

THE INFLUENCE OF INDIGENOUS AKAN CULTURAL ELEMENTS ON CHRISTIAN WORSHIP IN THE KUMASI METROPOLITAN AREA.

by

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DECLARATION.

I hereby declare that this submission is my own work towards the PhD degree and that to the best of my knowledge, it contains no material previously published by another person nor material which has been accepted for the award of any other degree of the university, except where due acknowledgement has been made in the text.

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ABSTRACT

The Akan people of the Kumasi Metropolitan Area, who form a part of the larger Twi speaking Akangroup of Ghana, are a people with a very rich and varied cultural heritage. This cultural heritage is expressed in various forms. Such cultural forms or elements are clearly seen in the daily lives of the people. The main objectives of this research work were:

a) To look at Akan cultural elements which have influenced forms of Christian worship in the Kumasi Metropolitan Area and their impact on the churches. The study also tried to find out whether there are still more Akan cultural elements which could be introduced to enhance Christian worship in the Kumasi Metropolitan Area. Finally, the study was to investigate the outcome of the introduction of further Akan cultural elements into Christian worship in Christian Churches in the Kumasi Metropolitan Area. The main instruments used for the collection of data for this thesis were questionnaire and interviews for primary information as well as the taking of pictures with a digitalcamera and the recording of interviews. The results obtained from the study, indicated that there are still more Akan cultural elements which could be incorporated into Christian worship in the Kumasi Metropolis. However, looking at the experiences of the introduction of some Akan cultural elements into some churches in the Kumasi Metropolitan area, it is obvious that it is not going to be easy trying to introduce more Akan cultural elements into Christian churches in the Kumasi Metropolis, especially, so far as the Charismatic and Pentecostal churches in the Kumasi Metropolis are concerned.

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ABBREVIATIONS

- i) AACC- All African Conference of Churches.
- ii). AICs- African Independent/Indigenous Churches.
- iii) ATR- African Traditional Religion.
- iv). BSPG- Bible Study and Prayer Group.
- v) COP- Church of Pentecost
- vi) CNC- Centre for National Culture.
- vii). CSUC- Christian Service University College, Kumasi.
- viii). EPC- Evangelical Presbyterian Church, Ghana.
- ix). GEC- Global Evangelical Church.
- x). PCG-Presbyterian Church of Ghana.
- xi). PTC- Presbyterian Training College, Akropong-Akuapem.
- xii). TTS- Trinity Theological Seminary, Legon.
- xiii). UEW-K-University of Education, Winneba, Kumasi Campus.
- xiv) UMCA- Universities Mission to Central Africa.

CHAPTER ONE

INTRODUCTION

1.1 Overview.

Having lived, studied, worked and worshipped in some Churches in the Kumasi Metropolis for well over 50 years, the researcher noted that some churches have been in existence within the Metropolis for over a hundred years. In addition, some groups within some of these churches are also over 50 years old. With Kumasi being more or less the hub of Akan cultural activities, it was expected that most, if not all of these churches, should reflect the cultural heritage of the Kumasi Metropolis by being influenced by the cultural elements of the Akan people of Kumasi.

This position was informed by a statement in the *Epistle to Diognetus*, and cited in Shorter(1988 3) which states that '...While they live in cities..., as falls to the lot of each, and follow the customs of the country in dress, food and general manner of life, they display the remarkable and confessedly surprising status of their citizenship'.

From this statement from the *Epistle*, It becomes clear that people are basically influenced by customs such as food, dress and the general manner of the life of the cities where they live. The quest then by the researcher was to find out how the Akan "general manner" of the Kumasi Metropolis has influenced Christian worship in churches in the Metropolis where these Akan citizens worship.

The Ramseyer Congregation of the Presbyterian Church of Ghana, Adum, Kumasi, for example, was established in 1896. In the same way churches like the St. Peter's Minor Basilica, Wesley Methodist Church, Adum, St. Cyprian's Anglican Church, Fanti New Town have been in existence for over 100 years now.

If in the words of Shorter (1988 3), the Akan people in these churches have to 'display the remarkable...status of their citizenship', then it stands to reason that these churches should show how much the cultural elements of the Akan people who worship there have impacted on their worship. With this in mind, the researcher became interested in finding out how 'culturally influenced and Akan minded'these churches, worshipping in the Kumasi Metropolis are. The researcher was interested in finding out how the cultural elements of the Kumasi Akan community have, or have not influenced worship in these Christian churches.

Although there are many trends of the Christian faith within the Kumasi Metropolis, there is one thing which is common among all of them and that is 'worship'. These Christians do worship God in the various churches. To help these churches in the Kumasi Metropolitan Area undertake this form of Christian worship, each denomination has its own specific liturgy for the various church activities, such as anniversaries and festivals. Some of these church programmes or activities are baptism, confirmation, marriage, various annual anniversaries like Easter, Christmas, New Year Covenant Services and funerals.

Comparisons were therefore made between Akan traditional forms of worship and Christian worship to see if the indigenous traditional Akan forms of worship or liturgies in the Kumasi Metropolis have had any influence on Christian worship within the Metropolis. This research project tried to find out to what extend these Akan cultural elements have influenced Christian worship in the Kumasi Metropolis and whether more of such Akan cultural elements could be introduced into Christian worship within the Kumasi Metropolis to further enrich Christian worship.

Today, these Christian denominations, such as the Orthodox, Pentecostal, Spiritual, Charismatic and African Indigenous Churches, are found everywhere within the Kumasi

Metropolitan Area, with the churches, sometimes, competing with one another for space. Dancing halls, hotel reception areas, classrooms, out-patients departments of private hospitals, factory spaces like the former Kumasi Shoe Factory, uncompleted residential facilities, open spaces and the like, have all been taken over by the Christian churches for their church services. Spaces meant for offices are now being used as places of worship by some of these churches. In actual fact, in most basic schools and other private office buildings in Kumasi there are as many congregations as there are available rooms or spaces to be occupied.

1.2 Background to the study.

With what goes on in these churches during church services, like drumming, singing, dancing, clapping of hands and the wearing of Akan traditional cloths and the use of the Akan language, it is very easy to assume that Akan cultural elements have influenced Christian worship in the Kumasi Metropolis. The researcher therefore felt that a thorough research should be undertaken to find out what, in real terms, has been the extent of influence of Akan cultural elements in the worship of the churches within the Kumasi Metropolis. Without such a research work, the wrong assumption could be arrived at that Christian church worship in the Kumasi Metropolis has been influenced by Akan cultural elements because Akan people worship there.

The topic on hand could be described in one word as 'inculturation'. It is being discussed in the context of the Akan Christians of the Kumasi Metropolitan area. The concept is to see how Akan cultural elements have influenced Christian worship in the Kumasi area and how other Akan cultural elements could be incorporated into Christian worship within churches in the Kumasi Metropolis. By fully integrating more Akan cultural

elements in Christian worship in the Kumasi Metropolis, Christianity will find a sound cultural identity within the Akan community of the Kumasi Metropolis. Since both Christianity and cultural values are human elements, they should be capable of impacting one another. It is therefore important to find out what this whole thing, 'inculturation' is all about so far as the worship in Christian churches in the Kumasi Metropolis is concerned.

The concept of contextualisation or inculturation is not about the traditional political or religious idea of '*sankɔfa*', which means go back and retrieve what is lost traditionally. That *sankɔfa* idea seeks to state that as Akan Christians of the Kumasi Metropolitan Area, there is the need to go back into the Akan history of the people of Kumasi and restore everything traditionally Akan into the Church. The assumption is that Western culture and civilisation have corrupted Akan cultural values of the Kumasi Metropolitan area. Instead, what inculturation teaches is a return to Akan cultural values based on a critical examination of those cultural elements, so as to seek elements which are worthwhile and could be introduced into Christian worship in the Kumasi Metropolis.

The people of Kumasi, who were basically Akan over a hundred years ago, accepted the Christian faith at that period. Some Christian congregations, like the Ramseyer Presbyterian church were established in the closing periods of the 19th Century. Within this period of over a hundred years, many traditionalists and scholars from the Kumasi Metropolis have been converted into the Christian faith. Since the people of the Kumasi Metropolis have existed within a culture, that is the Akan culture, it is expected that those cultural elements would have naturally had an impact on the new Christian faith of the people.

Since this is what inculturation is all about, it is expedient that the Akan Christians of the Kumasi Metropolitan area go deep into their culture in order to examine the cultural

elements which are worthwhile and need to be maintained and adopted into Christian liturgy within the Kumasi Metropolitan area. Some of such elements are the festivals, art and crafts, architecture, traditional motifs, the celebrations of rites of passage, songs and dirges, poems, forms of politics, forms leadership and administration which are embedded in the chieftaincy system. Many things could be gleaned from these cultural elements into Christian liturgies in churches within the Kumasi Metropolitan area to help enrich the forms of worship of the Church.

Furthermore, within the period covered by this study, many other ethnic groups, from within and outside Ghana, have migrated to settle in the Kumasi Metropolis. Some of these ethnic groups have their own distinct cultural elements as well as Christian denominations, like the Evangelical Presbyterian Church or the Global Evangelical Church which have typical Ewe speaking congregations. Others, among these migrants, have accepted or been converted to the Christian faith while living in the Kumasi Metropolis. It is essential then, that steps are taken to study whether the cultural elements of the Akan people of the Kumasi Metropolis, among whom all these people live and worship, have had any influence on their worship as Christians.

The Kumasi Metropolis lies in the middle of the Akan group belt [see Plate 1 p. 250]. The traditional people of Kumasi speak the Asante dialect of the Akan language. Apart from being in the centre of the Akan belt, Kumasi has over a very long time been a commercial centre. As a result many other Akan groups have re-located to the Kumasi area, resulting in the creation of communities like the Fanti New Town, which is predominantly occupied by the Mfantasi Akan Group. In addition to that, other ethnic groups like the Ewe, Moshie, Dagomba and Ga have settled and developed their own communities resulting in the creation of communities like *Moshie Zongo* and *Anwonaga*. In the course of time these

migrant groups have grown larger and do speak the Asante Twi dialect. Kumasi has therefore, as at present, become a heterogeneous community consisting of many ethnic groups. However, the Akan continue to be the most dominant group in the Kumasi Metropolis.

Kumasi which lies in the middle of the Akan ethnic belt [See Plate 2 p. 251], is now a metropolis with people from all over the world living there. There are non-Akan people from other regions of Ghana, like Gas, Krobos, Ewes, Moshies, Dagombas, Kokombas and the like to be found in the Metropolis. In addition, people from other African nations like Mali, Nigeria, Sierra Leone, Niger, Cameroons, South Africa, as well as those from Europe, America and Asia are resident in the city. As a result of this phenomenon, Kumasi has become a 'melting pot of cultures'.

This is seen in the fact that some of these migrant groups continue to live with their cultural values in Kumasi. For, groups like the Moshie, Yoruba, Imo, Mamprusi and the others have their traditional chiefs who are given all the cultural recognition as in their original homes. All the same, Akan culture, with its rich cultural elements, remains the dominant cultural feature, which is that of the indigenous people of Kumasi, the Akan.

The Akan people of the Kumasi Metropolis form part of the major Akan ethnic group in Ghana. This is a people with a very rich, dynamic, and vibrant, but varied cultural heritage. This rich Akan cultural heritage which is also seen among the people of the Kumasi Metropolis is demonstrated through such elements as chieftaincy, communal living, aesthetics, economics, rites of passage and the veneration of their ancestors. All these culminate in a deep religious life style. As a religious community, the Akan people of Kumasi had all along believed in a 'Supreme Being' and have worshipped Him as seen in all aspects of their daily life. In fact, in nothing, however minute, would the Akan people of the

KumasiMetropolis take a step without offering a prayer to seek the intervention of the 'Supreme Being'. The traditional priests, the medicine men and ordinary people, before going out in public or engaging in any activity, first of all, request for the intervention of the 'Divine Reality' in whatever they have to do that day. All the rites of passage, from birth through to death, are celebrated by the Akan as social, as well as religious functions.

As a product of this rich cultural heritage, the Akan people of Kumasi, before the coming of the missionaries and European traders, had their own political systems which revolved around the chieftaincy system, had their own ethical values and properly organised economic principles and practices in addition to their own philosophy of life. Because of the well structured nature of the Akan cultural system in the Kumasi Metropolitan area, the British colonisers had to fall on some of such structures to strengthen their administration of the whole country. This was seen in the use of the local chiefs in political administration which contributed immensely in the indirect rule of the Gold Coast by the British government. It can then be seen that the Akan people of the Kumasi Metropolis had for a very long time been a well organised community with a system of life with very elaborate lifestyles.

In view of the above, it is very important to find out how the cultural values of the Akan people of the Kumasi Metropolis, among whom Christianity has been propagated for well over a hundred years, have or have not influenced the newly acquired Christian faith and its worship. For no matter what, the people accepting the Christian faith or tradition cannot completely ignore their cultural values, since it is these cultural values that define them as a people. For each group of people there are cultural elements involved in the rites of passage in activities like birth, initiation rites, marriage, death, and others like language and religion.

Since these cultural elements affect all the people within a community, including Christians, the influence of these cultural practices and values of the people on a new system like Christianity need to be critically examined and addressed. Unfortunately, some of the early European missionaries and colonialists who worked among the people of Kumasi branded everything Akan as pagan or demonic. According to Ranger (1927 238), Lucas, a missionary in East Africa who tried introducing East African culture into the Anglican Church, had written that 'the first answer of almost all European missionaries would tend to be condemnatory'. To the white missionaries the only way to look at Akan cultural values was 'condemnatory', since Akan cultural elements had no merit.

The indigenous Akan people, therefore, had to abandon most of their cultural elements when they accepted the Christian faith. For example new converts to the Christian faith were advised to adopt "Christian names" at the point of their baptism. This was so because some Akan names were said to bring curses and evil omen. In addition, new Christians, especially Presbyterians, were encouraged to relocate to the Salems or the 'Christian Quarters' so as to avoid the "evil cultural practices of their ancestors". However, when it came to the point of the transmission and translation of the Gospel message, the missionaries had to fall on the use of the indigenous Akan language with its rich proverbs and idioms and other elements of the same Akan people.

All the Europeans, both missionaries and traders, who worked in the Akan areas of the Gold Coast learned the peoples' languages for effective communication. For example, according to information gleaned from the archives of the Akrofi-Christaller Institute's Zimmermann Library, one of the Basel missionaries to the Gold Coast, Johannes Christaller, dedicated a greater part of his life in the Gold Coast to the study of the Akan language. According to Smith (1966), because of this commitment, six years after arriving in the

country, Christaller, with the help of David Asante and Jonathan Bekoe Palmer had been able to translate and publish the four Gospels of Matthew, Mark, Luke and John in Akuapem Twi. Three years later, the team translated and produced the whole Bible in Akuapem Twi. Later on Christaller was able, with the help of the two, to collect together 3,600 Akan proverbs, [Three Thousand Six Hundred Tsi Proverbs], (Twi Mmeseusem Mpena-Ahansia Mmoaano; 1879; Johannes Gottlieb Christaller). The same person also produced: "A Dictionary of the Ashante and Fanti Languages Called Tsi" (with a grammatical introduction and appendix on the Geography of the Gold Coast and other Subjects).

In the words of Smith (1966: 20), the work Christaller did, 'raised the Twi language to a literary level and provided the basis of all later work in the language'. Christaller's work, in the view of Smith, 'gave the first real insight into Akan religions, social and moral ideas'. In the final analysis, Christaller's work 'welded the expression of Akan Christian worship to the native tongue'. Just as the local Akan language which is a cultural element was used in the translation and writing of these materials and in the propagation of the Gospel, all other Akan cultural elements should have been seriously considered.

Some of such Akan cultural elements are the musical heritage which includes musical instruments like the various drums, *atumpun*, *font[nfr]m* and *dono*; instruments like the *dawuro*, *nnawuta*, *firikiyiwa*; (castanet), and dances like *adowa*, *akapoma*, *kete*, etc. Others include festivals and religious practices like *Adae* and *Odwira*; political systems like chieftaincy; the various rites of passage like *abadinto* and *bragor*; Akan symbols and totems like the Adinkra motifs and the daily use of idioms and proverbs as a means of communication, worship and moral instruction.

Furthermore, in Akan societies in the Kumasi Metropolis are many traditional orchestras like *adowa*, *kete*, *dansuomu* and *nnwomnkor* which could also have been used in

Christian church worship. There are also traditional musical instruments like the *durogya*, *at[nt[b[n,frikiyiwa, f]nt]fr]m*, *mpintin*, *donno*, *dawuro* and others which could also have had a major role in Christian worship. Unfortunately, all such traditional elements were branded as pagan, because almost all these musical items were also used by the traditional primal religious groups. The mission oriented Churches like the Presbyterian, Roman Catholic, Anglican, and the Methodist Churches, therefore refused to accommodate these traditional orchestras with their instruments into their liturgies.

The study, "The Influence of Indigenous Akan Cultural Elements on Christian Worship in the Kumasi Metropolitan Area" was therefore undertaken to assess how far Christian worship in general in the Kumasi Metropolis has been influenced by Akan cultural elements. Kumasi Metropolitan Area was chosen because, first, it lies in the centre of the ethnic Akan belt of Ghana. Secondly, Kumasi is the hub of Akan cultural values and therefore deserves to be considered in such matters. In actual fact the first fully operational cultural Centre, The Ghana National Cultural Centre, in the country was started and developed in Kumasi by the late Dr. Alexander Yaw Kyeremateng.

1.3 Statement of the Problem

Although the Christian Church has existed within the Kumasi Metropolis for well over a 100 years, the worship of the Church has not been fully influenced by the rich indigenous cultural elements of the Akan people of the Metropolis. This has come about as a result of the failure of the early white missionaries to fully appreciate the richness of the Akan cultural elements and adapt the same in the liturgy of the Church worship. The Akan Christians of the Kumasi Metropolis have therefore not fully integrated their cultural elements into their worship as Christians.

1.4 Objectives of the study

- a) To find out whether or not some Akan cultural elements have influenced forms of Christian worship in the Kumasi Metropolis?
- b) To examine Akan cultural elements which have influenced Christian worship in Kumasi.
- c) To determine which Akan cultural elements could be introduced to enhance Christian worship in the Kumasi Metropolis, and
- d) To investigate the possibility of the introduction of further Akan cultural elements into the worship of Christian Churches in the Kumasi Metropolis and the outcomes.

1.4 Research Questions

1. Which Akan cultural elements have influenced Christian worship in the Kumasi Metropolis?
2. What is/are the role(s) of Akan cultural elements in the socio-cultural life of present day Akan of Kumasi?
3. Which other Akan cultural elements could be introduced into Christian worship in the Kumasi Metropolis?
4. What will be the outcomes of the introduction of more Akan cultural elements into Christian worship in the Kumasi Metropolitan Area?

1.5 Delimitations

Owing to the vastness of the Akanland of Ghana which makes such a study difficult, the Kumasi Metropolis [see Plate 3, p. 252] within the Ashanti Region of Ghana was selected for an in-depth research into the study. In line with the study five churches each of the

various denominations of Christian fraternity, that is Orthodox, Pentecostal, Spiritual, Charismatic and Indigenous African Churches were selected for this in-depth study. The study covers the period 1910 to 2010.

1.6 The Importance of the study

The study, first of all, revealed the importance of the power and influence of Akan cultural elements in Christian worship in the Kumasi Metropolis. Previously untouched cultural values, which, hitherto had not been explored much, have been brought into play to demonstrate how they can positively influence the Christian faith and worship in the Kumasi Metropolitan Area. Resulting from that, it is hoped that more Akan cultural values will be given a new phase of life in the liturgies of the Christian churches operating in the Kumasi area.

Scholars, it is expected, will do further research in this field of inculturation to help with the enrichment of Christian worship in the Kumasi Metropolis through the introduction of more cultural values. An area that could be researched into is whether the locations of some of these churches, like the Wesley Methodist chapel and the Ramseyer Presbyterian Church both in Adum which were built in 'evil forests' and near cemeteries had anything to do with the use of Akan cultural musical instruments like drums and the castanet. Or did the location of many Spiritual and Pentecostal churches in valleys and near river beds have anything to do with their mode of worship.

Furthermore, this research will create the awareness of the importance of Akan cultural elements both in national development and academic research work, thus helping other academics, like theologians, social scientists and anthropologists to go into further research work concerning the influence of cultural values on the lifestyle of peoples and

communities as they move into new environments. Most importantly, this study will add to and promote knowledge about culture and Christianity.

Resulting from some of the interviews, it is clear that one of the reasons why the missionaries refused to accept some cultural elements into the worship of the Christian Church or looked down upon some Akan cultural elements was the fact that those elements were considered obnoxious.

1.7 Introduction to Methodology

The main instruments used for the collection of data for this thesis were questionnaires and interviews for primary information. Palaces, traditional ceremonies and funeral grounds were visited to see how cultural elements like music, musical instruments and dances are performed; visits to various places of Christian worship to study at first-hand how Akan cultural elements are put into use in some of these churches; the study and comparison of existing works by previous writers like, Gyekye, Sarpong, Shorter, Bediako and Idowu on the topic were also done with the data collected by the researcher in order to arrive at the conclusions and suggestions made.

1.8 Organisation of the Rest of the Text

Chapter One of the thesis gives a general introduction about the project. It talks about the background to the study, indicating that Kumasi is part of the Akanland, and showing who the Akan of Ghana are; what the problem on hand is; the objectives of the study; the research questions; definition of terms; the importance of the study and facilities available for the collection of secondary data with greater emphasis on the Akan people of Kumasi.

Chapter Two deals with the review of related literature: finding out what other writers and researchers have written about the topic and other relevant issues associated with the topic, while Chapter Three deals with the research methodology, indicating how the data were collected. Chapter Four touches on the presentation and discussions of the findings obtained through the research, with Chapter Five summarising the observations made during the research, ending with some conclusions and suggestions as a result of the study.

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1.9 Definition of Terms

Adaptation: In cultural theology an approach which seeks to adapt traditional experiences in order to illuminate the Christian faith.

Contextualisation: The reception and rooting of the Christian gospel in a particular cultural, political, economic or social context or situation; hence the relationship of the Church's teaching and practice to its local and historical circumstances.

Culture: That complex whole which includes knowledge, belief, art, morals, law, custom and any other capabilities and habits acquired by man as a member of a society.

District: A pastoral administrative area within the Presbyterian Church of Ghana. A

District is made up of either a single congregation or a number of congregations with a population of at least 700 people. The administrative head in the District is the District Minister.

Elements: The component parts which make up the totality of a particular whole, like culture, in this case, Akan culture.

Inculturation: The process of utilising the values of a society to preach the word of God in order that the society is animated, so that the society's obnoxious cultural practices are gotten rid of to create a better society.

Libation: A gift or offering of wine to a god; in the Akan context it is a prayer ceremony or ritual in which one offers a drink to the spirits of ancestors and patron gods.

Liturgy: The fixed order of public service used, especially, by churches and other religious groups during a normal worship period; the public prayer to God.

Metropolitan: An area sometimes referred to as a metro area or metro is a region consisting of a densely populated urban core.

Presbytery: A large administrative area within the Presbyterian Church of Ghana, made up of a number of Districts. A new Presbytery should have at least five Districts with a population of about 2100. Each Presbytery is headed by a Chairperson.

Session: A group of people made up of the agent(s), lay or ordained, and a number of elected lay people, both male and female, who form the leadership team in the Presbyterian Church of Ghana. There are four Sessions, namely, the Local Session, the District, the Presbytery and the General Assembly.

Theology: The science of the study of God or religion and belief.

Syncretism: The mixing of different religions, philosophies or ideas.

CHAPTER TWO.

REVIEW OF RELATED LITERATURE

Overview:

The Christian Church has been in existence in the Kumasi Metropolis for over 100 years now. The people in these churches come from various cultural backgrounds, but the majority of these worshippers are predominantly Akan. The Christian faith which the Akan people of the Kumasi Metropolis have accepted started in Jerusalem and travelled through varying cultural backgrounds and as a result has been greatly influenced and enriched by various cultural elements from the places it passed through.

For example, suits, preaching gowns, cassocks, church choir robes, organs and the types of hymns used in the worship of churches in the Kumasi Metropolis are all purely Western cultural elements and have nothing to do with the Jewish culture in which Christianity started. These European and American cultural elements have been 'grafted into church worship' as a result of the transit through those regions.

Almost all the examples given above are cultural elements which became grafted into Christianity along the way. The natural thing then is that since the church has been in the Kumasi Metropolis for over a hundred years, it should have absorbed or adopted some cultural elements from the Kumasi Metropolitan community which is basically Akan, since in the words of Shorter (1988, 31) 'religion and culture are capable of transforming one another'. The objective then is to look at how some Akan cultural elements have influenced and transformed Christian worship in the Kumasi Metropolis and find out if more of such cultural elements could be adapted into the worship of these churches.

In Mbiti's (1975, 29) estimation, the fact that Akan Traditional Religion and cultural elements have "no written book" does not mean Akan cultural and religious elements have no reference points. Mbiti further points out that Akan cultural elements have a multi-faceted source of reference for all those who want to critically study them. Some of these sources are the rituals, ceremonies, festivals, shrines, and sacred places and religious objects. Others include art, symbols, music, dance, names of people and places, myths, legends, as well as beliefs and customs. In a summary Mbiti states that all these sources "lead us to conclude that it is seen in all aspects of life. Therefore it influences all areas of life". Since these cultural elements influence "all areas of life", they should be seen in the life and worship of the Church in the Kumasi Area where Akan people worship.

Other writers, just like Mbiti (1975), have also discussed these Akan cultural values under varying headings. For example, Gyekye (1996), Sarpong (2002), Shorter (1988), and O'Donovan (1996), all talk about various aspects of Akan cultural values. As much as possible, the literature review covered some of these aspects of 'Akan cultural values' and their impact on Christian worship in the Kumasi Metropolis. These cultural values are further classified into smaller components or parts termed as cultural elements. It is some of these Akan cultural elements which have influenced Christian worship in the Kumasi Metropolis that were focused on in the pursuit of the influence of Akan cultural elements on Christian worship in the Kumasi Metropolis.

It must, however, be noted that there are no clear cut divisions between these different cultural values as well as the elements. An element that could be described as social could as well be seen as religious and so on. These cultural elements simply overlap in the worldview of the Akan people of Kumasi. Most importantly, in the context of the Akan people of Kumasi, almost everything has a religious inference. As stated by Rattray (1927,

preface), 'Religion....runs like a silver thread, even through their arts and crafts, and thus tends to become the real inspiration of the craftsman'. As a result religion plays a major role when it comes to these Akan cultural elements within the Kumasi Metropolis.

The Engagement of the Gospel and Culture.

In Christian evangelisation, there is always an engagement, which in the words of Bediako (1975, 2), is an 'engagement of gospel and culture'. This engagement, Bediako further adds, should however, be more than just the transformation or alteration of surface elements like music, dance and artifacts'. It should be seen as more than a dose of "spiritual salvation" which is applied to the local people. It should also not be a question of the 'demonization of our culture'. Rather, the 'gospel and culture engagement is about the conversion of cultures...of all that is there in us, about us and around us that has shaped us'.

Bediako (1975, 2), continues to argue that in evangelisation there is an 'engagement' between culture and the Good News. Such an engagement should lead to the situation where each influences the other for their mutual benefit. However, Bediako believes that 'it is the gospel that is anterior or prior to culture and not our culture which is prior to the gospel'. In that situation, the persons being evangelised, as in this case the Akan people of the Kumasi Metropolis, should be seen as coming from a particular stand point or worldview.

The new religion, in this case Christianity, should not dehumanise the cultural elements of the Akan people of the Kumasi Metropolis. For that reason, the Akan people of the Kumasi Metropolis should not be looked upon as 'empty containers' which needed to be filled up with the Gospel message. The Akan people of the Kumasi Metropolis' worldview, in this case their cultural background, made up of their cultural elements, should have

been seen as being worthy of conversion also. Bediako (1975, 2) continues to argue that 'it is the gospel, not our culture, that defines us as human beings'.

Through this process of evangelisation, many converts have been won over the years into the Christian faith in the Kumasi Metropolis. A major issue that needs to be considered, then, is how these new converts of the Kumasi Metropolis have related to their cultural elements and how these cultural elements have influenced their worship in the new found faith. This process of integration of cultural elements and the Christian faith has been a long standing issue. For, according to Afriyie (2010, 2/3), 'that this has been an issue is seen in the number of writings there, and the conferences that have been held, on the relationship between a convert and his culture'.

In Addae-Boateng's view (2001, 40), 'the early missionaries had good intentions for introducing Christianity into Ghana, then Gold Coast, in the 18th and 19th Centuries'. However, Addae-Boateng thinks that the missionaries 'did not do much in building the Gospel message on the Ghanaian culture. In most cases the missionaries presented the Christian faith in their culture'. The result of such an attitude was that the indigenous people of the Kumasi Metropolis 'associated Christianity with Europeans and Christian practices with European culture'. However, Addae-Boateng, (2001, 35), like Bediako, thinks that 'indigenous cultural elements and Christianity should enrich one another through inculturation'.

Since this "mutual enrichment" between cultural elements and the Gospel has not fully taken place among the Akan Christian community of the Kumasi Metropolis, there has been a continuous 'debate on the relationship between the Gospel that is proclaimed to make converts and the culture of the converts', (Afriyie, 2010, 2-3). This fact about the relationship between cultural elements and the Gospel shows how cultural elements

should be seen as having a very strong influence over people. This strong influence of cultural elements in the lives of people is seen among the Akan of the Kumasi Metropolis too.

A critical evaluation, however of Akan Christianity as seen in the historic churches, that is the Presbyterian, Anglican, Methodist and Roman Catholic churches in the Kumasi Metropolis, shows a very poor historical background about the Christian faith's engagement with the cultural values of the people. This situation arose because of what Idowu, as cited in Baeta, (1968, 426), describes as the 'prefabricated theology and church traditions' which gave birth to these churches. Idowu still believes that the missionary churches 'failed to lay the proper foundation for the gospel message in the hearts of the people'. The result has been that, 'no bridge was built between the old and the new', i. e. the traditional religion and the Christian faith.

Instead of building bridges between the two cultures, the missionary churches, in Idowu's (1968, 433, 434), estimation, have been 'speaking to Africans in strange tongues because there was no real communication'. What this means is that within the Kumasi Metropolis, 'the church has on her hands communities of believers who, by and large live ambivalent lives'. Christianity, to such believers is therefore only a fashionable religion 'which has the habit of beginning and ending in the walls of a church building' called chapel.

The real or vital lives of these Akan Christians of the Kumasi Metropolis have not been touched and so Idowu (1968, 433), believes the 'vital areas of personal needs' of these Akan Christians are never fully satisfied. Thus, it is possible to have these same Christians of the Kumasi Metropolis, as Idowu puts it, 'to sing lustily in church "other refuge have I none" and still carrying an amulet somewhere on his person'. Such a person can then go 'out of the church straight to his diviner, without feeling that he is betraying any principle'.

According to Afriyie (2010, 4), 'the fact that Jesus occupies the throne of the convert's world, having removed all idols that used to reign there, does not mean that the convert is made a being without culture'. As such it should be noted that the fact that the Akan of the Kumasi Metropolis have been converted to Christianity does not mean that his culture is taken away from him. Afriyie further states that 'As long as we continue to conceive conversion as being only an individual experience, the issue of conversion and culture will continue to exist as the individual having turned to Christ still lives within a culture that is itself not turned to Christ'.

In other words, the fact that some individual Akan people of Kumasi Metropolis have become Christians, does not mean that the whole of the Kumasi Metropolis has become 'Christianised'. Conversion is seen as an individual matter devoid of community involvement. In addition to that the 'new convert' has been shaped and will continue to be shaped by his cultural values as long as he continues to live within that cultural environment.

In the view of Safo-Kantanka (1993, 67), as 'an Ashanti, and a member of the Oyoko lineage, I do not cease to become one when I become a Christian' (p. 61). As a member of that lineage, the chances are that such a person could ascend a stool if there is one in that lineage. If as a Christian, such a person accepts to become 'a chief as part of a total effort towards evangelisation', the Church should then recognise that it has a major role to play in helping such a person to live as a Christian chief.

As a result of this misunderstanding or ignorance about Akan cultural elements, comments about influencing Christian worship with Akan cultural elements by scholars such as Sarpong, Dickson, Dovlo, Safo-Kantanka and others sounded 'syncretic' to many evangelical Christians. Comments about libation and chieftaincy by these scholars have

always raised a lot of heated arguments within Christian circles in the Kumasi Metropolis. This situation is due to the fact that many of these Akan Christians of the Kumasi Metropolis who raise such issues are ignorant about the relationship between cultural elements and the Christian faith. To help such Akan Christians of the Kumasi Metropolis then, is the isolation of cultural elements which, according to Sarpong (2002 36), are “worthwhile” so that they could be ‘animated’ to enhance Christian worship among Akan people of the Kumasi Metropolis.

The Cultural Incubation of the Christian Gospel

Christianity which started in Jerusalem with a Jewish background passed through or moved across many cultures. From Jerusalem it moved to Asia Minor and Egypt in North Africa and then through Greek, Roman, German, British and American regions. Throughout these journeys Christianity has adopted many cultural elements along the way. Christianity then has more or less become a beggar of some sort. In the end, as a beggar, wherever Christianity has been propagated, “it seeks for food and drink, as well as cover and shelter” from cultures it encounters in its never ending and winding journeys and wonderings.

The result is that today Christianity seeks to be integrated within the cultural elements of the people of Kumasi. The true observation, as seen in the lives of the Christians found in the Kumasi Metropolis, is that there appears to be a dichotomy or division between Christianity and the cultural elements or worldview of the *Akanfo* of Kumasi. In the end the indigenous people of the Kumasi Metropolitan area who go to church feel alienated from their worldview. For, there are some indigenous Akan cultural elements which are similar to what is found in the Bible. However, as a result of the Church’s doctrines the Akan Christians of Kumasi are not very sure as to what to do with such cultural elements

Apart from everything else, Christianity has been incubated, nurtured and developed through the language of the Akan people of the Kumasi Metropolis. To state, therefore that some cultural elements of the Akan people of the Kumasi Metropolis have influenced “the way the Gospel is received and practiced” in the Kumasi Area would not be an exaggeration. Apart from the Akan language influencing worship in the Kumasi Metropolis, in most of the Christian churches in the Kumasi Metropolitan area, according to Agyemang, (1988, 59), both male and female worshippers do obeisance whenever they go for Holy Communion at the sanctuary. In addition, whenever Akan Christian worshippers of Kumasi shake hands with their priests, they do obeisance. This is exactly how the Akan of the Kumasi Metropolis show respect to their traditional chiefs and elders.

According to Agyemang (1968, 59-60), while the women bend down their knees, the men bow down and remove the African cloth covering their left shoulders, making them bare as they take the Holy Communion in front of the sanctuary. Some older worshippers in churches even walk bare-footed to take Holy Communion at the sanctuary. This happens because in the Akan religious worldview, no one enters the shrine of a deity wearing sandals or shoes. When such cultural elements plus many more are effectively incorporated into the liturgy of the Church in the Kumasi area, it will show the form of Christianity being practiced in the Kumasi Metropolis.

One obvious fact is that most of the converts to Christianity in the Kumasi Metropolis are at times faced with a dilemma. This happens because the Christians are not too sure as to how to relate with their cultural values, now that they have become Christians. Some of such new Christians are functionaries of the royal palaces of Kumasi. Such people are in a dilemma as to what to do on some occasions. They are not sure of what to do in matters of libation, playing of the drums and other indigenous instruments in the palace. Their

confusion arises from the fact that to most Christian leaders such ceremonies are said to be associated with *abosom* and ancestral worship.

In Adubofour's (1987, 71) view, as a result of the contacts made between the Akan and the outside world, especially the Europeans, there have been many adaptations which have caused many foreign elements to enter the Akan worldview. However, 'the world outlook of the Akan people in general remains intact'. Referring to a comment made by Busia, Adubofour (1987, 159), further states that 'the observation that Busia made some 33 years ago on the Akan worldview, (particularly the Asante) still holds true today'. That means, although the Akan people of Kumasi have had a long association with the outside world, and have copied or learned and adopted cultural values from the outside world in order that Akan culture should be enriched, the worldview and cosmology of the Akan people of the Kumasi Metropolis still remain Akan.

From the viewpoint of Adubofour (1987, 159), when writing about the Ashanti people around the middle of the last century, Busia stated that 'the world outlook of the Ashanti and their interpretation of the universe have been but little affected by the turbulent events of the last three hundred years; (since the European contact), they have held largely to their ancestor beliefs and practices'. Adubofour (1987, 101), then thinks that this 'persistence of Akan beliefs and practices in spite of the contacts with the outside world is grounded in the Akan saying that *'Amammer[ɔ, yɛnto ntwene, amammer[ɔ yɛntoto n'ase'*, that is "culture should not be discarded; culture should not be dishonoured". As a result although the Akan people of the Kumasi Metropolis have learnt a lot through formal education and Christianity, their worldview on certain issues have not changed much.

In spite of this idea of the Akan people of the Kumasi Metropolis holding on firmly to their worldview, the early Western missionary Churches felt that the Church was the only

legitimate custodian of the Christian faith. The missionaries therefore fought tooth and nail to preserve 'the sanctity' of the Church by sticking to Western culture, and civilisation as the best forms of philosophy for the Church in Kumasi. In the words of Shorter (1988, 18), in the Middle Ages, with the adoption of the Graeco-Roman philosophy 'the immutability of the Christian cultural ideal was sealed'. Any other cultural format, however relevant it was, which was incompatible with European values, was then considered unacceptable to the true Christian faith. For example according to Julius Richter, a Protestant German missionary to Africa, Ranger, (1927, 259), some Akan cultural elements are 'poisoned by so many excrescences of pagan superstition and unbridled sensuality'.

This means that any teaching that did not follow the European factor or philosophy was simply unacceptable, as it was "poisoned". In this way, every concept of theological expression or idea, or Christological knowledge, which was thought to exist in 'objective forms' was securely 'within the tutelage of the Church and was neither open to personal interpretation upon cultural factors', Clark, (2006, 24). However, Laryea (2002, 35), believes that 'no longer is theology to be regarded as the preserve and monopoly of Western intellectual thought, nor can we continue to think of theology as belonging solely to the academy'. The people who are involved in and with theology today are not only those in academia, but there are many involved in the development of Christian theology who, according to Laryea (2002, 25), 'are in the open fields and are therefore grassroot theologians'.

It is rather unfortunate that for quite a long time, some people, both Europeans and Africans, held the view that some cultural values, especially those of the so called 'Third World', were so inferior that they could not be used in academic or theological circles, much more so in Christian divine worship. All other cultural values, apart from European

cultural values, were described as 'primitive' or 'barbaric'. In such a situation, those 'primitive cultures' were of no value to academia and religious discussions, including Christian worship apart from such cultural values being spoken of in those derogatory terms.

As Opoku (1978, 1-2), declares, it was very clear that all the previous writers showed their bias by being influenced by what others had written. In addition to that it looked like each writer had an interest or agenda to follow in their writings. This, as Opoku indicates shows that even in the writings of the early missionaries the Akan people of Kumasi were represented as a 'people immersed in crippling superstitions'. The religion of the African, and for that matter, the Akan of the KumasiMetropolis, "lacked any abiding values", so that the Akan people could become 'objects' for evangelisation.

This unfortunate idea of looking down on cultural elements was carried into the church, thus affecting the use of indigenous cultural elements in the development of a relevant Akan liturgy within the Kumasi Metropolis. When Lucas, according to Ranger, (1927, 240), an Anglican Bishop in East Africa tried to indigenise Church worship in his diocese, one of his priests stated that the idea of indigenisation was full of 'un-Christian teaching given by way of song, dance, story and suggestion'. The priest stated categorically that he did not want to have anything to do with the indigenisation process because to him, so far as he was aware, 'I have not yet met anybody, except our bishop who believes', in the whole idea of seeking to influence Christianity with African culture. Sarpong (2010,)), reports of a similar thing when he sought to develop an Akan liturgy for the Mass for Roman Catholic Parishsin the Kumasi Metropolis. Some four Irish priests working with him in the Kumasi Diocese initially insulted him on that, but apologised to him later on.

This concept of the demonization of Akan and for that matter, African cultural elements was clearly demonstrated in East Africa by the Roman Catholic Church. According to Schoffeleers and Linden (1972, 259, 256), 'the first missionaries branded the *Nyau* (an East African cultural element among the people of Chewa in Malawi), as "immoral" without taking the trouble to understand "its social and religious significance". One thing the missionaries failed to observe, was the fact that 'the performances of the dancers make up a liturgical celebration'. To the white missionaries, the *Nyau* was immoral because of the 'obscene songs and the appearance of naked dancers in the presence of women'. However, dances which took place 'during the day-time without mixing the sexes were viewed favourably' by the same missionaries.

Instead of having a "mutual engagement" the Church and the indigenous people were at each other's throat. One of the results of such a hostile atmosphere in Malawi was that a Christian young man was almost lynched to death because according to the traditional people, 'despite warnings he had been repeatedly caught by *Nyau* members singing the secret songs in public'. In spite of it all, according to Ranger, (1927 259-260), the white missionaries were not prepared in any way to come to terms with realities and as such 'the confrontation continued at countless *milandas* between Christians and the *Nyau*'. However, the *Nyau* through one of their leaders, spoke very clearly to the missionaries and the trained local catechists telling them, 'we Chewa cannot allow our customs to disappear. They are the precious legacy of our ancestors'.

