locality usually –extend beyond individual experiences and nostalgic longing for a particular place. Furthermore, the ways these loyalties are created, perpetuated and modified are of importance in grasping an understanding of identity at both individual and collective levels. He stated that The *Kloyosikplemi* festival was an inclusive of these ritual ceremonies especially in creating a sense of *Krobo* identity and enhancing a sense of belonging. –For *Krobo*, being a part of the *Krobo* society and keeping with that identity requires participation in *Kloyosikplemi* festival” he said.



#### **4.2.12 Communalism and Individualism values embedded in the *kloyosikplemi* festival**

The analysis of the data has shown that communalism and individualism was a form of cultural value embedded in the *Kloyosikplemi* festival. An interviewee had shown that the value that Yilo societies place on communalism is expressed in the celebration of the *Kloyosikplemi* festival, where commitment to the social or common good of the community, appreciation of mutual obligations, caring for others, interdependence, and solidarity was shared. He said the *Yilo Klo* ethic, however, urged the avoidance of extreme individualism, which was seen as potentially destructive of human values and of the whole meaning and essence of a human society. Another interviewee, a spokesperson teacher and a member of the *Kloyosikplemi* planning committee, had revealed that communalism which is one of the major *Yilo Krobo* culture value embedded in the *Kloyosikplemi* festival was gradually becoming a thing of the past. “*People no longer communalise*” he said. He explained that commitment to the social or common good of the community was no more existing in the *Yilo Krobo* area. He further commented in Dangme that “*he ne je ɔ su muɛɛ ɔ, nɔ ko sungme kaa e hiɔ nɔ ko sisi kɛ hana hɛnya buami kɛ jeha yemi*” which literally means that today, nobody wants to be anybody’s brother’s keeper let alone participating in traditional festival celebrations.

Again, another interviewee from *Okɛpiɛm*, in another interview said almost everybody in the *Yilo* communities rather thought of what would benefit them as individuals than what would benefit the whole community. He said the *Yilo Krobo* people no longer consider where they were coming from, heir customs and traditions as a people and let alone to take part in the *Kloyosikplemi* festival which may not benefit them as individuals. *Spokesperson and* an opinion leader who had been very

influential in the celebration of *Kloyosiklemi* festival had said the spirit of commensalism which our fore fathers used to build all the communities were had lost as a result not taking part in the *Kloyosiklemi* festival which showcase this cultural value. He added that communal and individualistic values in the *Yilo Krobo* society specifically solidarity, interdependence and social harmony were becoming a thing of the past. He said the community (or group) was the focus of the activities of the individual members of the society and therefore appreciated and espoused values that in *Yilo Krobo* cultures were seen as essential and intrinsic to a human society of which membership is considered natural. This he said that for members of a group to identify with the group, they must share the values of the group and these values happen to be embedded in the *Kloyosiklemi* festival. For the *Yilo Krobo* to go through this extent to preserve their culture, indicates all the members of the society should involve themselves in the celebration of the *Kloyosiklemi* festival.

It could be observed though that there were certainly acknowledged individual values which were partly influenced by communal values and the individual was therefore challenged to seek a proper balance between his/her communal and individual values. This balance involves an attempt to integrate individual desires and social ideals and demands. The individual is therefore indebted to himself/herself and to his community.

#### **4.2.13 The marriage and family life value embedded in the *Kloyosikplemi* festival**

The analysis of the data has shown that marriage and family life was another form of cultural value embedded in the *Kloyosikplemi* festival. A Queen mother of *Agavenya*, said that marriage is considered as a valuable institution, for without it there would be no family life among the *Yilo Krobo* people as a basic unit of social life. She said

without the family there would be none of the kinship ties that were essential to the celebration of the *Kloyosikplemi* festival with an intricate network of social relationships. She added that the family life associated with the celebration of the *Kloyosikplemi* festival include recognizing the responsibility to share family life with a wife or husband and children in the nuclear family and with members from an entire lineage in the extended family, recognizing the need to have and to care for children, respecting parents, taking care of our parents in their old age and so on. An interview however said as a result of low patronage of the *Kloyosikplemi* festival, we now have children of single parents, a phenomenon that is identifiable with the *Yilo Krobo* people.

#### **4.2.14 Democratic values embedded in the *Kloyosikplemi* festival.**

The analysis of the data has shown that marriage and family life was another form of cultural value embedded in the *Kloyosikplemi* festival. In yet another interview the interviewee, a teacher and a member of the *kloyosikplemi* planning committee, had revealed that in the political thoughts and practices of the *Yilo Krobo* society, consultation and consensus were highly valued, for they were outstanding features of political decision-making. He said these practices which manifested itself the *Kloyosikplemi* festival, allowed for the involvement of all the people in the political process and the chief who was the highest political authority, ruled with the consent of and in accordance with the will of the people. He further added that in the actual exercise of power, during the *Kloyosikplemi* festival, the people in effect, were the sources of authority, directly or indirectly through their representatives on the chief's council. Again, *an interviewee* who participated in the study said the political authority of the Chief was based on a trusteeship principle that ensured his

accountability to the people. *–Freedom of expression, of political opinion was appreciated and practiced and misrule by a chief was not tolerated and could led to him being destooled”* he said.

