

**UNIVERSITY OF EDUCATION, WINNEBA**  
**COLLEGE OF TECHNOLOGY EDUCATION, KUMASI**

**FASHION AND CULTURAL COSTUMES IN GHANA: A CASE STUDY OF  
KROBO'S IN THE EASTERN REGION**



**PATRICIA KORYOO AZU**

**APRIL 2020**

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**PATRICIA KORYOO AZU**



**A Dissertation in the Department of FASHION DESIGN AND TEXTILES submitted to  
the School of Graduate Studies, University of Education, Winneba, in partial fulfilment  
of the requirement for the award of the Master of Technology in Fashion Design and  
Textiles Degree**

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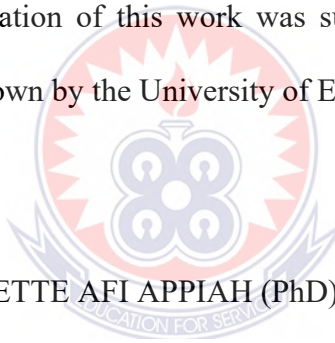
### DECLARATION

I, **PATRICIA KORYOO AZU**, hereby declare that this thesis, with the exception of quotations and references contained in published works which have all been identified and duly acknowledged, is entirely my original work, and it has not been submitted, either in part or whole for another degree elsewhere.

SIGNATURE..... DATE.....

### SUPERVISOR'S DECLARATION

I hereby declare that the preparation of this work was supervised under the guideline on supervision of dissertation laid down by the University of Education, Winneba.



NAME OF SUPERVISOR: **NINETTE AFI APPIAH (PhD)**

SIGNATURE..... DATE.....

## **DEDICATION**

I wish to dedicate this project work to God Almighty, my father, Nene Christian Akutie Azu, my dear sister, Mrs Maibel Azu- Mensah and my son Daniel Akute who supported and encouraged me throughout my studies.



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## ABSTRACT

Costumes play a significant role in Ghanaian culture. Dipo, a cultural puberty rite of the Krobo's in the Eastern Region is marked with cultural costumes (local beads and traditional Kente) with every aspect of the cultural practices of the puberty rite. This research sought to study the fashion and cultural costumes regarding Dipo, a cultural puberty rite. This study was limited to the Lower Manya Krobo in the Eastern Region of Ghana. In the case of this study, the descriptive research design was used for the study. Questionnaires and interviews were used as the data collection instruments. The multi-stage sampling approach was used where convenience and purposive sampling were used to select the sample for the study. A total of 228 participants were sampled from a population of 1125. The study found that the costumes used for the dipo initiation portray the culture of the Kroboland, shows the social life of the people, the wearer's wealth and the prestige of the people that use the materials. Also, the items or materials used for the Dipo initiation rites are important for the occasion as they add colour, glamour and tradition to the celebration. It is also used as a means to show the wealth and kind of family the initiates belong to. It was therefore recommended that the Dipo rites like any other traditional or cultural practice have their significance hence government through the ministry of culture and tourism should invest in the practice to bring more attention to the practice in the area of observation. The practice can be used as a point of tourist attraction.

## CHAPTER ONE

### INTRODUCTION

#### 1.1 Background of the Study

The study focuses on costumes for Dipo as a culture for the young girl eligible readily for marriage in the Manya Krobo of the Eastern Region. The costume is an outfit, accessories, cosmetic worn to create an appearance characteristic of a particular period. Life is a multi-stage development process, from conception to death. Every stage has major milestones (Appiah, 2006). The notion of "rite of passage" is a concept used frequently to describe the transition periods in the social and cultural state of a person (Gennep, 1909 cited in Boakye, 2010).

Rituals and ceremonies of varying degrees of intensity are carried out in Ghana and reality, across West Africa and beyond to mark three main turning points in human life: Birth, puberty, and death. The anthropologists call these rituals and ceremonies Rites of the Passage, a word which Gennep used in his book titled "*The rites of passage*" published in Paris in 1909 (Appiah, 2006). The rite of transformation (Gennep, 1909, cited by Boakye 2010) consists of three groups: the first one, a transitional rite, or adoption, includes conception, the birth of a child, and marriage; the second one, an incorporation rite involves weddings and names of ceremonies.

Initiation into adulthood is a struggle that young people need to go through in most West African cultures. Some rituals of puberty include circumcision, fighting and killing wildlife (Sarpong, 2014), and hair shaving (Fägerlind & Saha, 2006). For starters, in Ghana, there is Dipo as cultural practice for Krobos, Bragoro among Ashantis, Akuapem, Brongs, Fantis, and Gbewowo for Pekis (Omenyo, 2010), to name just a few. According to Mbiti (2015), initiation rites have a clear connection between people and the group and are very common in

African lives. For Mbiti (2015), the man is still an outsider until the ritual is passed over, but after the initiation, the person becomes a real member of the community.

The person is also considered to be an adult per the culture and thus willing to take full advantage of various tasks in the family and the entire community. Initiation is used as a marriage portal. This gives young people the chance to ready themselves for marriage. This is to tell young people how to build a family, history, traditions, values, and beliefs.

It also serves as a bridge between adults and young people. Initiation is initiated in the culture from childhood to adulthood. Genep (1909 cited in Boakye 2010) also writes that the essential aim of all ceremonies associated with initiation rites is to allow the person to pass through an equally well-defined position. Through his writings Genep (1909 Boakye cited), the disparity between physical puberty and social puberty was illustrated. He is of the view that girls' physical puberty is characterized by breast swelling, pelvic widening, development of pubic coats, and the first menstrual discharge in particular.

Dipo is a traditional activity of the Krobo whereby young girls officially become adults and are deemed to be members of the community. Dipo cultural practice involves training young girls to become good women and mothers in home management. This seeks to preserve Krobo's virginity until they are married. It is the biggest ceremony in the life of the Krobo people, which also honours their kin. Any girl who is reported to have been pregnant in front of the Dipo Tradition will be deterred from the group.

Costume plays an important role in all the different ways of dramatic expressions conveyed through the initiatory rites of Dipo, perhaps because this is an art as old as creation (Mensa, 2011). Outfit reveals the past, present, and plans. The outfit is a representation of life. It is a creative form of art, and its creation takes several forms because of its importance in the life

of humans. At every stage of the rituals, the costumes of young girls differ, from clothing to percussion and body decoration, which are all essential for the initiation of Dipo culture.

Costume covers everything that initiates an event, whether it is shoes, hair dress/headdress, accessories and jewellery. All these artefacts are of significance costumes to a culture rite in their nature, design, and appearance. There is therefore no point in stressing the role of costumes in Dipo rites.

## **1.2 Statement of the Problem**

A culture, which does not develop instinctively but learns from, and observes a group of people, is a holistic historically learned behavioural trait material and non-material. All products of technology and scientific knowledge are composed of material culture: places, structures, monuments, and artefacts. Non-material culture involves the structure of respect, religious belief, social, linguistic, literary, dance, music, and other clothes-based products (Huber, 2013).

When the specifications are objected to, the intent or position of the costume in all situations can be fully understood. The costumer is expected to help the viewer to understand the scenario by describing the event, the time of year or the day, or the cultural background among these criteria. Culture is a representation of the way of living of people, which has a dominant role in their political, social, economic, and religious lives (Gyekye, 2003).

Costumes in various aspects of Krobo culture used, and in other cultures in Ghana. The Krobo's wears body beads of various colours and shapes in different places and rituals, like Dipo, on different parts of the body. A certain type of costume may tell if the person is sad or happy; this may describe the social and spiritual status of a group or tell a time in the life of the Krobos. During the initiation ceremonies (Dipo) for young teens in maturity and

femininity, the Krobo costume takes on the forefront and is extensively replaced with unique costumes. Furthermore, costumes are performed only based on personal desires, emotions, or expectations, instead of objective facts or cultural values. Young girls who move through Dipo must look well to expose themselves to femininity while displaying their culture proudly to the world.

For young girls and the community at large, the role of costumes is significant in Dipo rites. Nevertheless, Islam, socioeconomic factors, and modernity have recently weakened the practice associated with traditional priesthood over the years (Dzorkpe, 2011) to the point that fear and respect for it has evaporated. Most Krobos are thus torn between, on the one hand, the teachings and principles of Christianity and the culture on the other. Many consider Dipo practices as satanic, such as the pouring of libation and bloodshed on the feet of Dipo girls.

While other quarters agree that some of their private parts should not be revealed in an open mood to young virgins, as it particularly sends out a negative signal to people. As a result of modernization, Christians, and other socioeconomic factors, young women have been called on to cover most of their body parts. Once again, young girls aged four years are studying compared with teens in previous years (Adjaye, 1999). Finally, literature is limited on the relevance and significance of Dipo costumes. In the Manya Krobo in the Eastern Region, the study aims to research the culture of Dipo rites costume and their significance.

### **1.3 Purpose of the Study**

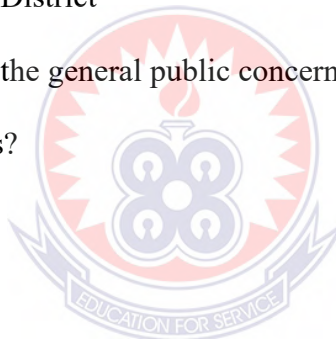
Modernity has modified and reshaped original values in traditional institutions like puberty rites. A re-evaluation of the underlying ideas of the original values can probably reveal deeply rooted principles, which can promote the cause of culture and the development of

society in general. The purpose of the study is to examine the culture concerning the Dipo rites costumes and their significance in the Manya Krobo District of the Eastern Region.

#### **1.4 Objectives of the Study**

The main objective of the study is to investigate the culture concerning the Dipo rites costumes and their significance in the Manya Krobo. The specific objectives are to:

1. Investigate and document the uses of costumes and their symbolic meanings in Dipo rites and costume in the Krobo culture
2. Describe the processes involved in costuming young girls for the Dipo rites and costume at Manya Krobo District
3. Assess the perceptions of the general public concerning religion and modernization on the costumes of Dipo rites?



#### **1.5 Research Questions**

The following questions will serve as a guide to the study.

1. What are the meanings and cultural symbolisms of costumes used in Dipo rites in Krobo?
2. What cultural processes are involved in costuming or dressing young girls for the Dipo rites?
3. What is the perception of the general public concerning religion and modernization on the costumes of Dipo rites?

#### **1.6 Significance of the Study**



Maintaining the culture concerning Dipo rites and costume has attracted the attention of many people who researched it from the anthropological point of view despite various efforts to eradicate it. Different researchers studied Dipo rites and costumes through careful observations and interviews made recommendations and important observations. These findings were explained in various narratives and anthropological studies, a lively explanation of various activities that culminate in and are important in different stages. Dipo culture according to others is associated with some negative implications, such as self-esteem, mental distress, cultural and sexual identity, which are other key factors in Dipo initiation rites, were not carefully explored especially concerning post-initiation life. This finding made it clear that no-physical actions between initiates and non-initiates should be measured using standardized tests.