In the words of Sarpong, (2002, 37), when doing inculturation, 'one has to look for a symbol in one's society that stands for what the Church wants one to express'. To him, doing inculturation 'is not a glorification of the past, as if nothing in the past was wrong. Nor

is it a blanket condemnation of the past as if nothing in the past was right or good'. However, in the East African experience everything African was wrong.

The truth of the matter was that the *Nyau* was the cultural heritage of the Chewa-speaking people of Malawi. To these people, according to Ranger, (1927 250), the *Nyau* cult was 'of great religious and social significance'. That cultural element was what had defined them as a people. The people therefore, were very proud of it, irrespective of what the white missionaries taught. The *Nyau* cult, as stated by Ranger, (1927 270-271), was 'their greatest store-house of religious ideas and their most elaborate religious ceremony', but to the white missionaries and their local Catechists, 'the *Nyau* is a great impediment to progress in Malawi'.

However, in the words of Ranger, (1927 271), to the members of the cult, their performances were not a 'savage expression of something sinister but a part of our training to instil discipline, good motherhood, fatherhood and citizenship', into the youth. The initiation ceremonies of the young Akan men and women have their own forms of training. As such the Chewa people of Malawi, like the Akan people of Kumasi, have developed their own system of instructing the youth with the accompanying liturgies and do not need to depend on the Europeans for guidance.

When the Europeans failed to see eye to eye with the indigenous communities on their traditions, unnecessary tension and acrimony were generated. This showed a lack of feeling and understanding for the people's cultural values. Indeed, in Malawi the usual name-calling was at play. The *Nyau* was said to be 'reactionary' and 'retrogressive' by the missionary team. Yet the Chewa people refused to be intimidated, and as such 'the cult maintained itself for more than half a century against the most highly organised and 'cultic' of the Christian churches' (Ranger 271).

The assumption by the early Western missionaries that since they were in Africa to bring salvation and civilisation to the 'barbaric natives' and as such 'traditional social institutions, with their religious core, must quickly disappear in the face of prolonged and intense pressure from churches' is totally false, (Ranger, p. 271). What happened in Malawi as a result of the resistance by the *Nyau* 'provides an eloquent testimony to the conservative strength of traditional religious institutions' anywhere in Africa. Indeed, to the Akan people of the Kumasi Metropolis, just as exhibited by the *Nyau*, *Amamer[y[nto ntwene*; or *Amamer[y[ntonto no ase*, to wit culture is not easily thrown away.

The Roman Catholic Mass in Kumasi and Akan Traditional Worship.

Modern Akan scholarship has proved that the idea of looking down upon a people's cultural elements is erroneous. It is clear that the worship life of the Church cannot grow without a deep reflection on the cultural values of the area within which it is developed. To make sure the Christian faith was kept 'pure and unadulterated' the Church had to transport the Gospel in 'fine Western garbs' to the Third World. For example, until quite recently, that is around the 1970s, Mass in Roman Catholic Churches in the Kumasi Metropolis was celebrated solely in Latin.

Sarpong, (2002 29), calls the idea of using the Latin language in the Kumasi Metropolis, an Akan area as 'imposition'. To him, 'nobody understood the language in which we were supposed to be addressing God, our Father'. He thinks that that was 'a sort of mono-culturalism' that has been clearly seen to be very "harmful to the Church". The question was, and still is, how many of even the best western educated scholars in the Roman Catholic churches in the Kumasi Metropolis, could understand the Latin? If the

educated could not understand the Latin language, how could the indigenous formally 'uneducated people' understand it?

As a result, most of those Roman Catholic Church worshippers in the Kumasi Metropolis were mere spectators, and not participants in their own Church. Although, they were told that they 'were celebrating Mass', the ordinary Roman Catholic Church members in the Kumasi Metropolis were only passive 'celebrants' in the whole process of Mass celebrations. According to Sarpong, (2002 114), from a critical and objective observation he realised 'that the externals of the Mass are not attractive to the faithful'. This was so because unlike the Akan form of worship, 'at Mass, there appears to be a one-man show'. For the Akan gets emotionally involved in whatever happens during a traditional worship. In the European form of worship of the Mass, however, there is nothing like a 'personal touch nor spontaneity'. In the Church's liturgy there is nothing like 'celebration or flexibility'.

In the end it was only the priest(s) who went through the motions of the celebration of the Mass, which meant that 'there is no real participation' by the ordinary church members. In other words, to the Akan worshipper in the Roman Catholic Church in the Kumasi Metropolis, the whole service became uneventful. For as Sarpong, (2002 114), continues, 'If somebody goes to pray, he wants what he is in need of to be the subject of the prayer, the centre of his attention. These forms of involvement are some of the marks of African worship'.

What the Akan people of the Kumasi Metropolis wanted and needed was a typical 'Akan worship' and not the dry, monotonous, stereotyped Western form of worship. However, anything that did not 'conform' to the Western format was either 'syncretic or pagan'. Everything traditional was simply questionable and as such not acceptable, even to the extent that Akan and other African traditional dresses were deemed not to be fit for the

Christian pulpit in churches in the Kumasi Metropolis. All preachers were therefore expected to be either in suit or preaching gowns. That is why what the Anglican Church did in southern Tanzania, among the Masasi, in the 1920s and the 1930s was highly praised by both missiologists and the British colonial masters at that period.

What the Anglican Church did was to 'Christianise African religious belief and practice' (Ranger, 1972 221). What Bishop Vincent Lucas sought to do was to ask the Church to, as it were, take over the African traditional cultural element of boys' initiation. Although at the time this adaptation experiment was believed by many to be 'a Lucas philosophy', much of its apparent success depended on "the commitment to it of very many Africans".

Lucas, as Ranger, (1927 228-229, puts it was fully convinced that the 'Africans were quintessentially religious'. He therefore felt that the African could be brought unto a better understanding of Christianity through 'an extension of the themes and symbols of their own religious belief'. Lucas was not too much concerned about church doctrine and dogma at this point, but rather he was interested in the liturgy and symbols which Africans use in their religious practices. For example, Lucas felt that the clergy could link the 'pagan sacrifices with the perfect Christian sacrifice' of the Son of God. To Lucas, if the linkages are properly done, the African will eventually come to the realisation that Christianity after all 'is an African religion in a very real sense, and that God had been preparing his forefathers until the time of the full realisation'. Lucas then sought to animate African cultural elements to beautify worship in the Christian church.

Another thing that aided the progress of the programme among the Masasi of Tanzania in the view of Ranger (1927, 223), was the fact that there was 'a profound religious sense with a minimum of formal religious apparatus' among the Masasi people. In other words, among the Masasi, there were no 'custodians' or 'protectors' of the traditional

religion. In the words of Ranger the cult systems were localised, with no royal cults and “no formal priests or mediums”. In such an atmosphere there was little resistance to the adaptation process.

This concept of looking down upon people’s cultural values was commented on by Amilcar Cabral, a Mozambican, as cited in Martey (1984). Cabral felt that it was a serious mistake on the side of the Western colonial masters to have under-estimated what the African stood for. Cabral felt that the colonial masters actually ‘underestimated the cultural strength of African people’. Amilcar Cabral was not a theologian but a freedom fighter and politician. He eventually became the President of Mozambique. Many of the early African politicians like J. B. Danquah, popularly called the doyen of Ghanaian politics and an opposition leader in the Gold Coast/Ghana; Kwame Nkrumah, who was a politician and philosopher, who eventually became the President of Ghana; President Nyerere from Tanzania and President Jomo Kenyatta from Kenya, both in their writings and speeches, had all bemoaned the fact that Africa had failed to develop because the people of the continent either woefully failed to bring their cultural values into play when it came to development or were misled by the colonial masters.

If the politicians saw it this way, then it was not only in the development of liturgies for Akan churches in the Kumasi Metropolitan area that this idea of relegating culture to the background was discovered, but in politics and, probably in all aspects of the lives of the Akan of Kumasi.

It is very disheartening to note that as late as the middle of the 20th Century there were still Westerners who did not believe that the African was enlightened enough to reason for himself. To such people if the African were to move ahead, the only process through which he could do that was through Western education and philosophy. To most of

such people everything African was backward and un-progressive. On this point of looking down upon African values Opoku, (1978 2), thinks that part of the problem lies with Christian theologians who always 'approach traditional African religion from the side of doctrine rather than from the side of practice'. Opoku still thinks that when a person starts from such a position, the conclusions drawn will always be "basically fallacious".

One of such Europeans was Venneste who worked in the Democratic Republic of Congo. When Bujo, (1993 61), talks about Venneste, the Dean of the Roman Catholic Faculty of the University of Lovanium in Kinshasha, Zaire, he states that when Venneste speaks of sacramental theology, he is only thinking about 'the findings of modern psychology and philosophy'. For, in the opinion of Venneste, African concepts are 'primitive and magical and useless for theology'. Venneste therefore believed that 'it is only within the Western concept of personhood that a valid and genuinely liberating theology of sin is possible'. This was in 1960 and a whole Dean of a religious faculty in a university in Africa had these thoughts about African cultural values while working in and living among Africans in Africa.

Venneste's ideas are however questionable, for Western culture and philosophy, in spite of their achievements, have a lot of questions to answer. What answer(s) has the enlightened western philosophy to give concerning the devastating two World wars? What about the millions of Jews who were slaughtered in Nazi German gas chambers? What about the atomic bombs and the biological warfare? In 1945 atomic bombs were dropped on Hiroshima, Nagasaki and other Japanese cities killing thousands of innocent people as well as maiming thousand others. Are all these part of the 'enlightened philosophy'?

So, such views as Venneste's were the views through which people were indoctrinated against African cultural values. Such views were hammered to the extent that many people believed in them, including the African himself. For, according to the views

expressed here by Vanneste and his likes, it was through their dependence upon Greco-Roman culture that the Europeans could develop so much. According to Vanneste, even the development of 'a higher theological level' depended greatly upon the cultures of ancient kingdoms, because such cultures had been 'developed and proven'. It was through such propaganda that the Akan of the Kumasi Metropolis, as well as some missionaries, were in a very crafty way, made to assume that everything Akan was debasing while everything European was of the highest value. However, nothing could be far from the truth than this.

The fact was that most of the missionaries failed to study the cultural values of the Akan people of Kumasi to get to know that to the Akan there is no dichotomy between what is social and what is religious. Akan social and religious lives are fully integrated. The *Akanfo* of Kumasi as a result 'get confused by Christian doctrine and theology which do not address the very real presence of evil in their world in literal and empirical sense' (Boss 1998 73).

Worship in Akan traditional religion in the Kumasi Metropolis, however is fully participatory. For while the traditional drummers drum, all the devotees present join in the singing of songs and their choruses. The devotees also join the priests and their assistants to do the dancing and the invocations. The higher the tone of the singing and drumming, the better the revelations the priests receive. Again, as the revelations comethrough the priests, all the devotees encourage them by singing louder as well as shouting the appellations of the particular titular spirit which manifests itself. There is nothing like 'individualistic religious worship' therefore to the Akan people of the Kumasi Metropolis.

As the people participate in the worship through singing and clapping of hands some of them can even become possessed as they are 'taken by the idol'] *bosom afa no*. As a result Akan religious worship could be said to be communal and fully participatory. There is therefore no place for private piety in Akan traditional worship. There is also no room for

boredom to cause people to doze off or sleep during Akan traditional worship services, although a typical traditional service could go on from dawn to dusk. But the reverse is seen in many Christian churches in the Kumasi Metropolis, as during church services people doze off or even sleep due to boredom through monotony.

In reaction to this concept of the participatory nature of Akan traditional religion of the people of Kumasi, Adubofour, (1987: 68), states that in spite of the massive missionary work done within Akan communities over the past hundred or so years, which has resulted in mass church attendance and the numerous Christian religious associations that exist in Akan communities within the Kumasi Metropolis, the "cosmology and social institutions" of the Akan of Kumasi continue to be very traditional and have not changed in any way. This is best noted in times of existential crisis in the life of the Akan Christians of Kumasi. In such situations the first place of call for help is the traditional system through the diviners and medicinemen.

Furthermore, up to this period, ministers of the Gospel in the churches in the Kumasi Metropolis continue to wear suits, gowns and cassocks in this humid tropical weather, because it has been assumed that it is unethical for pastors to appear in the pulpit in traditional Akan wear of the Kumasi Metropolis. According to Agyemang (1968, 90), the use of African cloth was the main charge levelled against Ephraim Amu by the Presbyterian Church of the Gold Coast that caused him his ordination into the priesthood of the Church.

In a letter signed by the then Synod Clerk of the Presbyterian Church of the Gold Coast, recorded by Agyemang, (1968, 90-91), to the Synod Clerk of the Evangelical Presbyterian Church of the Trans-Volta Togoland of the Gold Coast, it is stated that: 'Mr. Amu attempted to introduce the fashion of preaching in the native garment or cloth in the

pulpit which practice offended the majority of educated and non-educated community'. Ironically, the Synod Clerk who signed the letter was an Akan.

The Wrong Views about Akan Traditional Religion

The religion of the Akan people of Kumasi was said to be, in the words of Idowu, (1975, 108-134), 'primitive', 'savage', 'heathen', 'animist', 'pagan', 'fetish', 'tribal', 'idolatrous', 'nature worship', 'ancestor worship', 'primeval' 'superstition' or one of such derogatory names. This wrong concept is based on the fact that the Akan believe in the existence of other spirit beings apart from God. Westerners who got confused about this idea of the belief in other spirits concluded that the African worship 'many spirits'. That is why to the Westerner, Akan Traditional Religion is said to be 'animist'. It is an undeniable fact that many Akans in Kumasi indeed do believe in the existence of various spirits. But the ultimate aim of the Akan is to finally get to the Great Ancestor, God, through these tutelary spirits.

However, Idowu, (1975 109-111), debunks these assertions or name calling of Akan Traditional Religion. On the issue of Akan religion being 'primitive', Idowu says that it is basically wrong to speak of any existing generation as 'primitive' simply 'on the ground of racial or ethnic prejudice'. To him, the word 'primitive' in 'most Western writings is a derogatory term and therefore obnoxious'. In this case therefore, 'it is not only inappropriate but also offensive to describe' traditional Akan religion as being 'primitive'. Considering the other terms such as 'savage', 'pagan', 'heathen', and the other derogatory names, Idowu (1975 114), states that these terms are used 'through sheer prejudice, lack of sympathy or understanding' for the Akan cause. People use these terms simply because of racial pride or prejudice.

Idowu (1975, 109-134), continues to argue that the term 'savagery', is used 'to describe man in his unregenerated condition, so that he behaves in a depraved manner'. Idowu does not think that any person could behave like that at this moment of time. As much as he, Idowu, believes that the world is moving forward so far as technology is concerned, if a people have not attained the levels others have done, there is no justification for describing them as 'savages'. Such people may not have achieved the finesse others have achieved, both scientifically and technologically, but somehow they may be on the road to achieving the best too.

The Akan of the Kumasi Metropolis have a reason for their belief in the tutelary spirits. In the worldview of the *Akanfo* of Kumasi, the Supreme Being who is acknowledged as the Creator and Father of all humankind, is also the creator of these tutelary spirits. Since the creator God is very holy and lofty, in the worldview of the Akan people of Kumasi, He should not be bothered by ordinary humans concerning every minor issue. That is the reason why the Creator has provided these tutelary spirits so that mankind can reach Him through these spirits.

As Idowu (1975: 170), puts it, the Akan of the Kumasi Metropolis believe that the Creator God, Himself, created or brought into being these lesser spirit beings to be intermediaries between human kind and God Himself. The Akan people of the Kumasi Metropolis therefore, 'go to God' through one or two of such lesser spirits. These '*abosom*' and lesser spirits are believed to be very close to the living as well as the Creator God at the same time. They, therefore, serve as intermediaries between the Creator God and men.

According to Thompson (1983: 9), these gods and lesser spirits have 'inner' or 'spiritual' eyes with which to see into both the worlds of the physical and spiritual realities. One thing is that the Westerner has a wrong assumption of the religious background of the

Akan. Some Westerners still believe that the Akan have no religious past. But the Akan people of the Kumasi Metropolitan area are highly religious. As Mbiti (1970: 10), puts it, the 'African is not a religious illiterate, but rather notoriously religious'.

The Akan Concept of God

The Akan were one of the few communities in the Gold Coast who were first contacted by the early European missionaries. By the end of the 19th Century most Akan communities, including Kumasi had had mission stations. The missionaries assumed that the Akan people of the Kumasi Metropolitan area had had no religious background, prior to the coming of the white missionaries. Due to this concept of ignorance, the Akan people of the Kumasi Metropolis were assumed to have had no encounter with 'Divine Reality'. The conclusion then was that the Akan people of Kumasi were religiously ignorant. Those who realised that the Akan had the right attitude to Divine Reality, concluded that that knowledge came about through the Akan peoples' contact with the outside world through trade.

A major issue which needs consideration at this point, as we seek to work towards an Akan liturgy among Christian churches in the Kumasi Metropolis, therefore, is to find out whether in their so called 'primitive state' there was any indication that the Akan people of Kumasi were in tune with Divine Reality. If that knowledge was there, were the people religiously inclined and were they involved in deep worship of the Divine Reality. In other words, was there anything in the worldview of the Akan of the Kumasi Metropolitan communities, which bothered on the worship of the true God? Was there the aspect of life which showed the Akan people in Kumasi as a people who worshipped and revered the Supreme Being, even in their 'primitive' stages?

To be able to satisfactorily discuss this topic, there is the need to go back deep into the past of the Akan of Kumasi Metropolitan area to find out whether there was any sign of a 'foundation upon which the love of Divine Reality could be manifested'. Could one, in considering the religious cultural values of the Akan people living in Kumasi see anything that shows that the people 'knew' God before the arrival of the white missionaries in Akan communities. The first question therefore to be tackled, is 'What has been the Akan people living in Kumasi's concept of God? Was it the white missionaries or Arab traders from North Africa who really introduced God to the Akan of Kumasi?'

One thing worth noting is that all Africans, including the Akan of the Kumasi Metropolis, almost invariably believe in the Divine Reality. Idowu (1975, 137-1169), argues that throughout the whole of Africa one finds that each particular group of people has a specific "local name for God". Some of these names, according to him invariably, are derived from the names of some deities in that particular community. However, in each case 'there is a qualifying suffix or qualifying word to distinguish between the Supreme Being and the divinities'. With the adoption of the suffix or qualifying word, the adopted name is used "exclusively and uniquely for God".

From a very close observation of the Akan of Kumasi's descriptive names, phrases, myths of origin, their blessings and expressions of gratitude, ritual prayers, their religious sayings and many more other forms of expression, there is the clear indication of this aspect of the Akan community of Kumasi's knowledge about Divine Reality. Happily, modern day research by Akan theologians and academics has helped to prove wrong that assumption that true religion and real history in the Kumasi Metropolis date from the advent of the white man. However, this field of endeavour of the Akan people of the Kumasi area's knowledge about God has not yet been fully explored.

From all indications, the development of Akan Christian liturgy for churches in the Kumasi Metropolis could be said to be at its initial stages. For although discussions on this topic have been going on for quite a long time now, not much has been done as it is still in the discussion stages. This is seen in the variety and the impressive nature of the terms which are used by the Akan of Kumasi who are involved when talking about the subject of inculturation. For the Akan theologians talk about this concept as “animating”, “enriching”, “innovating” or “purifying” the cultural values of the Akan people of the Kumasi Metropolis or getting rid of the “obnoxious” Akan cultural elements.

As such, all those who are engaged in this theological innovation of seeking to influence Christian worship with Akan cultural elements in the Kumasi Metropolis, should have the deep desire for a genuine Christian theological expression that would take sufficient cognisance of the cultural background and the context of its application, that is the Akan socio-cultural situation, as found in the Kumasi Metropolis. For to Tutu ‘it is reassuring to know that’ the *Akanfo* of the Kumasi Metropolis ‘have had a genuine knowledge of God and that we have had our own ways of communicating with deity, ways which meant that we were able to speak authentically as ourselves and not as pale imitators of others’ (p. 336). As such there is a strong foundation upon which the Akan theologians of the Kumasi Metropolis can develop or build these fresh concepts of African theology.

It must be stated with joy and hope that there are some Akan people of the Kumasi Metropolis as well as non-Akans and churches who are genuinely seeking to integrate Akan cultural values and the Gospel so that there could be a true and genuine Akan Christian liturgy for the churches in the Kumasi Metropolis. One of such non-Akan churches is the Global Evangelical Church, which is now developing Akan congregations within the Kumasi Metropolis. Just as the large crowd of people in Jerusalem on the day of Pentecost heard

the disciples' speaking of the great things God had done' in their own languages(Acts. 2: 1-10), the Akan of the Kumasi Metropolis, like all other people must also hear God speaking to them in living echoes of their language and other cultural values and elements.

At this stage the Akan people of the Kumasi Metropolis in the words of Bujo, (1975 55-56), 'want to bring the world of their ancestors to new life in their World' since through this 'they find true life for themselves and for their Children'. Happily Akan Theologians of the Kumasi Metropolis 'too have recognized the necessity of bringing African culture into the categories of Christianity'.

The God of the Akan people of Kumasi, for all intents and purposes, is not a remote and an indifferent God who does not seem to care about people and His other creations. The Akan people of the Kumasi Metropolis' Divine Reality cannot be equated with "the unknown God" of the people of Athens(Acts. 17: 23), or any of the lesser gods or tutelary spirits. It is clear even to the casual observer that the Kumasi *Akanfo* strongly believe in a Supreme Being who is very close to them in all that they do.

Mugambi, (1989 62), states that according to 'traditional African belief God was conceived of as a person concerned and interested in the affairs of man'. From the worldview of the Akan people of Kumasi the Supreme Being 'was thought of as a Spirit whose will could be known by ordinary members of the community, mainly through diviners'. These diviners and traditional priests are well trained people who are capable of 'knowing God's will' through divination, and passing it on to the ordinary people. Just like the Church system, it could be said that in the traditional system, there is the 'clergy' and also 'the laity' or the initiated and uninitiated. This clearly shows that priests and diviners form an important segment of participants or officiating clergy in traditional Akan worship in Kumasi.

To be able to satisfactorily discuss this point, as has been suggested earlier on, there is the need to go back deep into the past of the Akan of Kumasi to find out whether there was any sign of a 'preparation for Christianity or the Gospel'. Could one, in considering the religious life of the Kumasi Akan people, as we seek to look for the impact of Akan cultural values on Christian worship in the Kumasi Metropolis, see anything that shows that the Akan people of Kumasi in general 'knew' and revered the Supreme Being before the white missionaries arrived in Akan land with the Bible.

If the Akan people of the Kumasi Metropolis 'knew' about Divine Reality, how did they as a people, acknowledge and worship him? Did the *Akanfo* of the Kumasi Metropolis have their own way of developing a closer relationship with that Divine Reality? The Akan language is replete with names and various attributes of that Divine Reality. As such during the period of the translation of the Scriptures into the different African languages, the translators had no problem whatsoever when it came to the translation of the various names, attributes and appellations of the God of the Bible.

There is ample proof that the Akan of the Kumasi Metropolis had 'a preparation' for Christianity. All over Akan communities in the Kumasi Metropolis, the people believed that the universe was created by this Supreme Being. God, to the Akan of the Kumasi Metropolis, is therefore the explanation for the origin and existence of the whole universe. This Akan concept of the world consists of both the visible and invincible realities of life. It is therefore not strange that in almost all the names and appellations for God, the meaning or import of 'Creator' is evident.

The Akan people of Kumasi call Him '*ɔbɔade*...', or '*Tɔnɔnɔ*', or *Amosu*, *Amowi(a)*, or *Tetekwafo* *amoa*. *ɔbɔade* means Creator, while *Tɔnɔnɔ* or *Amosu* means the Giver or Creator of water and *Amowi(a)* means the Giver of the sun or light.

Tetekwafroamoa on the other hand means the Pre-existing One. One interesting thing about most of these names or attributes of God, is that they describe what God is and does for the people more than for who He is. It is obvious then, that the Westerners had a difficulty in understanding the Akan way of life and general worldview.

They did not have the patience and the ability to critically study the traditional values of the Akan people. Since they did not understand the nature, practices, philosophy and history of the so called Akan 'traditional or natural religion', they concluded that the Akan of Kumasi area had no knowledge about the Supreme Being. Surely, some of these missionaries might have seen something obnoxious about some cultural practices, but that should not have created a platform for the rejection of everything that bothers on Akan Traditional Religion.

At this point of setting out to discuss the issue of Christian worship and the impact of Akan cultural elements of the Akan of the Kumasi Metropolis, the discussion should be set in a broader context. As much as possible it should cover all aspects of the cultural elements of the Akan people of the Kumasi Metropolis. The importance of this discussion for the development of Akan liturgy for Christian worship in the Kumasi Metropolis should be evident. In the view of Tienou (1990 20-21), the attitude people have towards their own cultural orientation 'determines to a large extent their theological methodology'. If the Akan people of the Kumasi Metropolis therefore value their cultural values, then they would seek to integrate their cultural elements in their Christian worship to help enrich it.

That is exactly what is happening in the Christian churches in the Kumasi Metropolis. From the pulpit, liturgies, prayers and throughout the whole worship in the churches in the Metropolis God is variously addressed as *ɔbɔade*, *Totrobonsu*, *Kantamanto* as the occasion

demands. The Akan Christians of the Kumasi Metropolis continue to see and acknowledge the God of the Bible as their Divine Reality who is the Creator of this world.

The Saturday Akan God.

Drums form a major component of Akan traditional worship. Drums are used to magnify the Supreme Being. From drum language as well as the spoken word, appellations peal forth as the Akan people of Kumasi worship this Supreme Being in their traditional ways. In libation and drum appellations the first to be called upon is *Onyankop* *Twieduamp* *Kwame*. And that is how the Akan of Kumasi have known, called and worshipped the Divine Reality.

The Supreme God is known as *Onyankop* *Twieduamp* *Kwame* by the Akan people in general. He is believed to have 'appeared' or 'revealed' Himself to man on a Saturday or simply put 'the Supreme Being is a Saturday person'. However, there are no indications that the Akan people ever assumed that the Divine Reality is a created being. Rather, according to Rattray, (1927), the Akan people of Kumasi worshipped the Supreme Being on Saturdays. It is alleged that in ancient days, in front of every Akan homestead was the "nyamedua", God's tree (*alstonia gogensis*) altar, [see Plate 5, p. 254], before which libation was performed every Saturday as a means of an Akan worship of the Creator God. However, there are no empirical facts to prove Rattray's assertion.

What makes this point quite interesting, however, is that the God of the Bible as presented by the Western missionaries, until quite recently when the Seventh Day Adventists came in, has been known as a Sunday God, who is worshipped on Sundays. Why then should the Akan refer to Him as having 'appeared' or 'revealed' Himself on a Saturday and as such being addressed as *Onyankop* *Kwame*?

This concept of the Supreme Being as a 'Saturday personality' permeates all elements of Akan culture, including drum language, idioms, proverbs, appellations and so on. In the Bible, God is known as 'the Lord God of the Sabaoth'. Since the Jewish Sabbath has always been Saturday, what is the likelihood that a people so many miles away from the Jews should also know this same Supreme Being as the Saturday Sabbath God? The chances are that long before the western missionaries got to West Africa, some people in this region, especially the Akan, might have had some contacts with either the Jews or people from the north of Africa who also might have had some knowledge about the God of the Jews, who has always been worshipped on Saturdays.

In the view of Parrinder, (1961: 15), '*Nyankop*' is said to mean the 'Nyame who alone is great'. What is debatable is what Parrinder says about Akan gods. He states that 'Akan gods are worshiped on special days and have their day-names'. As a result the 'Supreme Being who is worshipped on Saturdays by the Akan people of Kumasi is called *Onyankop*, the Saturday God'. That statement by Parrinder is not again questionable. The Akan people of Kumasi generally worship their gods especially on the *Adae* Sundays, *Akwasidae*; *Adae* Wednesdays, *Awukudae* or *Memeneda Dapaa*, (Good Saturdays), that is the Saturday before the *Akwasidae*. Then also on the Akan annual calendar there are some Fridays called '*Fofie*' during which they worship some gods.

There are however, occasions when the spirits of some deities *fa nnipa bi*, 'take some people', or possess some people and for which reason that deity is worshipped on that very day when it 'took' the person. All the same, unless that day on which the deity possessed the person is one of the days of Akan worship, that deity may never be worshipped again on that particular day. However, only one or two of these Akan deities may bear any week day

names. Some of the names for such deities are *Tigare*, believed to have been brought from Northern Ghana, *Kyinaman*, *Antoa Nyama*, *Atia Mframa* and *Bruku*.

Parrinder, (1961: 15), however, believes that it is from that standpoint of the Akan worshipping their gods on specific days that the Akan gave *Nyankop* the name Kwame. So he, Parrinder, adds: 'He is of Saturday, and He is addressed in prayer as Nana *Nyankop Kwame*'. But there is no evidence whatsoever indicating that the Akan in general and the Akan of the Kumasi Metropolis, in particular worshipped God, *Onyankop* on Saturdays. This fact is confirmed by the Akan saying that: *Wok m Onyankop n a, wob [k] m nk] mtr]*, to wit if you try divining for God, your divination will fall through. Danquah seems to be in agreement with Parrinder, as he Danquah, (1968), states that "*Onyankop* becomes the Saturday God". However, he does not have or give any convincing points to prove the point he raises.

Is it also possible that the Akan could have been part of the people who migrated from the north of Africa to West Africa, who had heard or knew about the Saturday Supreme Being? Danquah, (1944), strongly believes that the Akan people form part of the group of people who migrated from Mesopotamia long ago. That being so, he believes, the Akan learnt this concept from the Hebrews. Or alternatively, could the Akan people have had this idea through divine revelation of some sort?

This idea of the Akan God being called *Onyankop Twieduamp Kwame* has been beautifully carried over into Christian worship in churches in the Kumasi Metropolitan Area. During fund raising activities, especially, when the offertory is taken on day-born bases, church members are constantly reminded that God is a 'Saturday person' and as such every church member should give something in addition to his day born donation for the Saturday group "so that God's name is uplifted".

What are Akan Cultural Elements?

In line with the nature of the topic being discussed in this thesis, it is important to define Akan 'cultural elements' which are expected to influence Christian worship in the Kumasi Metropolis. Such questions as the following then become relevant: 'What are cultural elements of the Akan people living in the Kumasi Metropolis?' 'Which elements make up the culture of the Akan people of the Kumasi Metropolis?' 'How relevant are these cultural elements in the daily life of the Akan of the Kumasi Metropolis?' 'How can culture with its elements help in the development of Akan Christian liturgy in the Kumasi Metropolis?'

These questions, plus many others, when properly answered, will give the right picture of the importance of 'cultural elements' in Christian worship so far as the Akan people of the Kumasi Metropolis are concerned. From such an informed position it would be possible to assess the impact of Akan 'cultural elements' on Christian worship in the Kumasi Metropolis.

According to Dictionary.com an element is 'a component or constituent of a whole or one of the parts into which a whole may be resolved by analysis'. The Oxford Advanced Learner's Dictionary also defines an element as "a necessary or typical part of something". With these definitions, it can be stated that Akan cultural elements are the various and necessary components or values which make Akan culture what it is. These 'component parts' will among other things include the religious life of the Akan: the belief systems about Divine Reality and the Akan's relationship with that Reality; their belief in the tutelary spirits and ancestors; their art and crafts; their songs and poems; morals and ethics; rites of passage; systems of government and administration; their relationship to one another; the Akan concept of life in general and their responses to the environment and so on.

All these patterns of life which have been developed in response to the environment, within which the Akan people of Kumasi live, is expressed by the Akan of Kumasi in such physical forms as agriculture, the arts and traditional technology. Again they are seen in inter-human relations such as institutions, laws and customs. The patterns are further seen in forms of reflection on the total reality of life such as the people's language, philosophy, religion, spiritual values, world view and the riddles of life-birth-death (Tienou, 1990, 20).

The definition of culture adopted for this project and from which cultural elements were discussed was given by Taylor, (1891) as: 'That complex whole which includes knowledge, belief, art, morals, law, custom and any other capabilities and habits acquired by man as a member of a society'. In this definition, Taylor highlights on the complexity of culture and the fact that specific cultural values are acquired within a particular society. Although this definition was given over a hundred and twenty years ago, it seems to have had an enduring character. For, Sarpong (2002: 40), agrees totally with Taylor, for that is the definition he uses in his book.

The researcher agrees with Taylor and that is the angle from which he treated this topic on cultural elements. Some other people, who have defined culture in more or less similar ways, include Gyekye (1996); Bediako (2000) and Shorter (1993). All of these people agree that 'culture' is a human concept which is defined by the varying values or elements found in these human communities and institutions.

The Relevance of Akan Cultural Elements in Christianity

How relevant then are these Akan 'cultural elements' in the life of the Akan people of the Kumasi Metropolis today and in their total development? Are these elements still relevant in the training of the youth of the Kumasi Metropolis as it used to be in the past? Are the young people in the Kumasi Metropolis enthused enough about an element like the *adowa* or *kete* dance? Do the people of Kumasi feel proud about these cultural elements so as to practice and defend them at all times?

What is the importance of these cultural elements in the social life of the people of Kumasi Metropolis? Should the 'cultural values' of the people of Kumasi Metropolis have any bearing on new concepts they have acquired, like formal education and Christianity? If these elements do affect their lifestyle including the new found faith, how does it impact their worship? Are these 'cultural elements' important issues in the lives of the people of the Kumasi Metropolis, especially in this multi-cultural, multi-religious and technological age?

This topic is very important as for quite a long time now people have had to move into areas other than their own either to settle permanently or to pursue education, training, learn a trade or to do mission or to work for a specific period of time. Others have had to relocate as a result marital relationships. In some cases strangers to other places have come into serious but unnecessary conflict with the powers that be at their new places either due to ignorance or sheer contempt for the cultural values and elements of the new places. In all sincerity, that should not be the case at all.

Sarpong, (2002:24-25), tells an interesting story about a group of people who live on one of the islands in the Pacific Ocean. These people, according to the story, treat pigs in the same way as other people elsewhere treat and live with domestic animals like cows, goats or sheep. As such in their mind set, the biblical story of the prodigal son who stole part of the food meant for pigs, was really blessed to have had the unique opportunity of eating

pigs' food. To the Trobians, as these islanders are called, 'there could be nothing more honourable than eating with pigs'. If a person happens to move to live in such a community as a missionary or whatever, ignorance of the people's culture about pigs could cause a great embarrassment or misunderstanding in the presentation of the Gospel message to these islanders.

Sarpong, (2002: 25), continues to add that in totality a person's personality is greatly influenced by where he comes from. The person's environment clearly influences who he eventually becomes. From what Sarpong states here, it should be clear then, that people are culturally conditioned by their environment. Their worldview is basically based on what they are accustomed to. A typical example among Ghanaians who live along the coast is that as one moves along the coast, what the people there know religiously is '*Nana Bosompo*', the Sea god. Whenever a calamity strikes along the coast, relating to the sea, it is the sea god which, to the people, has been offended and therefore needs to be pacified.

Reference has been made to the praise song by Kuma, (1980), *Kwaebretuo Ase Yesu*. Kuma comes from Obo, Kwahu. As a citizen of Kwahu, most of her images are associated with rivers, the forest and the mountains. She adores Jesus as *Sekyere Bruku*, (p. 6). *Bruku* [see Plate 4, p. 253] is a crop of rock in the Kwahu scarp, near Bukruwa. Only the people of Kwahu and visitors to the area are familiar with the *Bruku* Mountain. On very bright sunny days *Bruku* can be seen from faraway places like Abetifi, which is about 13 kilometres away. On such bright sunny days, the crop of mountain looks like a human head and shoulders dressed in velvet. On such occasions the people of the surrounding places from where it can be seen say that *Bruku* is very happy or excited. Because of her worldview, the composer of the praise song could associate the beauty of the mountain with the glory of Jesus.

'Bruku', meanwhile is associated with a deity bearing that same name. A very long time ago, according to local legend, *Bruku* was said to be a very tall mountain. It was a taboo to touch the mountain with water yam. However, an ant was said to have climbed the mountain with a morsel of water yam. From the top, the rocks started tumbling down, but an old lady standing by made a plea and the destruction was abated. *Bruku* then became a deity with a shrine at its base with a priest attached to it up till today. But to Afua Kuma, *Bruku* is not a shrine but is personified as the Lord Jesus Christ.

Looking at this illiterate Akan woman's poetry, Bediako, (2000 10), tells us that he is fully convinced about the fact of the African knowing the Supreme Being, God, before the advent of Western Christianity. In Bediako's view, this is an 'evidence of a theological articulation within Ghanaian Christianity' which people normally do not talk about much. However, Bediako thinks that this is very important an issue to discuss to create an 'understanding of what has happened and is happening in the life of many Christian communities in Africa'. Bediako says that this is a clear evidence which should help people in general to understand that with such an inculturation, the Christian faith has now 'become a non-Western religion'. 'It is the evidence of what I call a 'grassroots' theology'' and 'it is, in its own way, also a reflective theology' he concludes.

Bediako,(2000 8-9), displays his deep feelings about 'mother tongue theology' here. He is delighted about the fact that even an illiterate peasant Akan woman can display such deep theological concepts. Therefore, to Bediako, theology is now no longer the preserve of Greek or Western philosophy. This is theology based purely on Akan philosophy and thought-forms. He is enthused about this 'adoration of Jesus by an illiterate Ghanaian Christian woman, Christina Afua Kuma'. Bediako is happy that the prayers and praises about Jesus, 'are, of course in her mother-tongue, the Akan language'. Bediako's greatest joy is

that this is a clear indication of the depth of this woman's 'Christian experience conveyed in the thought-forms and categories of the Akan worldview in her rural setting'.

This Akan traditional theology, spoken of by Bediako, (2000 8), is oral in nature. It is produced in the fields, by the ordinary illiterate masses, through songs, teachings, prayers, conversations as well as in drum language and proverbs. This is what Bediako again, calls "grassroots theology" or better still "theology in the open air". This aspect of the Kwahu woman's poetry goes to confirm Sarpong's (2002), statement about the environment's influence on people.

Bediako, (2000 9), therefore suggests that 'the engagement of gospel and culture means more that the altering of surface elements like music, dance and artifacts'. In the same vein it is not a question of the "demonisation of our culture". What is important in inculturation in Christian churches in the Kumasi Metropolis is 'the conversion of cultures,....of all that is there in us, about us and round about us that has shaped us'. Talking about inculturation in the Kumasi Metropolis is therefore more than just drumming and dancing. It is about the Akan's whole cultural background influencing his worship life in the Church.

Cultural Elements and the Gospel

From the discussions so far, it should now be very clear that the cultural elements of the people of Kumasi cannot be separated from their religious practices. Since cultural elements should have a certain degree of permanence, and these cultural elements are of and by the people, Akan cultural elements should have some influence on the effective development of Christian liturgies in Kumasi Akan communities, especially in the Kumasi Metropolis.

Gyekye, (1986 172), believes that every society should consciously 'commit itself unreservedly to making such necessary changes in its values, practices, and institutions inherited from the past' so that such values become 'really worthwhile and functional in the contemporary world'. In other words every culture must be ready to 'open its doors' to other cultural elements from elsewhere to help enrich, as well as animate that culture. That is what Kula, (1999 4), calls 'reciprocal assimilation'. He suggests that there must be of necessity this 'assimilation' 'between Christianity and culture'. When this assimilation takes place, the result will be an 'interior transformation of culture on the one hand, and the rooting of Christianity in the culture'.

As the topic for discussion here is about cultural elements and Christian worship within the Kumasi Metropolis, Bediako (Unpublished ACI lecture notes 2), reminds us that, if the Gospel 'is the person of Jesus Christ of Nazareth, his ministry, his death, his resurrection and its aftermath, as given in the scriptures', then it stands to reason that 'the Gospel can no longer be viewed as independent of culture'. In such a situation, it is not possible 'to talk about the Gospel and ignore the impact it has on culture and vice versa' in the Kumasi Metropolitan communities. These cultural elements of the Akan people of Kumasi should shape the peoples' responses to the Gospel and should eventually shape the kind of church they as a people are trying to develop.

The fact is that Jesus was initiated as a Jewish baby, played Jewish games with his peers, wore Jewish clothes, ate Jewish food, worked as a Jewish carpenter, attended Jewish festivals like weddings, funerals, annual national festivals and celebrations like the Passover, as well as spoke the Jewish languages which were Hebrew and at times Aramaic. All these were the cultural products of the Jewish people. Therefore, it would be wrong for Jesus' followers to practice His teachings in any community in isolation of their own cultural

elements. Having discussed 'culture' simply as the very embodiment of the totality of the life of a people and that which propels the people into the future, any form of religion being practiced by the people must take into account all their beliefs and experiences, and see how best the people's beliefs and experiences could be taken into consideration in their forms of worship.

In this situation the Akan communities of Kumasi should be made aware of the need to re-examine their cultural elements and see how best they can appreciate and interpret those cultural values into their Christian liturgies. Just like the story of an eagle which grew up in a chicken coop with some chicken and so thought it was a chick, until it was shown the bright skies where it belonged, the Akan people of Kumasi should look at the bright skies and scream, 'Here we come, beautiful skies, for this is where we belong to. For Akan cultural elements are as good as any others'. Compared with what they now know, the Akan of Kumasi believe that their cultural values and philosophy can compete favourably with the so called "advanced western cultural values and civilisations".

The Main features of Culture

In this attempt to find out how Akan cultural elements have influenced Christian worship in the Kumasi Metropolis, and also find out whether other Akan cultural elements could be introduced into Christian worship in the Kumasi Metropolis in order to enrich Christian worship, it is proper to look at some of the main features that constitute Akan cultural values. Sarpong, (2002 41-42), lists eight main features of culture. These features are:

Culture is a human thing, no other creature on our planet has any culture.