#### **4.2.15 Communication of religious feelings through Music, Dance and Drama**

From the analysis of the data gathered for this study it has become noticed that Communication of religious feelings through Music, Dance and Drama was one of the cultural values embedded in the *Kloyosikplemi* festival. Another interviewee, pointed out that the *Yilo Kloba* people were dancing people and that was why their *Kloyosikplemi* festival was usually embedded in ritual dances and ceremonies. He said the religious music, dance and drama that were displayed during the celebration of the *Kloyosikplemi* festival was powerful media of communication to communicate their feelings especially to the traditional societies. He said: *–The Krobos sing and dance out of religious feelings. Thus when people participate it serves as an outlet for their religious feelings”*.

#### **4.2.16 Religious Articles and Objects as well as Art Works and Symbols**

The analysis of the data has shown that Religious Articles and Objects as well as Art Works and Symbols were another form of cultural value embedded in the *Kloyosikplemi* festival. An interviewee a Queen mother of *Agavenya*, said that different categories of art works used during the *Kloyosikplemi* festival served as valuable sources of religious beliefs. He said some art works such as wooden and clay sculptures found in the family shrines and general shrines and grooves, provide a wealth of information on the past and present religious beliefs of the people. These simple cultic objects and symbols could throw more light on the whole complexity of beliefs and practices connected with their use in the celebration of the *Kloyosikplemi*

festival. Traditional religion does not frown at the use of religious articles and objects. These include objects worn round the neck, waist, on the arms and the legs.

It could be seen from the above that that *Kloyosiklemi* festival was an environment for people to go back to their roots, to learn about their origins through word of mouth, performance and their own experiences in the festival. It was a way to learn about history, which was much better than reading a textbook at school. They are living and breathing culture museums, ensuring the longevity of the country's culture. Many of the cultural values and practices of *Yilo Krobo* people were however, considered positive features of the culture and could be accommodated in the *Kloyosiklemi* festival, even if they must undergo some refinement and pruning in order to become fully harmonious with the spirit of modern culture and to function most satisfactorily within that culture. That is to say that many of the *Kloyosiklemi* festival values were still adhered to and form part and parcel of modern *Krobo* way of life. These were some of the *Yilo Krobo* values that were fully harmonious with the spirit of modern cultures and as well function most satisfactorily and bring about sustainable development in *Krobo* land.

### **4.3 Reasons for low Patronage of Traditional Festivals**

#### **4.3.0 Introduction**

The third research question posed for this study sought to find out the reasons for low patronage of *Kloyosikplemi* traditional festival in the *Yilo Kloba* area. In the light of this, I used tools such as interviews and field observation to collect data from both primary and secondary sources to reflect the purpose of the study for analysis. In all, 5 participants comprising 3 residents of *Yilo Krobo*, 2 chiefs, were selected for the

study. In line with the research questions posed, the presentation and analysis of the data was organised to examining the reasons why the patronage of *Kloyosikplemi* festival was on low ebb.

#### **4.3.1 Reasons for low patronage of traditional festival**

The analysis of the data gathered for this study had revealed that there were several reasons for low patronage of the *Kloyosikplemi* traditional festival in the *Yilo Krobo* area were found to include: the so-called modern religions, especially Christianity and Islam on the *Kloyosikplemi* traditional festival, Modernity, Western Civilization, Lack of Core Cultural Values, Lacks emotional cognition, Lack of enthusiasm for traditional festivals, The perception of the youth about the *Kloyosikplemi* festival, Urban settlement as a reason for low patronage

#### **4.3.2 The so-called modern religions, especially Christianity and Islam influence on the *Kloyosikplemi* traditional festivals**

The analysis of the data gathered for this study had revealed that the so-called modern religions, especially Christianity and Islam on the *Kloyosikplemi* traditional festival was one of the reasons for low patronage of the *Kloyosikplemi* traditional festival among the *Yilo Krobo* people. An interviewee, a *Kloyosikplemi* festival activist of *Somanya*, had shown that many people quite often ask those engaged in the celebration of *Kloyosikplemi* festival to tell them the benefits derived from such festivals. The benefits they ask for were not only for the *Yilo Krobo* society but also the nation as a whole. He said the *Kloyosikplemi* festival have been relegated to the background in many ways as overzealous Christians and Islamic enthusiasts have branded the festivals as barbaric, primitive, unprogressive and unrevealed hence the

lack of interest and passion for the festival let alone their participation. He explained that many modern *Krobo* Christians who were engulfed in the influence of science and technology believed that the *Kloyosiklemi* festival was a dead and useless celebration which should be discarded and thrown overboard by the *Krobos*.

Another interviewee, spokesperson, teacher and a member of the *Kloyosikplemi* planning committee, had revealed that the members of the so-called modern religions, especially Christianity and Islam, were always of the view that their religions were the only divined and what pertained in the *Kloyosiklemi* festival were the worship of non-existent spiritual beings and idols. He explained that Christianity and Islam religious worshippers often assert that the *Kloyosiklemi* festival do not honour and worship the true God, and should be wiped out of the surfaced of the *Yilo Krobo* land and the country as a whole, forgetting that most of their members go to *Yilo Krobo* shrine priests and diviners secretly in the night to seek solution to their problems when they were faced with the challenges of life.