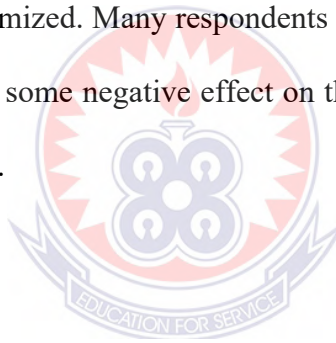
This study is important for all Manya Krobo people and the opinion leaders and non-initiates of cultural rites in Dipo. The research will inform others thus religious bodies, NGOs, and the general public of why the Krobo still hold their cultural practices in high regard. Dipo's interpretation of different cultural outcomes was expressed. Eventually, Krobo's will educate, influence, and guide the relationship between current cultural practice and the understanding of different concepts to be considered by Dipo (personal hygiene, promiscuity, and adolescent pregnancy).

As much as anthropological interpretations of Dipo-rites have been put at the forefront for Physical interventions. Similarly, multiple emotional ties, personal affiliation with social groups, and religious ideological commitment are often responsible for interpretations of events in life. Psychological explanations are important because they can contribute to positive and negative effects among the population (Salm & Falola, 2002).

The research also aims to encourage young people and the whole community to love and appreciate their own culture, rather than to imitate the culture of other countries. Although the outcome of the study cannot be generalized (as the sample is not representative), it will be applied to the awareness of the opinion leaders, stakeholders, and cultural leaders in the community as a reference or guidance. It also serves as a base for further works on Dipo rites and costumes.

### **1.7 Limitations of the Study**

During the research, limitations are expected to be encountered in the collection of data. Firstly, some respondents might be reluctant to assist in responding to the questionnaire; and others might refuse to as they may claim that the questions are too lengthy and that, through their answers, they could be victimized. Many respondents might be limited in the expression of their views and this may have some negative effect on the result as certain views may not be provided in the questionnaires.



### **1.8 Organization of the Study**

The study will consist of five chapters. The first chapter comprises the background to the study, statement of the problem, the scope of the study, the objective of the study and significance of the study, and lastly the organization of the study. Chapter two deals with a literature review on concepts relevant to the study. Chapter three is on the research methodology. This chapter deals with issues such as the research design, instrument and data collection procedures. Chapter four is about data presentation, discussions, and analysis. The last chapter indicates the findings of the study, conclusion, and recommendations.



## **CHAPTER TWO**

### **LITERATURE REVIEW**

#### **2.1 Introduction**

This chapter discusses genuine literature on the field of study of the writer. The basis is to analyse the guidance of researchers' scientific writings on this issue. It aims to examine the literature on the culture concerning the puberty rites of the Krobo people. The chapter provides information on aspects of other researchers' previous work that apply to this analysis. Here is a list of the academic materials borrowed which can help us understand the core problem of the research project.

#### **2.2 Dipo culture among the Krobo: Origin and Practice**

A major "integrating part of Krobo culture in the Society" has been said to be the Dipo (Arlt, 2015:3). The activity was found while Krobos still lived on the mountain and persisted when they settled in the mountain areas. The two groups of Krobo (Manya and Yilo) follow this practice. How Dipo emerged in the Krobo society is distinctive. Nevertheless, such versions are not contested, although some Krobos tend to some versions more so than others (particularly the one on a nobleman with two wives). The account of the custom's history will help to better explain its meaning and why it remains highly regarded.

A Krobo-Odumase account of the Queen mothers refers to Dipo culture as an informal education of a real Krobo girl child in the family life. This starts in April for the first week and is carried out for girls to become women for the first week in June. This requires preparation to become an ideal woman from housekeeping to maternity. In the past, people loved the birth of a male child because of their main occupation—agriculture and hunting. The male boy was to accompany the father to the farm, track down and get the heritage. Males were more esteemed than women and as such certain customs for them and their mothers

were carried out. They received donations and after circumcision, a cock was killed, but for the female child, nothing had been done. The women were jealous and decided to join *Nana Kloweki* a woman leader to develop a cultural aspect that makes a girl of social relevance. They, therefore, agreed to shape and mould the girl's lifestyle so that the Krobo woman was appropriate and desirable for the house, family, and society of Krobo. The girls had to be virgins and about 27 years old before the Dipo was done for them. It required a year of intimate home training. Old women taught them housekeeping, including how to brighten their pans, clean up the drinking calabash, cook, swim, and wash among others during this confinement (Teyegaga, 1985).

Another version of how Dipo began shows that some families only gave birth to children of one sex while Krobo remained on the mountain. Families who only bore men normally held special outdoor ceremonies or named men's children. A leaf of victory was placed in a dish with water during the opening ceremonies or naming of a male child and a special *Klama* was sung with dancing and drinking from morning to night. Participants and loved ones of the parents offered donations of money, clothing, and various items to the infant.

Conversely, gifts for women were not given during the outdoor ceremony or the naming ceremony. This flagrant discrimination has caused outrage on the women's mothers, and *Nana Kloweki*, who developed puberty rites for girls between the ages of 14 and 21 (Teyegaga 1985), has received reports. So, when a baby girl was born, Dipo was performed for her without being called for any special ceremony until she became a teenager. For two or three years the initiator was held alone. She received extensive training in domestic issues during this time. According to Omenyo (2010), personal cleanliness, environmental cleanliness, child care, cooking, cotton spinning, children's herbal medicine was taught to the initiates, pottery, *klama* songs, and respect for the aged.

This formation and the skills acquired prepared the ladies for marriage. The Krobo also claimed a girl who had or was not in this rite was or is regarded to have married a Krobo man as inexperienced and unworthy. Girls who successfully passed or walked the Dipo Ritual before a man had "touched," became or became very good women. At that time, girls were married soon after Dipo was performed for them. Initiates could only consume herbs and millet, maize, palm oil, and fish during the initiation phase. To suppress their sexual urge, they were not allowed to eat much carbohydrates. Teyegaga describes the social, religious, and outdoor aspects of the original *Dipo* rite performed by Nana Kloweki (Teyegaga, 1985).

Socially, the people who were enrolled were educated on home economics, homework, and childcare. The initiates were then tested after this training to evaluate their health and capacity to do home and household work. Those who passed this test had their wrists marked. The initiates' naked bodies, breasts, bellies, and waists, were then examined by Nana Kloweki to confirm whether she had matured physically for matrimony and childbearing. On their bellies seven marks were made, meaning maternity maturity. The last test was a seal consisting of cuts in the waist indicating that no one, except the lawful and legitimate husband, should be allowed to hold a girl's tail.

### **2.2.1 Transitional-Rite Theory**

Transition-rite theory inspired by Van Genneps (1909; 2011) has explained the essence of female initiation ceremonies that announce a woman's social maturity as essential. The term rite of passage was first used by the Belgian anthropologist, Van Genneps, several years ago to describe ceremonies that were traced to an earlier sacred phase (Van Genneps, 1960; 2011).

According to Van Gennep, rites of passage can be grouped into three phases; the phase of separation from a previous world, the exposure and experience executed during the transitional phase, and the phase of incorporation into the new world.

These stages were also described as the pre-liminal stage, liminal, and post-liminal stage respectively (Van Gennep, 1960; 2011). The first phase of most initiation rites is marked with the withdrawal of people from current status to another in a particular social structure. Activities during the first stage include different food taboos, social segregation, and avoidance of sexual activities. The transition phase (second phase) is the period during which one prepares to enter the final phase. The second phase was described as the threshold of different rites of passage.

The transitional stage is a period accompanied by testing and education, which could lead to a temporal state of confusion. Practical lessons involve the avoidance of specific meals, sexual and behavioural reversals. These activities help growing girls to acquire a new status in society. The third phase was described by Van Gennep (1960; 2011) as a period of incorporation which is typically signified with outdoor adventure programs. These programs include religious ceremonies, dancing, receiving of gifts, and community participation which is more focused on individuals who have completed the rite. Dipo transitional rite was classified into three main stages (Teyegaga, 1985) similar to Van Gennep's model. The stages seek to explain key ideas for which Dipo was originally performed by Nana Kloweki. These include social, religious, and outdoor aspects (Teyegaga, 1985). The social stage involved training in home management, housecraft, and childbearing.

On the religious aspect, goats were slaughtered and blood poured on the initiates' feet to purify them from all sins and all mystical and supernatural powers that could affect adult life and maternity health and development. Then the girls sat on the sacred rock. The sacred rock

was the virginity of the initiates to be determined. A girl who had fallen during the activity was suspected that she was neither a virgin nor pregnant. As a result, the suspect had been expelled from her home country. The parents were also obligated to give a fine of atonement to appease gods and forefathers and to cleanse the sacred rock. The students who successfully passed the test were shaved and were then turned over to their parents to show to the public referred to as outdoorings.

The outdoorings aspect was a great festival, which served as a family reunion. Omenyo suggests that the fat of the slaughtered goat has at this time been poured on the heads of the initiates to symbolize the performance of their preparation. Nana Kloweki sought the blessings of gods on the girls. She then agreed or approved that the girls were trained and ready for marriage. After the final test of sitting in sacred stone, girls who were engaged before the initiatory ritual were carried away from the shrine by their followers. This means that the girls carried with them were involved in the process and that the men would bring the girls one day to their beds. During the rite, the exposed breasts of girls, particularly those who were not engaged were to show their beauty and willingness for marriage (Omenyo, 2010).

Dipo has been practised for many decades, and its influence is still intact in the traditional Ghanaian community amid aspects of modernity. Between March and May, hundreds of Krobo girls still perform the rite annually to make them full-time Krobo woman and a major hallmark of Krobo's identity. Marijke says that the Dipo ritual among Krobo is historically regarded as a part of the beliefs and customs handed down to each generation; as such, the Dipo Ritual is considered to be "a source of the Krobo identity."

### **2.2.1 The Dipo ritual**



Dipo is a ritual for puberty or initiation performed for adolescent girls to become full members of the community. Dipo's primary goal is to preserve and prepare the virginity of Krobo girls until they are married. In the lives of women Krobos, Dipo is one important ritual. A girl not receiving Dipo rites cannot, therefore, consider herself a mature girl of Krobo, or a woman worthy of a Krobo man's marriage. Dipo consists of the formation of girls to be good housekeepers, wives, mothers, and especially "real" Krobo women.

Dipo girls (Dopo yi) are given some incisions on their bodies to indicate involvement and successful completion of initiation rites. The first one is 'bemi boi,' which means cleanliness. These are seven markings between the thumb and finger, which symbolize the capacity of a girl to clean a house. The following is called "fomi boi," meaning fertility and maturity. This means that the bowel, breast, and tail of the girl have been examined and found to be sufficiently mature for the child. The "aplamide" waist is made with three more marks. They signify a marriage taboo. This means that none other than the lawful and legal marriage has the right to touch the girl's waist. The "aplamide" characteristics have been believed to frighten Dipo children, so as not to engage in unlawful sex before marriage and after marriage (Omenyo, 2010). Therefore, a Krobo girl who gets pregnant before rituals is a powerful taboo; these girls are unclean and officially become social outcasts.

### **2.2.2 Dipo in the past**

In the past, elders had great authority in matters of sexuality and marriage with their younger people, according to Steegstra (2015). Although no physical force occurred on parents' partner choice, the social and moral stresses were so intense that conscientious children couldn't choose their partners against their parents will. Therefore, it was a dad's duty to let his daughter through Dipo in particular. At the announcement of the Dipo season, parents

registered their mature girls for a ceremony where the priestesses had been campers for up to three years.