All societies have their own culture. It is arrogant to suggest that there is a society that has no culture.

All cultures are of equal importance. There is no super-culture anywhere nor is there any refined culture.

Culture is what makes me what I am. I am not a Dagao or Ewe. I am an Asante because of my culture.

Therefore I must know my culture and respect it.

Just as my culture makes me what I am, the person's culture is what makes him what he is. Therefore, I must respect that culture also, if I must respect that person.

When I find myself working as a priest or religious or lay missionary in a culture other than my own, I must try to know as much about that culture as possible.

Whatever happens, I must respect that culture even if certain elements in it appear "funny" or "strange" to me.

Inculturation in the Church.

A major boost or starting-point of genuine inculturation in Africa, which motivated many Africans to be involved or take active interest in inculturation, came, strangely, not from an African but a European, who according to Bujo, (1993, 56), was called Placide Temples. Temples was a Franciscan missionary who worked in the then Belgian Congo, now the Republic of Congo. After doing mission for quite some time among Africans, without much of the expected results, he realised that there was the need to do an in-depth study of the African and his culture. For, he felt that much more could be done to reach the African with the Gospel message than was prevailing, if the culture, traditions and the worldview of

the African were taken into consideration. He then started doing serious research into the cultural values of the people he was seeking to evangelise.

So far as Bujo (1993 56), is concerned, what Temples was seeking to do was to 'understand the African cultural heritage so as to be able the better to announce to the people of Africa the Good News of Jesus Christ'. But to do that he felt that there was the need to 'get at the thought-categories and the religion of the people of Africa'. Temples' main objective in all the research work he undertook was to devise a system of 'catechizing, and a pastoral programme, which would fit Africans'. According to Bujo, (1993 58), Temples always insisted that he was doing nothing new but only continuing the traditional teaching of the Church in simpler formats and language and in a way, 'which corresponds to the culture and sensitivity of the people to whom he was ministering'.

One thought among people who do not fully understand or appreciate inculturation, is that what will really work for the Akan Christians of the Kumasi Metropolitan Area is Akan Traditional Religion, (ATR). However, Sarpong, (2002 36), clears the air and states that, inculturation does not mean 'going back to antiquarianism'. To him, that concept of going back into "antiquarianism" is totally wrong. For in his opinion inculturation means looking back to capture what is good so that as Akan Christians of Kumasi they will "look forward". In other words Inculturation does not mean that the Akan Christians of Kumasi should adopt every Akan custom and cultural element at all cost. The fact is 'the spirit of inculturation is that there are certain elements in culture that are good and that are lasting and which must be kept'. Real cultural values must endure the strain of time.

What is important in this case is 'to look for the significations', as stated by Sarpong, (2002 36). This means first of all finding out what the church is seeking to teach. Then having found out what, the Akan Christians of Kumasi have to search for a symbol or element in

their society or community that will best express the thoughts of the community of faith. For example, the Bible admonishes believers to worship God with musical instruments, songs and dance. What follows then is to find out if the Akan of Kumasi have musical instruments, songs and dance through which God could be praised and adored. Or do the Akan Christians of Kumasi, even though as a people, have nothing worth worshipping God with and therefore have to borrow from other cultures before they can faithfully worship with music and dance?

All these points just discussed, help us in clarifying the situation to show the genuineness for the need for the Church to be interested in inculturation. Just like Agordoh(1991), Parrat(1987 9)believes that the Akan Church should be seen from a completely different perspective, since the Church in Africa 'is faced with different problems from those which face most Churches in the Western world'.These problems have no answers from"European theology".Most of these problems have cultural undertones and therefore can best be solved by Akan theologians basing their points on relevant cultural elements. What these Akan theologians are attempting to do is to'relate the gospel to the practical issues, whether social and political, or cultural and liturgical, which confront them'. The result of an effective solutionof the problems, it is hoped, should be one that will 'greatly enrich Christendom as a whole'.

Talking about inculturation, one Ghanaian who 'lived before his age' and sought to do inculturation in the Church was the late Ephraim Amu. He was from Peki Avetile in the Volta Region. According to Laryea, (2002 25), Amu was 'what can be described as a 'grass-roots theologian; a Christian thinker whose categories of thought were shaped by the context in which he lived and worked'. In his sermon outlines and poems, Amu's theology is

clearly projected. An example of his theological thought is seen in his poem on creation and the emergence of sin. He writes:

<i>}domankoma a]b]] ade</i>	When God the Creator
<i>B]]ade no</i>	created all things
<i>}b]] no kronkronkron</i>	He created them purely
<i>}domankoma]b]] ade[b]] ade no</i>	When the creator created all things
<i>}b]] no fitafitafita</i>	He created them purely white
<i>}b]] ade no,]b]] no p[p[[p[</i>	He perfectly created all of them
<i>}domankoma ky[[ade no</i>	when God gave out things
<i>}ky[[no kronkronkron</i>	He gave them out purely
<i>}domankoma a]ky[[ade no</i>	The Creator who distributed things
<i>}ky[[no fitafitafita</i>	He provided them purely white
<i>}ky[[ade no</i>	when He gave out things
<i>}ky[[no p[p[[p[</i>	He perfectly gave them out .

This is part of the theology of the man who was so consumed by the desire for inculturation that he was ready to sacrifice being ordained into the priesthood of the Church for his vision. Amu believed that when God created man, including the Akan, all that he gave man, including his cultural values, was perfect. From that viewpoint Amu did not understand how any person could fight over the adaptation of Akan cultural values into the worship of the Church because those values were corrupted.

Amu, according to Agyemang, (1988,16), 'trained as a teacher-catechist at the Ramseyer Training Centre, Abetifi'. As part of his training as a teacher-catechist, he was to do field work for some period and then be commissioned into the priesthood of the Presbyterian Church. After his initial training at Abetifi he was posted to Peki to teach at

Peki Blengo Presbyterian Middle School. At the end of the 1925 academic year Amu was transferred to the Presbyterian Training College/Seminary at Akropong-Akuapem. He taught music and agriculture at the College. While teaching at Akropong, he took time off to learn the Akuapem Twi dialect as well as the art of drumming and drum language from two sons of the *Okuapemhene*, (the Paramount Chief of the Akuapem State). Through the learning of the Twi language he also learnt many Akan idioms and proverbs.

Amu, in the words of Agyemang, (1968, 34), was so thrilled about the value of Akan proverbs and idioms in traditional Akan training and worship that he decided to adopt the use of Akan proverbs in the naming of the College dormitories. The first dormitory was named '*Ti kor] nk] Agyina*',[see Plate 6, p. 255] meaning One head does not take council or better still, Two heads are better than one. This indicates that it is better at all times to consult others so as to enrich decision making. The second block was named *Akyekyere ne Nnwaw*; the tortoise and snail, a sign of peaceful co-existence. The third was '*Pini do*', which means Move further away. This statement has two sides to it. The first idea means one has to move on further in every undertaking in life. The second idea is that of asking the other person to give the speaker some space. Whichever way one looks at it, the impression is either creating the space for one's self or asking the other person to give room.

The fourth house was named '*Afuntufumireku d[nky]mmireku*'[see Plate 7 p.256].This shortened form of an Akan proverb is crafted into an adinkra symbol. It depicts a two-headed reptile creature with one body or stomach and two tails. Although the creature has one stomach, at meal times each mouth struggles to get the lion's share of the food. This is a point against unhealthy competition within a family or society. This could also indicate that in life there could be diversity in unity.

This was Amu, the traditionalist who tried to influence Christian worship with traditional Akan cultural elements, although he was not an Akan. Amu saw the value in Akan idioms and proverbs in the moral training and worship of the Akan. He met great opposition, but today his views are greatly treasured in the Church, as theologians and academics battle with the issue of inculturation in the Church in the Kumasi Metropolis.

Amu's interests in the development of Akan cultural elements for the purpose of church liturgy received a boost when he was sent to Kumasi to pursue a course at the Government Agricultural Training Centre at the Cadbury Hall in Kumasi in 1928. According to Agyemang, (1988, 59) when in Kumasi, Amu decided to worship at the Ramseyer Memorial Presbyterian Church at Adum. While at church on a Sunday, Amu observed how culturally inclined the Asante Christians were. For, he observed that the Asante Christian men who went forward to receive Holy Communion would remove the native sandals from off their feet and then lower their African cloth from their shoulders and hang them on their left arms or down to the waist before receiving the communion elements.

Amu had before then noticed exactly the same attitude or behaviour by Akan males whenever they approached their tribal chiefs and elderly people. Amu saw the beauty in this Akan cultural element and there and then decided to copy some of those beautiful Akan cultural elements in his Christian worship as a minister, if he eventually became one. For to him, the highest form of respect, honour and adoration should be accorded to God the Creator. According to Agyemang, (1988 60), Amu's mind was working very fast and hard, 'watching and being impressed by some pleasant features of African culture'.

According to Nana Wiafe Akenten II, *Omanhene*, (the Paramount Chief) of the Offinso Traditional Area, apart from paramount chiefs, as part of the Akan liturgy of worship, every male who performs libation unto the black stools must remove his

right native sandal, step on it and bare his left shoulder as a sign of respect to the ancestors. That is also the same manner in which Akan males greet their chiefs and kings when these royals sit in state.

Again all Akan males who perform libation, as family heads or at the traditional shrines, were obliged to lower their African cloth in order to bare their shoulders. This act of Akan worship, as seen in the royal houses and traditional homes, duplicated in the Adum Presbyterian church in Kumasi by the Christian men was what challenged Amu to experiment with similar and other Akan cultural elements in the Church. Amu, according to Agyemang, (1988 61), felt that the introduction of these Akan cultural elements will make 'Christian church worship more meaningful to Akan worshippers'.

Amu's major concern was that after a hundred years of Christian missionary work in the Gold Coast, forms of church worship as seen in the old missionary churches, i. e. Presbyterian, Anglican, Methodist and Roman Catholic- were mere photocopies of the forms of worship as being practised by the European mother churches. Additionally, the same thing could be said about the hymns and songs which were being taught and sung in the churches and schools. In addition to that Mass in the Roman Catholic Churches was in Latin. Although Amu was not a trained musicologist, he decided to research into Akan music to see how best he could incorporate the music of the Akan into Christian worship.

Through his research, he came to the conclusion that it was in the drum orchestras that a person could 'find the essential time and rhythm of African music' (Agyemang, 1988, 63). In Agordoh's (1991 102) view, 'the person who single-handedly made the advance at incorporating indigenous music in church worship' in the Gold Coast was Dr. Ephraim Amu. Not only did he influence Christian worship, but even his secular compositions, 'are almost strongly Christian' as well as 'ecclesiastical in idiom and context'. Amu in his works

employed 'small melodic intervals of seconds, thirds, and fourths', which according to Agordoh, (1991, 103), were specific features of Akan and Northern Ewe melodies.

That was not a concern shared by Amu and some of his African Christian friends alone, but even some Europeans. For, according to Agyemang,(1968 62), R. S. Rattray, who worked in the Gold Coast as a Colonial Officer during the 1920s, criticised those early Christian missionaries 'for failing to integrate Christianity and good traditional African religious rituals' into the liturgies of the Church. Rattray had hoped that the Scottish missionaries, who took over from the Germans as a result of World War 1, would have done something practical about this issue of cultural values and Christian worship. His expectation was that the Scottish missionaries would have investigated 'the great truths which would be found common to the traditional West African and Christian religions'. However, the Scottish failed to do as they appeared to be more interested in financial and educational administration more than church liturgy.

Agyemang,(1988 68),continues to argue that Amu saw himself as a 'cultural crusader' who'was contributing his share in the Awakening and Rediscovery of African culture and dignity'. Amu was seeking to introduce indigenous Akan 'music in afresh and fine art medium'. His greatest desire was working to replace, if possible, some of the songs being used and sung in church with songs with an 'Akan touch'. Furthermore, he was trying to find out how he could 'augment Western or European hymns and songs' which were being taught in the schools and sung in the Church,'with something closer in idiom in the first instance to indigenous African music'.

Amu, in the view of Agyeman, (1968 68), at this point in time had one major advantage. He was teaching at the nation's highest Christian educational institution as at that period. The products of the Presbyterian Training College, who felt the call into the

priesthood of the Presbyterian Church of the Gold Coast, were either seconded to the Abetifi Ramseyer Training Centre or stayed at the PTC for an additional year in order to qualify as teacher-catechists for possible commissioning into the priesthood of the Presbyterian Church of Ghana. Amu's advantage was that he could impact some of these students so as to become instruments of change for the future.

In reality this happened. One of Amu's students at that time, Otto-Boateng, became a great musician and minister for the Presbyterian Church of Ghana. While the Colonial Department of Education felt enthused about Amu's exploits and plans, the Church was not very sure as to what to do with him. According to Agyemang, (1988 64), the Education Department showed its interest in African music by publishing its findings on African drumming in the Gold Coast Teacher's Journal, the Department's official mouth piece.

Amu, after his training as a teacher-catechist was going through probationary studies for full ordination into the ministry of the Ewe Presbyterian Church of the Gold Coast. However, his greatest problem was the use of the European suit and gown in this humid tropical climate. He was of the opinion that the African cloth was easy to wear as it allowed full circulation of air around those who wear it. Again, he felt that the African cloth could be washed easily, for freshness or when soiled by a child. Amu's conviction was that just like Jesus, he would like to hold and embrace little children. In doing that, he felt that if or when a child soiled the African cloth, he could easily wash it, while the suit or gown was washed once in a while. He did not understand why African laity in the Christian churches were allowed to attend church in African wear but African ministers could not do the same thing.

Amu at this point had concluded that both the musical and cultural activities of the Akan chief's court and that of the community were inseparably bound together. The palace ceremonies and the community life were bound up with the Akan worship of the Supreme

Being, as well as the veneration of the gods and ancestors. To the Akan, the culture, its elements and customs were functionally lived and therefore fully enjoyed. His thought was that a plant grew well in its natural soil and environment. In other words, the Akan people's culture should best be appreciated by the Akan people themselves.

He, Amu, therefore started producing songs purely with African tunes for the College choir. Later on he extended it to Church singing groups within the Akuapem area. The tune of his first song was just like the Akan choral tune of *Yaa Amponsa*. According to Agyemang, (1968, 67), the Christians at the time thought that that tune was vulgar and thus should not be entertained in the Seminary nor in the Church.

The original song, "Yaa Amponsa" was as follows:

<i>Yaa Amp]nsa</i>	Yaa Amponsa
<i>Yegyaē aware a</i>	Although we are divorced
<i>Ma y[ntwe mpena kakra</i>	Let us go on flirting
<i>Wo tiri nhwi te s[</i>	your hair is just like
<i>Sirikiyi ahoma</i>	the silky yarn
<i>Amponsa wagyae aware a</i>	although you are divorced
<i>Bra ma y[ntwe mpena.</i>	Come on, let us flirt.

This song at that period was considered an obscene song as it talks about flirting with a former spouse after divorce. For a ministerial probationer then to be excited about such a tune was more or less sacrilegious. For how could a ministerial probationer ever think of introducing such obscene tunes, with lyrics such as "let us flirt" into a Church whose very foundation was laid on a basis of solemnity and sanctity. But Amu was more interested in the tune and rhythm of the song than in anything else.

In Agyemang's estimation, (1988 73), all indications proved that Amu was very much excited about the progress he was making through his research work. He was equally excited about the involvement of his students in his work and their active participation in the song practices. Some of those excited students willingly stayed on the College compound during the holidays in order to work with him, Amu, to complete a project. 'Gradually, his African music ensemble and the wearing of indigenous dress must have given Amu a feeling of cultural satisfaction and a sense of achievement'.

Amu was not competing with anyone. He had embarked on a 'cultural crusade' and was prepared to see it through successfully. Amu was fully aware that what he was doing was very risky and that he was playing around the pen of the hound. But tactically, 'he was implementing his well thought out convictions'. The crisis came to a boiling point when Amu as a ministerial trainee was given the chance to preach in the Christ Church at Akropong-Akuapem one Sunday. He got excited about the opportunity and decided to put into practice what he had all the time been advocating. He therefore on that day wore his African cloth instead of his white drill suit with a tie.

As Agyemang, (1988 74), states, in his excitement, Amu decided to 'match conviction with action, to go in his African attire'. Those were the days when a preacher in a Presbyterian Church had to do everything from liturgy, preaching to the end of the service by himself. Amu conducted the entire service of liturgy, reading of scripture texts, calling of hymns, preaching the sermon, prayers and benediction in his African attire'. That was the first time anyone had mounted a pulpit in any Presbyterian Church in an African cloth. That really caused quite a stir, not only in the church, but in the entire Akropong township. Gradually, Amu 'was acquiring the image of an iconoclast more so when it coincided with his

development of the construction and use of indigenous musical instruments, flutes and drums'. With that action Amu 'had crossed the Rubicon'.

Just after the service that very Sunday, Amu was summoned before an emergency Session of the Christ Presbyterian Church, Akropong. At that meeting, he was queried for mounting the pulpit in his native African cloth. The interesting aspect of the whole drama was that the Church leadership had nothing bad to say about the liturgy, hymn selections, prayers and his delivery of the sermon. Their beef was why he should mount the pulpit in an African cloth. The truth, as stated by Agyemang, (1988 96), was that 'Amu had hatched an eagle for the upliftment and rebirth of African music, culture and the personality long submerged by other cultures'.

Amu, in the words of Agyemang, (1988 62), felt that Akan, and for that matter, Ghanaian culture, had been degraded 'with flimsy racist theories and bogus anthropological excuses'. These Westerners, including some missionaries, had used these excuses to support their 'racism and imperialism'. This scenario was however, not accepted by all Westerners. For, as has been stated earlier on R. S. Rattray a British anthropologist had cause to criticise the early missionaries for failing to uphold and integrate good traditional African religious rituals into Christianity.

The sad aspect of it all, according to Agyemang, (1968 67), is that when Amu launched his crusade to transform or indigenise Christian worship, some of his own Gold Coast Christians were the first to oppose and criticise him for trying to 'revert to heathenism'. Some of the African Christians could not differentiate between being 'indigenous' and being 'heathen'. But Amu was resolute and tried to explain his ideas to those African Christians who failed to see eye to eye with him. However, he was fully convinced about what he was doing and nothing would deter him from moving forward.

What he was doing was simply trying to indigenise church music so as to enrich Christian worship, in places like the Kumasi Metropolis, without being involved in any battle with the Church.

For mounting the pulpit with African dress, Amu was given the chance to apologise to the leadership of the Church and promise to put an end to those 'un-Christian practices'. Amu refused to apologise for that. He tried, rather, in his letter to the Synod Clerk of the Presbyterian Church of the Gold Coast, Agyemang, (1988:88-90), to 'educate the leaders' on his indigenisation ideas, but to no avail. Amu was eventually refused ordination into the priesthood of the Church and was also sacked from the Presbyterian Training College, Akropong, (PTC), as a tutor. However, he was immediately employed by the Achimota College. Fortunately for him at the Achimota College, which was a government institution, he had the freedom to practice what he believed in. When the PTC realised the mistake made, they tried to woo him back but it was too late.

At this stage Amu had been able to develop his own ensemble, including the *fɔntɔm*, and *mpintindrums* and the use of other indigenous musical instruments like the *atɔntɔn*, and the *durogya*, both traditional bamboo flutes. He felt that *atumpan* drums [see Plate 9, p. 258] too could be used during the worship service of the Church. However, he thought that the drums should be kept, probably in the vestry, away from the view of the worshippers. This, he suggested, so that the worshippers could concentrate on the music rather than being adversely influenced by the physical presence of the drums.

According to Agyemang, (1988:65) Amu's greatest desire was 'to make Christian church worship more meaningful' to Akan Christian worshippers. Such an attitude was really 'a great act of faith' during that period in the history of this country and the Church. This was so because in those days it was fashionable to see many of the then few literate

and formally educated Akan people behaving like Europeans. Such people clearly indicated, from their behaviour that they were 'ashamed of their African culture in clothing, language, music and even African names'. Some of such educated *Akanfo* of Kumasi would attend funerals in suits for the men, sporting European hats and walking sticks.

Amu's ensemble was made up of different Akan musical instruments, coming from many of the Akan ethnic communities such as Akuapem, Kwahu, Asante, Akyem as well as from his native Ewe land. His inspiration, however, came out of his studies in the Kumasi area. In his concerts, he combined some of these instruments professionally to produce beautiful traditional Akan tunes. He was of the opinion that the *atumpan* drums are one of the best sets of instruments to be used to sound the appellations of the Supreme Being, God.

Throughout his life, Amu championed this concept of the introduction of Akan cultural elements into the worship of the Church. He subsequently produced many songs in Akan and Ewe which are now national assets. One of such songs, *Y[n ara y'asaase ni]*, is more or less 'the second' national anthem of Ghana. In the opinion of Laryea, (2002 35), 'Amu represents the many ordinary Christians whose reflections on the gospel can be discerned in their prayers, songs, testimonies, thank offerings and sermons'. Such people, according to Laryea, 'are the ones who are now beginning to set for us the parameters and framework for doing theology in a new way'.

Happily, today, the man who was rejected by the Presbyterian Church of the Gold Coast because of his theology is being honoured in some sense by the same Church. For, two of the indigenous compositions of Amu have found their way into the hymnal of the Presbyterian Church of Ghana. His song '*Y[n Wura Yesu anim obi nni h]*', which means Before our Lord Jesus there is none other, is the hymn numbered 496 in the Presbyterian

Hymn Book. The other one is numbered 816, titled *Odwumay[fo]br[fo s[ne home*, to wit the Tired worker deserves his rest.

Blege, another Ewe musician, according to Agordoh, (1991 107), is another person who 'employed traditional musical elements like the dance forms, theme performance rhythms, singing style and idioms' in his compositions in his attempt in indigenising Christian worship. Blege, unlike Amu, was a trained musician. Blege produced a folk opera titled "KRISTO" which was one of his greatest works. This was a valuable piece of music in which he experimented in 'developing the full range of African music for Christian use'. Blege's main idea was to help prepare the Akan and Ewe people 'to accept their traditional music inside the Church'.

Blege, like Amu, according to Agordoh (1991 107), actually introduced the 'atumpantalking drums into his song compositions for Church worship. With the atumpantalking drums he produced an introit to mark the beginning of divine services, a piece he described as 'drum prayer of silence'. His lyrics were rich in idioms as well as deep in thought. The reaction Blege received for this work, just as Amu also received, was a mixed one. While the chiefs and the traditional people saw it as being revolutionary and good, the pastors and some choir members in the Evangelical Presbyterian Church, Ghana, saw it as being 'too much of heathen' rites. However, so far as Blege was concerned, it was the leadership of the Church which needed to be educated on cultural values and music. In Blege's view, if the Church leadership understood inculturation in its proper sense, there should be no way for such provocations from church members.

In the view of Agordoh, (1991 114-115), the Bremen missionaries, like their counterparts elsewhere in Africa, were 'hardly in a position to appreciate the finer parts of traditional life and thought'. The end result was that the missionaries under-estimated 'the

people's attachment to their traditions, including their music and dancing'. Traditional music was thus termed "pagan" practice and was 'not allowed to filter into the Church, much less challenge the pre-eminence of European tunes'. With these negative ideas about African cultural elements in mind, only European musical instruments like the piano, the organ and harmonium were permitted inside the Church. No indigenous instrument, however suitable its tone quality, was allowed in the Church. For, while the *at[nt]b[n* and the *durogya* were not accepted inside the church the trumpet and flute were hailed and used in the liturgy. This negative attitude towards traditional African music in the church greatly affected the production of indigenous Christian songs.

However, Agordoh,(1991 116), states that at a point in time something significant happened within the Evangelical Presbyterian Church, Ghana, which greatly helped with the indigenisation of church music in the church. What happened was that the struggle for inculturation in the Evangelical Presbyterian Church, Ghana, was spearheaded by the youth in the Church, the Christian Youth Builders. The CYB was very forceful in seeking to indigenise music in the Church. The youth group popularised choral music 'in the traditional idiom with instrumental accompaniment and dance movement' for Christian worship. As the members of the youth group discussed the issue of inculturation at their general meetings at the Presbytery levels, inculturation became popular. With that, there was a great demand for traditional musical instruments, such as the drums and the castanet by the Choirs which 'spread like wild fire in the Church'.

Steps to inculturation in Christian Churches in Kumasi.

Basically, doing inculturation in churches in the Kumasi Metropolis, can be defined as a way of theologising in which one takes into account the spirit and message of the

Gospel is a vis the cultural elements of the members of the Church in the Kumasi Metropolis. Since society is dynamic and keeps on growing, points like social changes in the Kumasi Metropolis should also be considered. Pains should be taken to find out how these social changes came about and how those changes have affected the *Akanfo* of Kumasi.

That is why Sarpong, (2011 1), states that inculturation for the Christian community of the Kumasi Metropolis is not an option, nor is it something that should only interest people from the developing countries or missionaries who work in the Kumasi Metropolitan Area, but should concern all Christians. For, inculturation in reality is the attempt to understand Christian faith in terms of a particular context like the Kumasi Metropolis. It is something that should be seen as a theological imperative. Church history shows that inculturation is part of the very nature of theology itself. To Sarpong, (2011 v), 'inculturation is an inseparable aspect of evangelisation'.

Sarpong, (2011 v), further states that, the starting point for contextual theology is precisely to come to the realisation that there are other concepts or cultural elements which could be considered in matters of worship in churches in the Kumasi Metropolis. In Sarpong's words, 'Asante culture, in fact the entire African culture at large, has a vision of the world where the sacred is central....a sense of celebration expressed in spontaneous joy'. The fact is that in religious matters human beings are involved, as a result, past as well as present human experiences cannot be discounted at all. Therefore in inculturation, the cultural values, the history and the contemporary thought forms based on the people's worldview, all need to be considered, along with Scripture and the tradition of the church.

The desire to do inculturation in the Church in Akan communities of the Kumasi Metropolis is somewhat delicate, considering what has happened before. If ordinary priests could insult their superior, the bishop, over inculturation, it then stands that nobody would

be spared. As such, careful steps should be taken to avoid any confusion. It is therefore necessary to consider the views of the various people in the church.

O'Donovan, (1996 6), makes some very important suggestions concerning this issue of inculturation in the worship of Christian churches within the Kumasi Metropolitan area. He suggests that a three-step process should be followed whenever it comes to the issue of Christianity and cultural elements. These steps are:

a). First we should ask what the Bible does say on the subject.

b). Second, we should ask how African culture relates to what the Bible says on the subject. In other words, what are the actual African beliefs and practises related to this subject?

c). Third, we should ask how we can express the truth of the Bible on the subject in a way that is clearly related to African culture.

a) First we should ask what the Bible does say on the subject.

Since what is being considered is the influence Akan cultural elements have had on Christian worship in the Kumasi area, the basic thing is to identify a specific Akan cultural element among the Akan people of the Kumasi Metropolis. What follows next is the question: Does the Bible have anything relevant to say about the element so far identified? Did the early believers in the Gospel come face to face with such issues and how did they resolve them? In the attempt to do inculturation, the yard stick will forever be the Bible.

b). Second we should ask how African culture relates to what the Bible says on the subject. In other words, what are the actual African beliefs and practices related to this subject?

Dealing with Christian worship and Akan cultural elements in the Kumasi Metropolis, one would ask if there are Akan cultural elements which are similar to that found in the

Bible. Did the people of old use their cultural elements in the worship of YHWH? From the worldview of the Akan, can a similar thing happen in our day? For example, King David was said to have danced to the glory of God to the tune of trumpets, horns, tambourines and drums, when the Ark of the Covenant was being brought into Jerusalem, (2 Sam. 6: 14). In the same vein can the Akan of Kumasi today dance to *fɔntɔnfrɔm*, *adowa*, *atumpɔn* or *kete* [see Plate 11, p. 260] to the glory of God in the Church? If God accepted David's dance to the tune of Jewish musical instruments, will He accept Akan dancing to the tune of their traditional drums?

c). third, we should ask how we can express the truth of the Bible on the subject in a way that is clearly related to African culture.

The question at this point is: Do Akan cultural elements have any semblance of biblical values? Are the principles of Akan worship akin to those in the Bible? If the answers to both questions are positive, then the best thing to do is to find ways and means through which to present the issue so that it would appear both biblical and culturally relevant. Inculturation among the Akan Christians of Kumasi must be more than stating the issue in a culturally relevant way. It must be developed in such a way that it can be applied to the daily life of the ordinary Akan Christians in Kumasi. It is without doubt that this form of approach is badly needed in the churches within the Kumasi Metropolitan Area today

Observations/Conclusion

From the foregoing, it is clear that some Akan cultural elements have many things in common with what the Bible says. First of all, it has been shown that the God the Akan of Kumasi know and worship is no other than the God of the Bible. Throughout the years the *Akanfo* of Kumasi have consistently acknowledged this God in all their dealings. The Akan

people of Kumasi have used their cultural elements to acknowledge and rely on this God. The Akan of Kumasi have all along, also believed that He, the Supreme Being, has been the source of their existence. What is important now is to look for such relevant cultural values and see how such things could be animated for church worship within the Kumasi Metropolitan area.

KNUST



CHAPTER THREE

METHODOLOGY

3.1 Overview

This third Chapter shows how the entire research on the Influence of Akan Cultural Elements on Christian Worship in the Kumasi Metropolis was conducted. It deals with the various techniques employed to gather data in order to contribute effectively to knowledge in the search for an authentic identification of Akan cultural values that have already influenced Christian worship in the Kumasi Metropolis and will also help enhance Christian worship in the Churches within the area.

The methodology used for this research work has been very helpful to the researcher because it enabled him to effectively elicit the necessary data for the accomplishment of the thesis. It has also helped him to do the necessary analysis and discussion of the data. The methodology enabled him to arrive at informed conclusions for testing and validating his research questions, and finally assisted him to offer beneficial recommendations.

3.2 Research Design

The research design refers to the overall plan employed by the researcher through the questionnaires to obtain answers to the research questions (See Appendix A-D) and for testing the formulated research questions. Since the study was primarily focused on the description of the observances of the ritual celebrations of Christian worship within the Kumasi Metropolitan Area, the research problem was best answered by qualitative research approach. Qualitative research, according to Osuala, (2007 170); Goode and Hatt, (2006, 320-321), is a systematic process of observing, studying, describing, analysing and

interpreting insights, in this case as discovered in the everyday worship life of the Church in the Kumasi Metropolis. In the words of Ruderstam and Newton, (1992 31), qualitative methods are 'especially useful in the generation of categories for undertaking human phenomena and the investigation and meaning that people give to events they experience'. Again the qualitative research method provided the platform to expand concepts, characteristics, definitions, descriptions, metaphors, symbolisms and meanings of Akan cultural elements as practiced in the Kumasi Metropolis.

Rudestam and Newton, (1992 29-31), again stated that, 'qualitative implies that the data are in the form of words as opposed to numbers', thus giving both the researcher and the respondents the chance and space to re-live or recreate abandoned Akan cultural values. This method also helped to show how 'obnoxious and unacceptable' Akan cultural values could be animated and made acceptable for use in Christian churches in the Kumasi Metropolis in this age. In this way, the researcher was in the position to translate his findings into realistic forms with relevant pictures to support the outcomes of the research. These have resulted in the descriptive research employed in writing this thesis. Relevant questionnaire were distributed to various respondents to collect data pertinent to the study. Personal and recorded interviews were also conducted, while relevant photographs were also taken with a digital camera.

3.3 Library Research

The writing of a thesis of this nature calls for the effective and efficient use of available libraries for the collection of secondary data. In the words of Goode and Hatt, (2006 103), the usage of library resources is 'important because all research inevitably involves the use of the book, pamphlet, periodical and documentary materials in the

library'. Osuala,(2007 45), adds that 'in a general sense whatever is worth knowing is probably recorded in one of the volumes in the library'. The researcher therefore made intensive library studies at the various centres of learning. Among these were the KNUST Main Library; KNUST General Art Studies Library, Christian Service University College, libraryall in Kumasi. At the Institute of African Studies,University of Ghana, Legon Library, the researcher found the thesis by Agordoh. Also at the Akrofi-Christaller Institute, Library, Akropong-Akuapem, the researcher came upon some relevant Basel Mission documents, like the collection of the 'Three Thousand Six Hundred Tsi Proverbs', by Christaller, as well as the work by Adubofour.

It was also at the ACI Library that the researcher chanced upon sometheses which were helpful. Much information was also obtained at the Christian Service University College Library. Peter Kwasi Sarpong, the Emeritus Archbishop of the Kumasi Archdiocese, also opened his private library to the researcher from where some relevant resource materials like books and periodicals on the subject were tapped for writing some parts of this thesis.

3.4 Population for the study

According to Osuala (2007 45), the most fundamental basis of any research is sampling, since from the sampling, 'generalisations applicable to the population from which the sample was obtained are reached'. The constituency of the research is the whole of the Kumasi Metropolitan Area, which is a very large area. To help solicit information, the researcher therefore adopted the Random and Purposive Sampling methods. In this way the researcher randomly picked churches based on congregations, societies, parishes and assemblies of the various denominations. According to Kumeckpor, (2002, 132),although 'the

population or universe remains at a particular time the same', the number of samples which can be deduced from that population may vary. Having randomly picked these churches, the researcher then looked out for the right people who would offer the necessary information that helped in arriving at the needed information. For example agents of the churches were picked since they are involved in the daily administration of the various places of worship and therefore were in the position to give the correct picture as to what happens in the churches. The agents group consist of both the clergy and lay leaders called catechists, deacons or presiding elders.

From the larger church community, selections were made from men, women and youth of the general membership. The ages of the people selected ranged from 18 years to 80 years. The age groups were selected to help collect information from a wider range of people who have been involved in church worship over a considerable period of time.

3.5 Sampling

Sampling, according to Osuala, (2007 46), and Kumekpor, (2002 132), help to 'obtain external validity' of the whole population. Kumekpor, further states that sampling helps 'to extend the results of analysis based on the sample to the whole universe from which the sample was drawn'. Since the sample is supposed to be representative of the whole population, Kumekpor suggest that 'the operation of the law of chance rather than the use of subjective judgement' be used. In order then to give a proportionate representation of the targeted population, the stratified random sampling process was adopted. In the words of Nortey, (200842), a forty percent or more target of any population is appropriate for any quality research project.

The researcher therefore looked at the four categories of respondents. These were:

a) The Clergy from all the Christian fraternity, b) Christians from the mainline missionary as well as Pentecostal, Spiritual and Charismatic churches; c) members from the African Indigenous Churches and d) traditional rulers and traditionalists who are church members.

From the leadership of the churches 200 copies of questionnaire were distributed. The ministers covered included agents, both commissioned and lay, who have served for between one to forty years in ministry. These included agents who have retired. The agents group is made up of both the clergy, normally called ministers or pastors, and the lay leaders such as Catechists, Presidents, Deacons and Presiding Elders. Both men and women agents were interviewed, where applicable.

The total potential population for the study was 452 aged 18 years and above. From the general body of the churches, lay people made up of Presbyters, Elders, Deacons and Class Leaders were included. This group was made up of men, women and the youth. Again 200 copies of questionnaire were distributed. In addition to the groups of people mentioned above, some traditional Akan rulers were also interviewed as they are the custodians of Akan culture and cultural elements in the Kumasi area.

POPULATION	CATEGORY A Ministers of the Gospel
	CATEGORY B Christian church members
	CATEGORY C African Indigenous Church members.

	CATEGORY D Chiefs and traditionalists			
EQUALIZATION LEVEL	A 600	B 600	C 100	D 30
RANDOMIZATION LEVEL 40%	200	200	40	12
SAMPLE	A+B+C+D 200+200+40+12			
DATA LEVEL	452 Respondents.			

3.6 Survey Instruments

The survey instruments used for the collection of data for this research work included the observation of Christian churches at worship in their various congregations. Visits were made to chapels, convention grounds, retreat centres and church seminars within the Kumasi Metropolitan area. Relevant questionnaire were also sent out to solicit

information. In addition, personal visits and interviews to solicit data from respondents were conducted. Interviews were also conducted with some traditional rulers concerning the celebration of some traditional Akan festivals, like the *Akwasidae*, and their artistic and other cultural aspects. The various techniques employed in gathering the necessary data therefore were questionnaire, interviews, observations and field study and collection of notes for the celebration of Christian worship. A digital camera was used in taking relevant pictures on the topic, while a micro-tape recorder was used in recording some personal interviews. Some pictures were culled from the internet.

3.7 Questionnaire design and validation

For the collection of relevant data, appropriate questionnaire were prepared. In this case four different questionnaire were prepared for the respondents, (see appendix A-D). These questionnaire were vetted, first by Yaw Frimpong-Manso, PhD, the immediate past Moderator of the General Assembly of the Presbyterian Church of Ghana. In addition, Osei Agyeman, my Supervisor as well as Dogbe of the Department of General Art Studies of the KNUST and Nortey of the Department of Industrial Art, KNUST also looked at them.

The four types of questionnaire prepared were given out to the following categories of people: In the first group, Agents of the Gospel in the different Church communes were targeted. These Agents are made up of both the ordained, that is the clergy, and the lay leaders including Catechists, Presidents, Presiding Elders and Deacons. For this group 200 questionnaire were issued. These churches were: the Anglican; Roman Catholic; Presbyterian; Methodist; Baptist; Global Evangelical; Evangelical Presbyterian, Church of Pentecost, Apostolic Church, Ghana and African Indigenous Churches. With the active involvement of Daniel Yinkah Sarfo, the Anglican Bishop of the Kumasi Diocese, in the

distribution and collection of the questionnaires, responses from the Anglican Church were very encouraging.

The Emeritus Metropolitan Archbishop of the Roman Catholic Archdiocese of Kumasi was also very helpful in the collection of the data. He assigned his personal Secretary, Enoch Nana Kyeremateng, to assist the researcher in the work within the Roman Catholic Parishes in Kumasi. The Responses from Ministers of the Methodist Church, Apostles Revelation Society and the Church of the Lord Brotherhood were, however, very disappointing.

The next questionnaire went to Christians in African Indigenous Churches. In this group the distribution of the questionnaire varied in numbers. This was so because the membership of churches like the African Faith Tabernacle and Ebenezer Prayer Ministry were small. Membership in churches like the Apostles' Continuation Church and the Church of the Lord Brotherhood were quite significant. To help authenticate some of the cultural elements discussed, some traditional rulers who are also members of Christian churches were interviewed. In addition to the questionnaire, the researcher personally had recorded interviews with two bishops of the Episcopal churches, two Primates and thirty ministers from the African Indigenous Church Communion.

3.8 Administration of the questionnaire

For the administration of the questionnaire, four categories of respondents were identified. These were Ministers of the Gospel from all forms of the Christian fraternity, members of mainline denominations, members of African Indigenous churches and traditional rulers.

The researcher took advantage of church sponsored, as well as para-church programmes and other activities to distribute the questionnaire and collect them as soon as

they were completed. These programmes included Ministers' Conferences, Church Conventions and Prayer Retreats. In addition church offices were visited and the forms left for the Ministers to complete for collection later. Some forms were also sent through the post to some respondents. In all these situations, some of the questionnaire never got back to the researcher.

The researcher got very good responses from both Ministers and laity of the Presbyterian Church of Ghana. He took advantage of both the National Ministers Conference and the General Assembly meetings to distribute and collect the forms. Responses from both the Roman Catholic and Anglican Churches were very good. One of the poorest responses came from the Church of the Lord Brotherhood Ministers. The researcher had visited the Primate of the Church in Kumasi to discuss the programme with him. The Primate then invited him to their Convention where all the ministers from Kumasi had gathered. Having been spoken to by the Primate, the Ministers excitedly collected the forms but returned less than one tenth. However, the lay of the same Church were very helpful.

3.9 Interviews conducted

To solicit more data, the researcher personally interviewed Peter Kwasi Sarpong, Emeritus Metropolitan Archbishop of the Kumasi Archdiocese of the Roman Catholic Church; the Kokofumanhene; the Offinsomanhene, and a local sub-chief in charge of Asantetraditional drums, Nana Osei Kwasi. Others interviewed were D. Yinkah-Sarfo, the Anglican Bishop of Kumasi, Peter Kyei, the Rector of the Pentecost University College, Sowotuum, Edem Tettey, the Moderator-elect of the Global Evangelical Church. The interview with Peter Kyei was done over the phone. Others who were interviewed were David Nubah II, leader of the Ghana Holy Healing Church; Peter Gyamfi, Pastor of the

Ebenezer Prayer Ministry and Benjamin Osei of the Apostles' Continuation Church, Mpatase. Others were: Raymond Opoku, Ashanti Regional Deacon, Church of Pentecost, Wonderful Adjei-Arthur, an elder of the Church of Pentecost and Ernest Boateng, a pastor of the Apostolic Church, Ghana and S. Newman, a lecturer of the School of Performing Arts, University of Ghana, Legon.

In addition to the above, the researcher interviewed Justice Brobbey, the current Curator of the Manhyia Palace Museum, on the various types of Ashanti drums as well as some traditional rulers on some aspects of Akan cultural elements.

Pentecostal, Spiritual and Charismatic as well as African Indigenous Churches were also visited. Interviews were conducted at the Apostles Continuation Church, Church of the Lord Brotherhood, Apostles Revelation Society, United Faith Tabernacle, The Holy Healing Church of Ghana as well as at the Ebenezer Prayer Ministry. The researcher also attended programmes organised by African Indigenous Churches within the Kumasi Metropolis, to personally interview church members, especially, those who could neither read nor write.