Again, an interviewee said that the practice of medicine, in its various forms, which was an aspect of the *Kloyosiklemi* festival celebrations, came under serious attack by the practitioners of the orthodox modern medicine. In view of this, he commented that:

*“The Kloyosiklemi traditional festival embraces all aspects of Yilo Krobo life. It involves people’s history, philosophy, poetry, psychology, medicine and health care delivery, ecology, various arms of the traditional government, ethics, economic and social activities, education, military strategies, mathematics (especially numerology) astrology, arts in its various forms and even including science and technology which need to be celebrated through Krobo land as well as the whole nation” (Interview with respondents).*

### 4.3.3 Western Civilization as a reason for low patronage of Traditional Africa festival

The analysis of the data has shown that Western Civilisation was another reason for low patronage of the *Kloyosikplemi* festival. Again a Queen mother of *Agavenya*, said with Krobo subjugated and dominated, the Western culture and European mode of civilization began to thrive and outgrow *Yilo Kloba* and her *Kloyosikemi* festival celebration. The *Yilo Krobo* cultural practices paved the way for foreign way of doing things as *Yilo Krobos* became fully ‘westernized’. Western culture now was regarded as frontline civilization in the *Yilo Krobo* land. He said the *Yilo Kloba* way of doing things became primitive, archaic and regrettably unacceptable in many of the *Yilo Krobo* societies as a result of western civilization. He again commented:

*“Not only were certain aspects of the material culture in the communities lost or destroyed, the Kloyosikplemi festival also lost the power and sense of cultural continuity, such that it became practically impossible to recover the ability to strive for cultural progress on the Yilo Krobo community” (Interview with respondents).*

An interviewee who was also one of the heads the youth group of *Ogome* clan had shown that indeed, the significant fact about the *Kloyosikplemi* festival was the subjection of the indigenous tradition of external influences to the extent that the values and lifestyles associated with the *Kloyosikplemi* festival had been assimilated and to a large extent westernized the *Yilo Krobo* land. He said the effects of western civilization and culture on the *Yilo Krobo* was in several phases: political effect, economic effect and social effect.



In accordance of low patronage of the *Kloyosikleme* festival *Sakitey* again asserted for example that:

–The extended family system of the Yilo Krobos that was wonderful instrument like a social verve, social security in our community had given way to nuclear family system. Little wonder that there was no more respect for age; no more respect for values that we held sacrosanct in the *Kloyosikleme* festival; younger ones now find it very difficult to greet elderly ones. The Yilo Krobos family values was breaking down very rapidly” (Interview with respondents).

An interviewee said that the low patronage of the *Kloysikplemi* festival had recently led to the *Klobo* people losing a lot of their cultural values. He said we now have children of single parents, a phenomenon that was not identifiable with *Yilo Krobo* people. People no longer communalize, nobody wants to be anybody’s brother’s keeper let alone participating in *Kloyosikleme* festival celebrations. In addition the interviewee also submitted that Christianity had been the most important single factor in the process of Westernization in *Yilo Krobo* and had undermined *kloyosiplemi* traditional festival. This he said western education, involving literacy and the mastery of a European language, became the condition for entry into the modern sector. For most of the ancient *Krobo*, education was in the hands of the elderly, who sought not only to educate but also to inculcate *Krobo* values, instead of western values, embedded in festival celebrations in the youth especially the girl child through the *Dipo* rite. Christianity had however, challenged traditional belief systems and promoted the diffusion of new ideas and modes of life which were alien to the traditional *Krobo* people. For instance, an interviewee said Christianity sought to impose monogamy and the nuclear family as the norm as against the traditional extended family system.

In another, the interviewee said that the trend of cultural westernization of *Krobo* society was spreading at a faster rate to the extent that Western civilization had taken precedence over *Krobo* values and culture found in *kloyosiplemi* traditional festival celebrations which has now be regarded as inferior by most *Krobo* people who were now converted Christians. He said as with the so-called Christians, the impact of Western civilization had occasioned a discontinuity of the youth to take part in the *Kloyosikleme* festival throughout the *Krobo* land. This he said in other words, the *Yilo Krobo* experience of modernity was fraught with tensions at every level of the communal and social settings of the traditional societies. The current *Yilo Krobo* was confronted with how to have a true identity, a new culture that was a *krobo* in nature that is portrayed by *Kloyosikplemi* festival.

#### **4.3.4 Lack of Core Cultural Values of the *Kloyosikplemi* festival**

The analysis of the data gathered for this study had shown that lack of core cultural values was one of the reason for low patronage of *kloyosikplemi* festival among the *Yilo Krobos* of the Eastern Region. An interviewee indicated that for the *Yilo Krobo* people, and the *Kloyosikplemi* festival played crucial role in enhancing cohesion, and strengthen cultural identity but currently *Kloyosikplemi* festival celebration do not very well played its role in establishing its core values. He said the *Kloyosikleme* festival was the climax of life of the *Krobo* people, was the carrier of comprehensive and ultimate values of the *Krobo*s, was the most distinctive and focused representation of one people, and also a societal collective cultural creation. However, *Kloyosikleme* festival spirits were obsolete, making a lot of the *Yilo Krobo*s developing cold interest to the festival. He said for instance, that patriotism was one of the important cultural symbols of *Kloyosikleme* festival, especially best embodied

in the swearing of allegiance to the paramount chief, which had the long history from the legend of ancestors and gradually formed a patriotism for concern about one's society and people as the core of the spiritual and cultural connotations. Since ancient times, the *Krobo* people expressed not only the mourning and respect for ancestors, but also the patriotic spirit of the *Krobo* community for celebrating the festival, but this was becoming a thing of the past.