Initially, Dipo girls were not to work hard but to be fed well and become beautiful (Steegstra, 2015). They would provide food, water, and firewood for their parents, close relatives, and fiancés. Omenyo (2010), has written that the early years in the Dipo cults of children are to teach and educate them on nine arts and sciences. The theoretical lesson is followed in their second year by practical work, where they started growing firewood and food and doing all sorts of housework. The food and herbs made from millet, maize, palm oil, and fish were more eaten. They were asked to stop taking too much carbohydrate to tone the nerves and reduce their sexual urge. Dipo girls will be checked at the end of the second year on their personal or environmental cleanliness and sexual maturity and incisions on different parts of their bodies as markers and/or certificates were granted to those who pass the test.

The climb of the sacred rock Totroku/Tegbete, which tests the Dipo girl's sexual pureness during the training period, was a major ritual marking the end of the second year. Singing, drumming, and dancing characterizes this practice. The tegbete rock is supposed to reveal a pregnancy. A pregnant girl would fall and she would stop drumming and dancing. It was heavily fined by her parents to appease the gods and the forefathers if the Dipo cult is true and by the ostracised girl from a hill (the house of the mountain ranges) to join any tribe that might accept her, she is pregnant. Girls who have passed through the ritual of tegbete are overlooked and honoured with gifts from family, friends, and fiancés.

Some of the Dipo girls come back to the cultivation, particularly the very young and also those whose parents continue to support their stay in the cultivation. This phase lasted for one year, which extended the ceremony to the third year, according to Huber (2013). In the meantime, elders (particularly the betrothed) of Dipo girls enter marriage after their outdoor

activities. This phase of the ceremony takes approximately five to ten days, and this is what is seen as a Dipo in contemporary Ghana addressed in the next section of this study; it is a Tegbete Phase that leads to outdoor activities.

### **2.2.3 Present-day Dipo**

The current day, from Thursday to Monday, Dipo is only five days long. It is held every year between March and June. The ritual begins with a message from the Dipo priest in the Yilo Krobo clan of Bonya. He sends a message calling for parents to get their Dipo daughters ready for initiation to remind the beginning of the season in the cities, the villages, and market places of the Dipo. Once this was announced, individual parents would decide if their daughters could converge for the ritual in "Dom" (Somanya). Upon arrival at the Dom, the parents meet with the "gbalor" to ask the souls of the girls (susuma), permission to perform the rites and what would ensure a successful performance (Steggstra, 2015).

#### **Thursday**

##### **Kpa Womi (Tying of String)**

Thursday marks the beginning of the Dipo ritual performances. It is the day where the Dipo girls (Dipo yi) wear special string, with only one reddish bead around the neck and waist, and are made to stand /step on sacred antelope skin. This is meant to inspect their chastity by an old lady. It is believed that something will happen to a girl who is pregnant (*the girl will fall or be in a coma*). "Yisi pomi" (shaving of the lower part of the head) then follows and the girls are made to wear special red loin-cloth.

#### **Friday**

Preparation of the traditional drink (ngma da) from millet and threading of beads for the events ahead is done.

## **Saturday**

Pami Yami (Going to the Stream)

The girls are led to a stream in their distant town early in the morning on Saturday with calabash on the head, washing their hair, taking a bath, and returning home. On their way home, they follow each other in a particular order, prohibited from talking to anyone. You are met by joy, singing, dancing, and food on your arrival. In the night, the initiates clad in beads, long white sleeves, and a raffia-shaped conical hat with a long stick in their hands in the songs, march on the streets to announce the events of Sundays (Tegbete yam).

As they return to their homes in the procession, a goat from the parents of each child is killed. The bloodshed on their feet is used to invoke Nana Klowki's (priestess') blessings and the divine blessings of the children. Each girl is told these words before the goat is slaughtered. Slaughter of the goat is a cleaning ritual that avoids any bad omen in the growth of girls as well as warns girls to tell the truth if their pregnancy (before the ritual on the sacred stone on Sundays) is to be prevented. It is worth noting that during the ceremony Dipo girls danced every evening to the Klama tunes provided by women for entertainment and the Monday procession, Dipo girls are presented by the Klama.

## **Sunday**

Tegbete Yami

Tegbete Yami (climbing the Dipo sacred stone) is the climax of the Dipo ceremony. Dipo girls with the women go to the Dipo shrine in the early morning to give the priests and priestesses a gift and fee charged (Dipo fee). The "Tegbete Yami" which is the climax and

most important of the initiation takes place between three (3) o'clock and six (6) o'clock in the evening. The girls are dressed in beads and a handstick to begin their journey to the sacred stone. Leaves are between the lips to make sure they don't speak with anyone on the way. They are accompanied by a crowd of young men and women who sing and dance. However, men are not allowed to enter the groove so that they stop at a distance.

When each girl arrives, she is led to climbing one after the other into the holy rock, after the priestess, who remembers the god's spirit and Nana Kloweki, is poured out a libation for her blessing. The old woman sits three times with the words each girl on the stone: Hisi, Tesi, Wa nge mo kloyo pee oo (sit down! Get up! We are making you a Krobo woman).

After this ritual, the women take the Dipo girls from the groove to the young men who put them at their back with growing joyous songs into their homes. During this period the young men can propose to the girls who are now initiated into adulthood and can enter into a relationship or marriage. At home, it is all joy, dancing, feasting, and merry-making. Gift of valuable items is showered on the girls to congratulate them and also for their preparation to enter into marriage as they dress in their finest clothes to make the Dipo dance to entertain the community members.

### **Monday**

On Monday, the singing and dancing continues and extends to the town and market places where they receive gifts from people as they make the Dipo dance. The return from the town procession to the house marks the official ending of the Dipo ceremony.

### **2.3 Costume and Costuming**

The costume is not just about a person's clothing; it is about who and the person. In the definition of a character outfit, the costume plays a vital role because what people or the viewer see is more immediate than what he or she says. Consequently, costume naturally expresses a person's culture, social status, religion, work, age, gender, and so forth. It represents in people's daily lives because in Africa and around the world it is strongly linked to festivals, tradition, enjoyment, fashion, and fundamental religious practices. This ability to get a feeling about the wearers on the viewer is even deeper in public because the audience begins to interpret that character instantly by what they see on the screen once a character appears. Costume plays a major role in helping the public to understand both the character and his cultural background in this respect.

The costume is one of the most awesome and diverse cultural agents of wisdom and values that propagate ethnically, nationally and internationally. Rare clothes that cannot be seen on normal days are expressed traditionally and through clothing and grooming. It is remarkable for many of the ethnic groups to find it expedient to protect their identity and powers through the use of very distinctive clothing on the occasion, irrespective of any scientific, social, political, and other progress; some are symbolic of a particular ethnic group (Gyekye, 2003).

The costume is everything a person takes to allow him or her to portray action, be it clothing layers that include hair dress, hand fan, jewellery, accessories such as umbrella and footwear. For Dipo rites, clothing and beads are the main part of costumes. When contrasted with requirements, the purpose or place of the costume can be fully understood on occasions. The costume will help the public to grasp the occasion by identifying period, time of year, or a day or by determining the cultural background, amongst these conditions. Culture reflects the way of life of people and that is evident in their political, economic, social and religious lives, which are dominated by clothes or costumes (Gyekye, 2003).

### **2.3.1 Costumes/Clothing and Culture**

Culture is the whole social pattern of behaviour, not instinctively acquired, but learned and material and non-material behaviour. All technology and scientific products consist of the material culture: sites, buildings, monuments, and objects. The material culture non-material culture includes systems of values, religious beliefs, and moral, linguistic, literary, and dance (Gyekye, 2003).

As Sarpong (2014) states, "culture is fluid, never static and was not only expressed and shared among members of society but was passed on in continuous succession from one generation to the next." It is so binding on people that the changing of society or an essential part of it overnight has been difficult for society. Culture is an objective and social reality. It's a society where people seem to have the same views, principles, concepts, vocabulary, habits, food, dress code and so on. Thus, culture is obligatory; for although no limitation exists, a man must agree to what society approves from birth. To this effect, Sarpong reiterates (2014) that 'the human being is confronted by two sets of the norms in every society because of his culture: what is done and what must be done: the ideal and real culture.'

Africans believe and practice their faith, which is no exception to clothing and adornment. Before a man can know other forms, one at birth that is immediately imbibed was already implemented. In every society, several significant moments of the life are accompanied by the wear of customary, political, social, and economic costumes. As Huber (2013) pointed out, the clothing tells the viewer about the organization of society, whether the social and economic class or classless society are firmly defined.

#### **Political**

The costume can be depicted in their culture in the political life of a people. The Akans of Ghana, for example, are not dressed in the same robes during the durbar, by the chief, *Benkumhene*, *Ankobeahene*, *Nifahene*, and many others do not dress the same during durbars. For both of these sub-chiefs it is tabuous in the Ashanti community to use the same clothes as the *Asantehene* (Otumfo).

In order to prevent this conflict, it is culturally expedient for all these chiefs to sit before the *Asantehene* (Otumfo) so that the clothing can be changed if need be. This is basically to suggest that the *Asantehene* (Otumfo) is of a higher repute than the sub-chiefs. Because, the *Asantehene* has a dedicated special weaver who makes his clothes with designs that are distinct from all others. In the olden days, for example, *Kyeretwire*, black and white *kente* cloth and it was not thought that any other head would wear it (Dzorkpe 2011).

Thus, the political hierarchy is accomplished by the use of cloth, texture and colour, which has been deliberately imbibed; it helps to delineate the various cultures even among the Akans. As it relates to accessories, ornaments are useful only when adorning the Otu Ochola; all ornaments adorning his sub-chiefs, whether by the finger or not, have cultural significance (Dzorkpe, 2011). For example, the *Otumfo* wears the royal rings on the last-but-one finger known as the *Mpiteansa* (a finger for rings) and these rings come in different shapes and designs.

Worn to suit a particular occasion, the rings are also symbolic depicting a specific message the king would want to communicate to the people. Some of these rings are; *Kɔtɔkɔ* (porcupine) which stands for bravery; *Nanka Bobinini* (puff adder) representing patience; *Effiemosea* (household pebbles/gravels) a caution to be wary of close relations; and *Abusua d) funu* (a family that cherishes the dead) worn at funerals and which symbolizes the hypocritical showy display of love for dead relations. Aside from these royal rings, the king



may wear different rings on all the other fingers either for beautification or as a display of his wealth. In effect, for a person who is abreast with the *Akan* tradition, therefore, clothing and adornment help to fully comprehend the culture.

### **Social**

The social life of the people is another form of cultural representation of costumes. From birth to initiation, marriage, and eventually, to death, dress and treatment tell people where they come from without any verbal communication. Therefore, holidays, names, weddings, and funerals become a forum for showing genuine culture. Although in Ghana, Ga can choose to use a white cloth to celebrate an elderly person's funeral, Ashanti can use white or keep the colour black regardless of age. Nevertheless, if the first boy, young or old, is lost in an Ashanti parent's death, they have to wear white garments (Mensa, 2011).

Akans have the opportunity to show off their variety of cultures at a time for celebration. In their cultural presentation, their clothes and adornment are of paramount importance. Appiah (2006) notes that people's dressing is a cultural representation. It explains also why an Ashanti will not only be comfortable wearing the Ashanti hand-woven kente cloth but will wear it with pride and respect while attending a special ceremony because it's one way to project his/her culture. The King of the Asante will be wrapped around the body in kente cloth that leaves the left shoulder blank, gold ankles, exaggerated gold ankles, and a gold embedded crown. The queen's mother often wears the same shoulder-bare clothes on a silk or velvet towel and matching accessories such as a wide pendant's long chain with oversized gold rings on her hands and her anklets. This distinguishes her obviously during every festive occasion from other women, and even royals.