3.10 Observations

As the researcher went round the various Churches in Kumasi, conventions, retreat centres and palaces, he took advantage to observe some interesting things going on. During an initial visit in the year 2004 to the premises of the Apostles Continuation Church and Convention grounds, the researcher observed that the members danced just like traditional priests and devotees who were under spirit possession. The members of the Church who were interviewed by the researcher, claimed that they were empowered by the Holy Spirit. Interestingly, as the researcher watched the members dance both inside their chapels and on the convention grounds, the members were able to avoid hitting themselves against the

pillars in those buildings and the metal stands of the tents. However, during visits in 2010 and 2011 as part of the research, the researcher noted that the 'spiritual dance' is gradually facing out. This, according to Benjamin Osei, a pastor, is as a result of fresh insights into Scripture and revelation from the Holy Spirit.

3.11 Data Analysis Plan

Since the study was qualitative in nature, the submissions of the respondents and interviewees were edited and interpreted through rigorous discussions so as to arrive at the conclusions obtained in the next chapter. For example, while the Pentecostals from the Church of Pentecost and The Apostolic Church appreciated the fact that the Akan language has been of immense blessing to the church in the Kumasi Metropolis in worship, they were very sceptical about the introduction of other elements like *adowa*, *kete*, *nnwomkor*] and *akapoma* forms of singing and dancing. They felt that time was not yet ripe for such elements to be adopted by the Pentecostal churches in the Kumasi Metropolis.

As part of the analysis the researcher compared his findings with the objectives set out in chapter One. The first objective was to find out if some Akan cultural values have indeed influenced any form of worship in the Kumasi Metropolis. The outcome of the research has shown that some of the African Indigenous Churches like the African Faith Tabernacle Church, use almost all the Akan musical instruments in their worship. The Methodist Church Ghana has adopted the Akan *nnwomkor*] tune in the form of *Ebibinnwom* which forms a significant part of the worship in the Methodist Church Ghana.

Objective two was to analyse Akan cultural elements that have actually influenced Christian worship in Kumasi. One major Akan cultural element that has pervaded almost all the churches in their worship in Kumasi is the Akan language. Almost all the churches which

preach in English have interpreters who do simultaneous translation into Akan. Furthermore, Akan traditional attire is used by majority of worshippers, apart from the choir and singing band members. Interestingly the Global Evangelical Church, a typical Ewe speaking church in Kumasi has started developing Akan speaking congregations for that church.

Looking at the third objective, it is evidently clear that there are still many more Akan cultural elements which have to be incorporated into Christian worship within the Kumasi Metropolis. With the exception of the Roman Catholic Church which has accepted and used the *kete* orchestra in its worship, no church has gone that far. No major church is using the *atumpɔn* and *fɔntɔnfrɔm* drums in divine worship in the Kumasi Metropolitan area.

This then goes to prove the fourth objective that the introduction of more Akan cultural elements in Christian Churches in the Kumasi Metropolis may cause schisms. What is needed is proper education for all members of the churches.

3.11 Summary of discussions.

In a nutshell, the researcher's concern in this chapter has been to show the steps taken throughout the entire research programme. It shows how the research was conducted and the rationale for choosing the particular methodology. It is clear in this chapter that a practical approach has been employed in conducting the research.

CHAPTER FOUR

PRESENTATION AND DISCUSSION OF FINDINGS

4.1 Overview

Although the Christian Church has existed within the Kumasi Metropolis for well over 100 years, the worship of the Church has not been fully influenced by the indigenous cultural elements of the Akan people of the Metropolis. This has come about as a result of the failure of the early white missionaries to fully appreciate the richness of the Akan cultural elements and adopt the same in the liturgy of the Church worship. Also the Akan Christians of the Kumasi Metropolis have not fully integrated their cultural elements into their worship as Christians.

The research therefore sought to investigate which Akan cultural elements have really influenced the worship of the churches in the Kumasi Metropolis. Having come to the realisation that some cultural elements have influenced Christian worship in the Kumasi Metropolis, circumstances surrounding the introduction of those elements into the various churches were critically studied. It was observed that the introduction of some of these cultural elements created schisms in almost all the mainline churches studied.

For the purposes of soliciting information, four categories of questionnaire (see Appendix A-D) were prepared. These questionnaires were given out to both the clergy and laity. In addition care was taken to make sure that both males and females were covered. The people interviewed included the youth, young adults as well as adults.

Various categories of interviewees submitted their views on the bases of the questionnaire sent to them. In the same manner people with whom personal interviews were conducted also provided some answers. Varied views and opinions were submitted by all these respondents. In addition some information was gathered during the observation

process and participation in the worship of some churches. These sets of information, as presented here, were analysed in order that the researcher could seriously interrogate the research questions. This chapter then deals with all the data collected showing their influence on Christian worship within the Kumasi Metropolitan Area. Furthermore, the data collected during the research will help when it comes to the point of introducing more Akan cultural elements into Christian worship in the Kumasi Metropolis.

Kumasi lies right in the middle of the Akanland and has been described as the hub of Akan cultural practices. The general life of the people of Kumasi is greatly influenced by cultural elements found in Akan culture. People who migrate to Kumasi after staying there for a short time are also influenced by the cultural elements of the Akan people of Kumasi. Most non-Akans who come to live in the Kumasi Metropolitan area start learning the Akan language. Some white women living in the Metropolitan area start putting on Akan traditional clothes of Kaba and the cloth to match for different occasions like funerals and church activities. Others learn to dance to *kete* and *adowa* tunes and go to the extent of copying Akan traditional elements seen in the Akan rites of passage, like child naming ceremonies. Such is the influence of cultural elements, and in this case, Akan cultural elements over people who live in the Kumasi Metropolis.

4.2 The process of inculturation

The process of introducing Akan cultural elements into Christian worship in the Kumasi Metropolis is simply known as inculturation. From its standpoint inculturation, as the researcher found out is a very sensitive issue and therefore needs to be handled with care. It is sensitive because even among theologians there is no agreement as to which is the right way to go about it. Among the *Akanfo*] Christians of Kumasi there is a deep sense

of suspicion as they keep on asking: “Whatat all, are these theologians trying to bring into the Church?”. In the minds of such Christians the Akan has been liberated from the shackles of paganism and as such nothing should be done to bring the people unto another form of ‘spiritual bondage’.

Tutu,(1976 336), however believes that in the present dispensation ‘African theologians have set about demonstrating that the African religious experience and heritage were not illusory and that they should form the vehicle for conveying the Gospel verities to Africa’.Inculturation therefore is not a concept of “religious neo-colonialism”. Tutu goes on to state that if for nothing at all, inculturation in the Kumasi Metropolis ‘is vital for the African’s self-respect’ and as such‘this kind of rehabilitation of his religious heritage should take place’.

What is needed therefore is to tread cautiously in order to gain the confidence of all concerned in the process of inculturation within the Kumasi Metropolis. It will then be helpful to look at what could be described as a road map towards inculturation. One of such road maps is given by O’Donovan. According to O’Donovan(1996 10), to be most effective, the process of inculturation should include these steps:

Define the cultural problem or issue which needs to be resolved.

Determine what the Bible says concerning this issue.

Identify what the culture says about the issue and why.

Determine what cultural similarities or differences exist on the issue between the biblical situation and the local situation.

Decide how you would apply what the Bible says on the issue to your culture.

Determine how your people will have to change their worldview and their

beliefs in order to adopt the viewpoint of God on the issue.

Determine how your people will have to change their practices in order to do the will of God in the matter.

Decide what you must do to help your people make the necessary changes.

Decide what strategy your local church could adopt to help your people make the necessary changes to deal with the problem.

Now following these are full discussions on these points.

a). Define the cultural problem or issue which needs to be resolved.

Through the study the researcher found out how some relevant Akan cultural elements have influenced Christian worship in the Kumasi Metropolis. One such major element is the Akan language. It became clear from the research that other Akan cultural elements, yet untapped could be introduced to enhance Christian worship in the Kumasi Area. This became apparent after finding out how the *Akanfo* Christians of the Kumasi Metropolis acknowledge and treasure their cultural elements. Through the observations made, it became clear that Akan Christians of Kumasi have the right attitude towards their traditional cultural elements, which has resulted in those cultural elements impacting on their worship lives as Christians in the various churches in the Kumasi Metropolis.

The researcher, however, found out that at a point in time, in the late 1950s and early 1960s, some young members of the Presbyterian Church of Ghana, after attending worship services in some spiritual churches in Kumasi, felt that drumming and dancing should be introduced into the worship of congregations of the Presbyterian Church of Ghana, within the Kumasi Metropolis. According to Hennoh, Snr. and Theodore Oppong, who were part of the initial group, they started a small prayer fellowship, at which meetings they used the

donno drums and *frikyiwa*, to accompany their singing. They also clapped their hands, sang 'spiritual songs' and danced. The group started in the Adum Ramseyer church of Kumasi of the Presbyterian Church of Ghana.

This brought much opposition from the then leadership of the Church in Adum. According to Hennoh, Snr. and from the researcher's personal observation, the members of the prayer group were threatened with ex-communication from the Church if they insisted on their drumming and dancing. To the then leadership of the Adum Presbyterian Church, those young people had "turned the world upside down" (Acts. 17: 6) and needed to be disciplined.

What the young people sought to do, according to the church leaders, was to turn the congregations of the Presbyterian Church of Ghana within the Kumasi area into 'spiritual churches'. That concept, in the view of the leaders, amounted to sacrilege. The Church leaders, therefore, refused to examine "this new doctrine" brought in by those young people. Eventually, the group was thrown out of the premises of the Adum Ramseyer church. The group members were, however not deterred and decided not to leave the Presbyterian Church but stay in order to bring revival based on Akan cultural values into their church. As a result of the persistence of the group members then, today, with better understanding and knowledge, drumming, dancing, clapping of hands and the singing of those same 'spiritual songs', have been fully integrated into the Presbyterian Church of Ghana.

b). Determine what the Bible says concerning this issue.

Using drumming and dancing as examples, there is so much said in the Bible, especially in the Old Testament. Both drumming and dancing were used by the Hebrews and probably by the early non-Hebraic Christians in their worship services. The Psalms

encourage believers to use such musical instruments as the harp, the tambourine, the trumpet, the timbre and others in their worship. The invaders of Jericho blew trumpets and horns as they marched around the city (Joshua 6: 4-6) which eventually caused the walls to fall down. King David was reported to have danced on some occasions in the assembly of worshippers (1 Chron. 15: 25-29).

In both the Old Testament (OT) and the New Testament, (NT), believers are encouraged to sing psalms both in times of joy and in times of trouble, (James 5: 13), which may include the use of musical instruments. Again Jesus and his disciples were reported in the Gospel accounts to have sung some hymns during the last Supper, (Matth. 26: 30). There is therefore enough on issues like singing, drumming and dancing in the Bible which should guide the Church leaders in the Kumasi area on the point of inculturation.

The organ and piano which have been in use for more than 80 years in the Churches in the Kumasi Metropolis are not Jewish musical instruments and are not mentioned in the Bible at all. These are European instruments which were adopted for use in the Church when it spread into Europe. If these European instruments have been adopted and used in the Church in Europe and transferred into churches in Akan communities of Kumasi, then why can't Akan community churches in Kumasi also use their own traditional musical instruments and other elements in their worship?

c). Identify what the culture says about the issue and why.

Christianity, as stated elsewhere in this thesis, started within a cultural set-up, and since then it has survived among various cultures. Christianity has in this way "travelled" through the Jewish, Roman, Greek as well as other European and American cultural atmospheres over the years. Each of these cultural modes has left its imprints on Christianity. Right through the Bible we have Jewish cultural concepts like the rites of

passage, such as birth, naming of a child and initiation[Gen. 50: 3] which are very similar to those of the Akan people of Kumasi's worldview. For example, children are named on the eighth day after birth by the Akan people of Kumasi just as the Jews did. The *Akanfo* of Kumasi celebrate the 40th day of the death of a person, just as the Jews also did. These are some of the issues which need consideration in inculturation. As Sarpong (2011 10) advises, 'to understand it in the religious context, we must know its use in ordinary life'.

d). Determine what cultural similarities or differences exist on the issue between the biblical situation and the local situation.

The Bible, as a matter of principle, is like a master plan or road map for the various Christian communities. It gives the various Christian communities in the Kumasi Metropolitan Area a broader blue print through which the various cultural elements of the people could be adapted in the various cultures. For example the Bible simply states that believers should sing a new song unto the Lord. As to the tempo, language and style it is left to the various denominations to factor them in. What should happen therefore, is that each denomination, and in some cases, each local congregation or assembly in the Kumasi Metropolitan Area must use its own discretion to identify these Akan cultural elements and do a proper analysis based on the local situation for implementation.

e). Decide how you would apply what the Bible says on the issue to your culture.

The cultural elements of the people of the Kumasi Metropolis, as has been noted, are very dynamic. In the same way these cultural elements should be accommodating in order to enrich and further enhance them. This means that every Akan cultural element of the Akan people of Kumasi, in order to be relevant in today's world, should be able to adapt values from other cultures in order to be richer. Christianity may not be considered as a

culture per se, but having moved through many cultures, it has values that can enrich Akan cultural elements of the Kumasi area and vice versa. As such, for almost all Akan cultural elements of the people of the Kumasi Metropolis, there may be something from the Bible that will impact the people's cultural interests for the communities own good and vice versa.

- f).** Determine how your people will have to change their worldview and their belief systems in order to adopt the viewpoint of God on the issue.

The Akan people of Kumasi, over the years, have developed their own peculiar and distinctive worldview as well as strong belief systems. When it comes to matters of inculturation, therefore, care should be taken so as not to create unnecessary tension and schisms in the community of faith in the Kumasi Area. The people of the faith community in the Kumasi Metropolis should be properly educated in order to set their minds at ease. Having been properly educated, the people will then be in a position to take an informed decision on the cultural issue involved.

- g).** Determine how your people will have to change their practices in order to do the will of God in the matter.

In all situations, so far as inculturation is concerned for the Christian community of the Kumasi Metropolis, the most important thing is that the people do the will of God. In the concept of inculturation, the ultimate aim is that the people will serve and worship God better, having their hearts enlightened by the new truth which has been uncovered through the awareness that all along the Creator has been there, in Kumasi, waiting to be revealed through their own culture. The *Akanfo* Christians of Kumasi, then should be ready to accommodate the revealed truth in their animated cultural elements.

- h).** Decide what you must do to help your people make the necessary

changes.

After taking a community of faith within the Kumasi area through the proper education, it is then left with the leader to use his discretion in determining what to do. The leadership would know the best ways to help the people come to terms with the new cultural awareness. In the case of the Emeritus Archbishop of Kumasi, he felt that the best way to celebrate the Corpus Christi was through the Akan concept of kingship. In that way the whole process helped the celebrants to identify the royal position of Christ.

- i). Decide what strategy your local church could adopt to help your people make the necessary changes to deal with the problem.

Peter Kwasi Sarpong, the Emeritus Archbishop of Kumasi, having made his parishioners aware of the royal nature of Christ, has placed in the St. Peter's Minor Basilica in Kumasi an *asipim* [see Plate 21, p. 270] traditional chair with an Akan state umbrella over it. In addition to that, there is a resident *kete* troupe in the Minor Basilica, which accompanied the Archbishop as he went round all the parishes in the Kumasi Archdiocese. This is something which all Akan worshippers in the St. Peter's Cathedral Church in Kumasi can easily identify with.

4.3 The Religious worldview of the Akan people of Kumasi

The Christian message of salvation through Jesus Christ is never preached in a vacuum. It is either presented to a people through their primal religious concept or to a people who are acquainted with some form of the Christian religion. In all these circumstances, the worldview of such people, to whom the Gospel is preached, should be taken seriously all the time. This is not a matter with only the Akan people of Kumasi

Metropolitan area, who have received the Gospel message through evangelisation. It is clearly seen even in the Bible.

When St. Paul preached the Gospel to the Gentiles in Asia Minor, and some of these Gentiles became converted to Christianity, some Jewish Christians from Jerusalem did not see why the new converts should not be circumcised so as to be in line with Jewish cultural practices. This insistence by the Judaisers created some confusion for the Gentile Christians, who were young in the faith (Acts 15: 1-2). To the Gentiles, in and around Antioch, their worry was whether their cultural practice of being un-circumcised could bring them salvation in the same way as the Jews who received the Gospel as a circumcised community.

The first Church Council meeting or General Assembly in Jerusalem had to be convened to decide on that cultural issue and other matters. The proponents of these Jewish theories insisted that 'It is necessary to circumcise them and to command them to keep the Law of Moses' (Acts 15: 5, NKJV). Fortunately, after a lengthy discussion, the Council decided that 'It seemed good to the Holy Spirit and to us, to lay upon you no greater burden....'. (Acts. 15: 27. NKJV). The recognition of the gentile cultural element of un-circumcision as being acceptable in the faith became a major point of encouragement to the early Gentile Christians.

Since the 'Jerusalem Decree', the issue of people's worldview and their cultural elements, have played a major role in the spread of Christianity. If, as in the wisdom of the Jerusalem Council, people are to be accepted into the new faith with their cultural values, in this case uncircumcision, then there is the likelihood that the faith could be in some way impacted by the same cultural values. That is why it was necessary that a study be done to find out how the cultural values of the Akan people of Kumasi have or have not influenced Christian worship within the Kumasi Metropolitan.

Evangelisation is the act of bringing the Good News of Jesus Christ to all peoples. Jesus, just before ascending into heaven challenged His followers to 'go therefore and make disciples of all nations....' (Matth. 28: 19). Jesus, here was not oblivious of the cultural values of the people to whom the disciples were to take the Gospel. When such individuals receive the Good News about Jesus Christ and believe that 'Jesus Christ has died to reconcile them to God' and for that matter accept that they, as individual members of the community 'have been brought into a family relationship with God', then it could be said that such people 'have become converted' Afriyie, (2010 2).

It should therefore be accepted that the Akan people of Kumasi, who have accepted this Good News, have been converted. However, that conversion did not change the fact that the people were first and foremost Akan. Unfortunately, some of the early European missionaries, who worked among these Akan people of Kumasi did not seem to be 'aware that the individuals who convert to Christ continue to live within their culture, that they have been moulded by their culture, and that they are part of the culture' and its attendant elements, Afriyie, (2010, 2). There should not be any contradictions or dichotomy at all in this. For this should be the only realistic approach to the missionary work anywhere, including the Kumasi Metropolis.

4.4 Akan Traditional Names of God

In doing inculturation within churches in the Kumasi Metropolis, the idea is to try and incorporate Akan cultural elements into Christian worship in churches in Kumasi. What is needed now is to find out how these Akan Christians of Kumasi have related with the worship of God whose name is always honoured during church services. One area where this relationship is noticed is how these Akan people of Kumasi address God, the Supreme

Being. For in the worldview of the Akan people of Kumasi, at no one time can a person dispense with the Supreme Being. The names which the *Akanfo* of Kumasi have for the Supreme Being indicate their religious outlook and orientation so far as God, the Creator, is concerned.

A look at some of the names, titles and appellations of God by the Akan people of the Kumasi area gives us an idea as to how this Supreme Being is acknowledged, adored and worshipped by the *Akanfo* of Kumasi. Many Akan traditional worshippers of the Kumasi area, just like the Jews, use more of the appellations rather than the real names of God in addressing Him. Although the Supreme Being is known as *Onyame*, *Onyankorop* nor *Onyankop*, the *Akanfo* of Kumasi prefer using such appellations as *Ɔdɔfo*; *Adom Wura*; *Ɔkatakɔyie*, *Barima yi*, when talking about God. The Akan God is the Supreme Being, just as He is depicted in the Bible. He is not any ordinary god but the Omnipotent One, whom they call '*Onyame*' or '*Onyankop*'.

The name *Onyame* denotes quite a lot. When that name is broken up, what comes out are '*wo*', '*nya*' and '*me*'. That in full, in Akan, comes out as '*nea wonya no a, na wamee*' which translates literally as The One whom when you own, makes you completely satisfied. That means that the Akan Supreme God is the one who completely satisfies all those who come to him. Also found in that name, *Onyame* is the word '*nyam*' which means respectable. So the Akan Divine Reality is the Respectable One. In return, He is the one who is able to impart some *anumuonyam*, glory and honour to all those who know and love Him.

Equally important is the name *Onyankop*. This divine name is made up of the words *Onyame-ko-p* or *Onyame-kro-p*. The name *Onyame* has just been explained and defined as the all providing, gracious and satisfying One. The Akan *Onyame* is *ko* or *kro* meaning One. Thus to the Akan of the Kumasi Metropolis, his *Onyame* is just the One who

is above all. He is unique in the Akan worldview and mind set. He literary has no equal. Again the Akan *Onyame* is *p/n*. The word *p/n* in Akan is a suffix signifying greatness or hugeness. For example, a very huge and tall tree is said to be an *odup/n*, while a strong, powerful animal, like the bush cow or rhino is described as *jb/p/n*. In effect, the Akan *Onyame* who is the one and only God is also the strong, mighty, unique, powerful and great One.

The Mfantse Akan people, including those who live in Kumasi, call this Unique One *Enya-no-a-enk/p/n*, the unique and trusted friend with whom a person can never be defeated or have a miscarriage or be disgraced. The Mfantse again call him *Ny[nko-p/n]*; *ny[nko]* means a friend while *p/n* as discussed above means great, powerful, dependable and reliable. The Supreme Being known to the *Akanfo* of the Kumasi Metropolis, then, is the great, reliable and trusted Friend as well as Defender.

What is important here is the fact that in Akan traditional worship of the people of the Kumasi Metropolis, there are the names and appellations used to worship the Supreme Being. These Akan words are used in both human and drum languages in Akan worship. The *akyer[mma]*, (drummers), whenever they play in public, through the drum language, seek God's permission as well as support during the entire period of drumming. Likewise, as the drums peel off their praises of God, the first steps any Akan traditional dancer takes, be he a royal or ordinary person, is to recognise the fact that God is above and then seek his permission before dancing in public for protection against "any evil eye" that will watch him while dancing.

Another interesting point is that the Supreme Being of the Akan people of Kumasi is known to be a spirit. As such, at no point in time has he ever been represented in any physical form. Neither has he ever had priests or a shrine. For, as the Akan people of Kumasi claim, *s[wok]m Nyamea*, *wob[k]m nk]mtr*; to wit, whoever tries to divine on behalf of the

Supreme Being will be a false diviner. This is significant because all Akan deities, including *Atia mframa*, *Atia* the wind were physically represented in one form or the other and had shrines with devotees. *Atia mframa* was a deity in the Kwahu area with its shrine at Nkwatia, while there is the information of a similar deity in the Brong Ahafo Region.

The Akan names of God, with their accompanying interpretations show how the *Akanfo* of Kumasi acknowledge and worship the Supreme Being. He is placed above all creatures and given the highest adoration in all things and at all times. These Akan Christians have carried right into the Church the same concepts they have had about the Supreme Being. In their prayers they appeal to *Awurade Nyankop* nor *Twieduamp* nor *Twereduamp* to intervene in all aspects of their lives.

4.5 Attributes meant solely for the Akan Supreme Being

The Kumasi Akan people do associate the Supreme Being with the provision of good health so that man could work; He is associated with rains to help in man's farming activities and daily needs. He is involved in good yields from man's toil so that man could live well, as well as in procreation so as to preserve man's future generations. He is therefore known as *Twereduamp*, 'dua a wotwere no a, wo mp', which literary means the tree one leans on and does not fall. So the Akan Divine Reality is the One a person can lean on as a strong tree for support and never fall. He is the dependable One, the Lord God Almighty.

According to Danquah, (1944), *Adu* or *Anu* is the Sumerian sky god. Danquah therefore says that *Twereduamp* could be separated as the *Twia-du-amp*. This, he explains, is the description that there was the *Adu* Deity of the *Twia* people who was great. As a result Danquah states that the people of North Africa used to talk about the *Adu* or the

Anu of the *Twi* people. This again gives credence to the probable religious links between the people of North and West Africa in ancient times.

The Akan God is known again as *Awurade*, Lord by the *Akanfo*] of Kumasi. When he is addressed as *Awurade Nyankop]*n, it translates into “the Lord God”. He is again called *NyansaboakwaNyame*, to wit, the Lord God who is the citadel of all wisdom. He is *Teteboakwa Nyame*, meaning the One who has existed in eternity past who will continue to exist as the Eternal God. He is given the appellation *B]reb]re Nyame*, that is to say the God who has no beginning, who existed in eternity past and has no end. He is further addressed as *]botantim Nyame*, the Rock of Ages.

He is also said to be *]domankoma*, that is to say, the One who takes care of the whole earth. But *]domankoma* could be separated as *]dom Ankoma*. *Ankoma* is an Akan name for a male. *]dom Ankoma* then means the helper or raiser up of the ordinary man to become somebody or a hero. The Akan God is also addressed as *Nana*. *Nana* means grandparent or ancestor. God is acknowledged by the Akan as the Great Grandfather or Great Ancestor. He is an ancestor far beyond the level of the ordinary human ancestor. *Onyankop]*n then, is the Ancestor *par excellence* of the Akan people.

4.6 Human attributes which are also ascribed to the Supreme Being

In their desire to acknowledge and worship God in a more realistic and practical manner, the Akan of Kumasi have associated the Supreme Being with some human attributes. In that sense a feeling of divine-human relationship has been developed, thus making the divine-human encounter more realistic. This divine-human encounter is akin to what is found in the Bible. In the Bible God is seen as either father, shepherd, husband,

master, guide, defender, friend or one of such human relationships that makes Him real to the worshipper.

Basically, the Akan Supreme Being, known to the people of Kumasi is first and foremost acknowledged as a parent. He is therefore addressed as *baatanpa Nyame*. *baatan* in Akan means benevolent, especially a benevolent woman who is a parent, and to say *baatan pa*...means a good parent. The Akan Supreme Being is therefore the good parent who constantly provides all the needs of his children. The *Akanfo* of Kumasi believe that the Divine Reality they know is the Father of all humanity. As such the Akan say that *Onyame na Jhw[nnipa*, that is to say, it is God who takes care of all people.

In the worldview of the Akan of Kumasi then, humanity extends beyond the Akan territory into the whole world. The Akan God is the *Ankonam boafo* *Agya*, to wit, the father of the lonely, the helpless and the needy. The Akan Supreme Deity is further acknowledged as *K[mfo Adu*. *K[mfo* means a priest or diviner. The title *komfo Adu* is given to a dependable and reliable friend or a reliable diviner whose predictions always come true. The God of the Akan is known as a reliable friend, a dependable and truthful person.

This God is also *br[mp]n* or *katakyie*, (Kuma, 1980, 7) meaning the great, powerful and brave warlord. In Akan history only very brave and powerful warriors were given the accolade, *katakyie*. The title was given by an overlord to his brave and strong warriors who successfully undertook military campaigns. In the view of the Kumasi *Akanfo* therefore, the Supreme Being is the strong, valiant one. He is the *nwanwanin*, the wonder working person. Again he is addressed as *Okurakwaban*, the one with the hefty strong shoulders, who is capable of defending and protecting his people.

Furthermore, he is given the accolade *Omintinmmimin*. This word is used for very strong, stubborn, unshakable and powerful people. When used for God, the impression is about the fact that He is impregnable and 'a no push-over' person. He is the one no person can take for a ride. Furthermore, he is said to be *Otibr[k[s[du*, (Kuma, 1980, 9), the strong one who is capable of divining all secrets. The Akan see the Creator as an all knowing person, from whom nothing can be hidden. The Akan Deity is again said to be *Kumamperibie*, for he does not in any way discriminate among people. To the Akan people of Kumasi, the Supreme Being is in all matters impartial as he deals with all people on equal basis.

If the Christian form of worship within the Kumasi Metropolis is celebrated through the use of some of these appellations, it would be very easy for the Kumasi *Akanfo* to understand them. Again it will be easy for the worshippers to associate themselves with these elements, thus enriching the Christian worship in Kumasi. Although Akan chiefs and kings are lauded through the use of some of these forms of appellations, some people in the orthodox churches feel very uncomfortable when some of these praise items are used for God in the church.

4.7 Some natural items associated with the Supreme Being

In addition to the Akan names given to the Supreme Deity by the Akan people of Kumasi, there are other natural items which in the Akan language, have the prefix '*nyanko*' which comes out of the Akan name for the Supreme Being, *Nyankop[n*. One of such is rain water which is called '*nyankonsuo*' which translates into the Supreme Being's or heavenly water. The rainbow is known by the Akan, including those of Kumasi as '*nyankont[n*', God's bow. As seen from the Bible, in Noah's story, it was YHWH, the Creator who set the

rainbow in the skies as a reminder of his unfailing love and protection to humankind (Gen. 9: 13-15). Here too, instead of associating the rainbow with any other source, or turning the rainbow into a deity, the Akan associate it with the Creator Himself.

There is also a local herbal tree in the Kumasi Metropolis which in the Akan traditional set up is associated with the Divine Reality. It is grown in front of traditional shrines and herbalists' homes. It normally grows into a three-fork branch pattern at the top of the stem. In Akan traditional religion, an earthenware pot is placed in the tree's fork to collect rain water, *Nyankonsuo*, whenever it rains. The water thus collected is used in preparing traditional medicines or concoctions. It is believed that when a child gets convulsions, and some of the rain water thus collected in the pot is sprinkled on the child it would receive instant healing. The Akan name for this tree is *Onyame dua*, God's tree. According to Rattray, (1927), the *Onyame Dua*, (*Alstonia gongensis*) was used as a shrine of the Supreme Being.

All these are indications that the Akan people of Kumasi have for all the time believed in the existence of the Divine Reality. The God of the *Akanfo* of Kumasi is not a remote and an indifferent personality, who does not seem to care about people and His other creations. The Akan God, therefore cannot be equated with 'the unknown God' or any of the tutelary spirits or the other divinities.

4.8 Akan Proverbs, Idioms and other comments about God

Proverbs, idioms and other wise sayings form a major component of the Akan language. Through proverbs and idioms the Akan people of Kumasi pass on the wisdom of the land to the younger generations. The whole philosophy of life of the Akan people of

Kumasi is also embedded in these proverbs, idioms and sayings. But most importantly, the religious life of the Akan people is more or less enshrined in the proverbs and idiom.

So proverbs and idioms play a major role in the traditional worship of the Akan of Kumasi. The proverbs are used in the form of appellations for kings, chiefs, ancestors and other dignitaries. In the same way the Akan laud 'Divine Reality' through these rich proverbs and idioms. From Akan proverbs and idioms, there is every indication that the *Akanfo* of Kumasi have always believed in a God who is the Creator God. '*Gye Nyame*', except God, is an Akan wise saying indicating the Akan people of Kumasi's dependability on the Supreme Being. Furthermore, *Gye Nyame* [see Plate 12, p. 261] is a popular *adinkra* motif.

It is also a common Akan idiom or expression, showing that in times of distress and trial the Akan people of Kumasi believe that it is only God who can save the situation or intervene on behalf of the needy. Some churches have used this symbol in decorating their chapels [see Plate 13, p. 262]. A similar idiom like the one above goes like: *{nso Nyame y}*; meaning it is not difficult for God to handle (a matter). In a critical situation when man becomes powerless, his only source of hope and support comes from God. If man therefore puts his trust in this God, he then leaves his destiny in the hands of the capable God.

To the *Akanfo* of Kumasi, God is the one who provides all the needs of the people. It is therefore common to hear the Akan people of Kumasi say that *Onyame na wo yare a, Jma wo aduro*, to wit When a person is sick it is God who provides the right medicine for the sick person. God is seen as the Benevolent One. Another proverb says that: *Se wodwane Nyame a, wohy[n'ase*; to wit that no matter where a person runs away to, he is still under Him, in other words no one can hide from God. The Akan God is the Omnipresent One from whom nothing can be hidden. Another concept of the Akan people of Kumasi is that God is everywhere around man as well as living up in the heavens. He,

God, therefore sees all that goes on in this world, and as such provides protection and supervision.

These proverbs confirm the Akan belief that God is everywhere. It states that: *S[wop[biribi aka akyer[Nyame a, na woka kyer[mframa*; meaning that if or when you want to say something to God, whisper it to the wind. The wind, it is expected, will carry the person's message to God. The God of the *Akanfo* of Kumasi is known to be with, and around his creation and as such if one whispers to the wind God will eventually hear it. At the same time this notion confirms the *Akanfo* of Kumasi's thought that God is a Spirit Being who is everywhere at any material time and is therefore equated with the wind or indwells the wind.

In the worldview of the Akan of the Kumasi Metropolis, nothing can be done without the expressed blessing of God. As such everything more or less depends upon the goodwill of this God. When relatives or friends are about to part company with one another, they do it by saying *S[[y[Onyame p[a...*, which means If it is the will of God...or *Onyame ma adepa nkye*; meaning May God give us a good night's rest and a good morning. This is a clear belief in the fact that whatever happens in the future will depend upon what God says or decides.

The Akan of Kumasi are a very hard working and industrious people. But at the same time the belief is common that whatever a man does the fruit or result out of it all is from God. That is why the Akan say that: *Onyame, s[biribi w] soro a, ma mensa nka*; which translates like: God, if there is something, (a blessing), up above, let me have my share. So the Akan continue to trust their God to meet all their needs. Another saying which means almost the same thing as the one above, goes like: *S[wod] afuo na Nyame anhunu mu a, wo br[kwa*; meaning that When one makes a farm and God does not see inside it or supervise it, then that person is toiling for nothing. God, as stated earlier on, is above and sees

everything. When a person therefore tries to be secretive, it means he is trying to hide from God and as such will not benefit from his blessings.

The *Akanfo* of Kumasi as a people hate cheating and the use of foul means in achieving results. The Kumasi Akan people therefore inculcate the attitude of hard work and truthfulness in their youth. When someone tries to cheat he is told that: *S[wobu]k[t] kwasea a, Nyame hw[woto*, which is to say that If you decide to cheat the crab, God will be looking at your buttocks. The crab lives in holes along river beds. To catch the crab one has to put a bait on a flexible stick and lower the stick into the crab's hole. Such a person does so by bending or kneeling down. In such a position his buttocks are exposed. In other words as a person tries to cheat his neighbour, he exposes himself to the scrutiny of God. The next expression has the same meaning. It states that: *S[obi anhu wo a, Onyame ahu wo*; meaning that if no one saw you, at least God, the Omnipresent One saw you.

Just as the God of the Bible is said to neither sleep nor slumber, *Onyankop*n, the Divine Reality of the Akan of the Kumasi Metropolis is also seen to be awake all the time. To the *Akanfo* of Kumasi, *Onyame nnae*, which means that, God is not asleep. This idiom is normally applied when a person feels he has been cheated but has no one to defend his cause. In such situations the best a person can do is to appeal to the never sleeping Omnipotent One who cares for everyone. If *Onyame nnae*, then it is possible he sees all that goes on and will not let the innocent one suffer wrongly nor allow the offender go scot free.

Adom w] wim, literary means there is abundant grace in the skies. Here too the Akan of Kumasi know that all the help he needs naturally comes from God. But such sayings are not necessarily for the indolent person. Grace comes from above, but it comes to bless what a person has already done or is doing. A similar idiom says that *Onyame na]hw[*

nnipa, to wit, it is God who cares for the welfare of man. When a farmer has done what is expected of him and has effectively prepared his land, he uses this statement. Literally, he is saying that in spite of his good efforts, he is depending upon Divine Reality for the best results. On the other hand when the same farmer faces a calamity in his work his hope is that it is the good Lord who knows the best for him, the farmer and his family, and as such God will not leave him stranded or uncared for.

The Kumasi *Akanfo* actually believe in the total benevolence of God. This God is so helpful that even the disabled person is not forgotten. This belief is expressed as: *Nyame na [yam akok] kyekyire ma no*; meaning it is God who grinds or mills the roasted corn for the hen. The hen, as a bird, is toothless, yet it is able to eat grains including the corn. The idea behind this saying is that even people who are handicapped in one way or the other can put their trust in God to meet their needs.

Another proverb with a similar meaning goes like: *Nyame na [w] nsasin fufuo ma no*, which translates like It is God who pounds *fufuo* for the one whose hands have been decapitated. A normal person can use the left hand to pound the plantain or cocoyam while the right hand is used to turn the mixture of food in the mortar. It is practically impossible for a one-handed person to therefore pound and turn the food at the same time. However, the one handed person eventually eats *fufuo*. The Akan therefore trust in the benevolence of the Creator God to provide the needs of such handicapped people.

Similar proverbs include, *Aboa a onni dua*, *Onyame na opra ne ho*, which means It is God who drives away flies from a tailless animal; *S[Nyame b] onifura[ni a, na wab] nea [b[s] no poma mu*, to wit When God creates a blind person, he also provides him with someone to hold his (blind person's) staff for him or lead him. To the *Akanfo* of Kumasi, physical disability is not always seen as a curse, but in some cases disability is accepted as a

result of creation, for which God takes much interest. All these go to demonstrate the benevolence of the Akan God.

Furthermore, there is this Akan proverb which states that *B]ne nti na nnipa w] din*, or put differently, *Nyame mpe b]ne nti na]totoo din*, meaning, because of evil in man that is why people have specific names or that is why different names have been given to people. In this situation, the evil being spoken of is moral sin. So to enable a culprit to be exposed, when something has gone wrong in all societies, all men were given names.

4.9 The Philosophy behind Akan Proverbs

These proverbs and idioms of the Akan people are as old as the Akan people themselves. The *Akanfo]* of Kumasi have used these idioms and proverbs as a source of education, training, hope, courage, support and trust in all situations. The main objective in the use of these sayings is the philosophy behind them. From the worldview of the Akan people of Kumasi, the creator God has been a great pillar of support and so they have trusted in him, believing he has the power to defend them.

Just as Europeans have used their myths, their rituals, their traditions and history to develop a philosophy used in all their pursuits, including religion, the Akan Christians of Kumasi have also found sublime ideas about God from these proverbs of their own people. For as the Akan Christian theologians of Kumasi look at the Old Testament (OT) they may realise that the philosophy developed there about God has nothing to do with the philosophy of St. Thomas Aquinas or St. Francis. In reality these European philosophical systems 'are wonderful but the point at stake is that those philosophical systems were suitable for particular peoples at particular places in particular eras'.

Sarpong, (2002, 30), describes the period when he first entered the seminary to start with his theological education. It was fashionable in those days to quote from the works of theologians like St. Aquinas and Calvin, with purely European philosophical ideas to support issues being discussed on the African continent. According to Sarpong, almost all examples cited in academic discussions were foreign to the students. It is just like saying that through the mercies of God sinners will be cleansed and will be as white as snow. Meanwhile most educated Akanpeople of Kumasi who have gone through the corridors of academia have never seen snow in their life time.

That is why John Azumah, a Presbyterian minister, who comes from the Bawku area in the Upper East Region of Ghana, says that from his experience, his townsfolk have never seen nor eaten bread throughout their lives. Meanwhile, the New Testament talks about Jesus as the bread of life. So to talk about Jesus as the bread of life to his village folks, would not mean anything much to them. But if he talks about Jesus as the *tuozaŋi*, a local meal prepared from corn flour, as 'the supplier of life' he needs no further explanation, but hits the bull's eye. That is exactly what Akan theologians of Kumasi should do.

As stated by Sarpong, (2002, 24), there are some ethnic groups elsewhere who are very much at home with pigs in the same way as others treat sheep or cows. One's orientation about pigs may put him in a different disposition, but such a person has no moral right to consider 'the pig friendly people' as inferior or primitive. It is true that a cultural element from one culture could be adapted to enrich another culture, but such a culture from which the adaptation was made cannot claim to be more refined or superior to the one being enriched.

From what Sarpong, (2002, 32-33), says, it becomes very clear again that each individual is more or less 'shaped' by the culture within which he grows. Each culture

becomes different as one moves from one place to another, even within one community or country. No culture is as such better or superior to the other. For example the culture which wears suits cannot claim that that culture is superior to the culture where the cloth is the order of the day. It is therefore very important that every person gets to know, understand and appreciate his own culture.

Sarpong, (2002, 34), again explains that the Akan of Kumasi Metropolis already have some lofty ideas about this Divine Reality and they use the ideas in their Christian experience when dealing with God. As such the Akan Christians of Kumasi do not need the philosophical ideas of St. Aquinas or that of Calvin to come to terms with the concept of the existence of God. In actual fact, as Sarpong argues, 'God has been part and parcel of their life all the time'. The *Akanfo* of Kumasi have their own philosophical ideas about how to associate with Divine Reality and the tutelary spirits.

On Akan festive days, like the *Akwasidae*, when the chiefs are feeding the ancestral spirits, most devotees of traditional worship gather at the traditional place of worship, the *as/rey/so*, to take part in the communal feast. Devotees who miss it feel very bad about such a situation. On the other hand, non-devotees who join in the meal are said to be incurring the displeasure of the deities and could be punished for that. Another Akan communal feeding is when the people talk about *y[renom abosom*, to wit, we are drinking the gods. This normally takes place when it comes to the point of taking vows or oaths or claiming identity with the deities. The *Akanfo* of Kumasi will, therefore, appreciate a teaching on Holy Communion based on drinking the *abosom*, rather than on St. Aquinas' philosophical 'dissertations on trans-substantiation'.

The liturgies being used in the worship services of the churches in the Kumasi Metropolis were developed through the use of the philosophies of people like St. Thomas

Acquinas, John Calvin and Martin Luther. Likewise, theological expositions are mainly based on these same European philosophers and their philosophical ideas. The *Akanfo* of Kumasi have through their long history developed their own unique philosophy for themselves. The philosophies that the Akan of Kumasi have known and used as part of their worship as well as their everyday activities are equally good and more relevant to the Akan situation than the European philosophies.