In another interview with teacher and a member of the *kloyosikplemi* planning committee, had revealed that the low patronage of the festival was as a result of the weakening of the festival spirit, which was the overemphasis of developing external forms. He said for example, the early morning ritual performances and sacrifices on the Krobo Mountain by the elders and the clan priests to pronounce the mountain opened for everyone to visit, carried the spirit of filial piety, the sacrifice has become the comparison of the rituals, and the embedded cultural connotations facing the challenge from modern civilization. *The interviewee* again said that the *Yilo Krobo* traditional values embedded in the *Kloyosikpleimi* festival which include respect for humanity and human dignity, respect for legitimate authority, dignity of labour and respect for positive morals and religious values were paid lip service. He said again that those in charge of the celebration of the festival chose to deploy their siblings and relations onto the planning committee irrespective of whether they are qualified or not, instead of employing qualified personnel who are not related to them and this had lower this spirit of people to join in the celebration. *An interviewee* had said the structures for promotion of culture values had been high-jacked by those at the helm of affairs and such structures had been converted to serve the selfish interests of those at the top. Another interviewee also added that the

festival activities were organized basically to create avenues to spend Yilo Krobo state allocation on promotion of culture during the festival and not to achieve the core value of the celebration of the festival. *“Instead of the promotion of culture, the festival was used for generation of funds and to promote the image of those organizing and managing the programme”* he commented. Again an interviewee pointed out that the celebration of the *Kloyosiklemi* festival explained the belief and interest of the *Yilo Krobos* in knowing much about their ancient settlement, the customs or rituals, which was manifested in the zealous excursion or picnic to the *Krobo* Mountain, climbing of the mountains on Saturday, watching of the ancient remains. He however, indicated that the fast-paced lifestyle in modern industrial and urban society poses a great challenge to these heritages, because many people would like to take advantage of *Kloyosiklemi* festival to rest at home in order to relieve the stress of work and life, causing it difficult to experience much about their traditional home. He said: *People pay attention to customs, which embodies the periodically enjoyment.* In addition, *from* the perspective of ethical value of human relations, the interviewee said that *Kloyosiklemi* festival focus more on the ethics of relations and interpersonal harmony among people and shared the common characteristics of kinship and ethics, such as reunion and communal sweeping tomb for worshipping the ancients expressing a profound ethical and cultural significance. He however, said nowadays people are always busy with a variety of festive activities like dinner entertainments, losing the authentic meaning of its value. In addition, he said every time *Kloyosiklemi* festival was approaching, the concerned divisions among the clan heads, the chiefs were inclining to advocate who performed what activity at whatever time, but often ignore the sense of ritual and awe for these festivals. Therefore, people do not take *Kloyosiklemi* festivals as an important issue but things unnecessary, so as

not to participate actively or sincerely, would not be able to feel the cultural connotation of the unity and harmony from the festival rituals, not even with spiritual purification and state enhancement.

The interviewee said that in recent years, the *Kloyosiklemi* festival gradually have been designated as mere merry making event, without ensuring that people have time to celebrate the festivals and experiencing the culture, the festival also seems to cause more unexpected troubles, like overloading of cars, unnecessary traffics. There is also a lot of hooliganism among the youth. He said people engaged themselves in fighting which at time result in deaths. In this way, people grumble about the difficulties in going hometowns, travelling becomes an expensive and depressed activity, and the choices for holidays seem to be small. The negative effects brought by *Kloyosiklemi* festival became increasingly prominent, making more and more people less interested in *Kloyosiklemi* festival philosophy.

#### **4.3.5 Lacks emotional cognition**

The analysis of the data gathered for this study had shown that the young generation lacked emotional cognition for traditional festivals. The *Kloyosikplemi* traditional festival was now gradually descended into the memory of older people. An increasing number of young people do not know anything about festivals, instead, very familiar with foreign festivals. Again, an interviewee, had said after some time of introduction of western culture in the *Krobo* land, western cultural had develop at an unprecedented rate. There is no doubt that most of the *Yilo* Krobos have changed their lifestyle and way of thinking especially the young people. The concern was that young people were missing festival culture and losing traditional ideals and beliefs when following the so-called western fashion. He said there were two main

manifestations for the lack of emotional cognition for festival in the young generation. One is that young people cannot fully understand the cultural connotation of *Kloyosiklemi* festival. On one hand, their understanding is superficial and abstract. He added that the youth today have various ways to learn culture of festivals and most of them do have enthusiasm to learn the culture but the problem was that they always took a way which was not only inefficient but also was likely to falling into misunderstanding the significance of festival culture. Hence the low patronage of festivals such as the *Kloyosiklemi* festival by the youth.