### **Religion**

Mbiti (2010) religion permeates every area of life in such a manner that separation is not possible or feasible. Religion "is not focused only on God revealing himself, but on a specific, visible, phenomenological and existential fact." Religion is based on people's faith and thus expressed in a variety of ways. The Muslim woman would wear a veil, as culture demands, in identifying her religious background. In the same vein, the traditional priest's costume communicates his role in the worship of God. All these can be observed through the type of fabric used, symbolic materials attached to the costume, and the way and manner the costume is worn.

It is therefore imperative that Africans be costumed in religious and ceremonial ways. These clothes depend on the type and mode of performance of religion or ritual in perspective. There are even colour codes for some. For example, in Nigeria, white, red, and black are the dominating colours of ritual and traditional religion. White symbolizes the benevolent spirit or the holiness of the object of ritual as in the case of *Osun*, *Obatala*, *Olokun*, and *Ifa* deities. The red colour represents the sun, and the dark colour represents the darkness of the world. Like the gods, what a common man wears transmits his race, nationality, ethnicity, religion, and occupation, which may differ amongst African communities. For example, cultural costumes are two variations for the Masai ethnic group in Kenya.

The first is a triangular cut skin leather, which is only used to cover the genital of the male when the flesh is left exposed. The wearer should feel comfortable because he/she is shielded from the hot weather in the hot season. The second variant consists of two-yard leather skin, which is cast across the body and knotted behind the neck to protect against the rainy and harmful seasons. The Masai clothing custom is also based on jewellery. We wear bracelets of brass and copper (wear on their hands and ankles), most of which wear nose and earrings. They also carry bags with leather on the back as bags, keeping their personal belongings such

as tobacco, pipe, bow, and arrows. They have a long stick to monitor their animals and to protect themselves, because of their nomadic origin.

Having looked at these countries above in Africa, it is evident that culture plays an important role in the shapes and functions of clothing, though the influence of western culture is so patent in African clothing over the years. Nevertheless, it is interesting to note that some groups still find the traditional costume very practical and trendy in certain parts of Africa, as seen during the Dipo rituals at the Krobos who will display their traditional costume without any compromise.

#### **2.4 Symbolic Aspects and Significance of Dipo Costumes**

The transit Dipo rite includes symbolic actions. Exposure of a person's body such as breast and stomach are used to distinguish initiates from non-initiated individuals and help to identify marriage-ready individuals and detect pregnancy. Initiates have a special diet which means pureness and their own identity (Tetteh 2006). Women were considered girls whose menstrual life took place during the initiation period (Tetteh, 2006). At a time, drunkenness was given to ask the ' gods' to bless the girls. Goat blood is normally poured on girls ' feet, is supposed to wash away bad omen that will protect the girls from babies in the future (Anarfi, 2003).

Different types of beads used in Dipo rites have certain names and significance. Those with a wide range of beads mean wealth (Anafu, 2011). Blue beads were named Kɔli, which means something precious. Yellow beads meant maturity and prosperity while large yellow beads called “Bordom” have magical powers. White beads meant respect for the gods and a priestess ancestor. Lastly, promiscuity, adultery, and pre-marriage were the essences of the incision (Appiah, 2006).

The traditional costumes of Ghana are not just beautiful. The culture of this country and its ancient heritage influence folk clothing much. That's why the designs, fabrics, and patterns aren't random. They are used by Ghanaian for a long period of time, and therefore, they carry the old knowledge and tradition. At the same time, the national outfit of Ghana looks so bright and festive that it brightens the mood of everyone around (Gyeky, 2003).

#### **2.4.1 Dipo Costumes-Beads**

The beads, as illustrated in the word Fante (Akan) are primarily a form of jewellery and adorning objects, "ahondze"; "ho" means "self", "body"; "ndze" is derived from "ndzembra" that is "things". Thus beads, "ahondze" means bodily things or adornments. Beads are used by both males and females but more extensively by the females who wear them in the hair, around the neck, arm, wrist, waist, knee, and ankle.

In all stages of their lives, the Krobo use beads. Beads have been around for so long that they are almost overlooked and forgotten. Beads made of natural materials such as coat, stone, and bauxite were discovered in Ghana and date back to around 1450 B.C. Beads were originally made with natural materials; they were later replaced by beads of glass, which were traded for slaves, salt, gold, and spice by European traders. The Krobo are one of the leading producers of glass beads in Africa and make extensive use of beads in their culture. Krobo beads are colourful and have countless applications and a particular theme to decorate them. Most Ghanaians equate Krobo beads with only the initiation ceremony for the young girls, which are known as the Dipo.

Beads are used in various ways, like other cultures in Ghana, in the Krobo culture. The Krobo's wears beads of various shapes and colours in different places and ceremonies, as body ornamentations. Using a particular type of bead can tell if a person is sad or happy; talk

about social and spiritual status in a group or tell a period of the life of the Krobo. This is representative of Krobo beads. In the initiation rites (Dipo) for young teenagers in women's and adult life, the success of the Krobo beads is highlighted are used abundantly. Many Ghanaians, therefore, associate beads with Dipo, but in Krobo culture there are so many other uses. Also, many Krobo use beads only based on personal preferences, emotions, or opinions, and not objective facts or values.

Ga Adangbe group Puberty ceremonies, to which the Krobo people belong, are a collection of rituals that the Krobo is known as "Dipo" and include instructions and games that end with a strong accumulation of ancient, actual beads around the face, ears, arms, and legs. Both their new status as women and the wealth and status of their families in 1977 show these precious beads.

Kpa womi rite is carried out at the Dipo level. The string of beads the girls usually wear is replaced in this ritual. In its place is a simple string called 'glo' with a reddish bead known as 'lee' tied around their waist. An old woman does this. This is done before food for the children. A special kind of bead, known as "Lee," will be worn by the initiate at this point. The bead may come in different colours, but wine or agate is the most common colour currently used in the Dipo.

The holy stone ceremony is another stage in which girls use beads. This is the highlight of the Dipo rite. It goes with much passion. Typically, Hogba is a Sunday. The girls go through a separate purification process on the skin of the bush cow and the purification rite is done by a white bad. Every young girl's family puts on the skin new sets of beads and white clothes. The beads are on the neck and the waists.

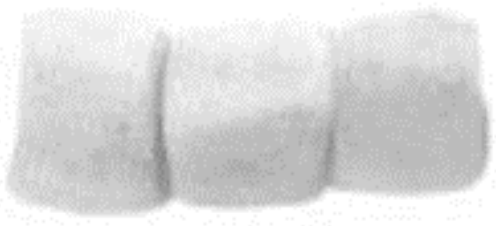
The different types of beads that are worn at vantage spots include hungua beads around the waist; powa and huazi beads around their knees, while others such as zagba, Koli, huadziato

are tied around the waists and their necks. After successfully going to the stone, the girls are carried back to town by their male admirers and female relatives.

The rites of Dipo have specific names and descriptions of several kinds of beads used in the Dipo rites. Those with various types of beads reflect wealth. Koli, which meant anything precious, was called blue beads. While yellow beads meant maturity and prosperity, big yellow beads called “Bordom” have magical power. White success meant reverence for the gods and the priestesses ' ancestors. Ultimately, promiscuity, adultery, and premarital sex were the root of the incision (Anafu, 2011). The importance of beads in the rituals of the Dipo is clear. Some of the beads worn during Dipo are displayed as follows.



***Plate 2.1 K/le bead***



***Plate 2.2 Ny/li bead***



***Plate 2.3 T/vi bead***

Source: Pappone, 2017



*Plate 2.4 beads*

Source: Pappone, 2017







*Plate 2.5 Girls on their way to the sacred stone*

**Source: Kojoua initiation centre**



White loincloth and the quantity of beads. These are signs of the wealth of the families. In the olden days, the girl may be carried by a prospective suitor. Her success on the ‘tɛnɔ’ will be the joy of the whole family.



*Plate 2.6 A man carrying a girl back from the “tɛnɔ” that is the ritual Dipo stone*

**Source: Kojoua initiation centre**



*Plate 2.7 Quantity of beads used by a girl*

The quantity is illustrative of the wealth of the family or the value the family placed on her as an individual.

**Source: Kojoua initiation centre**

### 2.4.2 Kente Clothes

Ghanaian people are often used to select colourful garments and patterns which have symbolic meanings and which imply moods and sensations of specific occasions. The definitions are very often related to everyday activities that reflect people's general beliefs and ideas. They represent their significance by their meanings assigned to specific textile symbols.

*Kente* is the general name for the indigenous Ghanaian hand-woven cloth. Oral tradition has it that the word *Kente* derives from *Kenten* (basket) or *Kete* (mat). It shows the nature of the structure of its weaving. It is woven into narrow strips of approximately 10 to 15 cm wide each. These strips are sewn side by side until the desired cloth width is achieved (Dzorkpe, 2011).

When it takes the form of warp way or weft-way colour strips or a combination of them, the design of a Kente may be simple. On the other side, an elaborately built one incorporates in its fabric framework a complex arrangement of colour patterns and geometric shapes. It is the complexity of the design that suggests the value and therefore the symbolic significance of a particular Kente towel. Even though the Ashanti and Volta regions are woven everywhere in Ghana, the weaving centres are the best known.

During Dipo, women who have successfully passed the ritual are used in particular to the culmination of the various forms and designs of kente. The design and type indicate the importance, wealth, and statue of the women concerned, as well as the beads, discussed earlier.





*Plate 2.8 Kente cloth*

Source: Kojoua initiation centre



*Plate 2.9 Initiatees undergoing the process of initiation*

Source: Kojoua initiation centre

## 2.5 Symbols and meanings concerning Costuming and Dipo

According to Turner (2017:19), symbols are "that which by consensus is considered to be a normal depiction, reflecting or reminiscent something by the presence of comparable qualities or by fact or thinking comparison." Symbols can be understood to be representations under their nature compare or correlate with certain things that are considered identical. Therefore, symbols in a ritual are used to typify something and therefore hold certain meanings. The ability to give meanings and represent a range of things that Turner calls a "polysemy" of rituals is a characteristic of the symbols highlighted by Turner (Ibid:50). Individuals may share symbols, but they may differ in their context. For example, the Dipo custom is a sign of the Krobos, which they all share but understand the different aspects of the custom differently.

Getting barefooted during the whole initiation often meant that it was a form of identification. An informant reported that the leaf could drive away all the spirits in the household shrines if trapped under the feet or any footwear that way. Since some people were incorrect, it was a tactic for the shrine to kill the spirits by hanging the leaf onto their feet. If placed anywhere but under the feet, the leaf nevertheless had no power. The ceremonial building, like a mosque, has also been viewed as a sacred place so that everyone present there has had to be barefooted. Though the appearance of initiates serves ritual purposes, it is a significant issue of contention against the Dipo practice as it is deemed outmoded.