4.10 The uniqueness of the Akan Supreme Being

From the names, appellations, proverbs and idioms ascribed to the Akan Supreme Being, one cannot help but accept that in the Akan worldview, this Divine Reality is very unique and distinct from all other deities. In the days of the Bible, no national deity was subservient to another national deity. The Greek deities were unique and distinct by themselves and as such they could not be compared to the Roman deities. Zeus did not have an equal. In the same vein the Roman deities were in a class by themselves. The Mesopotamian deities were also set apart and not comparable to any other anywhere. In the same way the God of the Israelites was not comparable to any deity. In actual fact YHWH the God of the Hebrews had told the Israelites not to have any other gods beside him.

The Akan Deity is also held in the same way. He has no equal in the Akan thought pattern. None of the tutelary spirits or deities is ever compared to or ever said to be at par with the Creator God in the Akan worldview. Just like the Israelites, the Akan know that God does not entertain any competitors.

4.11 Akan appellations of God

One of the rich components of the cultural elements of the Akan people of Kumasi is that of appellations. In both human, as well as drum languages, the Supreme Being, great and famous people, as well as kings, queens and chiefs are lauded through both oral and drum appellations. In all traditional prayers, the appellations ascribed to the God the Akan of Kumasi know are simply amazing. Going through some of the appellations which the Akan of Kumasi ascribe to the Akan Deity, one realises how the Akan people of Kumasi see the Creator God and how highly He is placed in the Akan thought and how He is worshipped.

Here is an example of an appellation to the Creator, according to Pastor Boahen of the African Faith Tabernacle, by the Akan Christians of the Kumasi Metropolis:

<i>Efiri tete</i>	From time immemorial
<i>Woy[]domankoma Nyame</i>	You are the dependable God
<i>S[y[di w'as[m so a,</i>	if we abide by your injunctions
<i>De[ye hia nyinaa,</i>	Then shall we get whatever we want,
<i>S[[y[fufuo, s[[y[k]k]]</i>	Be it white or red.
<i>{y[]b]] ade[mm]br]hunufu}</i>	It is the Creator, the Gracious one.
<i>Y[ma wakye a akudonto,</i>	Good morning to you, dear One.
<i>Onyame! Y[ma wakye!</i>	God, we say good morning to you
<i>Nea meresua yi ma me nhunu no yiye</i>	what I am learning, help me to be
	successful.

According to Kuma, (1980, 8), the Supreme Being is said to *be ato-ko-a-fr[... or [to apenten a na y[fr[no*, the protector and defender whose support is sought for in times of war or emergency situations. He is *]kofro bo]*, the one who fights till he climbs mountainous regions to overcome his enemy, or in other words the one who fights and follows the enemy into difficult terrains. The Supreme Deity is also given the title *{ser[mu Osei}*(Kuma, 1980,

27), that is the lion, which is the ruler of the savannah regions. In this sense God is compared to the powerful lion, which is the master of all that it surveys. The Divine Reality is the *ahunu-a-b]-brim*, the one whose mere presence creates shivers or fear in the opponent.

This Deity is the *Ʒwesekramo*, (Kuma, 1980, 9), the reliable and dependable diviner or fortune teller, whose predictions cannot be challenged. He is the '*[bunu kесе[a]w] nsuo*', 'the deep part of a stream which contains much water', showing that God always has enough and always over supplies the needs of his people. The Akan God is '*[d]t] k[se[a, w'ase w] nwini*', (Kuma, 1980, 5), meaning the thick overgrown forest which provides shade for the way faring man, indicating that this God provides care and protection for all who rely upon him. He is also '*abisa nsuo a ama nsa*', when one requests water from God, not only does he provide the water but he adds an alcoholic drink. He is the *Ʒma dodo]* or *Ʒma-nfonoe*, (Kuma, 1980, 10), the one who gives more than requested, more or less the one who always over-supplies.

To the Akan people of Kumasi, God is *[d]k]to b]nware*, (Kuma, 1980 10). *B]nnware* is a sharp, thorny creeping undergrowth plant. It is very difficult to weed in an area covered by this plant. Many farmers would wish that that plant never grew on their farm lands. But the Akan God is always ready to work in such areas, indicating his ability to undertake very difficult tasks on behalf of His people. He is *f[nt[fr[m a]mene [sono*, (Kuma, 1980, 9). *F[nt[fr[m* is a marshy area while the elephant is a huge animal that can move through all kinds of places with ease.

According to Nana Offe Kwasi II, the Paramount Chief of Kokofu, the elephant is the state symbol or emblem of the Kokofu paramountcy in Ashanti. In the words of Nana, in ancient times the people of Kokofu decided to wage war on the people of Kumasi. The

Kokofu army had to pass through an area which today is known as Kejetia, which was marshy. From Nana Kokofuhene's account, it was in this area that the Kumasi army defeated the Kokofu army. So the marshy area in Kumasi swallowed the proud army of Kokofu whose symbol is the elephant. The Akan God is therefore said to be like the marshy area which is able to conquer or humble the proud. In other words he is able to do the unimaginable.

The crab is also known as *ƒ[nt[nfr[min* Akan. One of the greatest enemies or tormentors of the elephant is the crab. As an elephant drinks water from a stream, since it cannot sieve the water, it may mistakenly pick up a crab with its trunk. Such a crab then begins to scratch and irritate the elephant inside its mouth. To get rid of the crab the elephant is said to hit its head many times against any big tree it finds in an attempt to force the crab out. The result is that the elephant eventually may wound itself and die. The Divine Reality is unseen but like a crab inside an elephant's head, He is capable of humbling all His enemies.

Furthermore, the Divine Reality is addressed as '*krotwiamansa a, ne din ne ne honam s[*'. *Krotwiamansa* is the title for the leopard, which is powerful and is able to control the territory under its survey. So to the Akan, God is seen as the *krotwiamansa* whose colours correspond to his qualities. This Supreme Being is again said to be the *ƒnwamk[s[brekuo Atta a, ƒma ne ho so a...* *ƒnwam* is the horn bill. When the horn bill flaps its wings and crows some winged animals in the forest get worried or get scared. God then is seen as the horn bill who, when he flaps his wings creates fear among his enemies. God is also addressed as '*daase a, [nsa Nyame*', the one you cannot adequately and fully express your gratitude to. For before a person finishes saying 'thank you', God would have added more things for which the person needs to give thanks.

All the listed names, attributes and appellations clearly show that the Akan people of Kumasi have a great view of the Creator God, just as the Jews did in the Bible. The Kumasi *Akanfo*] then ascribe to Him all that he is supposed to be. Unfortunately, the Church in the Kumasi Metropolis has failed to fully use these aspects of Akan language in describing the Supreme Being. This is so simply because these idioms and proverbs have become part of the drum language which is associated with traditional Akan worship and liturgy.

Perhaps no one can exactly say or show how and when this belief in the Supreme Being by the Akan people of Kumasi originated. It appears to have originated with the people themselves. On that score, this Akan belief in God could be described as 'a natural religion', natural in the sense that it naturally originated from the people's experiences and history. However, Akan proverbs and idioms provide us with a rich source of wisdom which could lead us to some answers as to the nature of this Akan belief. Most of these proverbs and idioms are highly philosophical as well as religious. They contain religious beliefs, ideas, morals, ethics and admonishings about life in general. These proverbs and idioms speak about God, the world, man, human nature, relationships and the nature of things seen and unseen.

4.12 Practical Applications of Appellations, idioms etc. in Church worship in Kumasi

Thank God that today the Akan Christians of the Kumasi Area have realised the importance of their cultural values and philosophy. For these attributes, appellations of God, idiomatic expressions about the Divine Reality, natural elements associated with God are gradually being used effectively in the worship of these churches. Sermons of all types are being spiced up with Akan proverbs in order to draw home the points being raised by the preachers.

4.13 Responses from Questionnaires: Ministers of the Gospel

As stated in Chapter Three, copies of the questionnaire for Ministers of the Gospel (see appendix A), were distributed to various categories of ministers from all the various fraternities of Christianity in Kumasi. These covered new ministers, those who have served for five to ten years; those who have served for eleven to twenty years and those who have served for over twenty-one years. This spread gave room for ministers with various experiences and from different denominations to offer their comments.

On the question of the medium of expression at worship services, 96% of the Ministers said that the Akan language is what is normally used by churches within the Kumasi area. However, in situations where people who do not speak the Akan language attend services, the ministers use English alongside the Asante Twi. Some of the Ministers mentioned that to help meet the need of non-Akan speaking church members, they started with what they called First Service which started at 7.00a.m. when mostly the English language was used.

However, somewhere along the line some ministers realised that church members who can neither speak nor read the English language had started attending the English services. As a result most of the First Services have become bilingual as they use both Akan and English. Some charismatic churches, like the Family Chapel at Susuanso, a suburb of Kumasi, do the preaching in English with an interpreter translating the messages alongside the preacher into Akan. The Church of Pentecost on the other hand has an English assembly, Pentecost International Worship Centre, Asafo, (PIWC), where most of the members who belong to academia and non-Akan speakers fellowship. The Assemblies of God also has an English assembly in the Kumasi Metropolis.

With the exception of the Roman Catholic Church in Kumasi, no mission oriented church has a traditional cultural group like *nwomkor* [see Plate 14 p. 263] or *Kete* in residence. Although none of the Ministers has any cultural groups in their churches, the ministers attested to the fact that their members are very comfortable with Akan traditional cultural musical elements like *kete*, *adowa* and *dansuomu* orchestras. The Ministers confirmed that at funerals in the Kumasi Metropolis where these orchestras perform, some of their members actually take part in the singing and dancing. One Roman Catholic minister said that when Christians dance to these traditional orchestras, it shows that 'the Church is within the community' as it goes to shed some light on the tradition of the people.

In addition, the ministers said that when such traditional instruments like the *donno*, the arm pit drum, *frikyiwa*, castanet, [see Plate 15, p. 264] and *dawuro*, (gong-gong), are used in church in the Kumasi area, especially by the Singing Bands and other singing groups, they enhance worship by making it interesting. Although none of the ministers has any cultural troupes in their congregations or societies, whenever a singing group introduces any of these traditional instruments, they allow their usage during church worship time. The ministers therefore felt that if and when these cultural elements are introduced into the Church in the Kumasi Metropolis, the members will accept them.

All the Ministers noted that Akan traditional rulers are accepted in their churches in the Kumasi Metropolitan area. The most important thing in the view of these ministers was that all such traditional rulers who come to church should be guided to come to salvation through Christ, through the preaching of the Gospel. Traditional rulers who come to church in the Kumasi Metropolis, but are not polygamists are admitted to the Eucharist. However, generally, polygamists are not allowed to attend Holy Communion nor given positions in the

Churches. The Ministers agreed that all people, including polygamists, need the saving grace of God and should therefore be warmly welcome into the Church. All the minister respondents, numbering 187, said that there are many Akan cultural elements which are similar to what pertains in the Bible.

There has always been a disagreement between Akan Christians and traditionalists within the Kumasi Metropolitan area as to whether Akan cultural elements had anything worthwhile to contribute towards Christianity in order to enrich Christian worship in Kumasi. One major issue of Akan cultural elements which became a matter of tension in Kumasi was the question of chieftaincy. However, according to Gyekye, (1998, 109), the Akan chief is 'both the political head and the religious head'. This traditional political system, in the view of Gyekye, has generated 'the political values that are cherished and practiced in traditional politics', in the Kumasi Metropolis.

All the same, chieftaincy was said to be the very embodiment of 'paganism', by evangelical Christians in the Kumasi Metropolis, as chieftaincy was associated with polygamy, the black stools and libation. It was therefore felt that no good Christian could become a chief, neither could a chief become a good Christian. Some Christian churches in the Kumasi area therefore did not want to have anything to do with the chieftaincy system.

In Safo-Kantanka's (1993, 41) view, what the Akan Christians of Kumasi should seek to do is to 'desire to uphold chieftaincy and bring it to the Lordship of Jesus'. Safo-Kantanka thinks that chiefship should be recognised as 'an important leadership position' in Akan communities of the Kumasi Metropolis. With such a view in mind, Akan Christians of the Kumasi area who become chiefs should seek to bring 'the worship of the whole community redirected to God through Jesus Christ'. From such a position, Safo-Kantanka, (1993, 41) believes that the *Akanfo* Christians of the Kumasi area 'would then be in a better position to

offer proper veneration or respect to our ancestors and heroes'. The result of such a view will then be to 'bring the rich glories of our culture to the Lordship of Jesus Christ'.

A typical example of the confusion in the minds of *Akan* Christians of Kumasi concerning chieftaincy was when in the mid-nineteen seventies a member of the Presbyterian Church of Ghana, who was a member of the Scripture Union of Ghana, Nana Kwaku Oware, was en-stooled as the chief of Antoa, a town in the Kwabre District of Ashanti Region. Antoa is about eleven kilometres from Kumasi. It was felt by many evangelical Christians at the time, who knew Nana Oware that he had compromised on his Christian principles.

However, after his enstoolment, Nana Oware developed a traditional *Kete* ensemble which always accompanied him on his royal rounds as well as to the Antoa Presbyterian Church for divine worship. Such a practice was both strange and unacceptable to many Christians at that time. In spite of the pessimism held by some evangelical Christians, Nana Oware was able to arrange with the local congregation of the Presbyterian Church of Ghana for the Wednesday morning devotions of the Church to be held in his palace with the full complement of the *kete* troupe. This was a novelty at the time but very confusing to many Christians.

According to Daniel Yinkah Sarfo, the Anglican Bishop of the Kumasi Diocese, Akan cultural elements, when effectively used in the Church, 'become more meaningful in Christianity'. Some of the Ministers, interviewed, felt that as Akans, it would be an innovation for pastors to mount the pulpit wearing African cloth and dresses in churches in the Kumasi area, provided they, the pastors, would feel comfortable in the cloth and can effectively perform their functions.

Finally, the Ministers agreed that Akan cultural elements, like the use of the Akan language in liturgical prayer and preaching, drumming and dancing, singing of Akan choruses, already in use in the Churches in the Kumasi Metropolis, have greatly influenced divine worship. Before the introduction of Akan choruses, drumming and dancing in Christian churches between the 1940s and the 1960s, the worshippers' participation was very low. In those days most of the people would just come, sit in and show not much interest in whatever went on in the church. For example, the illiterate church members could not join in the singing of the hymns from the hymn books. However, almost everybody now gets involved in divine worship, as both old and young church members take part in both the singing and dancing. Those who cannot dance clap their hands and sing along with whichever group is doing the singing.

Just like the mission oriented churches like the Presbyterian Church of Ghana, Methodist Church Ghana and the Anglican Church in the Kumasi Metropolis, the Pentecostal churches acknowledge the great part the Akan language plays in their worship. Apart from the Church of Pentecost English service at the Pentecost International Worship Centre and the Assemblies of God English service, every aspect of divine worship is done in Akan. Both the preaching and singing are done in Akan. Usually, when there is a prophetic message that comes in "tongues", that message is rendered in Akan for the benefit of all worshippers.

On the issue of the use of Akan traditional attire in the pulpit, Peter Kyei talks about having performed ministerial duties in church himself in an Akan cloth and therefore thinks that there is nothing wrong about that. Ministerial duties include such functions as preaching, making altar calls, as well as praying and pronouncing the benediction. According to Peter Kyei, there were occasions when he went to church in an African attire, thinking he

would have nothing to do as his name was not on the programme. However, upon arrival, he was asked to perform a function as a Pastor. As a minister, he had to do what he was asked to do. Apart from the Apostle, other pastors of the Church of Pentecost have had to perform pastoral duties in Akan traditional attires. As such the use of Akan attires is not a big issue with the Church of Pentecost.

The major problem, in Kyei's estimation, is with Akan traditional orchestras, choruses and dances like *Adowa*, *nnwomkor*], *dansuomu* and *kete*. The issue is that in Akan traditional dances like *adowa*, and *kete*, the beauty of the dances depends mainly upon the gestures made by the dancers, with their eyes, mouths, fingers and arms, heads and legs, [see Plate 16, p. 265]. At times they make some of the signs with their eyes, mouths or the whole face. Most of these gestures, [see Plate 17, p. 266] according to Peter Kyei, are very suggestive of profanity and at times very profane. For such dances to be incorporated into the worship of the Pentecostal churches in general and particularly in the Church of Pentecost in the Kumasi area, there needs to be, according to the Apostle, much education of both the pastors and church members. The Apostle thinks that such education will take quite a long time, and therefore doesn't see this taking place in the next foreseeable future.

The stand of the Pentecostal and Charismatic churches is summed up by Ofori-Amankwaa, (2003, 89), who writes that 'having examined some of our cultural practices by which we are unwittingly held in bondage to Satan', all Christians should turn away from Akan cultural elements completely. According to Ofori Amankwaa, (2003, 32) such cultural practices will not endear Akan Christians 'to God's Throne of Grace'. He concludes, 'to sum up, most African music and dances are pagan-oriented, being ritualistic and therefore, rendered to demons during sacrifices for wars, mourning and funerals'. Just as stated by Peter Kyei, Ofori-Amankwaa, states that 'some too are rather seductive and highly

immoral'. In Ofori-Amankwaa's (2003, 101), view, by doing away with Akan cultural elements, God 'will take away AIDS and other deadly diseases from our midst'. However, to the researcher, such conclusions are too dogmatic, simplistic and unfortunate.

What one needs to do is to understand the rationale behind most of these cultural elements. For example, the *kete* orchestra in attendance at any gathering is a sign of great honour. In the past only the chief of Kumasi and the overlord of the Asante kingdom possessed the *kete* orchestra which accompanied him wherever he went. As such in the words of Sarpong (2011, 10), 'when a big chief holds a big function and his subject brings along the *kete* to greet him, the subject is doing this to honour the chief'. In the same sense in-laws who want to honour their departed relative in the Kumasi Metropolis bring a *kete* to the funeral which in the words of Sarpong, (2011, 10), 'enhances the prestige of the dead man'. To the indigenous people of Kumasi, using *kete* at church or anywhere, is a sign of honour to the creator God. That is not profane in any sense.

Music and dance form major components of worship in the Pentecostal churches. However, there is nothing Christian about the tunes used in these Pentecostal and charismatic churches. The tunes of songs used by most Christian churches are popular Ghanaian hi-life tunes. The dances that go on in these churches are also typical Ghanaian hi-life dances which also go on in the dancing halls. Again, the instruments, like the electronic guitar, the organ, the piano, drums, cymbals and trumpets used in the Pentecostal churches are the same as those used in the dance halls. However, no objection is raised by the leadership of the Pentecostal churches as they do about Akan traditional dances and songs.

Music plays a major role in the life of all Akans. Like religion, every aspect of the life of the Akan of the Kumasi Metropolis is touched by music. In the words of Newman (undated lecture notes), to picture a normal African 'life today without drumming and dancing is

difficult'. In the same vein, Sarpong, (2011, 3), states that 'music is essential to Asante life...In Africa, whatever you are doing can be musicalised'. The spontaneity with which the Akan people of Kumasi resort to song with dancing on any occasion is simply amazing. No matter in which condition the Akan find themselves they easily burst out singing: in happy times like the birth of a child or puberty ceremonies; in hard times like going to war or loss of a relative. Both outside and inside the home, in the fields while working, alone or in the company of others, the Akan people of Kumasi may simply resort to music.

In Akan communities, music forms an important component of culture, just as it has been observed that both in the Old and New Testaments music played very important roles. Throughout the Scriptures believers are admonished to sing new songs unto the Lord. Believers are encouraged from the Psalms to use the drum, the tambourine, the trumpet, the flute and such other musical instruments in the worship of God. However, the early white missionaries did not encourage the use of traditional or indigenous musical forms in worship. The result of this policy was that less than thirty years ago it was almost sacrilegious for worshippers to use Akan traditional drums and clap their hands in some church congregations within the Kumasi Metropolitan area.

The hymns used in church worship in the Kumasi Metropolis have distinct European 'cultural forms and style'. One can easily identify Scottish, German American or British music tunes and melodies in almost all the hymns used in all the orthodox churches. There is nothing Jewish about these hymns, which indicates that these were not Jewish hymns which were imported into the West, but rather they are European hymns which were culturally oriented to suit the western communities. In the same way, Jewish songs are completely different from the European songs and hymns used in Akan churches in the Kumasi Metropolis.

This then suggests that Akan music has not yet fully influenced Christian worship in churches in the Kumasi Metropolis. The only influence of Akan cultural element in the music is that the songs are composed in the Akan language. However, an exception could be made for the *Ebibinnwom* used in Methodist societies and some Spiritual churches within the Kumasi Metropolis.

In this sense inculturation should be seen as 'the incarnation of Christian life and of the Christian message' among the Akan Christians in the Kumasi Metropolitan area. When this happens, such an experience does not only find 'expression through elements proper to the culture in question', in this case the Akan cultural elements of the Akan of the Kumasi Metropolis, 'but becomes a principle that animates, directs and unifies the culture, transforming and re-making it so as to bring about a new creation' (Schineller as quoted by Sarpong, 2002, 32-33). In inculturation, the idea is the animation of Akan cultural elements like *adowa* and *kete* and make them good or suitable for the Master's use inside the church.

In the Roman Catholic Parishes in the Kumasi Metropolis, which were visited by the researcher, it was observed that they use more of Akan choral music with the accompanying drumming instead of the Western type of hymns and choruses in their services. With the use of Akan language for the Mass in these Roman Catholic churches, almost every member present gets fully involved in whatever goes on in the church. In the Roman Catholic and Anglican churches, almost every worshipper is very conversant with the flow of the liturgy. They know when to come in and respond to a particular prayer or pick up the choruses throughout the whole service.

An African theologian, who happily is an Akan, as already indicated earlier on, who has been able to gradually introduce these aspects of inculturation into his Church in the Kumasi Metropolis, but by no means with so much opposition, is Peter Kwasi Sarpong. As

part of this inculturation process, Sarpong has a *kete* ensemble which takes part in the liturgy of the worship of the various parishes of the Roman Catholic Church in Kumasi.

This ensemble used to accompany him on all the visits he made to the various parishes. The Emeritus Archbishop has realised that the Church in Ghana in general, and in Kumasi in particular, had come into being with what Idowu, (1975), calls 'prefabricated theology, liturgies and traditions'. As such the Church now bears very little, if any of the semblances of the indigenous traditions of the Akan of Kumasi to whom the message was brought.

In addition to the *Kete* troupe which is based in the Roman Catholic St. Peter's Minor Basilica in Kumasi, right in the sanctuary of the Cathedral is an *asipim* chair [see Plate 21, p.270], with an imposing Akan traditional state umbrella over the stool. This, according to the Emeritus Archbishop, demonstrates the authority and kingship of Christ to the worshippers.

As a result of this concept of inculturation by the Archbishop Emeritus, unlike the days when Latin was used in the celebration of the Mass by the Roman Catholic priests in the Kumasi Metropolis, everything is now done in Akan and the worshippers respond with appropriate songs and choruses. At the end of every prayer, instead of responding with an Amen, Roman Catholic worshippers in the Kumasi Metropolis respond with *{ny[h]}*!, which is the Akan translation of the Hebrew word Amen.

15 Roman Catholic Fathers pointed out to the researcher the use of *adinkra* motifs [see Plate 19, p. 268]in beautifying the St. Peter's Minor Basilica in Kumasi. This use of Adinkra motifs, according to the Roman Catholic priests enhances the Basilica, thus dignifying the Cathedral as a place of divine worship. Such an atmosphere, they said, creates a serene and peaceful atmosphere for divine worship. The Ministers also highly commended

the use of *adinkra* motifs in designing the altar cloths and ministerial liturgical stoles. As such these Roman Catholic priests stated that more of such elements are needed to be introduced in addition to what the Church has been using.

In addition to the use of the *adinkra* motifs in decorating the Minor Cathedral, the leadership of the Roman Catholic Church in the Kumasi Metropolis has done what could be termed as 'The Inculturation of *Adinkra* Motifs'. A selection was made of some *adinkra* motifs. Relevant Christian symbols were then selected. These *adinkra* motifs and Christian symbols were superimposed on one another, where possible, [see Plate 20 p. 269 and Appendices G-I]. These inculturated symbols are then used in the production of altar cloths and stoles for the priests. The messages these inculturated symbols carry, once again are enormous.

Another interesting development within the Roman Catholic Church in the Kumasi Metropolis, which was observed by the researcher, is the way all Roman Catholic worshippers address the Emeritus Metropolitan Archbishop, Peter K. Sarpong. During all the visits the researcher made to the offices and residence of the Emeritus Archbishop, all the people around, both clergy and lay, addressed the Archbishop as "Nana". In an answer to a question put to him by the researcher as to how, why and when the members of his church started calling him Nana, the Emeritus Archbishop stated that he could not put a finger to it as to how, why and when it all started.

However, the Emeritus Archbishop stated that the reason could be traced to the orientation of the Akan worshippers in the Roman Catholic Church in the Kumasi Metropolis. These *Akanfo* [Romanfo] (Akan Roman Catholic worshippers) of the Kumasi area have a worldview in which all important and elderly people who have served their generations are acknowledged and addressed as "Nana". Such an accolade classifies as an

elder or ancestor. Consciously or unconsciously, the worldview of these Roman Catholic worshippers has influenced their relationship with the Emeritus Archbishop, thus influencing them to address him as “Nana” as he is now over 70 years old and having effectively served his parishneers.

4.14 Akan Global Evangelical Congregations in Kumasi

An important discovery during the research came about when the researcher was granted an interview by the Moderator-elect of the Global Evangelical Church, (GEC), Rev. Dr. Edem Tetteh, who is currently a lecturer at the Department of Book Industry of the Faculty of Art at the Kwame Nkrumah University of Science and Technology, (KNUST), Kumasi. The Global Evangelical Church, (GEC), is a typical Ewe Church, where everything is normally done in the Ewe language. Global is an off-shoot of the Evangelical Presbyterian Church, Ghana, which came about as a result of inculturation in the mother Church. During the interview, Edem Tetteh stated that one of their pastors, Eric Avah, with permission from the Presbytery, has started developing Akan speaking congregations for the Global Evangelical Church within the Kumasi Metropolis. He therefore referred the researcher to him.

The interview with this Global Evangelical pastor was conducted through the means of the mobile phone. As to why he decided to eventually develop Akan speaking congregations for the Global Church within the Kumasi Metropolis, knowing the Global as a purely Ewe Church, Avah stated that he had come to the realisation that most of the younger Ewe generations have lived in Kumasi all their life time and therefore speak and understand the Akan language. As a result the young people use more Akan Twi and English than Ewe. According to Rev. Avah, his daughter, as well as his niece, speak more Twi than

Ewe most of the time. The younger Ewe generation living in Kumasi have been conditioned by their present environment, thus making them more Akan than Ewe.

According to Eric Avah, the Catechist of the Love Chapel of the Global Evangelical Church at Asebi, not only speaks Twi, but reads Twi very fluently. He has therefore come to the realisation that the Ewes, having lived in Kumasi for a very long time, are now very comfortable with the Akan language. He has also found out that the Ewe people living in the Kumasi Metropolis, especially the younger generation, enjoy services which are conducted in Akan. Avah now conducts his services, Bible studies and Holy Communion in Akan.

The Asebi Love Chapel and the Apromase congregations within the Kumasi Metropolis are now predominantly Akan speaking congregations of the Global Evangelical Church although the people there are almost all Ewes. During the Presbytery Youth Camp of the Church for 2011, according to Pastor Avah, only Twi and English were used throughout the camp period. Normally, during praise and adoration time on Sundays at their divine services, Akan songs and choruses are mostly used. To the best of his knowledge, Avah, says that as of now, there are some Global Evangelical congregations even in the Volta Region, like the Anloga Congregation, which also use Akan praise songs at worship in church. In that case he did not see why Akan should not be used in their congregations in Kumasi.

4.15 Responses from Christians in the mainline Churches

The opinions of members of the mission oriented churches, like the Presbyterian, Baptist, Roman Catholic and Anglican, were sought on issues covering topics like: Akan cultural troupes and dances; polygamy; Akan sacrifices; church leadership, as well as Akan traditional costumes. These Christians, from the orthodox churches in the Kumasi Metropolitan Area, said that Akan cultural values, like drumming and dancing, Akan choruses

and *Ebibinnwom*, (See Appendix F) which have already been introduced into some of the Churches in the Kumasi Metropolis have greatly changed the atmosphere of divine worship of churches in the Kumasi Metropolitan area.

Of particular interest to churches with singing groups like the Singing Band and the Christ Little Band, especially in the Methodist Churches in the Kumasi Metropolis, was the fact that these groups use traditional Akan musical instruments like the *donno*, the arm pit drum, *frikyiwa*, the castanet, *nnawuta* and *adowa* drums to accompany their singing. One respondent, a Presbyterian minister, stated that: 'the songs of the Singing Band are unique. The use of the traditional Akan musical instruments makes it authentic and traditionally Akan'.

Up to this moment very little of Ghanaian traditional music is heard in most of our major churches in the Kumasi Area. The Methodist Church, Ghana, has however, done better in this field. In the Methodist liturgy is a time for *Ebibinnwom*, when members of the Christ Little Band sing traditional songs. *Ebibinnwom* was developed by the Fantsis and is akin to either the *nnwomkor* or the *mmobobe* of the Akan people. *Nnwomkor* is a recreational form of music, while *mmobobe* is a form of music sung by women when all the able bodied men in a community went out to fight in a battle in the olden days.

The literal translation of the word *Ebibinnwom* is African songs. According to Williamson (1955), the *Ebibinnwom* lyrics are a "Fanti cultural form" that has found 'an honoured place within the life of the Church'. In the words of Adubofour (1987, 86), there are two types of *Ebibinnwom* lyrics. There are the written ones which are found in the *Christian Asor Nnwom*, the Akan hymn book of the Methodist Church, Ghana. There are also the "improvised" or "spontaneous" *Ebibinnwom*, which come up on the spur of the moment during a programme.

According to Adubofour (1987, 87), whilst the written lyrics 'are used in a regular order of worship', the improvised ones are used as 'a commentary on the sermons and serve as a punctuation'. Such a commentary gives the preacher a 'clear feedback from the congregation'. This commentary makes the preacher aware of the effects of the way he is communicating with the worshippers from the pulpit. Adubofour suggests that if there is no such "interruption" then the 'chances are that the preacher's message was not appealing'. As such, in Adubofour's view, instead of saying that such lyrics interrupt the sermons, 'these improvised lyrics rather season sermons'.

Williamson (1955 103), observed that the use of these 'improvised lyrics in seasoning sermons can be traced to the Akan folktales, *Ananses[m]*'. The Akan *Anases[m]* are narrated with songs (*mm]guo*) interspersed as commentary on the tale, 'at times to ridicule the falsehood described in the tale or to praise its hero, usually the spider, *Ananse*'. In Williamson's view, the *mmoguo*, 'serves as a feedback, communicating to the tale teller, how exciting his tale is or how boring and absurd it is'. Concerning the written lyrics, Williamson traces their background to the '*Asafo* songs of the traditional *Asafo* Companies and also the *Mmobobe* (war songs), and *Asrayere* songs which are sung in praise of tribal heroes and valiants, the *Akatakylie*'.

In the words of Williamson(1955, 103), both 'the *mmobobe* and *asrayere* songs represent a special female tradition and denote the ceremonies connected with war'. Williamson adds that 'the *mmobobe* and *asrayere* are performed by women on behalf of the men who will be at the war front'. *Ebibinnwom* also have a very close relationship with the Mfantasi *Adenkum* music. *Adenkum* is normally played with the palms on a calabash immersed in a bowl of water, usually, during traditional festivals.

Westermann has observed that the Akan, 'by becoming Christians, have not ceased to be Africans and will therefore, adapt the expression of their new life to the genius of their race and to the institutions which their past existence has produced, in so far as they are not incompatible with the Christian way of living. (Adubofour, 1987, 177, Westermann; 103). It is essential then, that the Akan of Kumasi Metropolis find good ways and means of expressing themselves as Akans in their worship in the churches. This is best done through the 'institutions which their past existence has produced', in other words their culture and worldview.

That is why Laryea (2002, 25), is happy that a person like Amu 'used the Akan language and thought forms in his songs to articulate his theology'. He believes that the *Akanfo* of Kumasi should find out 'the role that our past plays in conversion'. To Laryea, cultural elements like language and music should be 'capable of apprehending and conveying the verities of the gospel message in ways that are quite distinctive and not possible in most Western languages'.

Laryea(2002, 28), then praises Amu for putting to 'use some elements in Akan culture which had been branded as dirty and unsafe for Christian use'. One of such things was that Amu picked some popular local tunes from 'the palm wine taverns and entertainment spots and put them to Christian use'. As discussed earlier on in this chapter, one of the sources of Amu's inspiration for the writing of his songs was "*Yaa Amponsa*", a popular palm wine bar local tune of his time.

Since the *Ebibinnwom* were originally produced and sung by the Akan *Mfantifo*, most of the songs are written in Mfantasi Akan. *Ebibinnwom* are given a very prominent part in the liturgy of the Methodist Church, Ghana. Apart from being part of each worship day's liturgy, in the course of the preaching, people who are 'touched or inspired by the message'

of the day are allowed to raise an *Abibidwom*, with all the worshippers joining in. When the Kumasi Akan Methodist worshippers talk of or sing about God as *ɔsabarima* or *ɔkatakɔyie*, as in one of the songs, they do so from their worldview of who an *ɔkatakɔyie* or *ɔsabarima* is. For from the worldview of the *Akanfo* of Kumasi, *ɔsabarima* is the great warrior, where *ɔsa* means war, and *barima* is man; therefore God is their warlord who has fought all their battles for them.

In Oduyoye's view (1986, 45), by using the word *Donkunyɛ*, the Brave General, the Akan Christians are 'expressing Yahweh's praise name Sabaoth'. Oduyoye further states that this 'demonstrates the Akan Christians' faith in the saving power of God'. To her 'one can see faith expressed in God, who transforms the experience of "hell" as the Christian had known into "heaven"'. Oduyoye adds that this is a clear demonstration of 'the experience of the transformation of their primal innate faith in God'.

The fact of the popularity of the *Ebibinnwom* in churches in the Kumasi Metropolis is a clear manifestation of the concept of the animation of worthwhile Akan cultural elements for the use of Christian Churches in the Kumasi Metropolis. Here, the Mfantse Akan, and now the *Asantefo* of Kumasi have tapped on the rich Akan musical heritage for the benefit of the whole Akan Christian community in general and the Kumasi Metropolitan area in particular. It is clear from these *Ebibinnwom* that Akan music has a unique place in the worship life of the Church in the Kumasi Area.

Ebibinnwom, as a cultural element, has stood the test of time as well as change. As stated by Adubofour (1987, 178), the *Ebibinnwom* have nourished and will continue to nourish the faith of the Akan Christians of the Kumasi area. Adubofour still believes that the *Ebibinnwom* 'lyric has persisted throughout the years, because the traditional worldview of

the *Akanfo* of Kumasi, still persists in Akan Christian thought. The existential battles of 'Akan life have not yet ended'. In other words, the continuous use of the *Ebibinnwom* lyric 'points to its relevance for Akan Christian thought'.

As Sarpong (1974, 10), adds, if songs are to be given any significant position in general, then 'it is definitely the religious ones'. For no matter how Akan songs are handled, either by the priests or their immediate attendants, or even by the whole congregation, these songs 'form the major factor in any religious gathering'. Other forms of Akan traditional music or orchestras are *nwomkor*, *adowa*, *kete*, *akapoma*, and *dansuomu*. Up till now none of the orthodox churches, apart from the Roman Catholic Church, uses any of these forms of music in its worship.

The popularity of the *Ebibinnwom* in churches in the Kumasi Metropolis clearly shows that it is possible and very necessary that the Akan Christians of the Kumasi Metropolitan area take cognisance of their cultural heritage. They then have to explore ways and means whereby their rich cultural musical heritage, which involves drumming and dancing, could be incorporated into their worship. From what is happening within the Methodist Church, Ghana, Evangelical Presbyterian, Global Evangelical and The African Faith Tabernacle Churches, it is possible to incorporate more Akan musical concepts into the worship of Christian churches without, in any way, undermining the Christian faith.

Churches like the Presbyterian Church of Ghana, Methodist Church, Ghana, Anglican and Assembly of God now have special services for migrant groups, especially, those from the North of Ghana in the Kumasi Metropolitan area. In the Presbyterian Church of Ghana this programme is known as the Northern Outreach Programme, (NOP). The main attractions to these services by the indigenous people from the north are: i) the use of the indigenous languages of the various people in preaching and singing; ii) the fact that the

worshippers freely dance to the tunes of their traditional music and iii) they freely use indigenous traditional musical instruments. The growth of these migrant churches in the Kumasi Metropolitan Area shows the power of the influence of cultural values on people.

The *Abibinnwom* concept is a very good and clear manifestation of the persistence of Akan worldview among Christians in the Kumasi Metropolis. This persistence of traditional worldview in Akan Christianity, just like what Comfort Ampong, a lyrist of the Ebenezer Society, Bantama, of the Methodist Church exhibits, should not necessarily make the Akan people of Kumasi un-Christian. That “*Akanness*” rather gives the Church its distinctive features in some aspects of church life and worship. This does not also mean that every Akan cultural element is good and should be brought into Church worship in the Kumasi Metropolitan area; neither could one also say that all Akan cultural elements are bad or evil and should be thrown out by the Christian community of the Kumasi Metropolitan area. What this means, however, is that no matter what, there are some elements in the Akan cultural set up that may be useful in the people’s worship of God in their newly found faith in the Kumasi Metropolitan Area.

Such elements are what should be highlighted for the people’s use. But it should also be noted that when a person talks about inculturation, it is not just a matter of drumming and dancing. Inculturation goes beyond these. Inculturation concerns every cultural element in the Akan worldview that could be worthy of consideration for the enrichment of Christian worship in the Kumasi Metropolis. All the church members who were interviewed agreed that more of such Akan traditional cultural elements should be introduced into Church worship in the Kumasi Area.

However, they felt that care should be taken to avoid the tendency of adopting Akan cultural elements just for the fun of it. All the people who spoke on this particular issue

specifically mentioned the issue of the introduction of *nsa guo*, libation, into the Church. To the question, 'Do you think that libation is a proper form of prayer?', all of them responded in the negative. Their main reason for that answer is that 'libation is not biblical', and should therefore not be incorporated into the liturgy of the Church.

All the respondents in this category equated libation with idol worship. Some of the reasons given on that stand were: 'worship no other god'; 'Christian prayer has no acknowledgement for the dead and the gods'; 'libation projects the lesser gods'. They were of the opinion that there are some people who will oppose the introduction of the Akan element of libation into the worship of the Church.

However, this is one case of the ignorance of Church members on such a cultural issue. Libation simply means a gift of wine to a god but in the Akan sense it is a form of prayer. According to Sarpong, (1996iv) 'libation is clearly a form of prayer and, indeed, a form of sacrifice'. If then in the case of the Church, libation is properly packaged it becomes relevant to the Akan Christians of the Kumasi Metropolis. For nowhere in the Bible is libation equated with idol worship or with the dead. In actual fact libation was part of the Jewish temple worship.

The Bible rather condemns libation which was poured unto the "queen of heaven", (Jer. 44 v. 17) possibly a practice of some of the nations around Israel, which the Hebrews tried to copy. On one occasion David performed libation with water unto the Lord, (2 Sam. 23: 16). Libation is the Akan medium of prayer. Some of the prayers offered during the Akan libation are equivalent to many of the prayers in the Bible, especially those in the Psalms. As such Sarpong (1996, 51, 1), suggests that it will be good for all 'to put the discussion on libation in the context of prayer'. He also thinks that if these seemingly religious practices 'are not meant to give honour due God to the ancestors, then there would appear to be no

reason to be worried', over the issue of libation. Sarpong, (1996, 61), however, categorically states that 'in spite of our positive view on libation', the question of using libation in Christian liturgy is completely a different issue.

One particular example of the confusion over libation, as the researcher has observed at many funerals in the Kumasi area, is that although many Akan Christians refuse to perform libation as part of the Akan funeral liturgy, the same people call for, and receive '*adesie de*', burial items, for the dead. Some of these *adesie de* are actually put in the coffins of the dead relatives 'to be carried along the road and used when necessary'. These *adesiede* include money to be used to buy water on the way, *ne hy[n tua de]*, to pay 'for ferrying services at the river' and handkerchiefs to wipe off sweat as 'the dead go on their journeys'. This practice actually goes contrary to the Christian belief that people who die in the Lord go straight to heaven.

The point then is that libation at the funeral is pagan but receiving *adesiede* at the same venue is not. This goes to prove Adubofour's (1987, 168), statement that 'even though Asante religion has proved hospitable to Christianity, it has not been discarded by many of the people. At least the basic outlook about the world is retained. So it is possible to talk of an authentic Akan cosmology'.

Apart from chieftaincy, traditional Akan *nnwonkor*, *kete*, *adowa* and other Akan orchestras were said to be 'profane', 'pagan' and 'demonic' by the white missionaries. With this view in mind, such Akan traditional elements could not have anything to do with Christian worship in the Kumasi Metropolis. Libation too, was seen as 'demonic' because it was poured unto the ground, accompanied by "prayers to the dead and the lesser spirits". All these Akan cultural elements were therefore associated with 'fetishism'. After all some

Christians argue, God lives up in the heavens with the holy angels, why then pour the drink on the ground.