On the other hand, an interviewee said in the same interview that the understanding of the youth was passive and mechanized. He said the *Kloyosikplemi* festival was the significant part of *Klobo* traditional culture. However, the youth today mechanically recite some knowledge of traditional culture learning more about the profound connotations of traditional culture because of restriction of their elderly to the secrete ritual grounds. The other one is that young people have little experience in celebrating traditional festivals and for that matter would not see the need of wasting their time celebrating it. Their enthusiasm for foreign festivals was far more than that for traditional festivals with the young people paying much more attention to western Valentine's Day than on *Kloyosikplemi* festival. Gifts like roses and chocolates were usually essential for this holiday. Even there were some young people who wanted to celebrate *Kloyosikplemi* festival, it was easy for them to mistake wrist bands and necklaces for the use of beads in the celebration of the festival. With the fading away of traditional festivals and folk activities, only some old people were keen on the *Kloyosikplemi* festival, while the young people just follow the old and even do not know exactly what other customs were included in the festivals. They never had the

opportunity to follow the chiefs to the Kloba mountains to witness what actually were the rituals performed at the mountain on the Thursday morning, neither do they know anything about the reason why the rituals were performed.

#### **4.3.6 Lack of enthusiasm for the *Kloyosiplemi* festival**

The analysis of the data had revealed that, lack of enthusiasm among the youth was one of the reasons for the low patronage of the *Kloyosiplemi* festival. The data indicated that *Klioyosikplemi* festivals was regarded as the main vehicle that sustains the development of *Krobo* culture, in which ordinary people are regarded as the main pillars for its celebration. Their attention and enthusiasm for the *Klioyosikplemi* festival were the impetus to drive the festivals move forward in and for future generations. However, there was a current trend that the expectation of ordinary people for the *Klioyosikplemi* festival was obviously not as high as before. In an interview with the Queen mother of *Agavenya*, had shown that the enthusiasm for participating in *Klioyosikplemi* festival was waning seriously among the youth of the *Krobo* land. She said although there were various significant values in the celebration of *Klioyosikplemi* festival, ordinary people do not really take part in the celebration of the festival for one reason or the other. “*But it however, needed the support and participation of whole people to celebrate the festival*” she said. A further probe had shown that the various ways by which *Klioyosikplemi* was celebrated with several ritual ceremonies like pouring of libation, consultation of the ancestral spirits among others were difficult to meet modern people’s needs for social life because of great changes in modern lifestyle. An interviewee again said that nowadays the idea of celebrating *Klioyosikplemi* festival only come from the traditionalist and the ritualists. There were many people each year who got the idea of the festival in terms of the

huge profits they made, but the connotation of festivals is increasing diminishing and people's enthusiasm for festivals was also waning with days. In a similar interview the interviewee again mentioned that in celebration of some major traditional festivals such as the *Klioyosikplemi*, sons and daughters far and near come together for ceremonial cooking and eating. People came together to eat from the same bowl regardless the background or the family one belongs. This beautiful aspect of the festival had however, almost waned off as a result of economic hardships of late. An interviewee who was preparing for the durbar at the time said only few people knew how to make festival food such as dumplings, rice puddings which were the main foods eaten by the indigenes during the festival. She said that the communal cooking and eating provided the young ones with the opportunity to learn how to cook most of the *Krobo* meals and hence all the youth far and near do come down for the festival in order to take part in such cooking. She said:

–Nowadays, only parents were busy with preparing meals to make celebration and they even have to request their daughters and sons to come back to have a reunion. There is no doubt that people don't have much expectation and enthusiasm for traditional festivals as before” (Interview with respondents).

#### **4.3.7 The perception of the youth about the *Kloyosikplemi* festival**

The analysis of the data gathered has indicated that the perception of the modern *Krobo* people had been that *Kloyosikplemi* was only an occasion of joy making but not of providing the opportunity for the youth to learn the *Krobo* values. In an interview with *Dengmeyo*, a young Christian lady who was standing at a distance to the durbar grounds watching the celebrants said *Kloyosikplemi* was not any special event to attend, but simply an event to share some good times with those we love. She said the festival should be considered as hosting a fun gathering at our homes or



inviting loved ones to join us for local entertainment in our area. At the same time, we create a celebratory atmosphere in all of our various activities by simply sharing our joys and excitements wherever we go amongst our friends and family members. She said what need to be remembered as a festival celebrations would be defined by the attitudes of those involved rather than the events itself, but the Kloyosikplemi festival was just a period of creating an event of joy and entertainments and could come out within the time of our choice in our busy life style. “Nothing to remember about this festival of the Yilo Klobo people” she said

In a similar interview Christopher, a young graduate and Christian said there was nothing important to learn from *kloyosikplemi* festival as one could learn to celebrate each moment of our lives by choosing to feel happy, lighthearted, joyful, and reaching out to share these sentiments with their family members and friends and not necessarily waiting for a festival to reach. While celebrations were often geared toward a specific event or situation, *kloyosikplemi* festival should not be seen as the only requirement to enjoy a festive mood with friends and loved ones. He commented that most of the youth, especially the Christian youth do not actively patronized the festival because choosing to share their excitements and joys with others in any setting, could bring joy and a good celebratory atmosphere that could give a new sense of meaning and enjoyment to each day. He said:

*“This gives us a chance to create a new atmosphere to be happy and gay in this modern life. We can best honor our desire to celebrate with friends and family members including our loved ones today by reaching out to share our family and friends” (Interview with respondents).*

It could be observed from the above that the perception of the youth, especially the Christian youth, was that the *Kloyosikplemi* festival was just a mere joy creation moment rather than an occasion for teaching the youth about the embedded cultural values of the *Yilo Krobo* people.