The red-lane tissue used by initiates symbolizes menstrual activity, which is, of course, a sign that a girl can conceive. This red cloth is most of the timeworn and only exchanged for rituals such as the visit of the stone with the white. A symbol of fertility, pureness, and holiness is also the white chest. This is in line with the fact that purification has taken place. Before initiates enter the stone, the charcoal marks indicate that initiates engage in a "free heart" and, therefore, join marriage from a "free heart." The labels indicate fertility as well. Initiates are

allowed to give birth to the maximum number of people possible. In the past, marks used to be made on the waist and those on the back of the hand also as a sign of fertility. Waist beads also represent the fecundity of initiates.

The symbolic entering into femininity inspires the leaf on the way to the sacred stone placed in her mouth. They are not meant to speak as Krobo women unless they are invited. You should be unobtrusive and think through your words before you say them. Discretion for women tends to be heavily stressed in society, but it is important to note that not everything is revealed, even with the ceremony itself. The clean, square-like piece of tissue placed in the head of initiates while visiting the shrine represents a winning aspect. It is not supposed to fall off because it should be treated like an egg that should not break. This indicates that their lives were precious, and so they should not let it fall, or better still, mess it up.

Some activities and objects also play an important role in determining whether a girl is pregnant; for example, the antelope skins on which she stands are made. It has been thought that if she stands on the ground, a pregnant girl or one already aborted will go insane. This is also mentioned by Huber (2013) and Steegsra (2015). We also learn that the girls made millet drink from the millet. Drinking fermentation was a sign of the pregnancy of one of these children.

Furthermore, if one of the initiates was pregnant, the pot was broken, and meat or soup was boiled in a clay pot. The stone will also determine this. It is claimed to reject any girl who has conceived or aborted. Therefore, the success of these activities was an indication that no girl had defiled herself by conception or abortion before the performance of Dipo.

When the shrine emerges, the initiates are brought back to the Dipo house hurriedly, with shots in the air, up the shoulder, or on their back. The carriers are encouraged to run faster by shouting about the Akans. This was a consequence of the past event when the Akans used to

wait to capture the Krobo women from the sanctuary. According to Steegsra, the women of Krobo are considered very attractive and supposedly virgin at the time of their initiation.

The girls' Klama dance, which involves the intricate movement of the hands and toes with the head bowed, is also an indication of womanhood. It implies that as women, they are to *"dance gorgeously and not throw their legs about when they dance. They had to bow their heads when dancing so the men could not see their faces properly because they were virgins."* Even in dance, a woman is expected to display some form of decorum. Much time is spent teaching the girls this dance, which is the order of the day during the outdoor ceremony.

The marks given in the past were meant to suggest that a girl was initiated. Those at the back of hands, called "sweeping marks," said a girl had been taught during initiation in housekeeping skills. This is the essence of passing a blade over your hands (without cutting) after cooking with traditional cooking utensils is barred and imitated before being put outdoors. This mark served as a certificate, demonstrating that the girl, as a Krobo woman, can perform her domestic duties. Marks were also made on the abdomen, suggesting that the girls matured enough to give birth to their babies. After the physical examination of the priestesses' body of their naked bodies, these marks were essentially based on their indigenous knowledge. Another set of tags was made on the tail, indicating that the girls could interact and bear children. So only her husband was allowed to touch her stomach. A woman who could demonstrate these marks demonstrated that she was initiated.

After visiting the shrine, the initiates are given straw hats to wear. The priests wear these hats as well. According to Huber (2013), these hats were representative of the girls' initiation into Nana Kloweki's priestly cult. However, one priest found out that it acted as a symbol that the girls had finished their initiation. This was because people could dress up and take selfies



without having to go through the initiation process. On the other hand, the caps could not be worn "anyhow" and hence acted as a symbol that one had finished the rite.

Turner (2017:31) categorizes symbols as dominant. The dominant symbols found were several trees, plants, and shrines in the Ndembu ritual that he observed. Through rituals on life crises, he believes that the dominant symbols reflect "sorts of efficacy," in other words, the ability to produce the desired outcome. The examples he gives are trees and medicines that reflect, among other things, power, virility, masculinity, and erect phallus. The prevailing symbols are the holy stone and the far-off linen used by initiates which can be assumed in the same way. The visit to the stone is the end of the rite and the focus of the initiation.

The one who is considered Krobo women and is reinstated into society is a girl who succeeds after she visits the stone. The far-flanked tissues of girls represent fertility and regeneration, a vital theme of the ritual. We are known as such because it is a woman's fertility that determines her place in patrilineal culture, as mentioned in the latter part.

Instrumental symbols, on the other hand, are those used to achieve the ritual objectives. In connection with women's rituals, Turner (2017) offers examples of this, like trees that bear fruit or many rootlets. Since fertility is the focal point of the ceremony, these symbols are used for this purpose.

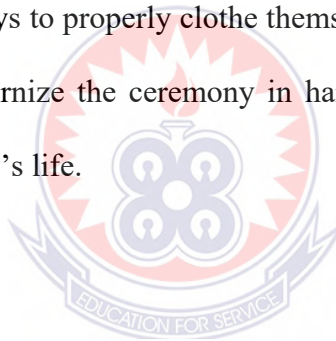
## **2.6 Summary**

As mentioned earlier, the Dipo custom aims to make Krobo women from the girls who can play the desired roles and responsibilities. The activities like the washing of the loin tissue and the milling of the millet are symbols of gender-oriented roles and responsibilities. Through these activities, Dipo's target can be met and is why it continues to be an endeavour despite the short time during which it is launched.



Yet recently, the custom related to traditional religion (Omenyo, 2010) has been diluted in so far as fear and respect have evaporated by Christianity and Islam, the socio-economic factors, and modernity. In this way, many Ghanaians and Krobos (throughout particular Christians or Muslims) are torn between Christianity/Islam's traditions and principles, one side, and Dipo's action, of the other half. This is because Christians and Muslims regard Dipo rites as satanic, for example, by pouring the libation and sprinkling Goat's blood on Dipo's feet.

Dipo is also an expensive enterprise, taking account of the transfers of food, beads, cloths, and other products for a ritual from the countryside to the district capital. Again, young girls at the age of 2 (Adjaye 2014) now experience the practice compared to adolescents in the past and are exposed to public access for parts or private groups of girls at the same time. This study aims to find alternative ways to properly clothe themselves in the traditional Dipo Rites to improve the image and modernize the ceremony in harmony with religion, as the Dipo Rites play a critical role in Krobo's life.



## CHAPTER THREE

### METHODOLOGY

#### 3.1 Introduction

This chapter outlines the processes and techniques that were employed in the conduct of the study. It comprises the research design and methodological approaches adopted in data collection and analysis, population, sampling procedure, sample size, and data collection instruments. The chapter also presents the ethical considerations for the study and, ultimately, how the data collected were analysed.

#### 3.2 Research Approach

The research approach is the plan or procedure for research that spans the text from broad assumptions to detailed data collection methods, analysis, and interpretation (Jacobs-Huey, 2002). The overall decision depends on which approach to be used for the study. Three main research approaches are known. They are qualitative, quantitative, and a mixed-method (quantitative and qualitative).

Mixed method approaches were used in this study, indicating the adoption of both qualitative and quantitative methods. Qualitative analysis was used to help researchers better understand individuals and their sociocultural environment. Since very little is understood about the epidemic, the qualitative analysis investigates and uncovers problems about it (Arnfred, 2006).

Quantitative approaches, on the other hand, prioritize objective calculation or numerical analysis of data obtained by-polls, questionnaires, or manipulating pre-existing statistical data, while qualitative methods emphasize uncertainty regarding the problem's dimensions and characteristics. Combining the two types of data and using different designs that could include conceptual assumptions and analytical structures, the central premise of this type of

study is that combining qualitative and quantitative methods yields a more comprehensive view of a research challenge than any methodology alone.

### **3.3 Research Design**

Research design is an action plan or a blueprint that explains the basic structure of a research study. According to Gay and Weaver (2011), study design involves collecting data to test a hypothesis or answer research questions on the state of affairs of the subject under study. Saunders et al. (2009) also view study design as to how data relating to a specific problem should be collected and analysed and the outline or procedure that should be followed to conduct the investigation. The researcher adopted a descriptive survey for this study.

The descriptive study provides a picture of a situation, person, or event or shows how things are related to each other and naturally occurs (Kopytoff, 1986). However, descriptive studies cannot explain why an event has occurred and is suitable for a relatively new or unexplored research area (Kopytoff, 1986).

The researcher used this method because the researcher wanted to examine Dipo rites costumes and their significance in the Manya Krobo area of the Eastern Region. Secondly, to obtain first-hand information from the respondent, the researcher needed to select a method that would enable her to formulate a credible and informed conclusion for the study.

Additionally, descriptive research paints a clear picture and seeks to explain people's perceptions and behaviour based on the data that has been collected at a particular point in time. According to Ruane (2005), descriptive research (survey) is versatile and practical, especially for administrators.

### **3.4 Study Population**

Relative to Robson (2011), a population is the entirety of sample groups that satisfy a set of criteria. This means that the population still includes the complete aggregation of elements of which the researcher is involved, regardless of the specific unit. Saunders et al. (2003) describe society as "the whole set of individuals (subjects or events) that share a shared characteristic."

Saunders et al. (2003) defined population as "the total number of units from which data can be obtained," such as persons, objects, activities, or organizations. The population is described by Creswell and Miller (2000) as "all the elements that meet the criterion for inclusion in a survey." As a result, the study's sample is the whole population of Manya Krobo.

#### **3.4.1 Target Population**

Robson (2011) observed that a study's target audience is the whole population in which the researcher is interested and to which the researcher would like to generalize the study's findings. Since the entire population was unreachable, the research was confined to a subset of the population. As a result, the Manya Krobo District will be the study's target population, especially those specifically involved in Dipo rites such as chiefs, queen mothers, priests, and parents.

#### **3.4.2 Accessible Population**

According to Asiamah, Mensah, and Oteng-Abayie (2017), a receptive audience is the group of people willing to participate in a study; it is typically a non-random sampling from the intended population and it is from this group that researchers derive their samples. Chiefs,

priests, queen mothers, parents, initiates, and non-initiates from the Manya Krobo District will be available for the study.

### **3.5 Sampling Method**

A sample is the small group of elements represented through a specific technique from a particularised group of people; the elements that make up this unit are those that are genuinely investigated (Saunders et al., 2012). In a descriptive research study, persons are chosen to partake in the study based on their first-hand knowledge of the phenomenon being studied. Unlike a quantitative study, there is no obligation to choose persons since the manipulation, control randomly, and generalisation of the study outcomes are not the study's aims (Sekaran & Bougie 2010).

The sample for the analysis was selected using the purposive sampling method. Saunders et al. (2009) described convenience sampling as one that involves selecting haphazardly those cases that are easiest to obtain. They furthered that this process is continued until the target number is reached. However, before applying the convenient sampling technique, each selected SOE was given a target sample of 10% of the population (See Table 3.1).

### **3.6 Sample Size**

Sampling is the process of selecting a subset of the population to represent the entire population, according to Asiamah et al. (2005). To conduct an experiment or an observational analysis, sampling may also be defined as relying on a cross-section of a target population. This is because studying a whole society usually is impossible. As a result, according to Ruane (2005), samples provide a realistic approach to the challenging challenge of analysing whole populations. To "stand in" for a larger population, samples are used. In this way,

samples can be beneficial tools for researchers who wish to understand more about the "many" by looking at the "few."