In the same way the church leadership felt that chieftaincy was associated with 'paganism' and 'idol worship', and as such it was not acceptable for any Christian to become a chief, or for a chief to become a Christian. The position of traditional leadership, that is chieftaincy, is therefore still not fully accepted by some Christian groups because of the notion that traditional Akan kingship is at variance with the Gospel. However, chieftaincy, to the Akan people of Kumasi is the embodiment their religious, leadership and governance principles.

Since nothing much was done to encourage indigenisation in theological education, almost all the theological reflections were based on Western scholarship and cultural values. The missionaries failed to consider 'the pre-Christian religious history' of the Akan of Kumasi Metropolis. Almost all the earliest known Akan theologians from Kumasi were trained either in Europe or America and appeared to believe that everything Akan was bad. The best Akan scholar was considered to be the one who was educated in a place like Aberdeen who had all the Western theological and philosophical concepts at his finger-tips. An interesting point here is that in Britain, the British Monarch is the head of the Anglican Communion but until quite recently an Akan chief of Kumasi was not fit to be even an ordinary member of some Christian churches.

In the past Aberdeen, Hamburg, Princeton, Oxford, Rome and the like were thought to be the real centres of theological thought and scholarship. Therefore, to be 'properly educated theologically', one had to attend one of such theological seminaries or colleges in the West. There were then very few centres of theological education throughout Africa, and the ones which existed were headed by these same European and American theologians

with majority of the faculty coming from Europe or America. In that case as Emeritus Archbishop Sarpong observed, the philosophies of men like St. Aquinas and Calvin became the main reference points for theological reflections since Akan philosophy of the people of Kumasi 'had not been tried and tested'.

Some of the early converts to Christianity were confronted with issues based on their cultural worldview. Unfortunately, in the early days of the introduction of Christianity into the Akan areas of the then Gold Coast, the Akan people of Kumasi were made to believe that nothing in the Akan worldview mattered. Such Akan cultural element as widowhood rites were looked down upon. As a result some Christian women of the Kumasi Metropolis whose husbands pass away and therefore become widows get jittery and confused if they are not immediately taken through the proper Akan widowhood rites.

Their worry is based on the assumption that if they are not taken through the proper Akan widowhood rites, 'the spirits of their dead husbands may visit home' and sleep with them. As such in spite of all the teachings on the fact that God is their shepherd in times of crisis, some Christian women in Kumasi would like to go through the traditional widowhood rites, believing that the liturgical rites in the whole process give them a better assurance of protection than what the church provides.

The *Akanfo* of Kumasi have their own liturgies for both widowhood and funeral rites. These liturgical rites give the Akan people of Kumasi Metropolis a sense of hope and assurance in bereavement. The Christian Church, however, tells its members that there are nothing like ghosts. According to the church's teaching, what at times appear as ghosts are only demonic spirits and *abayifo*, wizards and witches who do play on peoples' imaginations. However, some Akan people of Kumasi have had personal experiences or have been told some frightening and strange stories which cannot be easily wished away.

Such issues are existential problems which face the Christian Akan people living within Kumasi.

On an occasion in a conversation with the researcher, a Christian widow said that the Presbyterian Church of Ghana does not seem to care for people who are widowed because in her own words 'the Church has a liturgy to bless cutlasses and shovels purchased by members but, has no liturgy for widows'. The lady in question was a highly educated woman with a second degree in theology, living and working in Kumasi. As an Akan she felt something was missing in the Church's attempt to meet the 'cosmological aspirations' of the Akan Christian women living in Kumasi.

On the issue of polygamy, 87% of the church members, that is 174 persons, felt very uncomfortable, and stated that care should be taken in accepting polygamists into full membership of the Church. However, all the respondents felt that all polygamists should find a welcoming atmosphere in the Church, because, Jesus, the Head of the Church, wants to see all men finding faith in Him. The answers were varied on the main issue of polygamy. Sixty-five percent of the respondents, that is 130 people, stated that polygamy is not biblical while 22% of the respondents, i. e. 44 people said that Jesus did not teach on it. The remaining 13%, made up of 26 persons, stated that polygamy has never been accepted by the Church and as such it has not been part of the Church's norms. All the respondents stated categorically that they won't accept a polygamist as their Pastor.

Interestingly, many of the great men of the Bible were polygamists, while some of such great men of the Bible came from polygamous homes. These include people like Jacob, David and Solomon. Again, Samuel, the greatest revivalist of the Old Testament, (OT), came from a polygamous home. Since the Church exists to guide all people unto salvation, all manner of men, including polygamists, should have a welcoming atmosphere in the Church,

so that they could come to faith in God. Since the Church exists to basically worship its head, the Lord Jesus Christ, and also bring men into its fold through its worship, the respondents felt that all men, including polygamists should be welcome, without any pre-conditions. However, in a situation where people are refused baptism and participation in the Holy Communion because they are polygamists, such people feel unwelcome.

On the issue of Ministers wearing African cloth into the pulpit, 93% of the Christian respondents, made up of 186 people, felt that culturally, they did not see anything wrong with it. Yet, they felt that such Ministers may appear somewhat clumsy which may affect their delivery especially in the pulpit. The remaining 7%, of the respondents, which is 14 people, could not proffer any answer as to whether it was appropriate for ministers to wear African attires or not.

However, 76% of them, i. e. 152 persons, said that the use of Akan traditional cloth or dress or any other Ghanaian traditional dress won't affect the message the Ministers deliver. As such they did not see anything wrong with the Ministers coming to Church in Akan traditional cloth. The respondents stated that Ministers can function in African traditional wear because lay preachers use these Akan dresses and cloths in the pulpit without any problem. Some respondents suggested that Ministers could use '*batakari*' or the smock as an alternative to their suits in the pulpit.

As a lay preacher, the researcher was to preach in a major Presbyterian Church of Ghana Congregation in Kumasi in the late seventies. He decided to wear a traditional African attire known as 'thousand five hundred'. It is a three piece African wear which is popular in Northern Ghana and Nigeria. Just before the procession into the chapel the Minister in charge of that Congregation looked the researcher up and down and finally asked him "Kwame, are you aware you are preaching here today?" When the researcher answered in

the affirmative, the Minister shook his head and said “Well....”. In that situation everything African needed to be properly screened before acceptance.

On the whole majority of the respondents felt that Akan cultural elements being used in the Church have generally been relevant and helpful to Akan Christians in the Kumasi Area. Ways and means should be sought to introduce more of such relevant Akan cultural elements into the worship of the Church in the Kumasi Metropolis.

4.16 The history of African Indigenous Churches

In order to appreciate the part and the importance the African Indigenous Churches play in inculturation, it is necessary to look briefly at their history. In the early days of the 20th Century, while the politicians were struggling for a relevant political system and independence for Africa, a strong movement was under way on the religious front. Some individuals who felt that the form of Christian worship in place then was inappropriate for the African, decided to start churches based on their concept of worship, which they felt would reflect more of Akan tradition and cultural values, which then would, at the same time, be relevant to the Akan people of Kumasi.

These churches are described as Independent or Indigenous because they were started without any control from the older Churches like the Methodist, Anglican, Presbyterian or Roman Catholic. Furthermore, the leadership of these indigenous groups made good use of traditional forms of worship like the use of musical instruments and forms of dancing and singing, sacrificial rituals and the use of Akan attires in place of the foreign suits. Some of these indigenous churches also encouraged polygamy among their leaders and members.

According to Parrat (1987, 4), the phenomenon of these African churches started around 1900 onwards. He further states that from that period 'an increasing number of new African-controlled Churches, usually collectively termed 'African Independent Churches' started coming up. These indigenous churches also succeeded in 'producing their own very distinctive forms of Church governance and worship system, which proved in many ways to be more congenial to Africans'.

Unlike the Roman Catholic and the Protestant Churches, these indigenous churches did not follow what they called "the bureaucratic orthodox" system of administration. In addition some of their practices were similar to what was being practiced in traditional African religious systems. For example a church like the Musama Disco Christo Church, (MDCC), practices polygamy among both the clergy and the laity. Worship was very participatory which was akin to Akan traditional religious worship. Church members had the liberty to sing, clap their hands, tap their feet and dance, things which were absent from the orthodox churches at that point in time.

Sanneh's, (1994, 169), believes that at this point, 'Christianity had taken on the familiar hue of the African terrain over which it was vigorously spreading'. This was against the back drop of the resistance put up by the white missionaries and the historical denominations. Yet, in spite of it all the founders of the AICs were 'able to survive the racist-inspired obstacles placed in its path'. The final result was that 'Christianity was destined to remain on the African continent, thanks largely to their faith and perseverance'.

Most of these African indigenous churches were founded by people who wanted to break off from the 'stereotyped western form of worship introduced by the missionaries', which they felt was not too appealing to the Akan people of Kumasi. These churches have more or less no written theology or liturgy to go by, but all the same, they have

developed their own oral liturgies, choruses and songs which apparently found a ready response in the experiences of their members. These songs and choruses are very short and easy to pick and easy to sing. It must however be stated that a few of their songs were copied from the orthodox churches, but given an Akan identity touch. Their prayers were full of appellations.

From Appiah-Kubi's (unpublished manuscript, 118) viewpoint, 'there is a desperate search for identity that has roots in tradition and reaches for a unity with which to face a pleasant and honourable future'. Within these independent churches, there is a serious and conscious attempt on the part of the leadership and the ordinary members 'to revive or perpetuate selected aspects of the Akan culture'. In the view point of the members of these AICs, cultural values were 'considered more satisfying than western patterns'. Objectively, it can be stated that this was a very noble and bold attempt, through which 'these churches are meeting a need grossly ignored by the intellectualized Christianity of the mission kind' (Appiah-Kubi, p.118). Unlike their friends in the mission oriented churches, there was no question of one's inability to read from either the Bible or the hymn books.

The hymns, other songs and choruses of these African Indigenous Churches, are sung with drum accompaniment, hand clapping, feet tapping and dancing. Most of these songs were composed by the members themselves and are therefore given typical Akan touch in rhythm, tempo and style. These 'spiritual' songs were repetitive and short and therefore every member could easily learn and sing them, irrespective of one's social or educational standing. Here is an example:

Daa N'ase, daa N'ase, Thank Him, thank Him;
daa Onyame ase; thank God,
efis[Oye na nad]e d]]so oo, because He is good and His mercies are

	plenteous!
<i>Daa N'ase , daa naase</i>	Thank Him, thank Him,
<i>daa Onyame ase!</i>	thank the Lord!

These spiritual songs were also sung in unison as there was no question of a singing band or church choir.

Appiah-Kubi (unpublished manuscript, 120) explains clearly the importance of the African Indigenous Churches, which have sprung up all over the Kumasi Metropolis. These African Indigenous Churches, have been a big challenge to the mission oriented churches in all aspects of Christian life. The worship and teachings of these indigenous churches have drawn many adherents among the *Akanfo* of the Kumasi area. This is so because the Akan of Kumasi believe that 'for any religion to be meaningful, it must be practical, dynamic and problem-solving'. The Akan of Kumasi are constantly seeking for answers for their existential problems and believe these indigenous churches meet such needs in a way. In the midst of all these, the indigenous churches have been subjected to much negative criticism from 'the misinformed and uninformed', especially from the mission oriented churches, like the Presbyterian and Methodist churches. Yet these indigenous churches keep on growing by leaps and bounds.

The main reason why many people of the Kumasi Metropolis keep on flocking to these AICs, as observed by the researcher, is of a religious nature. These worshippers go there to receive prayers, *k] gye mpaeb]* concerning various life problems. However, there are some other social attractions to these churches, especially in the urban areas like Kumasi where people do not seem to care for others. These African Indigenous Churches, provide solace for the lonely, the needy and the afflicted. There was also a bond of

friendship and fellowship, where individuals are encouraged to regard one another in a certain sense as siblings. The men addressed their fellow men as 'brothers' while the women called each other 'sister'. This sort of treatment gave the people a sense of belongingness, just as it existed in Akan communities in general.

This brotherly atmosphere which was very prominent among the indigenous churches, is one of the natural characteristics of an Akan communal lifestyle of the Akan people of Kumasi. To the Akan people of Kumasi, *Onipa nua ne onipa*, meaning one's brother is a human being. As such whoever an Akan person of Kumasi encountered was a brother of some sort. This concept was carried over into the indigenous churches where every one was a brother or a sister.

From the researcher's observation, today hundreds of Christians, especially, from the mainline, as well as the spiritual churches in the Kumasi Metropolitan Area, go round some 'spiritual churches' and 'powerful prophets and men of God' with gallons in hand to collect 'holy water' and other 'blessed' items like olive oil, florida water, for protection against "demonic forces". This is happening because the mission oriented Churches have not been able to adequately satisfy or give answers to the needs of the *Akanfo* of Kumasi, so far as their 'cosmology' is concerned. In short the Christian Church is scratching where it is not itching the *Akanfo* Christians of Kumasi.

However, things have changed for the better, if that is the word, in the mission oriented Churches, that is to say the Roman Catholic, Presbyterian, Baptist, Methodist and Anglican denominations. With the introduction of charismatism like the Bible Study and Prayer Group in the Presbyterian Church of Ghana and the Catholic Charismatic Renewal in the Roman Catholic Church in the Kumasi Metropolitan Area, this 'brother' and 'sister' concept is now common in the mission oriented churches too. In almost all the major

Congregations, Societies, Parishes in the Kumasi Metropolis, which the researcher visited, prayer meetings are being held every Friday where people go to find solutions to their problems.

In addition to the church based prayer meetings, other prayer meetings are being held by individual prophets, bishops, evangelists and deliverance ministers. In all these places peoples' existential needs are being met. Fellowship has been strengthened and everybody who visits such places feels part of the system. In the end therefore, the mission oriented churches within Kumasi have been influenced in their worship by the African Indigenous Churches. Some of the mainline Churches are now holding 21-day fasting and deliverance programmes to benefit their members.

These African Indigenous Churches, seemed to have made so much gain among Akans of the Kumasi Metropolitan Area because the churches' ways of operations appeared to be acceptable as well as comfortable to the Akan people of Kumasi. First of all, the leadership stressed the re-interpretation of Christian ideas in terms of felt needs of the local people in view of their cultural values. Some of these AICs used to practise animal sacrifices which are common to the Akan people of Kumasi. There was also so much emphasis on various forms of revelation through dreams, visions and healing. The members were encouraged to have a closer relationship with the Holy Spirit and His operations, and therefore ended up being called 'Spiritual Churches'.

As confirmed by Ayegboyin and Ademola (1997 30), what motivated some of these Aladura leaders and their followers was a desire to reform existing Mission Protestant Christianity and make it more relevant to the needs of the daily African life'. As it was, there was a great spiritual vacuum which the leaders felt they could fill. They were Akans who had accepted the Christian faith right here in Kumasi, and felt they should worship God first and

foremost as Akans. One important fact that should not be glossed over was 'that these religious movements did not emerge in a historical vacuum'. The changes that these indigenous churches brought 'were conditioned by a number of factors ranging from spiritual, cultural, political, social and circumstantial factors' (p. 30).

The desire for independence by these African Spiritual leaders was a reflection of a rebellion against a Christianity that had become "over Europeanised". There was a longing in the hearts of several Akans of Kumasi, especially the non-formally educated ones to find a mode of religious practice and expression of worship, which was "psychologically and sociologically satisfying" to them. In these independent churches, every member, whether educated or not, has the liberty to exercise his 'spiritual gifts'.

Another interesting development discovered during the research was that all the 5 African Indigenous Churches contacted, said they are either Pentecostal or Spiritual churches. The most interesting one was from the Ghana Holy Healing Church. This Church, popularly known in Kumasi as '*Ɔsɔfo Abɔdwesɔ Asɔre*', the Bearded Priest's Church, situated at New Tafo, a quarter in Kumasi, used to be a typical indigenous church which practised animal sacrifices and burnt offerings. However, the church has stopped those practices. Some of these indigenous churches have started losing some of their "Akanness" as will be seen in the course of the discussions on the interviews.

4.17 Responses from Ministers of the African Independent/Indigenous Churches, (AICs)

The researcher was able to interview some clergy of the African Indigenous Churches. The first to be interviewed was the Pastor of the United Faith Tabernacle Church at Kwadaso. The Church is popularly known as '*Ɔdiyifo Nkansah Asɔre*' (Prophet Nkansah's Church), by the people of Kumasi. The Pastor interviewed was in the person of Paul Atiemo

Boahen. According to Boahen, God had planned that Akans would use their cultural elements, especially the musical instruments, in worshipping him (God). But Akan Christians with the support of the Western missionaries have failed to do just that and Akan traditionalists have completely taken over those instruments.

According to Boahen, the founder of their church, *Odiyifo* Nkansah, Prophet Nkansah, had prophesied that one day the people of God in the Kumasi Area would recognise their fault and go back to the use of Akan drums in their worship of God. In his opinion, Boahen said the execution of this current project was the fulfilment of that prophecy and he was thankful to God.

Boahen said that in the Faith Tabernacle Church they always turn to the Psalms when it comes to worship, and especially to Psalm 150 in order to ‘worship God in spirit and in truth’. As such, they use all types of Akan drums and other musical instruments as mentioned in the Bible in their worship. These instruments include: *Tambare*, *B[nta*, *Mpintin*, *Atumpantalking drums*, *Br[k[t]* [see Plate 23, p. 272] and *Akasae*. They use the *atumpan* talking drums to peel-off appellations to the Almighty God during worship time. A typical example of such an appellation is as follows:

Onyame y[k[se], God is great,
Es[s] y[de mpintin yi N’ay] let us worship Him with the *mpintin* talking
 drums
Efiri se Onyame y[kronkron. Because God is holy

The songs sung at the African Faith Tabernacle Church are produced by the members themselves. The songs are almost like the traditional Akan *Nnwomkor* or *Akapoma* in rhyme, but the songs in the Faith Tabernacle Church have slightly different tunes, called ‘*Awoyo*’ in the local Kumasi parlance. Boahen stated that the founder of the Church, Nkansah,

had said that the Christian Church in general lost something significant by rejecting traditional cultural values. But he told his followers that by and by the Church would recognise the importance of traditional values and 'go back to our cultural elements and be blessed as a result'. Boahen felt then that the fact that it appeared to the researcher to delve into this topic is part of the fulfilment of that great prophecy by *Odiyifo* Nkansah.

The researcher again interviewed David Nubah II, the Prophet of the Ghana Holy Healing Church at New Tafo, a quarter of Kumasi. This church is popularly known by many residents of Kumasi as *Os]fo Abodwes[As]re*, The Bearded Pastor's Church, so called because the founder had grown a long beard. Nubah II took over the administration of the church after the death of the founder, Nubah I. This used to be a typical indigenous church which practiced animal sacrifices and other Old Testament rituals as part of their worship. Worshippers in the past would bring life animals which were used in sacrifices. Parts of the sacrificed animal were then burned and the ashes given to those who made the sacrifices for ritual purposes. For example, it was believed that a sick person could get healing by adding some of ashes to either his food or water.

However, the Church has stopped those African rituals which helped to identify the Church as an indigenous church. Asked why the change, the Prophet said that as the new head of the Church, he feels there should be some innovations, and that is one of the innovations he feels led to introduce. He again intimated that he feels that people should have faith in God rather than in some of those rituals.

As at now however, in the view of Nubah II, the Church is now very much inclined towards the Methodist Church, Ghana. The Holy Healing Church now sings Methodist hymns as well as *Ebibinnwom* at all their divine services. They believe in the healing power of God and as such do pray for sick people who join them at worship. In the healing services, they

use olive oil and Florida water, which is a kind of perfume. For women with delayed pregnancy or delayed delivery and people with mental problems, the healers in the Church use 'holy water' collected from a well on the church premises. This practice is in one way or the other akin to an Akan practice of the people of Kumasi. In the Akan practice a bowl is placed in the fork of a tree, an *Onyame dua*, (*alstonia gogensis*) to collect rain water. The water thus collected is used for various healing purposes and other rituals, including the curing of convulsions in children.

On the church compound, in an open space, stands an imposing cross painted in blue. There is a short wall around the area with the cross. The place is known as 'The Holy/Praying Ground'. Healing and deliverance sessions are held on this ground. The Prophet states clearly that the members are taught to know and believe that God is not in that cross. The members are therefore encouraged to put their total trust in God alone who is the Healer. However, the Church believes that God empowers His servants, the prophets and pastors to perform miracles in the name of the Lord.

The pastors get the "*Atenka*", the unction or the urge, which is equivalent to the infilling or the empowerment of the Holy Ghost before embarking on such deliverance programmes. During the "*Atenka*" those who get the touch may speak in tongues. It is during this period that major miracles are performed to the glory of God.

The Holy Ground is an equivalent of the *Akanfo asoreyso*, place of worship. The *asoreyso* is normally a cleared portion of land on the outskirts of a community with a huge tree in the middle providing shade for the worshippers. On *adae* festive days the devotees of the deity or shrine gather to share in a communal meal. At such gatherings the traditional priest(s) get possessed and perform healing, deliverance and prophesying to people who come for consultations.

The Prophet also has a 'Shepherd's Staff or Crozier', equivalent to Moses' rod, through which the prophet is empowered to perform some of the miracles. Nubah II told the researcher that on many occasions God had used him, the Prophet, to save the lives of pregnant women who had had delayed pregnancies or delayed deliveries. The leadership of the Church strongly believes in prophecies, visions and dreams. For through these media God has delivered many people including mentally deranged people from their ailments. In addition to the spiritual gifts of healing, the Church believes in and uses herbs in bringing healing to God's people. However, no one is prevented from attending hospital, as the Church believes that orthodox medical care is an aspect of God's healing plan for mankind.

Again this aspect of using herbs in healing is typically similar to the Akan way of healing. Both Akan traditional healers and medicinemen depend solely upon the use of herbs for their practices. Herbs are used in their raw or fresh state, in the dried form or dried and burnt and the ashes, *m]t]*, mixed with a cream or *k]kr]d]ma*, a local soap made out of the ash of dried cocoa pod shells or dried plantain peels and palm oil. Healing forms a major component of Akan Traditional Religion.

One of the reasons for which people who flock to these indigenous churches have, is that what happens in the indigenous churches is similar to what happens in the Akan healing process. In the Akan process, the *]komfo]*, the priest, becomes possessed, especially on festive days like *Fofie*, Akan Holy Friday, when he/she is able to 'communicate with the spirits and ancestors' and then tell people seeking healing from him/her the causes of their problems and prescribe solutions for them.

Another Pastor of an indigenous church who granted an interview was John K. Gyamfi of the Ebenezer Prayer Church. In a recorded interview, Gyamfi noted that what is now the Ebenezer Prayer Church started as a prayer ministry within the Methodist Church,

Ghana in the year 1962. The mother of Gyamfi, Grace Owusu-Mensah, who had been spiritually endowed right from her infancy, started praying with and for people in need both within and outside the Methodist Church.

From Gyamfi's account, God started using Mama Grace, mentioned above, to bring relief to many people. According to Gyamfi, there were clear manifestations of the healing power of God through the mother. Some other people received spiritual gifts of healing through the ministry of Grace after she prayed for them. However, in the view of Gyamfi, in those days, such spiritual gifts and their operations were not fully recognised in the Methodist Church as well as the other orthodox churches.

At that point in time people who spoke in tongues as well as those who exhibited some other spiritual gifts in the mainline western oriented churches in the Kumasi Area were branded as witches. The main reason for looking down upon such people was that in Akan traditional worship among the Akan people of Kumasi, traditional priests, when possessed spoke in strange tongues. In most cases such priests spoke northern Ghanaian dialects or languages. Tongue speaking at that time was therefore equated with idolatry, madness or witchcraft.

As her ministry became manifested, she was summoned before the Kumasi Synod of the Methodist Church to answer some questions concerning her ministry. From then on some impediments were put in her way and she was not given a free hand to use her spiritual gifts in the Methodist Church Ghana. Out of frustration, then, Madam Owusu-Mensah decided to leave the Methodist Church and minister to the needs of God's people. With the support and encouragement from her family and that of people who had benefitted from her prayer ministry, she started the prayer ministry at its present site at New Tafo, Kumasi.

Initially, the people met in her home for prayer. Then around 1970 or 1971, they started having Sunday divine services. With the Sunday divine services in operation, the members gradually were able to put up a chapel where they could meet for services. As former members of the Methodist Church, Ghana, they decided to follow the Methodist tradition and as a result they continue to use Methodist hymns and *Ebibinnwom* lyrics. In addition to all that, as mentioned above, they introduced the playing of drums and dancing into their worship services. Pastor Gyamfi stated that they use olive oil for both healing and deliverance. The pastors also bless water for the use of members as well as use candles in their prayer and worship services. However, he was quick to add that the members are taught not to base their faith in these items.

During a visit to the church one Sunday by the researcher to worship with the Congregation, a woman, who had had a baby through the use of holy water that had been blessed by the clergy, was in church to thank God for that miracle. Healing and deliverance continue to play major roles in their services, but they don't keep the sick people on their premises. Those in need of prayer visit the church during a normal service, especially when it is a healing service. After the services all the people who came for prayers, including the sick go back to their homes.

The use of the blessed water in healing in this church is quite significant. For water plays a major role in Akan healing rituals as has been stated above. In the olden days, in almost every homestead in the Kumasi area, an *onyame dua* tree was grown. Then either a brass pan or earthenware pot was placed in the fork of the tree to collect rain water. The water thus collected was used in preparing concoctions for healing purposes. According to Nana Wiafe Akenten, the Offinsohene, paramount chief of the Offinso State, when a child was attacked by convulsions it was rushed to the *onyame dua* and splashed with some of the

rain water in the pot and taken round the tree three times. In the words of Nana Wiafe Akenten, almost invariably such a child was instantly healed.

Another significant Akan concept which is seen in some of the African Indigenous Churches, (AICs) within the Kumasi Area, is what is known as the 'Holy Ground' or 'Prayer Grounds'. These grounds are clearly marked out either with dwarf walls or wooden stakes on the compounds of these AICs. The demarcated areas are always kept very neat and regularly painted. Most of the very difficult prayer topics are taken to the Holy Grounds.

It is said that on the Holy Grounds the leaders receive 'double anointing', double *atenka* to pray for greater miracles. At the Church of the LordBrotherhood, people who have serious problems are at times asked to go and 'roll seven times' on the prayer ground while praying to God about their problems. It is believed by members of some of these churches that some angels visit the Praying Grounds and while a person is rolling he could be touched by such an angel. Rolling seven times means rolling on the ground from one end of the praying ground to the other, which in effect means the person really does fourteen times.

This holy ground corresponds to the *As]rey[so*, worship grounds of the Akan people of Kumasi. It is at the *as]rey[so* where the Akan people of Kumasi gather on festive days like *Awukudae* or *Fieda Fofie* to share in their communal feast. At the *as]rey[so* too the pries(s) become possessed and guide the adherents through their 'prophecies'.

4.18 Responses from African Indigenous Churches (AICs) members

The researcher also interviewed 100 ordinary church members of the African Indigenous Churches within the Kumasi Metropolitan area. Due to the low level of formal

education in these Churches, the researcher took the questionnaires round these churches and personally interviewed the members at some of their conventions and church grounds within the Kumasi Metropolis. Initially, some of the members were a little apprehensive or sceptical about the whole exercise. However, as the interview progressed they became interested and freely answered the questions.

As to what motivated the founders of their various churches in founding the churches, all the respondents said their leaders were motivated by the fact that they wanted to be more Akan in their worship of God. The members also believed that, in addition, the founders were motivated by the Holy Spirit to start the churches so as to create a new wave of spiritual blessings. The members felt that the use of the Akan language, traditional musical instruments, clapping of hands and the singing of local choruses in the Akan style 'made the people feel at home in these churches'.

There were many reasons given as to why most of them found themselves in these indigenous churches. There were those who were born into these churches as well as those who went there to find answers to the various existential problems facing them. Others claimed that they heard about miracles taking place in some of the churches and went there to see things for themselves. Others also said that during their first visits to the church, one of the leaders prophesied about them and when the prophecies were fulfilled they became convinced about the genuineness of the church and joined.

This concept of people joining these African Indigenous Churches (AICs), in the Kumasi area is not farfetched. One major factor about these churches is the fact that prayer forms a major component of their worship. About 40% of the respondents in this group attested to the fact that through the prayers of the leaders, they had an 'important means of experiencing Christ'. According to Clarke, (unpublished ACI lecture notes), 'it is through

prayer that requests are made for personal and family needs: requests for health and healing, protection from danger....success in undertaking examinations and business....'. The list includes such other issues as safety in all undertakings, finding a good husband or wife or seeking a visa from an embassy.

About prayer, there seems to be one major distinction between the African Indigenous Churches, (AICs) and the members of the mission oriented churches, such as Anglican and Roman Catholic churches, in the Kumasi Metropolitan area. For while almost every member of the AIC appears to be a prayer warrior, prayer in the main line churches is the preserve of members of the prayer groups and their leaders. No wonder, some members of the mainline churches in Kumasi flock to these African Indigenous Churches, (AICs) to receive prayers.

A typical prayer offered by members of the Indigenous Churches, (AICs), which the researcher recorded at the Ghana Holy Church of Kumasi is as follows:

*Onyankop]n Twieduamp]n, Wo na woy[ntafowayifo].
Awurade, me p[s[metu kwan k] Aburokyire. {no nti [s[s[
mek]embassy k]gyevisa.Mankasa aho]den ntumi mmoa
me na minnim ns[m a wobebisa me. Awurade, mas[e sika
bebre w] akwantuo yi ho. {no nti mesr[wo s[bedi manim
kan na buebue [kwan pa ma me. Homhom b]ne biara a [b[s]re
atia me de[, mede Yesu magya ka nanim. Me de Yesu din gye
manumuonyam. Bue kwan, m[sr[Wo, na mintumi nkosua made[
w] Enyiresi Aburokyire man mu [w] Yesu din mu. Amen!*

This translates into:

Lord God Almighty! You who perform wonderful deeds! I want to travel
into the whiteman's country. It has therefore become necessary that I

visit the embassy for a visa. By my own strength there is nothing I can do as I do not know the question they will ask me. Dear Lord, you know that I have spent a lot of money on this issue. I therefore pray that you come and lead the way and open the right doors for me. Any evil spirit that lifts itself against me, I rebuke him by the blood of Jesus. I claim my glory in the name of Jesus. Father, I pray that You open the right doors for me so that I can go and further my education in England, in the name of Jesus. Amen!

On the issue of traditional dances like *adowa*, members of these African indigenous churches were equally divided. While 50% of them felt that *adowa* and *kete* should not be encouraged in the Church, the other half felt they did not see anything wrong with that idea of introducing traditional dances into the churches. Those who believe in the introduction of dances like *adowa* into the church felt it would be wonderful to see people doing the *adowa* dance in the Church. Although they agreed that it would be a good idea introducing more of such traditional elements into the Church, they felt that due to the varying ideas members have on such issues, the introduction should be done after some effective education for church members.

One young adult respondent stated that more Akan values should be introduced into the worship of the Church because in the past traditional values made people respectful, especially to the elderly. He therefore felt that the introduction of such cultural elements may cause people to become aware of the inherent qualities in them and bring back that culture of respect which is gradually dying away among the youth of the Kumasi Area.

As stated elsewhere in this thesis, the Akan people of Kumasi and all that they stood for, including their cultural values were denigrated and taken for granted. This has created a major problem for the Akan people of Kumasi. Most *Akanfo* of Kumasi are therefore 'culturally confused' and do not seem to have anything to be proud of, so far as cultural elements are concerned, which could also benefit the whole world.

So far as Bujo (1993 p. 51), is concerned, African cultural values, including religion, 'have been utterly ignored by the colonizing powers who used the African as an object of no value'. In a situation like that, where the object of discussion has become worthless, 'any substitute could be found'. Foreign values were therefore introduced in the place of Akan cultural elements, thus corrupting the indigenous traditional values of the *Akanfo* of Kumasi. Through this 'corruption' of the indigenous cultural values, some Akan theologians and intellectuals in the Kumasi Metropolis made statements which were misguided. Some of such statements include the complete condemnation of Akan cultural values. But one thing is clear: 'it does not seem likely that true Africa liberation is possible without rediscovering deeply rooted traditional cultural values'.

This sort of negative attitude has affected the development of the Akan people of the Kumasi Metropolis in so many ways. Instead of capitalising on what Akan people knew, they were rather 'admonished' to abandon those valuable cultural elements for the western culture which cannot adequately satisfy the demands on the Akan communities of Kumasi. According to Bujo (1993), whatever happens to Kumasi, in the field of education, economics, politics, technology and many more, the starting point should be 'a cultural revival'.

In this sense, Bujo (1993 51), believes that it is not just in terms of religious practices that there should be a revival. He strongly believes that for a total continental emergence into full nationhood, all Akan people of Kumasi should do proper circumspection in order to

take decisions based on informed opinions about their cultural values. For in his own words, “in order to attain a sound economic status, it is necessary that black Africans be proud of themselves”. He continues to suggest that Africans, including the *Akanfo* of the Kumasi Metropolis must seek to develop a very high degree of self-esteem based ‘entirely on their identifying themselves with their own culture’. He again strongly believes that religious, economic and political performances “require an inculturation that is truly permeated by African thinking and living’.

An area of great interest where this inculturation needs to be seriously considered is Christianity and chieftaincy. For, chieftaincy continues to be the fulcrum of authority and culture for the people, even in this 21st century. Again the highest form of Akan traditional worship, that is ancestral veneration, is centred on the chief or king, who is the chief celebrant at the *adae* festivals. Unfortunately, the debate which still continues is: ‘Should the Christian become a chief?’ or ‘Can a chief become a Christian?’

Many well-meaning chiefs were refused membership of a church like the Presbyterian Church of Ghana or they themselves avoided the church simply because they were traditional rulers were also polygamists. The Anglican and the Roman Catholic Churches, however, did very well in this matter. For example most of the kings and royals of the Golden Stool belong to the St. Cyprian’s and the St. Annes Anglican Parishes in Kumasi. With inculturation going on in churches in the Kumasi Metropolis things are changing now and the Church in general is attracting many kings, chiefs and other royals into its fold.

However, apart from polygamy, very little is known by the ordinary person in the street about the chieftaincy system. Much of what goes on about chieftaincy is shrouded in total secrecy. What goes on during the period of confinement, what happens in the stool room, the taboos associated with chieftaincy in the Kumasi Metropolis heighten the fears of

Christians who believe then that care needs to be taken when the Christian has to ascend a throne.

This attitude of some theologians and church members is somehow adversely affecting the growth of the Church in the Kumasi Metropolis. However, in the words of Sarfo-Kantankah (1993 2), 'chieftaincy as an institution is the hub around which the wheel of culture turns in Ghana'. He goes on to state that 'being a chief then is an important leadership position'. He therefore thinks that much more studies should be conducted into how this institution could be inculturated.

What the carriers of the Gospel message should have done was to have seen themselves as more than just simply the transmitting agents between the home Church and the 'natives of Africa who needed to be won for the Lord'. Rather, they should have seen themselves as 'catalysing agents', who were in to see to the influencing of the local people of Kumasi for the better. What they should have realised was that a people can only be brought into genuine faith when the missionary begins by trying to understand the people and their worldview, 'unless of course one is content with a superficial brand of Christianity'. Unfortunately, that was what the early missionaries failed to do in most cases.

According to Bediako (1992 192), 'we cannot understand the fortunes of Christianity in Africa if we ignore the impact of the continent's primal religious background' could have. For every objective student of Akan Christian theology acknowledges that the people's primal worldview has so much to contribute to the discourse. What is needed is for such students of Akan theology to undertake thorough study of the primal worldview of the Kumasi Metropolis.

It is essential that this search for Akan theology and the accompanying liturgies are done or started from an unbiased viewpoint. It is essential that the questions posed by both

O'Donovan (1996) and Sarpong, (2002) be kept always in mind. When questions related to Akan cultural elements like the pouring of libation are raised some Christians start by condemning the values without considering the impact of such things on the people involved, especially the Akan people of Kumasi. However, just as Christians want to raise questions on Akan cultural values, *Akanfo* of Kumasi also have many questions on some Christian values. There are times when people start to do 'situational theology'. In such a situation one starts with pre-conceived ideas. That naturally will turn out to bring confusion in the final analysis

4.19 Responses from Traditional Rulers

For the purposes of this thesis, the researcher interviewed 30 traditional rulers and traditionalists who are also members of the Church. One of the traditional rulers to be contacted was the Paramount chief of the Kokofu Traditional Area. The Kokofu chief is a staunch member of the Methodist Church, Ghana, and before ascending unto the stool, was a local preacher. His stool name is Barima Akwasi Offe Okogyeeasuo. The title *Okogyeeasu* means the one who fought and conquered the river. This is a clear reference to a former occupant of the stool who gallantly led *Asanteman*, the Asante State, to victory in the battle against the people of Akwamu who lived beyond the Volta River.

Some days before the interview, the researcher left a copy of the questionnaire for the chief to go through. On the day of the interview itself Nana was joined by his state *Okyeame*, spokesperson, who is also a member of the local Roman Catholic Church. The spokesperson had been a member of his church long before he became the *Okyeame*. Nana said that just before ascending the throne, he caused his marriage to be blessed in the local Roman Catholic Church, so that his wife could attend the Holy Communion as well as enjoy

all the benefits as a full member of the Church. Nana still finds time to worship with the Kokofu Society of the Methodist Church. However, on sacred *Adae* days when his services are needed at the Manhyia Palace he is unable to go to church.

When he became the chief, Nana initiated a non-denominational service at Kokofu every *Akwasidae*. This service run successfully for two years until some Christians, especially the charismatics, complained about the fact that the service was held on the *Akwasidae*, which to them was a 'fetish day'. As such that service has ceased. However, Nana has made it his practice to go round all the churches in Kokofu every New Year's eve to celebrate the watch night service with his people.

Nana stated that as a member of the Methodist Church, Ghana, he never had to compromise on any issue with the stool elders before being made a chief. However, according to him, something mysterious or interesting happened. As a chief, he had been attending prayer sessions with his niece and an old woman at a Church of Pentecost prayer camp. On such visits Nana would dance openly with the other worshippers to the glory of the Lord. Then the niece died suddenly. After the funeral of the niece, the old woman who had been going with them to the prayer sessions told Nana that just five days before her death, the niece had complained to her, the old woman, that she thought that it was not dignified enough for a whole paramount chief to be dancing in public like that. The researcher was wondering whether it was a curse on the niece just as Saul's daughter became barren for rebuking David for dancing before the Ark of Covenant.

Concerning people who find it difficult to function both as Christians and traditional rulers Nana thinks such people have a major problem with their bases of faith. According to him, before the introduction of Christianity into the country, the black stools were looked upon as *abosom*. The result of such an attitude was that the traditional people of Kumasi put

so much faith in the stools and made them the intermediaries between man and the Supreme Being.

However, with the introduction of Christianity into the Kumasi Metropolis, Christ has been introduced as the only mediator between man and his God. If the stools are anything at all, they are 'the lesser intermediaries'. If a royal sees it this way, then he can see his way through and give Christ the rightful place he deserves. Then such a person will have the clear conscience to function both as a chief and as a Christian. Nana however cautions that such chiefs should be careful they do not put their trust and faith in the black stools. That is why Safo-Kantanka, (1993, 65), cautions all royals who accept the position of a chief not only to be interested in the position 'to offer good leadership to his people', but rather it should be seen as 'an opportunity to get into a strategic position for the transformation of the culture by God'.

4.20 Akan Stools

Normally, stools are indispensable in the daily life of Akan families of Kumasi. Stools, until recently were the most treasured furniture in every Akan home in the Kumasi Metropolis. A family could have as many stools as there were elders or grown-up people in that particular family house with still extras for important visitors. These stools came in two main forms: one type for males, *marimadwa* and another type for females, *mmaadwa*. In royal palaces too, there are stools for the chiefs and those for queens. There are also smaller ones for children in general. One difference in stools is the designs used in carving them.

Some stools are made of animal shapes while others are of geometrical shapes. On this Sarpong (1971, 21), says 'we have to be satisfied with only a handful of examples to

illustrate the wealth of symbolic meaning that can be found in the art of Akan stool-carving' in the Kumasi Metropolis. Sarpong continues that the 'designs are many and artistic. Several have definite explanations. But the significance of others is a matter of opinion, while of quite a few nothing at all seems to be known'. The designs seem to be the prerogative of the stool carver.

Stools are used for every day household chore such as during the times of cooking, times of recreation, times of important family meetings as well as times of chatting. For family gatherings in the Kumasi Metropolis the stools are always arranged in a semi-circular format, with that of the family head in the middle of the semi-circular arrangement. The family head's stool used to be a little bigger than the rest. In the royal homes too, there are various types of stools. The type of stool a king or chief uses normally denotes the position of that king/chief.

The stool of the chief in Akan communities in the Kumasi Metropolis is also of religious significance. Sarpong (1971: 27) continues 'the chief's stool is also believed to be the resting place as well as the symbol of the chief's soul. It is therefore an object which inspires, and is accorded great honour and respect...It is clear therefore that the chief's stool is, from the religious point of view, much more important and significant than any other'. In the past very important chiefs as well as rich people used to have in addition to their stools *asipim* chairs [see Plate 22, p. 271].

4.21 The Akan Black Stools

Although the *Akanfo* of the Kumasi Metropolis highly respect their rulers during the period of their rulership, it is not every king, chief or queen who dies who qualifies to be honoured. There are some criteria to be met before a king, a chief or a queen is honoured

after his/her death. Such good rulers are traditionally honoured by having their stools blackened. Describing an Akan ruler as a 'good chief or king', means quite a lot to the Akan people of the Kumasi Metropolis. The appellations which the *atumpan* drums peel-off about the chief, when translated go like:

he is a chief who is worthy to be called master;

We extol you,

Man among men

Hero, royal of royals.