#### **4.3.8 Urban settlement as a reason for low patronage**

The analysis of the data for this study had indicated that the low patronage of the *Kloyosikplemi* festival was due to the fact that many of the *Klobo* people living in urban areas cannot come down to join in the celebration of the Festival as a result of serious work schedules. The interviewee said that of late the patronage of the festival was low as most of the *krobos* have travelled far and even outside the country in search of work and some others who have had a higher education were also able to secure jobs which made them settled in the urban areas. He said as a result of their busy work schedules most of them were not able to take active part on the celebration of the festival. *Interviewee* mentioned that, there were little job opportunities in the *Krobo* area. The farming activities were no mere attractive to the youth as most of the lands that were under cultivation were no more fertile. Those who had completed their education had to move to the urban areas to search for jobs which were not readily available. He commented:

–Although the *Kloyosikplemi* was full of good values, most of the *Klobos* living in the urban communities had gone to learn some different value and life style different from that of the *Krobos*, with some of them converting to Christianity and Islam” (Interview with respondents).

#### **4.3.9 Reasons why the Yilo Krobo people should continue to celebrate the *Kloyosiklemi* festival**

The analysis of the data gathered for this study had shown that there were reasons why the Yilo Krobo people of the Eastern Region should continue with the celebration of the *Kloyosiklemi* festival. The interviewee again pointed out that the traditional *Kloyosikplemi* festival in general, had an exceptionally enduring quality which made it important in the face of all odds and hence needed to be celebrated. He said *Kloyosikplemi* was also a festival that could not be wished away or swept under the carpet because of its enduring nature and the value placed on it by indigenous *Yilo Krobo* people. Again, another interviewee also commented on the reasons why the *Yilo Krobo* people of the Eastern Region should continue with the celebration of the *Kloyosiklemi* festival. He said divination in the *Kloyosikplemi* was a determined power that could not be wished away and that a grave error had been committed by missionaries who did not seek to understand these traditional *Kloyosikplemi* festivals before suggesting that it should be a thing of the past. The interviewee, further went on to explain that through modern education, technological know-how, contact with other world religions, some aspects of the traditional religious festivals have changed, some aspects still survived and some would be changed or transformed to meet the needs of the changing times and generation to come.

In yet another interview with *the spokesperson*, a teacher and a member of the *Kloyosikplemi* planning committee had revealed that the future was still very bright for the celebration of the *Kloyosikplemi* festivals. He explained that there was every hope that since life continues, the people should continue with the celebration of the *Kloyosikplemi* festival in order to continue with the worship of the divinities in the various cults with the annual festivals.

He said:

–Divinities could not be dissociated from the Kloyosikplemi festival and its ritual practices into which Yilo Krobo people were born or made them to revert and backslide from it. They would continue to revive, resuscitate and revitalise it from time to time” (Interview with respondents).

It is important to stress that colonialism distorted and retarded the pace and tempo of *Yilo Krobo* cultural growth and trend which led to the relative stagnation and often precipitous decline of interest in the Kloyosikplemi festivals in the of *Yilo Krobo societies*. With Africa subjugated and dominated, the Western culture and European mode of civilization had begun to thrive and outgrow African cultural festivals. Traditional African cultural practices paved the way for foreign way of doing things as Africans became fully ‘westernized’. Western culture now is regarded as frontline civilization. African ways of doing things became primitive, archaic and regrettably unacceptable in public domain. Not only were certain aspects of the material culture in the colonies lost or destroyed, colonial societies also lost the power and sense of cultural continuity, such that it became practically impossible to recover the ability to strive for cultural progress on their own terms.

The above assertion was corroborated by Kasongo (2010:314) when he submits that –one could infer that when westernization was imported to African countries, the hidden side of modernism was materialist interests. Civilization was just another concept of domination: imposition of incoming new culture over traditional cultural values”. It is important to emphasize fundamentally that urgent and more decisive steps need to be taken in order to reorder and reverse this evanescent trend of cultural emptiness, without which Africa may experience seasons of cultural extinction and drought of African values. It is appalling to note that two hundred years or so of

colonisation were not only destructive in terms of cultural heritage and values for which Africa was famous before colonialism but also precariously retrogressive as the continent was robbed of decades of opportunities- opportunities of self-development, opportunities of self-government and, indeed, opportunities of self-styled technological developmental pace.



## CHAPTER FIVE

### SUMMARY, CONCLUSION AND RECOMMENDATIONS

#### 5.0 Introduction

This concluding chapter provides a summary of the major findings of the study, discusses their implications, and makes recommendations for addressing the important cultural values embedded in the *Kloyosikplemi* festival celebrated in the Eastern region among the *Krobo* community of Ghana. The chapter also outlines the limitations to the study and highlights areas for further study.

#### 5.1 Summary of the Study

The research was to investigate the decline in cultural values in Ghana, with particular reference to Kloyosikplemi of the Yilo Krobo people in the Eastern Region of Ghana. This study employed a case study design and a qualitative approach. The study addressed issues such as how Kloyosikplemi festival is celebrated, the cultural values embedded in Kloyosikplemi festival and the reasons why the patronage of Kloyosikplemi is on its low ebb. The study employed five (5) participants who were purposively selected based on their ability and readiness to contribute to the study. In gathering data for this study, the researcher used interviews and participatory observation as the main instruments. In line with the qualitative nature of most of the data generated, qualitative analysis were employed in examining the data. The data for this study were analysed inductively to allow categories and patterns to emerge from the data leading to set of smaller and similar data that are more workable. In line with this, all interview records were read several times to obtain understanding for them. For each recorded response, significant phrases or sentences that pertained directly to the purpose and focus of the studies were identified and transcribed in themes. Meanings were then formulated from the significant statements. The

formulated meanings were classified into categories allowing for some recurring regularities that cut across all the recorded responses. With the use of comparative method the researcher then compared these tentative categories to each other, and to other instances. This comparison was constantly done within and between levels until a result was arrived at. The categories were then subdivided.