Due to the large number of respondents involved, coupled with the constraints of time and resources, a sample of the population will be selected for the study. A multi-stage sampling procedure was used to sample respondents for the study. Multi-stage sampling is described by Gay and Weaver (2011) as the method of taking a sample in a sequence of stages, with the sampling portions constituting the sample (units or increments) at each stage being chosen from a more significant or greater number of segments of the previous step, or a primary or composite sample. This method is used when the population is huge and extensive. Multi-stage sampling was used due to the vast number of respondents. It was therefore used to structure the sampling process.

With the multi-stage sampling process, the chiefs and queen mothers of the towns were first categorized. Second, the study further categorized respondents, thus initiators, non-initiators, priests, while the third category involved the general public.

**Tables 3.1 Sampling for Respondents**

<b>Groups</b>	<b>Population</b>	<b>Percentage to Sample</b>	<b>Sample Size</b>
Chiefs	20	60	12
Queen mothers	20	60	12
Initiatees	100	60	60
Non-initiatees	100	60	60
Priests	20	30	6
General Public	1000	15	150
<b>Total</b>	<b>1260</b>	<b>23.8%</b>	<b>300</b>

### **Source: Researcher's construct**

The non-probability techniques, convenience and purposive sampling techniques were adopted to select a sample for the study. Simple random sampling was used to select the respondents, thus the general public. Chiefs, queen mothers, initiators and non-initiators, and priests were purposely selected. All three hundred respondents were selected from the population to participate in the study.

### **3.7 Data collection instruments**

The study's data was gathered through the use of questionnaires and interviews. Before developing the tool, a literature review was carried out to define and categorize the definitions and variables used in previous experiments. These will then be updated to meet the objectives of the current analysis.

The questionnaire included open-ended, closed-ended (Likert scale questions). In the case of questions that demanded a 'yes' or 'no' answer, the instrument allowed respondents to justify their choice. The questionnaire elicited responses on respondents' context characteristics, interpretation of dipo; its significance; and the position of costumes, among others. The justification for undertaking an interview survey in this study was to encourage respondents to evolve their views better because closed question forms forced respondents to choose from arbitrarily restricted options.

To get a greater interpretation of the phenomenon at hand, semi-structured interviews were performed. According to Spradley (1980), semi-structured interviews are essential in designing exploratory models and preparing for a systemic form of inquiry. According to claims, semi-structured interviews often produce a high percentage of return (Miller, 1991). It also offers a method for gathering scientific evidence about the social environment by asking

people to express their views. According to Spradley (1980), a semi-structured interview has more benefits than other types of interviews.

### **3.7.1 Administration of Interview Survey**

The interviewees were chosen on purpose. The participants were first approached to schedule interviews. When an interviewee offered a date and location, they were also presented with the interview checklist so that the interviewer knows what was covered beforehand. In addition, the researcher called an interviewee who wanted to engage in the survey a day before the planned interview as a final courtesy clarification and clarification.

Before initiating the interview, each interviewee signed an interview consent document guaranteeing the confidentiality and anonymity of the answers. The interviewer introduces herself, describes the intent of the analysis again, and maintains the confidentiality of the interview responses. Each interview is scheduled to last no longer than an hour.

### **3.8 Ethical Considerations**

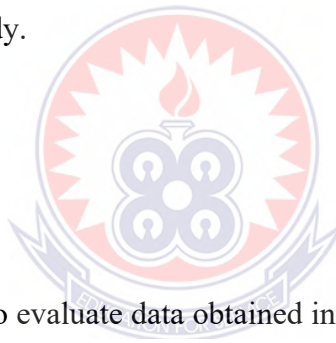
Certain ethical considerations are considered appropriate and thus included in this analysis following the ethical rules guiding the use of human subjects for testing purposes, according to the American Psychological Association (APA, 2002). The APA Ethical Code is designed to include basic guidelines to include the plurality of circumstances faced by psychologists. The primary goal of the Ethical Code is to ensure the well-being and safety of persons and organizations for which psychologists interact and educate teachers, members, and the general public about the discipline's ethical principles.

Certain measures will be taken in this study to ensure that these standards were upheld according to the APA guidelines. First and foremost, what is required of participants will be



communicated to them both orally and in writing, and their approval will be politely requested. The questionnaire contained specific guidance about the study's intent and voluntary involvement in the analysis. Participants will also be informed that there is no foreseeable harm, inconvenience, or adverse impact from participating or declining to participate in this study.

They would also not be financially enticed to engage in the report. To maintain the security and privacy of answers, participants will be told not to write their names or mark the questionnaires in ways that will expose their identity. Participants were reminded that they were under no obligation to participate in the analysis and could opt-out at any time. Finally, the author left her phone number on the questionnaire so that participants can ask her if they have any questions about the study.



### **3.9 Data analysis**

Descriptive statistics were used to evaluate data obtained in the field. To process and evaluate the instruments, the Statistical Package for Social Science (SPSS) was used. The data was evaluated mainly using descriptive statistics.

## CHAPTER FOUR

### PRESENTATION OF RESULTS

#### 4.1 Introduction

The study aimed to examine the culture concerning the Dipo rites costumes and their significance in the Manya Krobo District of the Eastern Region. This chapter presents the data analysis and findings of the study using IBM's Statistical Package for Social Sciences (SPSS). From the 300 samples that were administered the study instruments, 228 representing 76% were considered valid for analysis. This was the case because some of the questionnaires could not be retrieved as the respondents could not be found, whereas others were partially responded to. The analysis for the study has been presented according to the objectives of the study.

#### 4.2 Demographics

The researcher wanted to find out the background of the respondents. The demographic data consisted of sex, age, years of experience, religion, marital status, and education. The results are presented in the tables below.

**Table 4.1 Age Distribution of Respondents**

Characteristics	Frequency ( <i>n</i> )	Percent (%)
<b>Gender</b>		
Male	25	11.0
Female	203	89.0
<b>Total</b>	<b>228</b>	<b>100.0</b>
<b>Age</b>		
Below 26	36	15.8
26 – 30	87	38.2
31 – 35	24	10.5
36 – 40	47	20.6
41 – 45	20	8.8
Above 45	14	6.1

<b>Total</b>	<b>228</b>	<b>100.0</b>
<b>Highest level of education</b>		
Degree	61	26.8
Masters	12	5.2
Others	155	68.0
<b>Total</b>	<b>228</b>	<b>100.0</b>
<b>Religious affiliation</b>		
Christian	186	81.6
Islamic	23	10.1
Traditionalist	13	5.7
Others	6	2.6
<b>Total</b>	<b>228</b>	<b>100.0</b>
<b>Marital Status</b>		
Married	93	41
Single	117	51
Divorced	6	3
Widowed	12	5
<b>Total</b>	<b>228</b>	<b>100.0</b>

**Source: Fieldwork (2020)**

Table 4.1 presents the results on the demographic characteristics of the respondents. The gender distribution of the respondents shows that the overwhelming majority (n=203, 89%) of the respondents were females, whereas 25 (11%) were males. This is not surprising as Dipo rites is a rite that is mainly focused on initiating young females into adulthood; hence many females participating in the study.

Subject to the age of respondents, the results show that the majority, 87 (38.2%) of the respondents, were within the age range of 26 - 30, 47 representing 20.6% of the respondents were within the ages of 36 – 40. Furthermore, that 36 (15.8%) were below the age of 26 years. Respondents within the ages of 41 – 45 years were 20, representing 8.8% 14 (6.14%) of the respondents were above 45 years.

Also, concerning the respondents' highest level of education, the results show that close to two-thirds (n=155, 68%) of the respondents had other forms of educational qualifications as

their highest level of education. More so, 61 representing 26.8% of the respondents, were degree holders, whereas 12 (5.2%) were also masters holders.

Additionally, Table 4.1 on the respondents' religious affiliation indicates that 186, representing 81.6% of the respondents, were Christians, whereas 23 (10.1%) belonged to the Islamic faith. Thirteen representing 5.7%, indicated they were traditionalist, whereas 6 (2.6%) belonged to other forms of regions.

The responses on the marital status of the respondents showed that about half (n=117, 51%) of the respondents were Single at the time of the study. Ninety-three representing 41% of the respondents, were married, whereas 12 (5%) were widowed. Divorced were 6, representing 3% of the respondents.

**Table 4.2 Descriptive statistics on symbolic meanings associated with Dipo rites**

Statement	N	Min	Max	Mean	±SD
White cloths are used during the Dipo rite to signify or symbolize cleanliness	228	1	5	4.35	1.206
White clothes are worn to signify fertility	228	1	5	3.76	1.483
Headgear is used as a scarf on the head, meaning an expensive woman	228	1	5	4.19	1.321
The headgear is an indication that girls undergoing the rite have satisfied all necessary tradition and customs in Krobo and worthy of being married	228	1	4	4.95	1.663
The wearing of the anklet is believed to free initiates from any unsavoury bondage in society and promotes cleanliness	228	1	5	3.48	1.652
Necklaces worn are meant for beautification and symbolizes success	228	1	5	3.54	1.564
A wrist band (Powa) is used to prevent one from evil, and this is a symbol of cleanliness and faithfulness.	228	1	5	3.27	1.440
The red cloth is mainly associated with women as a symbol of menstruation and fertility	228	1	5	3.27	1.359

**Source: Fieldwork (2020)**

Table 4.4, gives a presentation of the means and standard deviations of respondents' views concerning the symbolic meanings associated with the materials and artefacts used during the Dipo celebration. From the responses, it could be observed that the majority of the respondents agreed strongly that white cloths are used during Dipo rite to signify or symbolize cleanliness ( $M=4.35, \pm SD=1.206$ ), student autonomy is reliant on discussion and structure comprising the learners' capacity to regulate their learning and manage it in a determined way ( $M=4.19, \pm SD=1.321$ ).

Moreover, the responses also show that the white cloths are worn to signify fertility ( $M=3.76, \pm SD=1.483$ ); the majority of the respondents also strongly agreed that the headgear is an indication that girls undergoing the rite have satisfied all necessary traditions and customs in Krobo and worthy of being married ( $M=4.95, \pm SD=1.663$ ), the wearing of the anklet is believed to free initiates from any unsavoury bondage in the society and promotes cleanliness ( $M=3.48, \pm SD=1.652$ ); also wrist band (Powa) is used to prevent one from evil, and this is a symbol of cleanliness and faithfulness ( $M=3.27, \pm SD=1.440$ ). Also, the majority of the respondents agreed that necklaces worn are meant for beautification and symbolizes success ( $M=3.54, \pm SD=1.564$ ) and that the red cloth is mainly associated with women as a symbol of menstruation and fertility ( $M=3.27, \pm SD=1.359$ ).

From the responses, it can be concluded that the costumes used at the Dipo rite performance symbolize cleanliness, fertility, prestigious woman, tradition and customs. It also indicates that the girls or initiates are worthy of being married, freedom from any unsavory bondage, and the use of necklaces adds beauty and means success.