As such in the mind-set of the *Akanfo* of the Kumasi Metropolis, the chief should be in all aspects a respectable leader or person who is almost super human. In this vein it means that during the reign of such a chief, there was peace, stability, prosperity, growth of the state in terms of numbers due to high fertility of women, expansion of borders, especially in the past, absence of calamities and epidemics as well as longevity of life. Sarpong (1971, p. 39), declares 'the privilege of blackening one's stool is not granted to every dead chief or queen mother without conditions. The honour is merited only on the fulfilment of certain conditions on the part of occupant of a stool'.

The blackening of a king's stool is regarded as the greatest honour that could be conferred on a ruler; thus, in many Akan states only the stools of kings who proved to be true leaders are blackened. Chiefs and queens who abdicate or are destooled and as such do not die on the stool or who die accidentally are never given the honour of getting their stools blackened. However, chiefs who die gallantly in battle, seeking to protect, defend or expand the state are seen as valiant men and therefore get their stools blackened.

These black stools are therefore seen as important regalia to the Akan people of the Kumasi Metropolis. In the royal palaces of the Kumasi Metropolis the black stools are

probably the most important item to be found. According to Sarpong (1971, 44), 'it is clear that, for the Akan, the blackened stools serve as visible objects which keep them in constant remembrance of their good and beloved dead rulers. They remember them through the stools so that they can emulate their lives'. For the Akan people of the Kumasi Metropolis the "ancestor is par excellence".

New chiefs are therefore required to choose one of the black stools so as to take the name of the owner of that stool and emulate his life during his reign. For the Akan the most important question to be answered after the nomination of a new person for the stool is: 'Which black stool is the new chief going to pick?' After his nomination, the candidate is taken to the stool house and is blindfolded. He is then asked to go round the room and pick one of the black stools. He is then named after the owner of the stool he had picked. He is then put on the selected stool three times, after which the person slaughters a ram. The blood of the slaughtered sheep is then poured on all the stools in the stool house. According to Sarpong (1971, 52), 'the blackened stool then, is in a sense a prolongation of the life of the ancestor on earth. Through it he is still able to give the living even more help than he did while alive'.

Safo-Kantanka (1993, 65), however, gives a warning here. He believes that just as the Kokofuhene states, any 'Christian who accepts to be a chief must be convinced that God has called him to serve in that position'. He cautions all who intend to be chiefs about issues like the 'cult of ancestors of its idolatrous aspects, so that true worship and all prayer be given to God through Jesus Christ'. He goes on to state that 'there are a number of difficult questions that one who accepts to become a chief has to deal with'. These include items like the installation process which include the period of confinement of the candidate, the visit

to the stool house for the selection of a black stool, the offering of drinks and food to the ancestors, libation and the meat which has been offered to the ancestors.

However, according to Kokofuhene, he believes the animal sacrifices of the Akans are just like the sacrifices spoken of in the Bible, especially as seen in the book of Leviticus. In the words of Nana Kokofuhene 'the sacrifice of a sheep in the stool room is to thank the ancestors for selecting him to rule and for guiding him to make a good selection of a stool'. Sarpong (1971, 75), adds that 'the blackened stool therefore is of such importance to the Akan that, without it, the religion of the ancestors becomes almost meaningless'.

4.22The stool, a symbol of authority

A few examples will give us an idea about the significance of stools in Akan communities. First is the *Sikadwa Kofi*, the Golden Stool of the King of Kumasi and overlord of Asanteman, the Ashanti kingdom. It is the only *Sikadwa Kofi* in the whole world and it is exclusively used by the overlord of the Asante kingdom. The Golden Stool is the symbol of the unity of the Asante State. Attempts in the past by some chiefs in other kingdoms, especially the Jaman kingdom, to duplicate the *Sikadwa Kofi*, led to bloody wars between the Asantes and those states.

In addition to the *Sikadwa Kofi* the Asantehene has some other stools which no Asante chief is permitted to use. Next in importance, so far as Akan stools are concerned, is the *Dwet[dwa]* or Silver Stool of Asante Mampong. In the hierarchy of things, the Mamponhene, the Paramount Chief of Mampong is the next in command after the Asantehene in the Asante Kingdom. No other chief in Asante is allowed to use a silver stool.

However, the paramount chiefs of Techiman in the Bono Ahafo and the Kwahumanhene, the Paramount Chief of Kwahu occupy silver stools.

From the foregoing, right from the family level to that of a chief or a king, it is obvious that stools in Akan communities, especially those in the Kumasi Metropolis play important roles. The stool is simply the symbol of authority. According to Opoku (1978, 39), 'the Akan do not only use carved stools for sitting in the house but also regard them as symbols of office for kings and chiefs...Every Akan chief who is enstooled carves a stool for himself and uses it as his personal stool during his lifetime'. When such a chief dies, 'he is placed upon his stool and bathed before he is laid in state'.

As such no person is recognised as a chief or king without a black stool. During the person's reign, he should own a stool which is immortalised when he dies. When a person boasts about in the Akan community that he is a 'chief' the question people ask is *Whan akonnwana odie?*, meaning Whose stool does he sit on/occupy? As Sarpong (1971, 26) declares 'it is clear that it is by reason of the stool that one is a chief and enjoys personal "to sit on the stool" is most frequently used to signify "to be chief"'. When that chief dies, his stool is kept in a safe place until the time comes for blackening the stool. Sarpong goes on to say that 'it is only in that capacity that a chief takes on a sacred and priestly character and is deemed worthy to discharge the religious duties that are of prime importance'.

4.23 The Eternal throne of Christ

Mention has already been made of the *Sikadwa Kofi* of the Asante kingdom. The Asantehene's position is quite unique in the chietancy system in Ghana. Many chiefs, including those from outside the Asante kingdom, acknowledge the Asantehene's position

‘as superordinate to theirs. The Asantehene is the permanent head’ (p. 2), of all Asante paramount chiefs. To the Akan people of Kumasi, the Asantehene is ‘’*te k[k]] so]*’’, “the king of kings”. In other words to the Akan people of Kumasi the Asantehene has a unique position among all the paramount chiefs in Ghana.

As pointed out earlier, in the sanctuaries of the St. Peter’s Minor Basilica in Kumasi is a dais upon which is placed an Asante *asipim* chair with an Asante royal umbrella over it. Peter K. Sarpong, the Emeritus Archbishop of Kumasi, in a personal interview, stated that this is the visual symbol of the enthroned Christ. In the same way, inside the St. Cyprians’ Anglican Cathedral, Asafo-Kumasi, on the right hand side of the sanctuary is also an Akan *asipim* chair with a traditional Asante state umbrella to match over it [see Plate 18, p.267].

This, according to D. Yinkah Sarfo, the Anglican Bishop of Kumasi, in a personal interview, stated that this ‘signifies the kingship of the Lord Jesus Christ, who is the Head of the Church’. The positioning of the *asipim* chairs in both the St. Peter’s and St. Cyprian’s Cathedrals appear symbolically Akan. In Akan royal houses there is always a patio with a dais right in the middle where the occupant of the stool sits. That gives the chief some prominence. The Akan Christians of Kumasi, especially those who worship in these two Cathedrals, who know the Asantehene as “*Nana a]te k[k]] so]*” can easily associate with the symbolism of the *asipim* chairs in these places of worship.

4.24 Interview with the Curator of the Manhyia Palace Museum

The researcher had a recorded interview with the Curator of the *Manhyia* Palace Museum, Justice Brobbey, in Kumasi. *Manhyia* Palace is the seat of the overlord of the Asante kingdom. The current overlord of the Asante kingdom is Otumfo] Osei Tutu II. The Ashanti kingdom has had a long history stretching from about the middle of the 16th century.

A museum has been established inside the old palace of the Asante king, chronicling the history of the kingdom. The interview the researcher had with the Curator, centred around traditional Asante drums and their usage. This was necessary, because traditionally, all the drum orchestras like *kete* and *adowa*, and the *fɔntɔfrɔm* and *atumpan* drums were solely owned by the *Asantehene*.

The main point of discussion was on the various Asante talking drums and their functions. This was considered important since Akan drums form an aspect of the culture of the people of Kumasi. Brobbey started by saying that basically all drums 'speak'. Drums were therefore the main means for the dissemination of information in the olden days. When there was the need to send out information to the various communities of Asanteman, the *Atumpan* drums were sounded from the Manhyia Palace in Kumasi.

The Asante New Town palace would then pick up the information and sound their drums. The information was then picked up by the palaces of Adum, Asafo and Bantama quarters of Kumasi and within a matter of a few minutes the whole of Kumasi town got the information and acted accordingly. *Atumpan* drums, according to the Curator, are again used in telling the history of the kingdom of Asante as well as sounding the praises of the King of Kumasi, the overlord of the Asante Kingdom.

Another set of drums are the *impintin*, which were borrowed from the *Dagomba* people. They are made up of the *Gyamadudu*, which is hanged on the shoulder and played with a forked stick and the *Sawisie* which is hanged on the neck and placed on the tummy and played with the hands. These drums are made out of large gourds which are covered on the top side with an animal skin.

The Curator stated that there is also the *Mpintin* set of drums. This is a set of three drums made up of the *Dawuro*, *Ntwamu* and the *Donka*. The *Mpintin* set is used in ushering

the king of Ashanti unto the durbar grounds, when he goes on foot. The drums continually 'talk with the king' all along the way to the durbar grounds. For example, when the king is walking too fast the drums tell him to slow down. If on the other hand there is danger around, the drums tell the king what to do. Again when the king sits in public and he is not properly positioned, the drums tell him and advise him to sit properly. Whoever becomes the king, therefore, at the time of his selection is taught the various 'drum languages' so that he can respond to the messages appropriately.

However, in modern times, due to the development of the various forms of communication, like the mobile phones digital and wireless systems, drums are no longer used much for the purpose of transmitting information. But all the same drums are still the main media for the dissemination of important information like the calling of the local people for traditional gatherings and durbars. Drums, therefore, continue to play a major role in the royal palaces within the Kumasi Metropolis as the main media of communication. They come into full play during traditional festivals like the *Adae* and *odwira*, both in the royal houses and traditional shrines. They are used to sing the praises of kings, royals and other important people within the community at all state functions.

Nana Osei Akwasi, an Ashanti sub-chief informed the researcher that basically traditional drums could be divided into three groups. The first group is made up of *atumpan*, *f[nt]fr]mand mpintin*. The *atumpan* drums are used during the celebration of traditional festivals like the *adae* and *odwira*. They are also sounded when a royal 'goes to the village', or when there is a serious problem facing the state, for example where the chief has to declare a state of emergency upon an attack from an enemy state. The *atumpan* drums are principally used to sound the appellations and great achievements of the king or chief and other important people who attend traditional state functions in the Kumasi Metropolis.

The *impintin* drums are basically used to accompany the chief when he is walking to the traditional festival grounds, especially during the Aday festivals. The *f]nt]nfr]m* drums are also used at the Aday festivals and could be played alongside the *atumpan* drums. Principally, the *fontofrom* and *mpintin* are solely for the chief and are always kept and used for him as the occasion demands.

This concept of the Akan drums used in singing the praises of the kings was what informed Amu in his quest to introduce the *atumpan* drums into the liturgy of the Church's divine worship. For him, if anyone needed to be praised then it was the Creator God. For the use of these drums to be meaningful to the Akan people, and with the primal worldview of the Akan people in mind, Amu felt the drums should be handled in a medium that the people could relate to. He therefore felt that the *atumpan* talking drums should be played from a place away from the worshippers, possibly in the vestry.

The second types are the *adowa* and *kete* ensembles. In the olden days, according to Nana Osei Akwasi, only the *Asantehene* could own the *kete* set. However, today, almost all Asante chiefs as well as prominent people in Kumasi have been allowed to keep their own *kete* ensembles in their palaces. Normally, the *kete* drums are played when the chief sits in state. However, on special occasions the *kete* troupe follows the chief when he is moving to the funeral grounds, when he has, as of necessity, to attend that funeral.

The third group is made up of *abaa da mu*, *nnwomnkor* and *dansuomu*. These are basically orchestras used for recreational activities like puberty rites, outdooring and funeral ceremonies. They are orchestras which, apart from the palace ones, could be set up by individuals or groups of people which any citizen could hire at a fee. In the days of old these orchestras were the basic forms of entertainment for the people. In the evenings, especially during weekends, these orchestras would assemble in the village square and entertain the

people till late in the night. As a result of these forms of entertainment, the people did not have time to indulge in some immoral acts. With their demise there is so much time to idle about resulting in such vices as teenage pregnancies.

In the 1980s the late Adaye Cutlass, a member of the St. Cyprian's Anglican Cathedral Church, Kumasi, on his own, developed an *annnwomkor* orchestra which produced solely Christian traditional songs. Just like the *kete* of the St. Peter's Minor Basilica in Kumasi, the group functioned at church activities and funerals of Christians in the Kumasi Metropolis. The group also produced many songs on cassettes, an act which was copied by other traditional orchestras in the Kumasi Metropolitan area. However, with the passing away of the man, who was the main financier, not much is heard of the group today. But this shows how traditional orchestras can be effectively used for church functions like outdoorings, harvests, funerals and the like to help enrich Christian worship within the Kumasi area.

4.25 The Akan Language

The Akan cultural heritage, as mentioned earlier in this project, is very rich and dynamic. As a person travels throughout the Akan communities of Kumasi, it would be seen that this dynamism in cultural heritage is not uniform, although there are similarities. But in the final analysis one thing becomes very obvious. It can confidently be stated that the entire dynamic heritage originated from the Akan soil. It is therefore 'genuinely Akan and indigenous'.

One cultural element which the missionaries did well to uphold was the Akan language. The early missionaries did well in learning the languages of the people among whom they worked. The Basel missionary, Johannes Christaller, according to records sighted at the Zimmermann Library at the Akrofi-Christaller Institute, (ACI), Akropong-Akuapem, in

less than two years after arriving in Akropong was able to speak fluent Akuapem. After about four years stay in Akropong he had been able to translate all the four Gospels into Akuapem Twi. Finally, he translated the whole Bible into Akuapem Twi. It is on record that he also collected well over three thousand Akan proverbs, which he put into writing. Coupled with that, the missionaries translated many German hymns into Akuapem Twi.

Until quite recently, the study of the Twi language in all Presbyterian schools was more or less compulsory in all Akan communities. This system helped in the development of many skills in people. All the respondents, both clergy and lay, stated that the Akan language is used in their Church liturgies because, first and foremost, it is the peoples' language and the people get the message of the Gospel better when communicated in their language.

Considering the importance attached to the concept of reaching the Akan people of Kumasi through their own language which resulted in the translation of the Bible into the indigenous Akan language, Bediako (1995 109), states that the ability to translate the Scriptures into the various languages shows the universality of the Christian message. Bediako states that: 'Translatability, is also another way of saying universality'. The translatability of the Christian message helps to make it easily accessible to all cultures. With this concept of the Bible being translated into many languages, the message of the Bible has become universal.

What Bediako, (1995 213), means here is the fact that once the Bible has lent it's self to be translated into other languages, including the Akan language, it has naturally become universally acceptable. If the Bible is 'the Word of God', and the Bible has been translated into the Akan language, then God 'has been speaking Akan' all along. Bediako goes on to add that because Christaller studied the Akan language, he Christaller, realised that the

Akan people who were 'presumed polytheists were 'to a great extent rather monotheists, as they apply the term for God only to one Supreme Being'.

Bediako (1995 213), believes that this aspect of translatability of the Scriptures into the Akan language indicates that the Akan people of Kumasi 'are better equipped linguistically than are the Semites, Greeks, Romans and their inheritors to express the absolute uniqueness of God, and that they had this capacity before Muslims and Christians arrived in the West African forest zone'. As such it was not either the white Christian missionaries or the Muslim pilgrims who introduced God to the Akan people of Kumasi.

By learning the indigenous languages and translating the Bible into those languages, it was very simple or easy for the missionaries to communicate the Gospel to the indigenous people. By being able to communicate with the local people, a sense of familiarity was created and it was somehow easy for the missionaries to interact with the people. In the period of the Tower of Babel, (Gen. 11: 7), God did not leave the Akan in a limbo. God at that period did smile on the Akan people too by giving them a distinctive language. Through this distinctive language God has continually been communicating with the Akan people of Kumasi. With this language, the Akan people of Kumasi have been able to develop a unique cultural heritage that has stood the test of time. This inherent nature of the Akan language is what should have led the missionaries to discover the place of God in Akan cultural values.

As stated in Chapter Two, both the human spoken and drum languages clearly indicate how the Akan people of Kumasi perceived the Supreme Being. Idiomatic expressions, proverbs as well as appellations lift up the image of the Divine Reality to the highest level imaginable. It all goes to prove that God has never been an alien in the Akan cultural worldview. He had all along been 'talking with and to them'.

Credit, then, should be given to the missionaries from the West for the amount of work they did, so far as Scripture translation was concerned. An area where the Akan language has greatly influenced Christian worship in the Kumasi Metropolis is that of Christian festivals. Most of the major Christian festivals have been given equivalent names in Akan. The New Year is called *Afe Fofor*], while Easter is called *Yesu (Kristo) Amanehunu*. The Akan name for Easter gives it a better translation and meaning. For it translates as The Passions of Jesus Christ.

Christmas on the other hand is translated *Buronya*. Two meanings are derived from the name *Buronya*. The first one is expanded as *Oburoni anya*, meaning what the white man has received or is celebrating. This meaning was given because Christmas was seen as a typically foreign festival. The other interpretation is *Jbro nya*, which translates into what one obtains after receiving some canes. It was said that in the olden days the servants of the whitemen, having been maltreated throughout the whole year were given sweets and biscuits during the festival as a form of compensation.

4.27 Inculturation in the Church: The Kumasi example

Inculturation has been going on in the Kumasi Metropolis for quite a long time now. In 1966, a Ghanaian, a comparatively young priest was appointed to be in charge of the St. Peter's Cathedral of the Kumasi Diocese of the Roman Catholic Church. He was in the person of Fr. Peter K. Sarpong now, Emeritus Archbishop Sarpong. Every year Roman Catholics celebrate the Feast of Corpus Christi. As a young priest, after his appointment, he sought permission from his Bishop, Bishop Joseph Amihere Essuah, on one occasion, to use paraphernalia from the Manhyia Palace, the seat of the Asante kingdom, for the celebration of that year's Corpus Christi.

When Bishop Essuah agreed to his request, he went to the Manhyia Palace and requested to see the *Asantehene*, the King of the Asante state, Otumfoo Sir Osei Agyemang Prempeh II. He then told the *Asantehene* that he, Fr. Sarpong, wanted to ask for permission to use the paraphernalia from the *Manhyia* Palace for the celebration of the Corpus Christi that year. According to Archbishop Sarpong, as captured in a recorded interview, the *Asantehene* was greatly humbled to be told that his outfit was worthy enough to be used for the services of the Saviour of the whole earth.

For Roman Catholic faithful, Corpus Christi means The Body of Christ. At a specific period in the year, the Body of Christ is carried through the major streets of each town or village where there is a Roman Catholic Church parish or congregation with much fanfare. With all humility, the *Asantehene* released some of the Manhyia Palace paraphernalia which was made up of a palanquin, state umbrellas, state swords, *f[nt]fr]m*, *kete*, and *adadowa* and for the celebration of that year's Corpus Christi.

On the appointed day, the young priest, Father Sarpong, put the Roman Catholic elements of Adoration for the Corpus Christi in the palanquin with the state umbrella over it and paraded it through the principal streets of Kumasi. Leading the whole procession of Roman Catholic faithful were the various cultural troupes. It was a big attraction on that day and in the procession was the then Roman Catholic Bishop, Bishop Essuah, of Kumasi himself.

The next day, Bishop Essuah who was very furious, called the young priest Sarpong and complained bitterly to him: 'This is not what you were supposed to do. Instead of parading Jesus Christ through the streets of Kumasi, you ended up parading the king of the *Asantes* through the streets of Kumasi'. The young priest, Sarpong, replied politely, calmly and humbly by saying: 'Yes Sir! That is exactly what I did. If Christ is the King of kings and

Lord of lords and rules the whole world as the Saviour of mankind, then He is the King of the *Asantes* also. I paraded the King of the *Asantes*, Jesus, through the streets of Kumasi’.

Since then Emeritus Archbishop Sarpong, has consistently sought to lead a crusade in his inculturation in the Roman Catholic Church, both in Ghana and outside the country. As a result of that, right in the St. Peter’s Minor Basilica in Kumasi is an *asipim* stool with an elegant umbrella over it signifying the royal place accorded Jesus Christ there. This sensational innovation began to be imitated all over Ghana. The result is that now the Corpus Christi processions in the Roman Catholic Churches in Kumasi is done with traditional cultural music together with European brass band music.

According to Sarpong, (2011 1), throughout the inculturation period, ‘we have done our best to render prayers in Asante, use hymns and songs in Asante and utilize acceptable cultural practices for liturgical purposes’. Nothing has changed at all in the celebration of the Eucharist or Mass. The priests in the Roman Catholic Church continue to use bread and wine as the main elements, which make it the Eucharist. What they have sought to do is to introduce Akan drumming, singing and prayers into the whole service.

The most important thing is that the Roman Catholic Church in the Kumasi Metropolitan area has been able to give concrete expression to the Mass ‘through the use of cultural elements’ which can be found in Akan traditional life and worship in the Kumasi Metropolitan area. After the introduction of *kete* in the Roman Catholic Church in the Kumasi area, the Archbishop has been able to introduce *mpintin* and *nnwomkor* into the celebration of the Roman Catholic Mass. It has not been very easy, but as Sarpong (2011 10), puts it ‘gradually, I have introduced Asante religious elements into the Roman Liturgy’.

4.28 Sculptural Expressions of Akan moral values

Ethical and moral values form the principal basis for any religious ideas. Akan Traditional Religion in the Kumasi Metropolis has its own moral and ethical values which are generally transmitted to the younger generation as time goes on. This education is done through various ways, including proverbs, idioms, drum language and traditional motifs. As stated earlier on in this work, drums play a major role in communications in Akan communities within the Kumasi Metropolis. Every person who ascends an Akan black stool is given tutorials in drum language with the accompanying dance forms. Drum language is basically proverbial and idiomatic. In an earlier chapter mention was made of Akan proverbs which form part of the bedrock of Akan beliefs about God and morality.

Some of these proverbs and idioms have been artistically crafted in the paraphernalia of the Akan chiefs of the Kumasi Metropolis. In every Akan chief of Kumasi's palace are the *Akyeame poma* [see Plate 6, p. 255], the state spokesperson's staffs and state umbrellas. On top of all these items are wooden sculptural pieces embodying some of these cultural proverbial and idiomatic values. These sculptural pieces are of human, animal, plant or inanimate objects.

A few examples here will help bring out some of these values:

a) *Tumi te s[kosua*-Power or authority is like an egg.

The carving in this case is a hand holding an egg. The lesson here is that power, which is transient, should be held wisely. Holding on to it too tightly could cause it to break, while holding it too lightly could cause it to slip from the hand. Any person having power therefore is advised to use it wisely and in moderation.

b) *S[wok]to adoe s[os[n h] a, wommisa no akonnwa*-When one meets/sees the monkey crouching or squatting, there would be no need to request a stool from him.

The motif is that of a monkey crouching on top of an umbrella. This is a lesson on moderation and adaptation. If a person is visiting his traditional village from the big city or town, there would be no need to ask that one is given water in a drinking glass, when the best in the village is a common calabash for the whole household.

c) *Akok] nom nsuo a,]pagya ne ti hw[ewiem*-When the hen drinks water, it lifts its head unto the skies.

The design is that of a hen standing by a drinking trough or bowl with its head lifted upwards towards the sky. The meaning of this proverb is that of gratefulness and thankfulness. For the hen has no hand to fetch the water. If it is fortunate enough to find water in a bowl, then it should be thankful to whoever provided the water. The Akan believe that all natural gifts come from heaven, that is from the Creator. It is therefore expected that all men should be grateful to God for all provisions given.

d). *Akyekyere[w] ne fafo] na nnwa nso w] nefafu]*-while one person likes picking the tortoise another person prefers picking the snail.

The carving is that of a tortoise and a snail. The rational is that in life one has to constantly make choices. But there are people who look down upon certain aspects of things in life. Some people go to the extent of discriminating even between people on the basis of tribe, colour, religion or any of such things. Some people prefer light skinned people as spouses while on the other hand others prefer dark skinned people. However, there is the need for moderation in many ways and things in life.

e). {kaa akyekyere[ne nnwa nko a, anka otuo rento kwa[mu da-left to the tortoise and the snail, no gun shot will ever be heard in the forest.

This is another version of d) above. These two creatures are harmless, very slow in movement and pose no resistance when someone picks any of them. None of these creatures has ever been hunted with the gun. They are therefore seen as animals of peace. Sarpong, (1974 16), therefore sees them as symbols of peace, 'obviously because they are encased in their shells, and do not offer any resistance to those who capture them' (p. 16).

Inside most chapels in the Kumasi Metropolis are sculptural pieces which form part of the furniture in the sanctuaries. Some of these include pulpits, altars and lecterns. In some cases the sculptural pieces are foreign or the objects do not have much to do with Akan cultural realities. However, these pieces in the chapels could have been designed with some of the above stated sculptural motifs to reflect the cultural values of the Akan Christians of the Kumasi area.

4.28 Other artistic expressions of Akan cultural elements

The traditional form of education goes on on daily basis in all Akan communities. As children move in and out with adults they gradually imbibe the values that make up the tenets of the people's culture. The Akans have an adage which states that, *Obi nnkyere [tomfo] ba atono*; which means that: No outsider teaches the son of the metal smith's son how to fabricate implements. For, as the son accompanies the father to and fro the workshop, the wise son will naturally learn a lot about the father's trade. Much of such training is done through the wise sayings of the people in the form of proverbs and idioms.

To the Akan, *Aso pa nky[re as[m tie*; to wit A good ear doesn't take long to hear or hears quickly. This means that it does not take long before a sensible child picks things from

theelders. So the Akan child is expected to be observant in every sphere of life of activity because it is through that that he can learn. So the Akan goes further to say that *Obanyansafo] yebu no b[na y[nnka no as[m*; which is to say that A sensible child is spoken to in proverbs but not in the multitude of words. As such apart from the proverbial pieces of sculpture seen on the linguist staffs and umbrellas, there is the use of other symbolic objects for the training of the Akan child.

One of these is the *adinkra* symbols or motifs. *Adinkra* symbols are very common among Akan people. However, these motifs were said to have originated from the Gyaaman people in Cote D'Ivoire. *Adinkra* motives are used in printing cloths which are used for both funeral and festive celebrations. The same motives were used to cast brass weights used in gold trade in ancient days. A few examples of these proverbial motifs are as follows:

1. *Gye Nyame*-Except God.

Gye Nyame is the commonest motif among the *adinkra* symbols. This symbol is now more or less a national emblem coming next after the Coat of Arms. It shows the reliance the Akan has in the Omnipotent God.

2. *Fihankra*-The complete or circular house.

Houses in Akan communities were constructed in rectangular shapes with one main entrance door and a back door. There was an open courtyard, with the rooms going round. One 'compound house' could contain five or six families living together, including married people still living in their family houses. The *fihankra* [see Plate 27, p. 276], the complete house is a symbol of togetherness, unity and security.

3. *Obi nka obi*-Do not bite/push one another.

The Akan people, as stated earlier on, lived in communes. The leaders therefore, always sought to preach peaceful co-existence. The people were encouraged to avoid

anything that would bring conflict. Although they lived so closely together, they were to avoid either biting or pushing one another. The point then was that there should never be in-fighting among them.

4. *jsrane mfiri dakoro ntwā kuro ho nhyia*-The moon does not go round a town on the first day that it shines.

The moon always appears as a tiny crescent on the first day and even then appears for a few moments and then disappears. It then grows bigger and fuller as the days go by. The Akan then taught the youth to learn to go about things gradually, since no one can use a few days to achieve significant progress. It is therefore important that people learn to persevere in all aspects of life and not to rush or cut the corners. In short living a good life requires patience, perseverance and proper planning.

4.29 The Relevance of the Akan symbolic forms

According to Sarpong (2011 7), church "liturgy is full of symbolism". These symbols in reality demonstrate a truth or reality which will be difficult to show in concrete terms. The Akan people of the Kumasi Metropolis have symbols which show all the kinds of values in their concrete terms. These symbolic objects and totems play a major role in the traditional forms of worship in the lives of the Akan people of Kumasi. For example every clan in the Akan community system has a totem.

These totems are mostly animals like the leopard as well as birds like the eagle. In many Akan clan family houses in Kumasi, the clan totem has either been carved in the form of a stool or woven unto a flag to help remind members of that clan of their heritage. In the view of Sarpong (2011 7), such a symbol is "something that stands for a truth or a reality

that otherwise is very difficult to conceive”. Such truths are embedded in the carved symbols as discussed above.

In the same way, in the Roman Catholic St. Peter’s Minor Basilica in Kumasi, these Akan proverbial motifs have been used to enhance the beauty of the cathedral and also to remind worshippers of the virtues in the motifs. Not only do we have the ‘*asipim*’ chair with the marching umbrella within the sanctuary, but the windows and doors of the Cathedral have been decorated with some *adinkramotifs*[see Plate 25, p. 274]. Stoles worn by priests and ministers of the orthodox churches have been designed with some *adinkra* motifs, especially, the *Gye Nyame*.

With the right recognition and understanding of the motifs, worship in these churches is being animated. Just as preachers of the Bible, including Jesus, Himself, used relevant Jewish symbols and motifs in their presentations, preachers in Christian churches in the Kumasi Metropolis can also effectively use Akan motifs and symbols in their presentations to enhance worship in these churches.

4.30 Christian Prayers in Churches in Kumasi today

Another area where the Akan cultural influence seems to be taking over or influencing the church is in the area of prayers. While Christians condemn Akan traditional prayers as being partly vindictive and condemnable, the same picture is being painted in churches in the Kumasi area. Many charismatic Christians in the Kumasi area are now talking about “dangerous prayers”, whereby prayers of destruction are “directed to the enemy who sent evil towards my way”. At most of these Christian prayer meetings suppliants are encouraged to “attack the plans of the evil one”. Some charismatic and spiritual churches even go to church with ‘canes to whip the evil out of the devil’. This concept of prayer is akin

to the Akan traditional prayer which ends like ‘*’onipa b]ne a]mp[y[n yiedie de[, y[mfa nsa b]ne nk] n’ayie ase’’*’, meaning, ‘as for the evil person who hates to see our progress, let us go to his funeral with bad drink’.

4.31 General Discussions

Traditional Churches that have been a fertile or comfortable ground for *Akanfo* of Kumasi because of the similarities of their liturgical practices are the Anglican and Roman Catholic Churches. In addition to these churches, all the African Indigenous Churches, (AICs) make the Akan Christians of Kumasi feel very much at home. First is the use of shrines in these two churches. In all the Roman Catholic and Anglican parishes which the researcher visited are ‘shrines’ depicting statutes of the apostles or saints after whom those churches have been named. The statues are placed on daises in conspicuous places in order to be clearly visible to worshippers. Members of the Roman Catholic and the Anglican Churches in Kumasi make pilgrimages to these places to pray. Some of the worshippers have adopted some of these Apostles and Saints as their patron Saints. This concept is similar to the system found in Akan traditional worship.

Another point is the development of grottos by the Episcopal churches. Within the Kumasi Metropolis are various grottos, where faithfuls of the Episcopal fraternity flock to in order that they could find sufficient time to pray and meditate. A typical example is the St. Mary’ Grotto at Buoho on the Offinso road. At these grottos are shrines where the people stop to pray as they move around. These grottos are just like the *As]rey[so*, the worship grounds for the Akan traditional worshippers.

Mention has been made of Akan state *Akyeame poma*, spokespersons’ staffs of the Akan people of the Kumasi Metropolis which have been decorated with various traditional

motifs. In the Roman Catholic and Anglican churches, as well as among some charismatic churches, like the Shilo United Pentecostal Church, there is the use of the Bishop's Rod or Staff. On all important occasions, like the celebration of High Mass or the funeral of a very important person who belonged to the church, when the bishop officiates, he carries his staff. At a point where the Bishop has to perform a function like blessing the elements for Holy Communion, the Staff is placed against the wall in the sanctuary of the church.

The bishop's staff and the *Akyeame poma* are similar. The main difference between the *Akyeame poma* and the Bishop's Rod is that in the Akan world it is the chief's spokesperson who holds the staff and not the chief himself. But the import of both the *Akyeame poma* and the Bishop's Rod is not lost among the Akan people of Kumasi. The significance of both the traditional staff and the bishop's rod is the authority of leadership behind them.

In Akan traditional worship, as mentioned earlier on in this project, the three forked tree, *Onyame dua*, (*Astonia gogensis*), are cut and fixed in the compounds of traditional shrines. Brass pans or earthenware pots are placed on the prongs to collect rain water, *Nyankonsuo*. The water which is collected in this way is used in traditional healing. Furthermore, on festive days, like the *adae* days, *bosomdwira* (hyssop) leaves are used to sprinkle the water on all the devotees. Every devotee present makes sure that he or she is thus sprinkled.

Similarly, in the Episcopal churches, the Anglican and Roman Catholic churches, during important occasions like the celebration of the High Mass, dedication of items in the church, dedication of chapels or priests' homes, holy water is sprinkled on the worshippers as well as the items to be dedicated. In some charismatic and African Independent Churches people go for 'holy water' which is used for various purposes, like for protection from

wicked spirits, protection of wares and other properties 'from people with bad or wicked eyes'. The holy water is sprinkled on the various items and properties, while the beneficiaries wash their faces as well drink some of the holy water.

Another traditional event that has got an equivalent in Christianity in the Kumasi Metropolis is the *Adaebutuo*. *Adaebutuo* is an important event which takes place forty days before the annual *Adaek[se]* or *Odwira*. *Adaebutuo* marks the beginning of a period of forty days before *Odwira* when the traditional people observe a period of silence. It is a time of meditation when drumming is banned and no funeral celebrations are held. The period of silence helps the traditional people to make adequate preparations to 'welcome home the spirits of the ancestors'. The period begins on the fortieth day counting back from the *Odwira* day. The day is always a Wednesday, *Kudapaawukuo*.

In Christianity, especially among the Anglican, Roman Catholic, Presbyterian and Methodist churches there is the Lent period which also covers a period of forty days, which also starts on a Wednesday, the Ash Wednesday. It is also a time of meditation during which period Christians are expected to humble themselves through fasting and prayer and seek forgiveness from the Lord. Both periods are set aside to precede major celebrations, during which the celebrants abstain from certain kinds of food. From Akrong's (2000 48-62) observation, 'from the perspective of phenomenology of religion, African Traditional Religion shares many common beliefs and practices with Christianity'.

Another point worth stating is the use of colours by Christians of the Kumasi area, especially among the Episcopal fraternity. Sarpong (2011 7) states that Akans of the Kumasi Metropolis 'rely on colour symbolism to express sentiments of various sorts'. The Akan of Kumasi make great use of colours for the various aspects of life. White is used to celebrate happy occasions. Upon the birth of a new child, during puberty rites and traditional

marriages white becomes the order of the day. Sarpong continues by saying that 'Green represents growth, vitality, youthfulness and so on'. Red, black and brown colours are used during sorrowful moments like the death of a person, times of war, when a calamity strikes a family and times of state crisis.

Some churches in Kumasi, especially those in the Episcopal fellowship, have their liturgical colours. These colours, just as the Akan people of Kumasi use them, are used in covering items in the sanctuary on specific occasions. There are different colours for the Christmas, New Year and Easter seasons as well as the Lent periods. At the same time the priests use stoles of those colours to match the occasion. Although these colours appear to be part of the universal Episcopal fraternity, the semblance with the Akan practices can never be lost on any critical observer.

One disturbing trend in Akan communities of the Kumasi Metropolis, so far as colours are concerned is the introduction of the black and white cloth into funeral celebrations. The black colour, to the *Akanfo* of the Kumasi Metropolis, signifies sorrow, pain, death or great loss. Many Christians today decide to celebrate funerals using the black and white cloth for very old people who die. The issue is that no matter the age of a person at death, the incident of death is painful. This trend has come about because among the Akan people of Kumasi when a person's child dies for the first time he/she puts on white cloth. However, to the Akan people of Kumasi the use of the black and white cloth at this time "is to laugh at death so that it wouldn't feel like visiting such parent soon".

Furthermore, during visits to the residence of the Emeritus Archbishop Sarpong, the researcher noticed that all the people around addressed the Emeritus Archbishop as Nana. On occasions where the Archbishop's Secretary called the researcher on behalf of the Archbishop the Secretary would "Nana has asked me to call...". In an interview with the

Archbishop as to how and when the people started calling him Nana, the Archbishop stated that he could not give any definite answer to those questions. However, the Archbishop stated that it could be part of the culture of the people of Kumasi who address all important people in the community as well as elderly people as Nana.

4.32 Summary of the Chapter

The investigations conducted into these cultural elements, indicated that there is more room in the Churches in the Kumasi Metropolitan area to accommodate more Akan cultural elements into their liturgies. Indications are that much more research has to be conducted into more Akan cultural elements for many more of such elements to be accepted into the liturgies of the Church. It clearly shows that some thought patterns or the worldview of the indigenous people of the Kumasi Metropolis, have been overlooked in the development of the new faith.

What the Church needs to do is to listen to the beautiful 'songs of our unsophisticated fathers, mothers, brothers and sisters; the messages which peel off the talking drums and the philosophy behind our artefacts, proverbs and idioms'. For all these tell us about the 'wonderful and mysterious events of our tribal life, and of the achievements of our people' which, unfortunately some people describe as 'the black man's superstitions'.

It is, however, heart-warming that some African scholars like Sarpong, Mbiti, Idowu and other theologians agree now that something needs to be done so far as Akan cultural values and Christian theology are concerned. The search for a genuine Akan Christian identity as of now is a comparatively new field of study. However, with the interest being generated in issues like 'mother tongue theology', there is so much that inculturation in

Christian churches in the Kumasi Metropolis has to teach all Akan theologians who are interested in “digging deep” into this field.

An interesting discovery during the research period is the fact that the leadership of the Global Evangelical Church has endorsed the vision of one of its agents to develop Akan speaking congregations within the Kumasi Metropolitan area. For effective evangelisation, the minister has come to the realisation that the culture of the environment can never be ignored.

The *Akanfo* of Kumasi were said to be ignorant, uneducated without any form of writing. But the motifs of the Akan art and proverbial designs considered in this thesis are clear indications that the Akan did not lack the means of communicating their values to the wider community. This transmission of information was done not only through proverbs and idioms, but by turning these proverbs and idioms into *adinkra* motifs, gold weights and architectural designs which could also be seen on buildings in some localities. These were things which even the ordinary people saw day in and day out and which they could easily identify with.

CHAPTER FIVE

SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

5.1 SUMMARY

In chapter two, the features of Akan cultural values were made known. Now it is time to look at a few of these features in some detail and see how these could affect the inculturation being discussed.

Culture is a human thing, no other creature on our planet has any culture.

This statement is very important. Man has for centuries tried to domesticate some animals. In addition, there have been attempts to train some of these animals to behave and act like man. Some birds, like the parrot, are kept as pets and trained to whistle and talk like man. Some types of monkeys have been tamed and used as pets also. These monkeys are dressed up with shirts and shorts but that is how far it goes. For, in all these cases of training these pets, only those which have been domesticated and taught those human techniques, are able to imitate humans to some extent. Those trained monkeys, irrespective of how long they have stayed with men cannot put on the dresses by themselves. Neither can these pets be sent back into the forest to train the others.

Some other animals, like horses, are trained to walk on their hind legs like men and dance to music, in order to entertain people. In all these cases none of these animals are 'cultured' in any way. In addition all their kinds in the wild are not affected in any way by this training. As such unlike man, these animals are not able to 'culture' their kind in any way. This helps to buttress the point that culture is a purely human factor which cannot be shared with any other creature.

All societies have their own culture. It is arrogant to suggest that there is a society

that has no culture.

Every society is distinctive and unique in all aspects. No matter what, every community has its own distinctive culture. The Akan community of the Kumasi Metropolis has been able to develop its own culture over the years. It was therefore essential for the early missionaries who brought Christianity into Kumasi to have studied the cultural elements of the Akan people of Kumasi. In that way, the Akan Christians of the Kumasi Metropolis could have associated some of their cultural elements with that of the new religion for a better understanding of issues.

As pointed out already in this work, Venneste, a university don and missionary believes that European culture, developed from Greek and Roman cultures, is refined and therefore should be the yardstick for all cultures. But that is simply an illusion. No culture can claim supremacy over another. If culture is an attribute of persons, then what other people have developed as their culture, based on their environment and past experiences, cannot be debased.

Culture is what makes me what I am. I am not a Dagao or Ewe. I am an Asante because of my culture.

Culture creates distinctiveness as well as identity. Language, music, dance, food and many more make a people's cultural elements. These cultural elements, as we are told, are defined or created by the environment in which people dwell or find themselves. If God is the God of all people, then Akan Christians living in the Kumasi Metropolis should be able to worship Him based on their worldview and cultural values.