### **Major findings**

The analysis of the data gathered for the study has brought out the following major findings:

#### **5.1.1 How *Kloyosikplemi* festival is celebrated**

The study found out that the *Kloyosikplemi*, a festival of the *Yilo Krobo* people of *Somanya*, was celebrated in remembrance of their forceful eviction in 1892 by the British colonial government from their ancestral home on top of the *Krobo* Mountains, together with the *Shai's* from the *Shai* Hills to downhill not far away from the original habitations, leaving their valuable properties and the fertile land behind with some of their leaders dead during the struggle. That study also found out that the *Kloyosikplemi* festivals ceremony has two faces. The private events like visiting the royal mausoleum and purification rituals like the washing of the ancestral stools which were restricted to the chiefs and the court functionaries, and the public events like the parading of stool regalia, street processions, and durbar of chiefs, together with events such as musical and dancing competitions.

The study also found out that the celebration of *kloyosikplemi* festival took one full week to celebrate starting from Monday and ends on the following Monday with several activities throughout the period. That Monday, the first day of the celebration of the *Kloyosikplemi* festival, was marked with some activities such as *Mano da yami*

(sending drink to the durbar), *Yo Kama* (awarding of distinguished ladies) cooking competition among others. Tuesday, was marked with activities such as *Se he tsumi* (purification of the traditional stool), general cleaning of homes, communities and clearing of the path to the *Kloyo* mountains. Wednesday being the third day for the *Kloyosikpemi* festival celebration was set aside to honour the living dead. Thursday was in three phases. The first phase was the ritual phase at the foot and top of the mountain. The second was the public visit to the mountain for rituals and the third phase was the durbar at the foot of the mountain followed by the jams and –street cannibals” in the evening. Thursday another durbar organized for the *Yolo Krobo Kloyosikplemi* festival at *Akutunya*, the lorry station with the paramount chief gave an account of all activities that went on during the past year. Saturday was reserved for an event known as Wemi drama. Settlement of disputes in the various homes and within the communities.

### **5.1.2 Functions of the *Kloyosikplemi* festival**

The study found out that the festival served as effective tools for economic development, Religious and social development, development of Tourism and boosting the social and cultural status of the *Krobo* people. The festival was used to settle outstanding disputes and misunderstandings in order to promoting peace and unity within the family system and the society as a whole

### **5.1.3 Cultural values embedded in *Kloyosikplemi* festival**

The major cultural values embedded in the *Kloyosikplemi* festival which was found by the study to include: Humanity and Brotherhood, hospitality, truth, respect for old age, covenant keeping, hard work, and good character among others. The researcher also observed that the drumming, art, songs, belief systems, values, norms and



practices are vital value components of *Kloyosiklemi* that need to be preserved and maintained for posterity. Patriotism was one of the important cultural symbols of *Kloyosiklemi* festival, especially best embodied in the swearing of allegiance to the paramount chief. Also, the *Kloyosiklemi* festival had a rich repertoire of proverbs in which are enshrined ancient wisdom, beliefs and accumulated experiences of past generations that need to be pass on to the younger generations. Again, hospitality was found embedded in the *Kloyosikplemi* festival of the *Yilo Krobos* where the *Yilo Krobo* people always displayed a friendly and generous relationship between themselves and all guests that joined in the celebration of the festival. Music, Dance and Drama were equally important values that were displayed during the celebration of the *Kloyosiklemi* festival to send vital information to all present. Also, the Religious Articles and Objects as well as Art Works and Symbols were all form of cultural value of the *Kloyosikplemi* festival celebration.

#### **5.1.4 Reasons for low patronage of traditional festivals**

The study found out that there were several reasons for low patronage of the *Kloyosikplemi* traditional festival in the *Yilo Krobo* area some of which were the so-called modern religions, especially Christianity and Islam coming against the *Kloyosikplemi* traditional festival, Modernity, Western Civilization, loss of Core Cultural Values of the festival, Lacks emotional cognition, Lack of enthusiasm for traditional festivals, the perception of the youth about the *Kloyosiklemi* festival and Urban settlement. With this the *Kloyosiklemi* festival have been relegated to the background and have been branded as barbaric, primitive, unprogressive and unrevealed hence the lack of interest and passion for the festival let alone their participation. Several acts of hooliganism during the festival is increasingly prominent, with people engaging in fighting which at time result in deaths. This made

more and more people less interested in *Kloyosiklemi* festival philosophy. The study also found out that the perception of the modern *Krobo* people had been that *Kloyosikplemi* was only an occasion of joy making but not of providing the opportunity for the youth to learn the *Krobo* values.

#### **4.1.5 Reasons why the Yilo Krobo people should continue to celebrate the *Kloyosiklemi* festival**

The study also found out that divination in the *Kloyosikplemi* was a determined power that could not be wished away and that a grave error had been committed by missionaries who did not seek to understand this traditional *kloyosikplemi* festivals before suggesting that it should be a thing of the past.