**Table 4.3 Descriptive statistics on the perception on Dipo Rites on modernity and religion**

Statements	N	Min.	Max.	Mean	±SD
Dipo ceremonies financially expensive	228	1	5	4.06	.832
Dipo Rites or culture is still relevant	228	1	5	3.91	1.158
Dipo ceremony places an unnecessary financial burden on families	228	1	5	3.83	1.158
In terms of money, the Dipo ceremony more costly in cedis today than some years ago	228	1	5	3.80	.512
Dipo is linked to traditional religion	228	1	5	3.67	.882
Dipo has been diluted by modernity	228	1	5	3.40	1.450
Dipo has been diluted by socioeconomic factors	228	1	5	2.87	.841
Dipo is incompatible with Christian and Islamic principles	228	1	5	4.81	1.250

Source: Fieldwork 2020 Key: 1=strongly disagree 2=disagree 3=neutral 4= agree 5= strongly agree

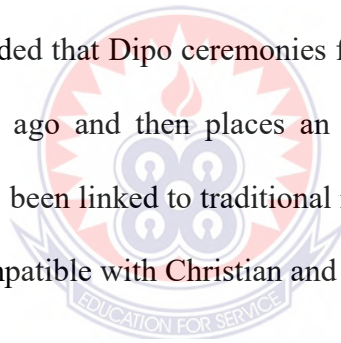
Table 4.3 presents the descriptive statistics on respondents' perception of the Dipo Rites relative to modernity and religion. The items were scored on a five-point Likert scale. The general outlook of the results in the Table gives the impression that most of the items obtained mean scores above the 3.0 threshold, indicating that the majority of the responses to the items were towards the agreement end of the rating scale.

The results show that the majority ( $M=4.55$ ,  $\pm SD=1.406$ ) of the respondents strongly agreed that modernity and religion have made the Dipo ceremonies financially expensive. Additionally, most ( $M=3.91$ ,  $\pm SD=1.118$ ) of the respondents agreed that the Dipo Rites or

culture is still relevant. More so, the majority ( $M=3.83$ ,  $\pm SD=1.158$ ) agreed that the dipo ceremony places an unnecessary financial burden on families.

The results also show that the majority ( $M=3.80$ ,  $\pm SD=.512$ ) agreed that in terms of money, the Dipo ceremony is more costly in cedis today than it was some years ago and also agreed ( $M=3.67$ ,  $\pm SD=.882$ ) that dipo is linked to traditional religion. Again, the results show that the majority ( $M=3.40$ ,  $\pm SD=1.450$ ) of the respondents were not sure if the tradition has been diluted by modernity. Also, most of the respondents ( $M=4.81$ ,  $SD=1.250$ ) agreed that the Dipo celebration in this day and age is incompatible with Christian and Islamic principles. However, the result show that the respondents ( $M=2.87$ ,  $\pm SD=.841$ ) were not sure whether the dipo tradition has been diluted by socioeconomic factors.

From the results it can be concluded that Dipo ceremonies financially expensive, more costly in cedis today than some years ago and then places an unnecessary financial burden on families. The Dipo ceremony has been linked to traditional religion, Dipo has been diluted by modernity as well as being incompatible with Christian and Islamic principles.



**Table 4.4 Perceptions about the celebration of Dipo rites**

<b>Dipo Rites of passage</b>	<b>N</b>	<b>Min.</b>	<b>Max.</b>	<b>Mean</b>	<b><math>\pm SD</math></b>
Going through Dipo can be very stressful.	228	1	5	4.61	.964
Going through Dipo assists in reducing promiscuity.	228	1	5	3.99	1.453
Dipo serves as a means of consolidating gender identity.	228	1	5	3.63	1.551
Dipo serves as a means of solidifying cultural identity.	228	1	5	3.90	1.518
Girls who have gone through the Dipo rites will have higher self-esteem	228	1	5	4.21	1.321
Girls mostly feel distressed after going through the Dipo ceremony.	228	1	5	3.12	1.245
Girls are always joyful when undergoing the Dipo rite.	228	1	5	3.58	.325

Dipo aids Krobo to learn about their culture.	228	1	5	3.96	1.886
Dipo is used to reduce HIV/AIDS among the Krobos	228	1	5	3.21	1.212

Source: Fieldwork 2020

Table 4.5 presents the perceptions and views of respondents concerning the performance and the observation of the initiation of girls into womanhood. They were to rate along a Likert Scale of 1=strongly disagree to 5=strongly agree with 3.0 as the threshold. The results show that the majority ( $M=4.61$ ,  $\pm SD=.964$ ) strongly agreed that going through Dipo initiation can be very stressful; girls who go through the Dipo rites have higher self-esteem ( $M=4.21$ ,  $\pm SD=1.321$ ), going through Dipo reduces promiscuity ( $M=3.99$ ,  $\pm SD=1.453$ ), Dipo serves as a means of consolidating gender identity ( $M=3.63$ ,  $\pm SD=1.551$ ), means of solidifying cultural identity ( $M=3.90$ ,  $\pm SD=1.518$ ).

However, the majority were of the view that the girls who go through Dipo mostly feel distressed after going through the Dipo ceremony ( $M=3.12$ ,  $\pm SD=1.245$ ), and that girls were always joyful when undergoing the Dipo rite ( $M=3.58$ ,  $\pm SD=.325$ ), and also aiding Krobos to learn about their culture ( $M=3.96$ ,  $\pm SD=1.886$ ). On the contrary, most of the respondents were less magnanimous in their thoughts when they showed significant ambivalence towards the assertion that Dipo will reduce HIV/AIDS among the Krobos ( $M=3.21$ ,  $\pm SD=1.212$ ).

From the results, it can be concluded that going through Dipo can be very stressful, reduce promiscuity, consolidate gender and cultural identity, enhance the girls' self-esteem, and portray the culture of the Krobo people. However, the girls feel distressed after going through the dipo ceremony and, on the contrary, Dipo not being used to reduce HIV/AIDS among the Krobos.

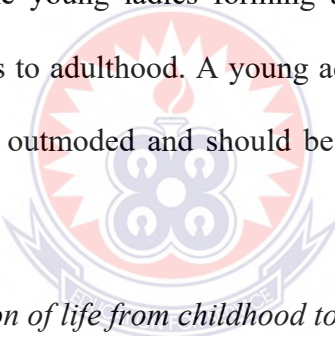


### 4.3 Analysis of interview responses

#### 4.3.1 Views concerning Dipo rites as a cultural practice

This question seeks to elicit the understanding and perception of the indigenes of Manya Krobo on Dipo. In response to the question, most aged respondents believed that ‘Dipo is an important part of their lives; they further expressed the relevance of this as a rite of passage.

The women noted emphatically that the Dipo is an important puberty rite for the young adolescent Krobo girl; a major statement reiterated among the elderly women was that ‘Dipo is an initiation to adulthood. The young ladies forming a lesser majority saw Dipo be a festival that initiates young adults to adulthood. A young adult 18 years of age believed that the customs performed are quite outmoded and should be modernized. Selected comments have been provided below;



*“Is a stage of transition of life from childhood to adulthood in Krobo’s community of Ghana. The dipo rite is therefore regarded as a means of training and grooming teenage girls into adulthood in the Krobo culture if these rites are not performed for a Krobo girl child, that child would not be accepted into a family by many, concerning marriage” [Respondent 5]*

*“I believe in our traditions, and I hold the opinion that it's something that tells a story about us. It tells us who we are; where we have come from and where we are going and ultimately what we are about...so we need to see it as relevant and give it all the reverence it deserves...” [Respondent 7]*

From the responses, it can be concluded that the stakeholders involved in the Dipo rites have appreciable knowledge about the practices and the performances of the Dipo initiation rites of the young girls in the Kroboland into womanhood.

#### 4.3.2 Items used in dressing Dipo girls during the Dipo rite as a culture for Krobo

The respondents were asked to mention the items used in dressing the Dipo girls during the Dipo ceremony. The responses suggest that respondents demonstrate an appreciable understanding of the procedures and practices concerning the performance of the customary rite. From the responses, it could be observed that respondents mentioned beads of different kinds and sizes, traditional cloth and Kente as well. Excerpts of the comments have been provided below;

*“...when the girls are ready, they are dressed in beads and traditional weaving colourful clothes. The beads used to dress them are precious beads like Kɔli, Zagbe, Olomo, Powa, Adea, and Otaka these beads are the precious beads for the Krobo which they normally display during such cultures. Kɔli the very precious bead among all and it is said to be the King of the beads...”* [Respondent 2]

*“well, we dress them in traditional clothes normally passed down from generation to generation. When I was doing mine, I wore a cloth that was used by my mom and grandmother...the beads are also a family treasure they are kept in trunks for long years and they look very original and colourful...”* [Respondent 1]

*“We use white and blue threaded Kente cloth and scarfs and other pieces of jewellery...”* [Respondent 5]

From the responses, it can be concluded that traditional cloths usually Kente cloths are used to dress the girls for the Dipo celebration. Other items include beads, scarfs and pieces of jewellery used to adorn the girls both for and after the ceremony.

### ***Importance/symbolism of the costumes (beads & clothes) used in Dipo rites***

The researcher sought to understand the relevance of the costumes and ornaments used during the dipo rites. Responses show by the respondents suggests that they believe the costumes used adds a significant amount of glamour and tradition to the celebrations. Selected remarks have been given below;

*“...the beads show the wealth of a family and how much they value their daughter. The cloth shows that are worn around the girls mean there are now matured to be considered among adults...” [Respondent 6]*

*“The costumes we use, I think, make the celebration traditional and customary. It adds colour, and by far, the colour of cloth also tells the family or clan the girl belongs. It does much good to the family in terms of prestige and all that...” [Respondent 4]*

*“The cloth, in particular, shows the level of wealth in the family. See, the thing can sometimes become some competition where the family with money can display their wealth. In the olden days’ wealth was demonstrated not by cars or buildings and stuff but by the quality of the things you use. So, during Dipo like festivals are used as an opportunity to show the public the kind of family the girl is coming from....”*

*“...during Dipo culture, the precious beads of a family are used to dress the girl to show the wealth of the family of the initiate, and these are the precious once like KOLI the King of beads, blue and also used to identify the type of family one belongs to, a Dipo girl without this particular bead and other ones, people call you names like (Maa b3) means a girl without a grandmother or an elderly person the other beads are ZAGBE, OLOMO, POWA, ADAE, and OTAKA” [Respondent 8]*

From the results, it can be concluded that the items or materials used for the Dipo initiation rites are essential for the occasion as they add colour, glamour and tradition to the celebration. It is also used to show the wealth and the kind of family the girl being initiated belongs to.

#### **4.3.3 Processes involved in costuming or dressing young girls for the Dipo rites**

The respondents were also asked to describe the processes involved in costuming or dressing girls for the Dipo rites. The process as described by the respondents have been given below;

*“For the start, the girls are lined up and made to remove their childhood clothing as a symbol of preparation to move into womanhood.*

[Respondent 3]

*“Beads are put around the waist of the girls, and they are marched towards a sacred stone in the forest. The girls are made to sit on the flat stone seven times.”* [Respondent 6]

*Upon return from the forest, they’re given new sets of clothes, beads and scarfs as a symbol of womanhood and having successfully gone through the initiation from childhood to womanhood...”* [Respondent 1]

#### **4.3.4 Type of beads used for the Dipo rites and symbolic meaning**

The respondents were asked to indicate the type of beads used for the Dipo rites and their symbols. The responses have been summarized below;

*“ZAGBE beads Are beads with different colour like yellow, green and blue, whereas the Olomo beads also come in different forms of colours. POWA- This is a colourful bead that shows the wealth of the wearer. ADEA- It has about three colours worn by Queen mothers during cultural ceremonies around their neck, and the right-hand wrist means you are a woman. OTAKA- A flat beads used for all occasions they are made in different colours but the most popular colours are gold they can also be used as a spacer when beading...”* [Respondent 4]

The results confirmed that Zagbe beads, Olomo beads, Powa, Adea beads, Otaka beads are the main types of beads used for the Dipo initiation rites.

#### **4.3.5 Impact of religion and modernity on the performance/practice of Dipo rites**

The respondents were asked how religion and modernization may have impacted or influenced the observation and performance of the age-old customary tradition. The responses have been provided below;

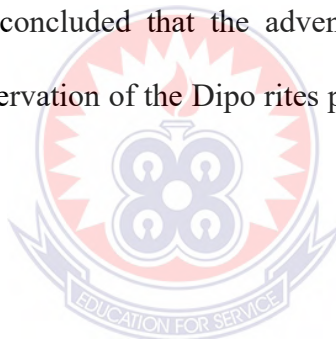
*“Oh, it’s true religion like Christianity has affected many things that we do these days. There are families they longer want to have anything to do with*

*the ceremony...and to the extent, they are influencing others to do the same but this is who we are and we can't change it no matter what..."*  
[Respondent 5]

*"Seriously the enthusiasm isn't there as it used to be. Today just a handful of people even dedicate time to come around and observe the ceremony. So, modernity and religion, by and large, have influenced the way and manner we performed the rites..."* [Respondent 8]

*"Truly modernity has influenced it today there were certain things we were doing that we have stopped doing them even though we are still observing the practice but we've taken certain things out and it's because of the fading beliefs that modernity is teaching us.... And on the religious front too a lot of the religions of today does say things that go against the practices and it's influencing people's decisions to participate in the ceremony. It's a worry but the situation is what it is..."* [Respondent 4]

From the responses, it can be concluded that the advent of modernity and religion has impacted the celebration and observation of the Dipo rites performed for girls to initiate them into womanhood.



## CHAPTER FIVE

### SUMMARY, CONCLUSIONS, AND RECOMMENDATIONS

#### 5.1 Introduction

This chapter presents the major findings of the study concerning the analysis performed in the previous chapters. The chapter summarizes the findings, concludes and then recommendations made.

#### 5.2 Summary of the findings

Dipo Rites, as a culture, are recognized as ceremonies that are essential to major life events such as birth, initiation at puberty, marriage, and death. The study discovered that the costumes worn by the girls during their dipo initiation portrays the culture of the Kroboland, symbolizes cleanliness, fertility, prestige, tradition and customs, makes initiatees worthy of marriage, freedom from any unsavoury bondage and also, the use of necklaces adds beauty and success.

The study also found that Dipo ceremonies are today financially expensive, more costly in cedis today than some years ago and then places an unnecessary financial burden on families. It was also discovered that the Dipo ceremony had been linked to traditional religion, and Dipo has been diluted by modernity and being incompatible with Christian and Islamic principles. More so was found that the Dipo tradition has by far been influenced or impacted significantly by Christianity and modernity.

Furthermore, the study also uncovered that the stakeholders involved in the Dipo rites have appreciable knowledge about the practices and the performances of the Dipo initiation rites of the young girls in the Kroboland into womanhood and that that the items or materials used for the Dipo initiation rites are important for the occasion as they add colour, glamour and

tradition to the celebration. It is also used to show the wealth and family the girl being initiated belongs to.

The study has further shown that traditional clothes, usually Kente clothes, are used to dress the girls for the Dipo celebration. In contrast, other items include beads, scarves, and jewellery pieces used to adorn the girls both for and after the ceremony and that Zagbe beads, Olomo beads, Powa, Adea beads, Otaka beads are the main types of beads used for the Dipo initiation rites.

### **5.3 Conclusion**

- The study's findings concluded that Dipo rites, as a traditional cultural practice, are recognized as ceremonies essential to major life events such as birth, initiation at puberty, marriage, and death.
- The costumes used for the Dipo initiation portray the Kroboland, symbolizes cleanliness, fertility, prestige, tradition and customs, makes the initiatees worthy of marriage, freedom from any unsavoury bondage, and the use of necklaces adds beauty and success.
- It is concluded that Dipo ceremonies are today financially expensive, more costly in cedis today than some years ago and then places an unnecessary financial burden on families.
- That the Dipo tradition has by far been influenced or impacted significantly by Christianity and modernity.
- That the people involved in the performance of the initiation know precisely what they are doing.

- The items or materials used for the Dipo initiation rites are important for the occasion as they add colour, glamour and tradition to the celebration. It is also used to show the wealth and kind of family the initiatees belongs to.
- That traditional cloth usually Kente cloths are used to dress the girls for the Dipo celebration; whereas other items include beads, scarfs and pieces of jewellery used to adorn the girls both for and after the ceremony and that Zagbe beads, Olomo beads, Powa, Adea beads, Otaka beads are the main types of beads used for the Dipo initiation rites.

### **5.3 Recommendations**

The following recommendations were made based on the conclusions of the study;

- The Dipo rites, like any other traditional or cultural practice, has their significance; hence government, through the ministry of culture and tourism, should invest in the practice to bring more attention to the practice in the area of observation. The practice can be used as a point of tourist attraction.
- The chiefs and key stakeholders in the Krobo areas where the ceremony is observed should do more to preserve the age-old cultural practice against the influences of religion and modernity.
- The procedures and processes involved in the observation of the rites should be documented to preserve the sanctity of the cultural practice.
- The stakeholders should use the ceremony to educate girls and empower them to take charge of their lives and pursue their dreams rather than push them quickly into early marriages.

### **5.4 Suggestions for further studies**



- The study focused on the practices and procedures of the celebration and observation of the Dipo initiation among the people of Krobo. It is suggested that upcoming researchers concentrate on how the Dipo initiation can be given national recognition.



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APENDIX A



*A map showing Manya Krobo in the Eastern region.*



## APPENDIX B

### INTERVIEW GUIDE FOR QUEEN MOTHERS

1. What are your views concerning Dipo rites as a culture?
2. What items are used in dressing dipo girls during the dipo rite as a culture for Krobo's?
3. What is the importance of these costumes (beads& clothes) in dipo rites are they significant at all?
4. Do these costumes (beads) have any symbolic meaning? Yes or No.
5. If yes can you enumerate the symbolic meanings of these costumes?
6. Is it true that initiates are dressed at every stage of the ceremony Yes or No?
7. What are the processes involved in costuming or dressing young girls for such a culture?
8. How relevant are beads to the dipo culture or dipo rites?
9. What is the type of beads used for the dipo rites and symbolic meaning?
10. With regards to religion and modernization, what has been the perception of people in the community for exposure of some parts of the body?
11. Why are young girls 3 years to 6 years allowed to participate in this culture? Are they not too young and above all ready for marriage?
12. How has the rite changed? What in, your view has caused these changes?
13. What is the significance of the dipo rite as a culture?

## APPENDIX C

### QUESTIONNAIRE FOR INITIATEES, NON-INITIATEES, PRIESTS AND SELECTED MEMBERS OF THE GENERAL PUBLIC

This questionnaire is designed to investigate Dipo rites costumes and their psycho-social significance in the Manya Krobo area of the Eastern Region. The information given out is solely for academic purposes and were treated as confidential. Thank you.

Write or tick (✓) the appropriate response to each of the questions/statements.

#### Section A: Demographic Data

1. Sex: Male  Female
2. Age range: Below 26  26-30  31-35  36-40  41-45  above 45
3. Number of years at the post: below 2 years  3-5 years  6-8 years  Over 8 years
4. Highest Educational Qualification: Dipl   Degr  Maters   
Others(specify).....
5. Religion: Christian  Islamic  Traditional  Others (specify).....
6. Marital Status: Married  Single  Divorced  Widowed

#### Section B: Dipo Rites

7. What are your views concerning Dipo as a rite of passage?
- A. Very Significant  Less Signifi  Not Releva  today Others   
.....
8. Explain your answer  
.....  
.....  
.....
9. Do you feel Krobo girls should perform Dipo Ceremony?
- Yes  No

10. Explain your answer

.....

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**Section C: COSTUMES AND THEIR SYMBOLIC MEANINGS IN DIPO RITES IN THE KROBO CULTURE**

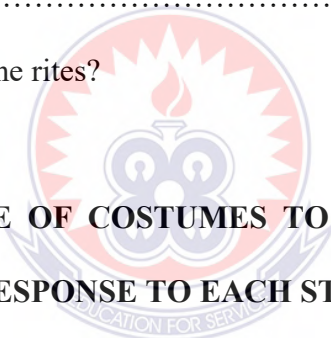
11. What are some of the items used in dressing dipo girls?

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12. Are these items important to the rites?

Yes  No



**Section D: THE RELEVANCE OF COSTUMES TO THE DIPO RITES. PLEASE TICK THE APPROPRIATE RESPONSE TO EACH STATEMENT**

Symbols of costumes	Strongly Agree	Agree	Not Sure	Disagree	Strongly Disagree
Wide range use of beads mean wealth or prestige					
Portrays the culture of Kroboland					
White cloths are used during Diplo rite to signify or symbolize cleanliness					
White cloths are worn to signify fertility					
Headgear is used as scarf on the head meaning an expensive woman					
The headgear is an indication that girls undergoing the rite has satisfied all necessary tradition and customs in Krobo and worthy of being married					
The wearing of anklet is believed to free initiates from any unsavory bondage in the society and promotes					

cleanliness					
Necklaces worn are meant for beautification and symbolizes success					
Wrist band (Powa) is used to prevent one from evil and this is a symbol of cleanliness and faithfulness.					
the red cloth is mainly associated with women as a symbol of menstruation and fertility					

**Section D: Perception of Dipo**

18. with the advent of modernity and Christianity and other religion. How do you perceive dipo now?

- A. Very Relevant  B. Changes should be made in the rites  C. Not Relevant anymore

19. Explain the answer

.....

.....

.....



**Perception of Dipo Rites concerning modernity and religion: Please tick the appropriate response to each statement**

Perception	Strongly Agree	Agree	Not sure	Disagree	Strongly Disagree
Dipo ceremonies financially expensive					
Dipo Rites or culture is still relevant					
Dipo ceremony places an unnecessary financial burden on families					
In terms of money, the Dipo ceremony more costly in cedis today than some years ago					
Dipo is linked to traditional religion					
Dipo has been diluted by modernity					
Dipo has been diluted by socioeconomic factors					
Dipo is incompatible with Christian and Islamic principles					

28. Give your comment on girls (2-10) going through dipo

.....

.....

.....

**SECTION E: PERCEPTIONS ABOUT THE CELEBRATION OF DIPO RITES**

<b>Perceptions</b>	<b>Strongly Agree</b>	<b>Agree</b>	<b>Not sure</b>	<b>Disagree</b>	<b>Strongly Disagree</b>
Going through Dipo can be very stressful.					
Going through Dipo assists in reducing promiscuity.					
Dipo serves as a means of consolidating gender identity.					
Dipo serves as a means of solidifying cultural identity.					
Girls who have gone through the Dipo rites will have higher self-esteem					
Girls mostly feel distressed after going through the Dipo ceremony.					
Girls are always joyful when undergoing the Dipo rite.					
Dipo aids Krobo to learn about their culture.					
Dipo is used as a means of reducing HIV/AIDS among the Krobos					