### **5.3 Conclusion**

*Kloyosikplemi* is a festival of the *Yilo Krobo* people of *Somanya*. It is celebrated in remembrance of their forceful eviction in 1892 by the British colonial government from their ancestral home on top of the *Krobo* Mountains, together with the *Shai's* from the *Shai* Hills to downhill not far away from the original habitations. The *Yilo Krobo* people left their valuable properties and the fertile land behind with some of their leaders dead during the struggle. The traditional practices of *Kloyosikplemi* festival has been relegated to the background as Africans became fully 'westernized'. Western culture is now considered as the most important civilization. The *Yilo Krobo* ways of doing things have become primitive, archaic and regrettably unacceptable and therefore relegated to the background in public domain. Not only were certain aspects of the cultural displays in the *Krobo* area has been lost or destroyed. The people also lost the power and sense of cultural continuity, such that it became practically impossible to recover the ability to strive for cultural progress on their own terms.

Though western civilization has many good things to appreciate, overemphasis on it at the detriment of Kloyosikplemi festival is not good for our development drive, to neglect the cultural heritage of the Yilo Krobo people is to abandon a good chunk of the criteria that determine our wholeness and originally. This work has therefore made significant strides in bringing to the fore the various activities that mark the celebration of the Kloyosikplemi festival in the Eastern Region of Ghana, the cultural values embedded in the *Kloyosikplemi* festival and its low patronage by the Kloblo people, especially the Christian youth.

#### **5.4 Recommendations**

In line with the findings of this study, the following recommendations are made for addressing the problem of low patronage of *Kloyosikplemi* festivals of the *Yilo Krobo* people of the Eastern Region of Ghana.

- ❖ The core cultural values of the festival should be made clear to the entire *Yilo Krolo* people and the world at large especially the Muslim and the Christian communities. It is only when one understands the importance of an event that he or she takes part in its celebration.
- ❖ That *the Yilo Krobo* people should project the *Kloyosikplemi* festivals through modern education, technological know-how, and contact with other world religions so as to make it more attractive to the Ghanaian society as well as the larger world.
- ❖ Private events like visiting the royal mausoleum and purification rituals and the washing of the ancestral stools which were restricted to the chiefs and the court functionaries should be made open to the general public especially the youth to learn how these rituals are performed for its continuity.

- ❖ Furthermore, the study recommends the need for proper education on the Yilo Krobo cultural heritage for its people to be intellectually, morally, physically, psychologically, socially, spiritually as well as culturally balanced.
- ❖ In the formulation of the cultural Policy of Ghana, the National Commission of Culture with relevant institution and agencies and individuals should incorporate the cultural values embedded in the *Kloyosikplemi* festival as part and parcel of the national cultural policy

### **5.5 Limitations to the Study.**

The major limitations affecting the collection of data for the study was centered on negative attitudes of some respondents towards the interview sections. getting time with the chiefs and other clan heads, low response rate since the respondents are expected to have the interview while they attend to their daily schedules and finally, limited interactions between the researcher. The limitations of the study could also be attributed to lack of time for the interviewees to respond to interview questions and inadequate data on the phenomenon under study. Lack of funding for this project makes it difficult to consider the other festival in the study area, hence only Kloyosikplimi festival making it difficult to generalize the findings

## 5.6 Areas for Further Research

In view of the limitations of the study, any future research should incorporate socio-cultural survey of the various festivals in order to understand issues pertaining to the current trend of low patronage of the *Kloyosikplemi* festival of the *Krobos* in general. Future studies should also explore various ways of packaging the festival to become more attractive to the global society and make recommendations for the development of this potential.



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## APPENDICES

### APPENDIX ONE

(These are elicit information on the kloyosikplemi festival in the Yilo Kloba municipality in the Eastern Region of Ghana)

The purpose of this research is to find out how kloyosikplemi is celebrated and why its celebration is on the low ebb. The researcher is a tutor in the college of education in the Yilo Krobo area and a student of UEW. Your contribution will be very necessary towards the success of this project. Anything about your confidentiality is highly secured.

The celebrated of kloyosikplemi festival

1. Which people engage in the celebration of the festival?

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2. How long is the festival celebrated?

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3. How is the festival celebrated?

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4. What are some of the rituals perform during the kloyosiplemi festival celebration?

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5. Do Christians and Muslims also participate in the festivals?

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Functions of the Kloyosikplemi festival

6. What are of the benefit of the Kloyosikplemi festival to the Yilo Krobo state?

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7. What are some of the functions of the festival in terms of :

Social

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Cultural

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Economic

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Political

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Moral

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8. What are the functions of the festival to the Yilo Krobo community as a whole?

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Traditional cultural values embedded in the Kloyosikplemi festival

9. What are the values embedded in the Kloyosikplemi festival?

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10. What social and moral values are embedded in the Kloyosikplemi festival?

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11. What are some of the traditional cultural values found in modern era?

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12. Identify some prospects of African cultural values?

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13. Does the youth especially the Christians patronize the kloyosikplimi festival these days?

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14. If yes, give reasons

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15. If no give reasons

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16. Has western civilization influence the kloyosikplimi festival in any way?

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17. If yes tell us how it influenced it.

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18. What do you think is the future of kloyosiplemi festival?

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