As an Akan male, living in the Kumasi Metropolis, for example, one is expected to attend funerals in traditional men's mourning cloth which is either '*brisi*', '*kuntunkuni*' or '*k]bene*', i.e. either black or red, wearing *ahenemma* or *kyawkyaw*, native Asante sandals. If

an Akan male of Kumasi decides for any reason to attend a funeral in suit or *kente*, people will begin to question the soundness of his mind. Even people who attend funerals in the correct funeral cloth but wear shoes or buckled sandals are not considered properly dressed so far as the Akan of the Kumasi Metropolis are concerned. In the same way when a person comes to worship God in a church in the Kumasi Metropolis, some of his cultural elements, so far as worship is concerned, should come into play.

Therefore I must know my culture and respect it.

To the indigenous Akan people of the Kumasi Metropolis, culture 'is the life of a people'. However, and unfortunately many people, especially the young ones of Kumasi Metropolis of the present day do not know their culture. As a result of that lack of knowledge, they do not know their cultural values, and they woefully fail to honour or respect them. Such people are at times heard saying that in this age of 'scientific and technological development' no one should pay heed to these 'primitive ideas'. What they seem to lose sight of is that 'the scientific and technological developments' they are proud of are the products of a particular culture.

In a discussion the researcher had with a friend's son who was educated overseas, the young man said that the father had made them, the children, aware that funerals are a sheer waste of time. The young man and his siblings have therefore decided that they would not attend any funeral in Ghana, even if it is that of a close relative. Meanwhile, when the sister of the young man in question was going to get married to a white man, the family decided that the youngman should come and perform the 'marriage rites in their village in an African manner'. Meanwhile funerals and marriages are some of the main Akan cultural elements that help to bring families together. Those who think like this young man are ignorant about the import of such cultural elements.

From observations made and answers obtained from all the respondents it has become clear that the initial introduction of some Akan cultural elements into Christian worship in the Kumasi Metropolitan Area has been of immense help to the Church, although not without some initial opposition. The introduction of those Akan cultural elements has revolutionised Christian worship in general. However, there are still some other Akan cultural elements which have not yet been considered for adoption into Christian worship among Christian churches in the Kumasi area.

For example with the exception of the African Faith Tabernacle Church no other church in Kumasi Metropolis uses the *atumpan* drums in its liturgy. There is the need, then, to introduce more of the remaining cultural elements into the Churches' liturgies. Cultural elements like the *kete* and *adowa* orchestras, *mpintin* and *atumpan* drums are just but a few of the cultural elements which could be adopted into the church to help enrich church worship in the Kumasi area to reflect the nature of the community. From the responses from members of the Christian community in Kumasi, it is clear that some Christians in Kumasi are very sceptical about some Akan cultural elements.

Rev. Osei of the Apostles' Continuation Church at Mpatase[, a quarter of Kumasi stated that they had to do a lot of teaching in order to help their church members resort to 'the right' dancing in church. This was so because initially, the members of the church were dancing like traditional priests who were under the possession of a deity or a tutelary spirit. However, great care should be taken to avoid all syncretic tendencies, for, the ideas some church members have on some Akan cultural values are still negative.

In the course of this research, the researcher got to know that a traditional ruler was prevented from entering a Presbyterian Church compound in Kumasi with his *kete* troupe where a funeral service for his relative was being held. The church leadership thought the

kete was 'heathen' and as such could not be entertained on a Church's premises. The funny side of this idea is that the drums in use in almost all the churches in the Kumasi Metropolis are the very types found in the dance halls. But no one sees anything wrong with that, though the Church condemns the dance hall practices. The introduction of more Akan cultural values then, calls for consistent education for all Church members, including the clergy.

5.2 Schisms in inculturation in Kumasi

Over the years, it has been very difficult, and at times painful for people to try and promote inculturation in the Church. Much has been said already in the earlier chapters about the attempt by Amu to introduce Akan cultural elements into the worship of Presbyterian Church of the Gold Coast and the difficulty he encountered. He felt very uncomfortable with some of the practices going on in the Presbyterian Church of the Gold Coast and tried to transform the liturgy for worship. However, it was simply impossible at that time.

According to Agyemang (1988 59-62), after more than a hundred years after the establishment of the Church in the Gold Coast, the forms of church worship which were being practised by the old established churches, that is the Anglican, Presbyterian, Methodist and Roman Catholic 'had been copies of the forms of worship of the different European mother churches from which the early white missionaries came'. Not only were the forms of worship foreign, but the songs which were taught in the mission schools as well as the hymns sung in all the churches were all foreign tunes and styles.

When the first Moderator of the Presbyterian Church of the Gold Coast, Rev. Peter Hall, heard Amu practicing drumming with some students of the Presbyterian Training

College (PTC), Akropong, he was reported to have exclaimed, according to Agyemang (1988 63) 'O may the good God take me away from this sinful world'. In other words it was sinful for Christian students to learn to play Akan drums. Interestingly, Amu's motivation to do inculturation in the Church came about when he worshipped with the Ramseyer Presbyterian Congregation in Adum Kumasi.

According to Agyemang (1988 59), 'Amu became very much impressed by seeing Asante Christian men remove the sandal from their feet and lower their cloth from their shoulder to their waist as they went up to the altar to receive Holy Communion'. For, Amu with his interests in Akan cultural elements, had taken to visiting royal palaces and interacting with many Akan people both in Kumasi and Akuapem Akropong. Through the visits to the palaces Amu saw that that was 'exactly how any Asante male approaches his tribal chief'.

From Agyemang's (1988, 61-62), perspective Amu's cultural orientation, did not see how 'this beautiful act in our cultural life' could not be replicated in Christian worship. Amu's mind was working very fast and hard, 'watching and being impressed by some pleasant features of African culture'. The impressions created in Amu's mind clearly showed that he was ready to express some of these ideas. For, in it all Amu saw the correlation between Christianity and culture and he did not fail to take full advantage of the lesson.

Agyemang (1988, 67), further states that the problem Amu faced was that the new melodies he was producing were 'thought to resemble closely indigenous heathen tunes and lyrics'. Some contemporary Christians of Amu's time were offended by his ideas and therefore 'censured Amu vigorously about his music being a reversion to heathenism'. Such people equated Amu's indigenous ideas with heathenism. However, since Amu was fully

convinced about what he was doing he simply ignored their protests. Simply put, Amu 'was indigenising church music; he was not at war with Christian religion'.

Unknown to himself, Amu was launching a quiet cultural revolution at a time it was dangerous to attempt anything like that. The fact is that at that moment the Church was not very sure as to what to do with the new development of Christianity and Akan cultural elements. The Church leadership was in adilemma as to what to do with the new developments, because as Agyemang (1988, 68) further states, 'musical and cultural activities of the Ghanaian Chief's court and those of the community are closely bound up with the worship of the Supreme Deity and the veneration of the gods of their ancestors'.

The problem then was: How could the Church divest the 'pagan' rites from the 'good' ones? For, with the *Akanfo* of the Kumasi Metropolis, there has never been any dichotomy between religion and culture. To the Akan, culture is religion and religion is culture. The Akan people of the Kumasi Metropolis 'live their culture and customs functionally and enjoy them' and knew no other way of expressing themselves. However, without conducting any serious research or study into the relationship between the Christian Gospel and African religion, some African theologians joined some of the Western missionaries in condemning the Akan concept of God as well as the Akan belief systems and methods of their religious life and practices.

In the late 1950s and 1960s when some Sunday School teachers in the Ramseyer Congregation, Kumasi, of the Presbyterian Church of Ghana started to meet on Saturdays to pray for the next day's activities, the teachers realised that the work went on smoothly the next day. However, any time they failed to meet and pray for the work, the responses from the children were very poor. They therefore intensified their prayers and before long they

started singing what was known as spiritual songs while other members started speaking in tongues.

Eventually, the members of the group started manifesting other spiritual gifts, like healing, prophesying and seeing of visions. The leadership of the Ramseyer Presbyterian Church at Adum, Kumasi at that time was against what they called the 'turning of our church into a spiritual church'. The members of that "spiritual group" were threatened with excommunication if they did not put an end to their "spiritual" activities. The numbers of that group, however, even in the face of those threats started to increase. True to their word, the leadership threw the members out of the premises of the Church. Yet the members were undaunted and moved to a place near the present day Golden Tulip, Kumasi City Hotel where they continued with their intense prayer. Eventually, the group did not only increase in numbers, but did spread out into other congregations of the Presbyterian Church as well as other denominations.

A branch of the group was started at the Abetifi Ramseyer Congregation in 1962 by a minister of the Church, Rev. T. A. Kumi who was posted to the Ramseyer Training Centre, (RTC) as the Director. The Director, Rev. Kumi allocated one of the rooms at the Centre to the group as their meeting place. As usual the members were singing those spiritual songs, clapping their hands and dancing as well. It appeared that everyone at both the Centre and in the Congregation, including the researcher, who was then both a student and a member of the Congregation, appreciated what the group was doing. However, the very day Rev. Kumi left the Centre on transfer, the group was thrown out of that room. Instead an organ was placed in the room.

Eventually, the group attained a national character and chose the name the Bible Study and Prayer Group (BSPG), with branches in many of the Presbyteries of the Church. As

a result of this growth members sought for the recognition of the Group by the Synod of the Church. There too, the opposition was very strong as well as bitter. Some of the leaders of the Church at that time, both clergy and lay, vowed that that recognition would come about over their dead bodies. The journey was slow, painful and bitter, but eventually the group gained that formal recognition by the Church. As a result of the activities of the Group, the Church has now accepted drumming, dancing, clapping of hands as well as the manifestation of the various spiritual gifts into its liturgy.

Again in the 1970s and 1980s, some members of the Evangelical Presbyterian Church, Ghana, decided, just like their brothers and sisters in the Presbyterian Church of Ghana had done, decided to do inculturation within the Church. Once again in the Evangelical Presbyterian Church, Ghana, the whole issue was taken out of context, with one side claiming that the then leadership of the Evangelical Presbyterian Church, Ghana, wanted to 'introduce pagan practices into the Church'. The then Moderator of the Evangelical Presbyterian Church, Ghana, Prof. Dzobo, an ardent advocate of inculturation in the Church was grossly misunderstood. On the other hand not much education was undertaken and most of the members of the church were left totally confused.

The strife between the two factions became so bitter that it ended up breaking the Church into two. The Church then ended up as the Evangelical Presbyterian Church, Ghana, and Evangelical Presbyterian Church of Ghana. This led to a bitter legal tussle, until finally, the breakaway group was mandated by the Supreme Court of Ghana to stop using the name 'Evangelical Presbyterian Church'. It eventually ended up as the Global Evangelical Church.

Something similar also happened in the Baptist Church in the Kumasi Metropolis. At a point some members of the Baptist Church in the Kumasi Metropolis felt that there was too much "Americanism" in the Baptist Church, which needed to be tackled. Such members

felt that among other things, the Akan people within the Baptist Church in the Kumasi Metropolis should be allowed to worship God as Akan people. They wanted to sing more Akan choruses, clap their hands and dance among other things. In short their point of view was that the Baptist Church in Kumasi should reflect more Akan cultural elements and be more charismatic. This again created a sharp line between those who wanted to follow the American form of worship and those who wanted to be more Akan in their worship. Fortunately for the Baptist Church, although that struggle went on for quite a long time, it did not break up the Church. Yet, in the final analysis it left some bruises along the way, which was unfortunate.

To avoid any unforeseen situations in his Church, which is the Roman Catholic Church of the Kumasi Metropolis, Bishop Sarpong (2002 115), decided to develop and write his own Akan Mass. In doing that he 'took into account the key characteristics of Asante sacrifice, namely, full participation, flexibility, joy, celebration, relevance and adaptability'. He further decided to take "into account the structure of Asante sacrifice, namely, presentation of the sacrificial object, sharing the object and the meal". Having done all that he submitted the Asante Mass he had developed to the priests in his diocese for their comments and advice.

The result, according to him 'ranged from downright condemnation to half-hearted commendation'. Only four priests thought that the Bishop had done a good job. Some Irish priests 'even insulted me that I was comparing the unique sacrifice of the Holy Mass to pagan practices. They, however, wrote to apologise to me later for their insults' (p.115).

In actual fact, the Bishop's ideas on inculturation have always sounded outrageous and sencretic to the Christian community, especially the evangelical circles. The rumour that went round was that the Bishop had "stated it somewhere" that if he had not become a

Roman Catholic priest, he would have ended up becoming a traditional priest. The conclusion by the evangelical Christians was that the Bishop just wanted to push his Akan traditional beliefs into the Church. As a result, any time the Bishop spoke on traditional issues like libation and chieftaincy, some evangelical and charismatic Christians verbally attacked him.

From responses from lay church members in the Kumasi Metropolis, it is clear that there still exists some mistrust or misunderstanding among the Christian community of the Kumasi Metropolis on the issue of inculturation. There are still the “typical Christians” in the Church who will question any attempt to introduce indigenous cultural elements into the Church, especially, if they are not very comfortable with those elements. Hopefully, but gradually, it looks like the change is coming. People are becoming more accommodating to these indigenous cultural elements.

5.3 Conclusions

From the results obtained from the research, it is clear that there are still more Akan cultural elements which could be incorporated into Christian worship in the Kumasi Metropolis. However, looking at the experiences of the introduction of some Akan cultural elements into churches like the Roman Catholic, Presbyterian Church of Ghana, Evangelical Presbyterian Church, Ghana and the Baptist Church in the Kumasi Metropolitan area, it is obvious that it is not going to be easy trying to introduce more Akan cultural values into Christian churches in the Kumasi Metropolis.

Again, some charismatic and Pentecostal churches, like the Deeper Life Bible Church, the Apostolic Church, Ghana and the Church of Pentecost, continue to look down on or with some suspicion on some Akan cultural elements. Statements from some of the

leaders in the charismatic church, who conclude that all Akan cultural elements are demonic, indicate that it may take quite a long time to convince both the leadership and the general flock of these churches about the rich values embedded in these cultural elements which could be animated for use in the worship in Christian churches in the Kumasi Area.

It is obvious that liturgically, not all is well with the Church in Akan communities of Kumasi. Much needs to be done for the liturgy of the Church to appear to be satisfying the spiritual longings of the Akan people of the Kumasi Metropolis. What Akan people are going through now is what Martey (1984: 38) calls the 'anthropological pauperization of the African people', which goes on on the anthropologic-religio-cultural levels.

The Akan of the Kumasi Metropolis should then find ways and means of culturally liberating themselves. For this struggle to be genuine, original and culturally motivated, a "theological agenda" should be developed whereby the Akan Christians of the Kumasi Metropolis could be free to worship God as Akans through their cultural elements. The said agenda, when developed, should be 'the pivot on which all relevant Akan theological interpretations and methodological considerations must rotate'. This agenda, in an attempt at giving the right theological interpretation, should struggle with the two interpenetrating dimensions of Akan reality and any God-talk in the Kumasi Metropolis. In other words, the theological agenda for the Churches in the Kumasi Metropolis must be done in the light of the rich Akan knowledge of the Divine Reality.

The Church in Africa, and for that matter in the Akan lands today, is therefore faced with an urgent demand for an interpretation of the Christian faith in a medium or media so real and practical that it would be meaningful to the traditional people. It is hoped that such an interpretation, when produced, would provide a means of bringing home to the *Akanfo* of the Kumasi Metropolis the truths of the Christian faith in an idiom related to the

Akan situation. That was what actually happened in the days of Christ. In the first century, Greek culture was the fashion. As a result, although, Jesus was promised long ago in the Hebrew thought, His own people identified Him more with the Greek tradition than the Hebrew, and therefore his titles were all in Greek. Jesus became the Logos, the Word as well as the Messiah, the Anointed One.

In Bujo's (1993 76), opinion, inculturation did not start today. It is something that has been with the Church right from its birth. To him, the Church was born not in a full Jewish culture but rather in a cosmopolitan field. In addition to the Jewish culture, there were both Roman and Greek cultural values. The result was that the first Christians had to bestow upon Jesus titles borrowed from contemporary Roman and Greek cultures. The result of the influence of the cultural values of the first century, as mentioned elsewhere in this essay, led to the titles which were given to Jesus such as the Messiah.

The fact is that when a people, like the Akan receive 'Christianity in a foreign wrapping', it becomes really difficult for the people to unravel the message hidden within. For, just as Christ became the Logos and the Holy Spirit the Paraclete, the two should also be seen in their Akan shades. What is needed is for the *Akanfo* of Kumasi to translate their cultural values into spiritual apprehensions and their ancestral interpretations of their religious symbols. The problem is that most Akan Christians of Kumasi are either ignorant of their cultural values or simply shy away from their cultural elements. Since some Akan Christians of Kumasi are ignorant of their traditional cultural values, they are not in any way interested in incorporating these values in the Church's liturgy.

Deacon Opoku, commenting on the issue of traditional dances like *adowa* and *kete*, just like Apostle Kyei, stated that the introduction of such orchestras and dances into the Church of Pentecost will take a very long long time. Deacon Opoku adds that in the 1970s

the late William Ofori-Atta, popularly known as Paa Willie, a politician, statesman, a traditionalist, a Christian and a royal of the Akyem Abuakwa State gave the Church leadership talks on cultural issues. Being a royal, from the Ofori Panyin Stool House of Kyebi, in Akyem Abuakwa, a traditionalist and a Christian, Paa Willie was always taken seriously whenever he spoke on such issues.

According to Deacon Opoku, Paa Willie specifically warned the leadership of the Church of Pentecost in particular and all Christians, to be very wary of entertaining the Akan cultural elements of *adowa*, *nnwomkor*] and *kete* because of their suggestive nature. In the words of Deacon Opoku, Paa Willie warned that cunning people could communicate their lustful desires through such dances as *adowa,nnwomkor*] and *kete*. Paa Willie, according to Elder Opoku, therefore warned Christian leaders of Kumasi to do proper education before thinking of introducing such dances.

In the same manner, according to Mr. Wonderful Adjei-Arthur, a Bible Translator of the Bible Society of Ghana and an Elder in the Church of Pentecost at Boadi, a quarter of Kumasi area, the adoption of Akan traditional dances like *adowa* and *kete* into the worship of the Pentecostal and Charismatic churches in Kumasi is going to take a very long time from now to come. Wonderful cites an incident which occurred at a funeral of a member of the Church of Pentecost to support this assertion. At the funeral the disk jockey started playing a popular 'spiritual' song which has a typical Akan *nnwomkor*] tune. As soon as the song started an elder of the Church of Pentecost accosted the disk jockey and asked him to stop that song because that was not the tradition of the Church of Pentecost.

Pastor Ernest Boateng, a local Pastor of the Apostolic Church, Ghana, and a translator with the Bible Society of Ghana, states that his Church has taken a very dogmatic stand on some Akan traditional elements. Like the other Pentecostal churches, cultural

elements are looked at with some sense of disdain. Traditional drumming and dances are strongly objected to in all their activities. In the view of the leadership of the Apostolic Church, Ghana, no serious Christian worthy of his salt will 'entangle himself with these cultural practices'.

However, in his personal view, Pastor Boateng thinks that the stand of the Church is not very realistic. First, Pastor Boateng thinks that the people have been conditioned by their cultural worldview and as such cannot live completely outside that cultural system. Pastor Boateng thinks that most of these cultural values could be animated for use by Christian churches. The Pastor is at a loss as to why the Pentecostal churches in the Kumasi area use the Akan language in almost all their forms of communication but then look down upon other Akan cultural values like Akan traditional music and dance.

All the same, Pastor Boateng thinks that it is going to be a herculean task by any one to try and influence worship with some Akan cultural elements in the Pentecostal churches in the Kumasi area. The issue, in the estimation of Pastor Ernest Boateng, is that majority of the Kumasi Pentecostal church members have been pre-conditioned against many Akan cultural elements, especially Akan cultural music and dance. Pastor Boateng, just like Apostle Peter Kyei, believes that it is going to take much education and a very long period "to find a home in the Pentecostal churches" for some Akan cultural elements in the Kumasi area.

5.4 Recommendations

It is obvious from the research findings that Akan theologians of the Kumasi Metropolis are not fully interrogating all the rich cultural values of the Akan in order to develop Christian liturgies with them. There is also the lack of enthusiasm in incorporating

Akan cultural values in Christian worship in the Kumasi Metropolitan Area. Whenever the topic of inculturation crops up people only talk about drumming, singing of Akan choruses, clapping of hands and dancing. From the results obtained through the questionnaire sent out, the impression created is that the greater majority of Church members from the Kumasi Metropolitan Area are either ignorant about or not interested in Akan cultural elements.

As a result, in the Church, libation is equated with idol worship. Just as the early missionaries looked down upon and condemned African cultural elements, some modern day Akan Christians of Kumasi look down upon their own cultural elements. Not only do they look down on an element like libation, but the same people are suspicious of other elements like *adowa* cultural troupe and dance; *kete* troupe, *dansuomu*, as well as traditional musical instruments like *at[nt[b[n, odurogya*, [see Plate 26, p. 275], and *prempesiwa*. What is needed is the identification of good indigenous cultural elements, animate them and use them in the liturgies of the Church in the Kumasi Metropolitan Area.

Bediako (1975, 180), on his part suggests that although there is 'the full African Christian response' no one should assume that 'the African-ness which has its roots in the soil of our continent...is basically a religious phenomenon'. Rather, the Akan Christian Community of the Kumasi Metropolitan Area should come to the realisation that in Christ Jesus, they have found 'a principle of understanding and interpretation which is superior to anything that a secular world-view is able to offer'.

The use of such elements should not lead to any hard feelings from any quarter, unless the Akan people of the Kumasi Metropolitan Area feel that their cultural elements are inferior to others. Interestingly, the items used in churches in the Kumasi Metropolitan Area "for praise and adoration", namely, the drums, guitars, maracas, flutes, trumpets and the

like are all adaptations from European culture and the dance halls. Yet those who complain about Akan cultural elements being introduced into the Church for worship feel comfortable with these foreign musical instruments. Unfortunately, it is still 'a matter of the castration of African cultural values', without the slightest reflection of their inherent richness

The result of people's negative reaction to inculturation in Christian churches has caused many scholars of the Kumasi Metropolis to recoil into their shells, thus aborting the process of enriching the liturgy of the Church within the Kumasi Metropolis. That was exactly what happened to Bishop Sarpong due to people's reaction to what he tried to do, including insults. However, he realised that what was needed was proper education in the Church. As a result, he, Sarpong, (2002 115) writes that the first thing he wants to do is to warn all people, especially the theologians who want to get involved in inculturation, about the mistake he made initially. He says that 'I did not educate the people before introducing my suggestions'.

Even from the position of a bishop, Sarpong (2002, 115-116), further suggests that no one should think 'that priests understand all these things. Some of them can be the worst enemies of inculturation'. With all the good ideas and intentions, the Bishop realised he needed 'people to help me put them into concrete reality'. He also learnt that 'in inculturation you need an inter-disciplinary approach; you alone cannot do much'. For inculturation to become successful, one needs people to think and plan with, as well as the right people to put those creative ideas into practice.

One major problem facing inculturation in the Church in the Kumasi Metropolis is that there is nothing like a uniform Akan cultural heritage which should inform the Church. Doing inculturation therefore, requires or calls for proper, in-depth and careful education. It

is true that certain traditional beliefs and practices are perfectly compatible with Christian norms. However, all such values need to be carefully examined before adaptation.

As such Sarpong,(2002 117), concludes that the cultural elements in our societies should be grouped into three. Under the first group 'are elements that are good and wholly acceptable to Christianity'. Some others of these Akan cultural elements are indifferent while "some are downright evil". Akan Christians of the Kumasi Metropolis should therefore 'make full use of the elements that are wholesome', while they 'should try to do away with the bad aspects in the indifferent elements'. In respect of the evil elements, *Akanfo* Christians of the Kumasi Metropolis 'must try to get rid of them or else replace them'. Sarpong, however, cautions that Akan Christians of the Kumasi Metropolis 'should do this with circumspection, knowing very well that institutions in our societies are inter-linked and unwary destruction of one, for whatever reason, can affect the whole society adversely'.

As much as there is the need for the Akan Christian community of Kumasi to promote inculturation in the church, there is the need for circumspection. According to Kwaku Ankamah Akyeampong, a retired Minister of the Presbyterian Church of Ghana, in a personal interview, any one promoting inculturation should realise that so far as Akan cultural elements are concerned, there are the "mystical as well as the social aspects". For the mystical elements it will be very difficult for the ordinary person to come to grips with them as the custodians of Akan culture are tight-lipped over these mysteries. From his own personal researches, Rev. Akyeampong states that it was not for nothing that the early missionaries decided against the introduction of Akan cultural drums into the liturgy of the Church.

According to Akyeampong, apart from the rituals which were performed before the cutting of the trees for the carving of the drums, in the days of old most Akan drums were initiated with human blood. Furthermore, there are some *atumpan* drums in chiefs' palaces which have human jaws of the people whose blood was used on the drums hidden inside these drums. Also there are specific drums, like the *twui* which are 'blood drums'. For, any time these drums are sounded there has always been bloodshed, where even in modern times people have perished through very terrible accidents.

From the observations made by both the Emeritus Archbishop of Kumasi, and Rev. Akyeampong, there is the need to be wary of the 'obnoxious' as well as the 'mystical' contents of Akan cultural elements. Just as the Church should be concerned about cultural elements 'wrapped in borrowed Western garments' it should be careful about what is evil in Akan culture.

There is therefore the need for more research into determining what is obnoxious or mystical in Akan cultural heritage. The leadership of the Apostles' Continuation Church, according to Osei Benjamin, for example, had to gradually do away with the Akan traditional '*ak]m*' dances as that was leading to a form of spiritual possession, similar to that of the traditional devotees of the shrines, on some of the church members. At the same time Osei is getting somewhat worried about the insistence of the youth for the use of more English language alongside the Akan in ACC congregations within the Kumasi Metropolis. However, that is the natural result, because the children of the old formally uneducated church members are getting better education.

The Churches in the Kumasi Metropolis should however not wink at the rich social cultural heritage of the Akan people. Neither should the Church for the sake of adaptation be forced to accept cultural practices she does not fully understand. There is therefore the

great need to properly investigate and educate church members, both lay and clergy, about the introduction of Akan traditional cultural values. In Agordoh's (1986 118), view, 'Africans should be aware that we are different emotionally, psychologically and socially' and therefore *Akanfo* of the Kumasi Metropolis should always seek to "demonstrate our nature", for example, in the type of music for Christian worship.

On the question of the Pentecostal and Charismatic stand on Akan cultural dances being too suggestive and profane, the point is that before doing these dances the dancers use the same signs to plead for permission and protection from God so that nothing untoward happens to them. These same Pentecostals are not rejecting the Akan language because it has some profanity in it. Why can't Christians learn the good sign language in the traditional dances so as to use them in church worship in the Kumasi Metropolis?

The Akan musical heritage is therefore a good example of the cultural elements that should be cherished greatly by the Akan Christian community of Kumasi as there is something unique about it. The Kumasi Akan Christian community should not then overlook that special Africanness in the music of our people, because Akan cultural music should be seen as combination of singing, drumming and dancing. Anything less will appear to be as if the Christian Church community of Kumasi is looking down upon the rich cultural heritage of our people. Nothing should be done to create the impression that the rich Akan heritage is not fit to infiltrate into the Church in the Kumasi Metropolis. That would amount to a rejection of our "ourselves" as Akans.

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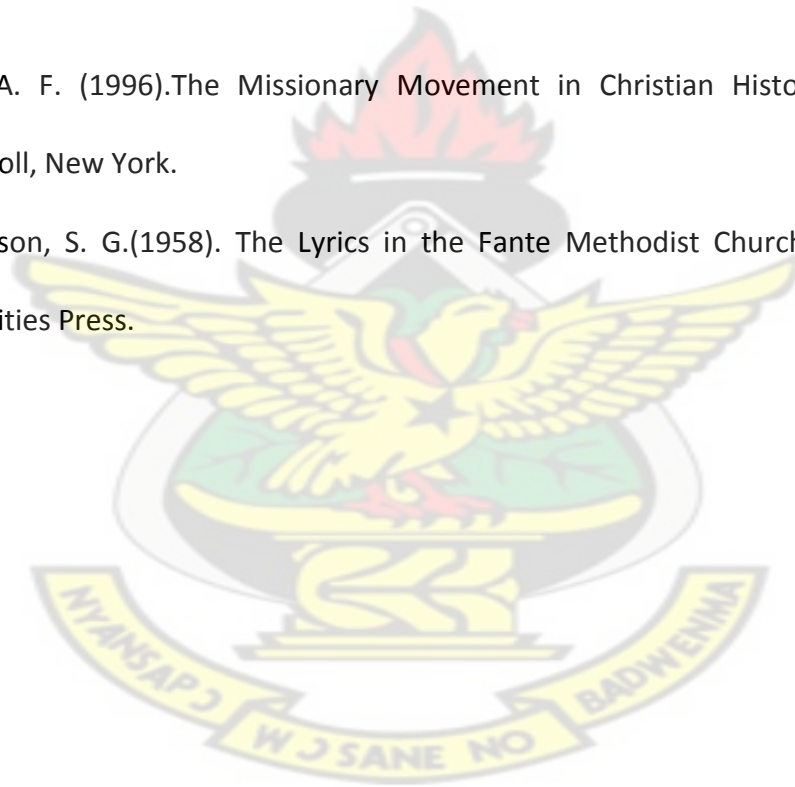
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APPENDIX A

This questionnaire is for the collection of data for the completion of a Post-Graduate thesis on the influence of Akan Cultural elements on Christianity in the Kumasi Metropolis. Kindly find time to answer as many questions as you can. Thank you.

1. Which of these Christian fraternities do you belong to: Orthodox; Episcopal; Reformed; Congregational; Pentecostal; Spiritual; Charismatic?
3. What is your position in the Church/Congregation/Society?
4. For how long have you been in ministry?
5. Which language(s) do you use in your Church/Congregation?
6. What is/are the reason(s) for the choice of language(s)?
7. Do you put on clerical garments?
8. Does your denomination adhere strictly to the clerical colours?
9. Do you have a cultural group in your Congregation/Church?
10. Do you use traditional Akan musical instruments in your Church/Congregation?
11. Give the name(s) of some of such instruments.
12. How would your members welcome 'Akan' elements like 'kete', 'adowa', 'atumpan' as part of your worship?
13. Do you think such Akan drums could enhance Christian worship?
14. Which other Akan musical instruments could be used in worship?
15. How would you feel seeing people in your congregation/church dance 'adowa' or 'kete'?
16. Do you yourself like dancing during worship services?
17. Do you accept traditional rulers/chiefs into full membership of your church?
18. Are they accepted as communicants?

19. If Yes, why?
20. If No, why?
21. Do you accept polygamists into full membership in your Church/Congregation?
22. Are such polygamists allowed to take Holy Communion?
23. If Yes, why?
24. If No, why?
25. Do you think that there are some Akan cultural elements which are similar to biblical elements?
26. Name any three of such elements.
27. Do you think some of these Akan cultural elements spoken of above have actually influenced Christian worship in the Kumasi Area?
28. If Yes, in what way(s)?
29. If No, why?
30. Are you of the opinion that more of such elements should be introduced into the church to enhance worship?
31. Give the names of any four of them.

APPENDIX B

QUESTIONNAIRE FOR CHURCH MEMBERS.

This questionnaire is for the collection of data for the completion of a Post-Graduate thesis on the influence of Akan Cultural elements on Christianity in the Kumasi Metropolis. Kindly find time to answer as many questions as you can. Thank you.

1. Is your church/congregation: Orthodox; Episcopal; Congregational; Pentecostal; Spiritual or Charismatic?
2. For how long have you been a member of the church?
3. How did you become a member of the church?
4. Do you hold any position(s) in the church as at now?
5. If Yes, were you appointed or elected to that position?
6. Which position is that?
7. Do you think that it would be a good idea to choose church leaders like Akans choose their chiefs/leaders?
8. Do you think that Akan Christians of Kumasi should worship God through their own cultural elements?
9. Do you already use some Akan cultural elements in church worship?
10. Can you name some of such cultural values which could be used in the church.
11. Do you think that all the members in your Church would accept these Akan cultural elements?
12. How comfortable are you with dancing by church members during worship time?
13. Do you yourself enjoy dancing in church?

14. Would you appreciate the introduction of African dances like Adowa and kete into church worship?
15. Do you think church members should be allowed to marry more than one?
16. If yes, would you like to see your pastor/minister with two or three wives?
17. Would it be good, in your opinion, to introduce traditional African initiation rites into the church?
18. Do you think that libation is a proper form of prayer?
19. If Yes, give reasons for your answer.
20. If No, state your reasons.
21. Should the church incorporate libation into its liturgy?
22. If Yes, give reasons.
23. If No, state your reasons.
24. Do you think that the church should admit polygamists into full membership?
25. If Yes, give your reasons.
26. If No, state your reasons.
27. If Yes, would you welcome a polygamist as your minister/pastor?
28. Would you recommend that pastors/ministers put on cloth mount the pulpit to preach?
29. If Yes, state your reasons.
30. If No, state your reasons.
31. Have the Akan traditional elements already in use in the church really influenced worship in general?
32. Which of the elements already in use in the church have really influenced worship?

33. Which other Akan cultural elements would you recommend to be introduced into the church?

34. Name three other Akan cultural elements which you think would help enrich Christian worship in the Kumasi Metropolis

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APPENDIX.C.

Questionnaire for members of the African Indigenous Churches, (AICs).

This questionnaire is for the collection of data for the completion of thesis on the influence of Akan cultural elements on Christian worship in the Kumasi Metropolis. Kindly find some time to answer as many questions as possible for us. Thank you in anticipation of your contribution. (AIC).

1. Who was the founder of your Church?
2. What was his level of education?
3. What motivated him to found the church?
4. Is he/she still alive?
5. For how long have you been a member of the church?
6. How did you become a member of the church?
7. Do you hold any position(s) in the church?
8. Which position(s) is/are that?
9. For how long have you held that position?
10. Were you elected or selected to that position?
11. In your opinion, should church leaders be elected or selected like in the choice of an African king?
12. How do you address your leaders and ministers?
13. Which main language(s) do you use at you divine services?
14. Do you sing English hymns/choruses during church services?
15. Do you sing local language songs/choruses in church?
16. Do you use African drums as part of your worship service?
17. Which other African musical instruments do you use in your services?
18. Do you think that African Christians should dance 'adowa', 'kete' or 'dansuomu'?
19. What is your church's stand on polygamy?
20. Are polygamists accepted into full membership in your Church?

21. Are the polygamists allowed to attend Holy Communion?
22. Are members of the Church allowed to wear shoes/sandals in church?
23. What garments do your ministers/pastors wear/use?
24. Do you believe in animal sacrifices?
25. Do your people adopt English/Christian names at baptism?
26. Do you think that your church has been somehow influenced positively by Akan traditional cultural elements in use in your church?
27. Would you like to see more cultural elements being introduced into the church?



APPENDIX D.

QUESTIONNAIRE FOR CHRISTIAN CHIEFS/QUEENS.

This questionnaire is for the collection of data for the completion of thesis on the influence of Akan cultural elements on Christian worship in the Kumasi Metropolis. Kindly find some time to answer as many questions as possible for us. Thank you in anticipation of your contribution.

1. Which is your position as chief: paramount chief; divisional chief; queen, local chief, or sub-chief?
2. Were you a Christian before being made a king/queen?
3. If no, how did you become a Christian?
4. Which church do you attend?
5. Did you come to some compromises with the king makers before accepting to be their ruler?
6. If yes, which are these compromises?
7. Are there any conflicts in your desire to be a Christian/chief/queen?
8. If yes, what are they?
9. If no, how comfortable are you, combining chieftaincy with the Christian faith?
10. How important is the Bible/personal devotion/private prayer to you?
11. Is it possible for you to regularly worship with your local congregation?
12. Do you attend Holy Communion at church?
13. Do you pour libation?
14. To whom/what do you do it?
15. Do you do public Christian praying at your traditional meetings?
16. Who does the praying?
17. Do you get some reactions to the public praying?
18. What is/are the reaction(s) of you subjects to the public praying?
19. How relevant/important is the Bible in your life?
20. Do you think Akan traditions/culture have/has some things in common with the Christian faith?
21. Do you think that African drums could be used in praise of God?

22. Which other cultural elements do you think could be employed in Christian worship?

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APPENDIX E

SAMPLES OF POPULAR AKAN EBIBINNWOM.

1. }ye }hen

}y[}hen, Onyame y[hen. He is a king, God is King
}sabariba }y[hen, The Warrior is King
Megya Nyame }y[hen. God my Father is King.

2. }kyer do, }paa do o

}kyer do o However difficult it is
}paa do o, However unbearable it is
M'egya Nyame beyi God my Father will lift me
M'akwan yi m from this path
Boa h[n, M'gya Nyame boa h[n help us, God my Father, help us
Nyame, y[nye wo nam ampa a, God, when we truly walk with You
Y[nye apem nam. We walk with thousands.

3. Ndaase, ndaase, nka }d]y[fo

Ndaase, ndaase Thanksgiving, thanksgiving
Nka }d]y[fo (Be) unto our Lover,
Ay[yi ay[yi Praise, praise
Nka Tweramp]n (be) unto the Almighty
Enyimnyam, enyimnyam glory, glory
nka h[n Gyefo, be unto our Saviour
Oeyi m'sum mu He has delivered me from darkness

Akesi han mu and placed me in the light

}sabarima Katakya, Great Warrior, Okatakyie

Ye gya wo ekyir a onnye o we cannot leave you behind

Ngyedo: chorus:

Ewuradze e! }sabarimba e! Yes, Lord, yes Warrior

}sabarimba e Yes, Warrior

Yegya wo ekyir a onnye o! We cannot leave you behind.

4. *Buebue sor ntokura*

Buebue sor ntokura, Open the windows of heaven

Fa wo nhyira ma h[n and shower your blessings on us

Buebue sor ntokura open the windows of heaven

Fa wo nhyira ma h[n shower your blessings on us

H[n Egya Nyame e, Lord God our Father

As]remba h[n Egya d[[fo gracious Father of the Church

Buebue sor ntokura, open the windows of heaven

Fa wo nhyira ma h[n o! and shower your blessings on us.

5. *Onyame ne fie y[me fie.*

Onyame ne fie y[me fie God's house is my home

Me kra dzi dew w]h] my soul rejoices there

Onyame ne fie y[me fie God's house is my home

Mekra b[trotrom no my soul will praise Him

M[tromtrom me Nyame I will praise my God

W]n'adom k[se for His mercies

Onyame ne fie y[me fie

God's house is my home

Me kra bedi d[pii.

My spirit will rejoice indeed.

6. *Womfa ndaase mma y[n Hen*

W]mfa ndaase mma y[n Hen, o

Give thanks unto our King

W]mfa ntonton mma D]nkunyin

give praises to the Brave General

Wadam h[n hell ato y[n heaven o,

for He has turned our hell into heaven

Osabarima ee!

Great Warrior!

Yeda wo ase a]nsa o.

we offer you unending thanks.

Refrain:

Ewuradze e! h[n Wura o,

Lord you are our Master

H[n Agyenkwa e, y[n hene oo

You are our Saviour, our King

Osabarima ee

Great Warrior

Yennyi wo ay[a]nye oo.

It will be unfair not to give You thanks.

7. *Sunsum s]re yi Nyame ay[*

Sunsum s]re yi Nyame ay[,

Spirit, arise and praise the Lord

Me sunsum, s]re yi n'ay[

My spirit arise and praise Him

Sunsum s]re yi Nyame.

Spirit, arise and praise God

Me sunsum s]re yi N'ay[

My spirit, arise and praise Him

Na nhyira nka y[n Nyankop]n ne ne Ba All blessing be to our God and His Son

Na nnaase nka yen Nyankop]n ne ne Ba All thanks be unto God and His Son

Ayeyi nka y[n Nyankop]n ne ne Ba, All praise be unto God and His Son

Nyan, me sunsum, s]re yi N'ay[.

Arise, my spirit, arise and praise Him.

8. *Midzi nyim daa, daa*

I am always victorious

M'akokyem Nyame

God my battle shield

Medze Wo dzi ako a

if I go to battle with You

Midzi nyim daa, daa!

I am always victorious

M'akokyem Nyame,

God my battle shield

Medze Wo dzi ako a, `

if I go to battle with You

Midzi nyim daa!

I am always victorious!

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APPENDIX F



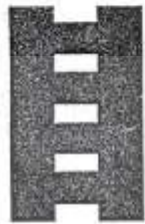
Nyame Nansu Na Mawu



Ntiesie-mate Nasie



Gye Nyame



Owuo Atwede baako mforo



Sunsum



Nkonsonkonson



Akoma ntoaso



Adinkrahene



Akofena



Kuntinkanten



Nkyinkyim



Pempamse



Nyame, Biribi wo soro



Osrane ne nsoromma



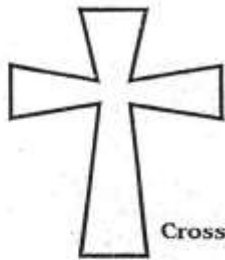
Nya akoma



Ohene anwa

Akan Indigenous Symbols

Indigenous Akan Adinkra symbols



Cross



Chalice

BVM

Blessed Virgin Mary



Cross



Palm



Christian Marriage



Christ



Candle



Jesus



Cross



Crib

AΩ

Alpha and Omega



Dove



Key

AM

Ave Maria



Star

Christian Symbols



M'akoma ye wo dea.



Nyame Tumi So (1)



Nyame Kaantan pa



Odo Nisa Christ Mu.



Ahunanyankwa



Food for life (1)



Christ mu ak'wastun, oba di nnsa na nnsa.



Ahusuabo wo Christ mu



Nhyira nka Ghanaman No 1



Jesus te ase daa



Apampa



Me man ne Jesus nti



Qurade ne yen kanca (2)



Bone fafiri ye



Dom yen nyansa

Inculturated Symbols

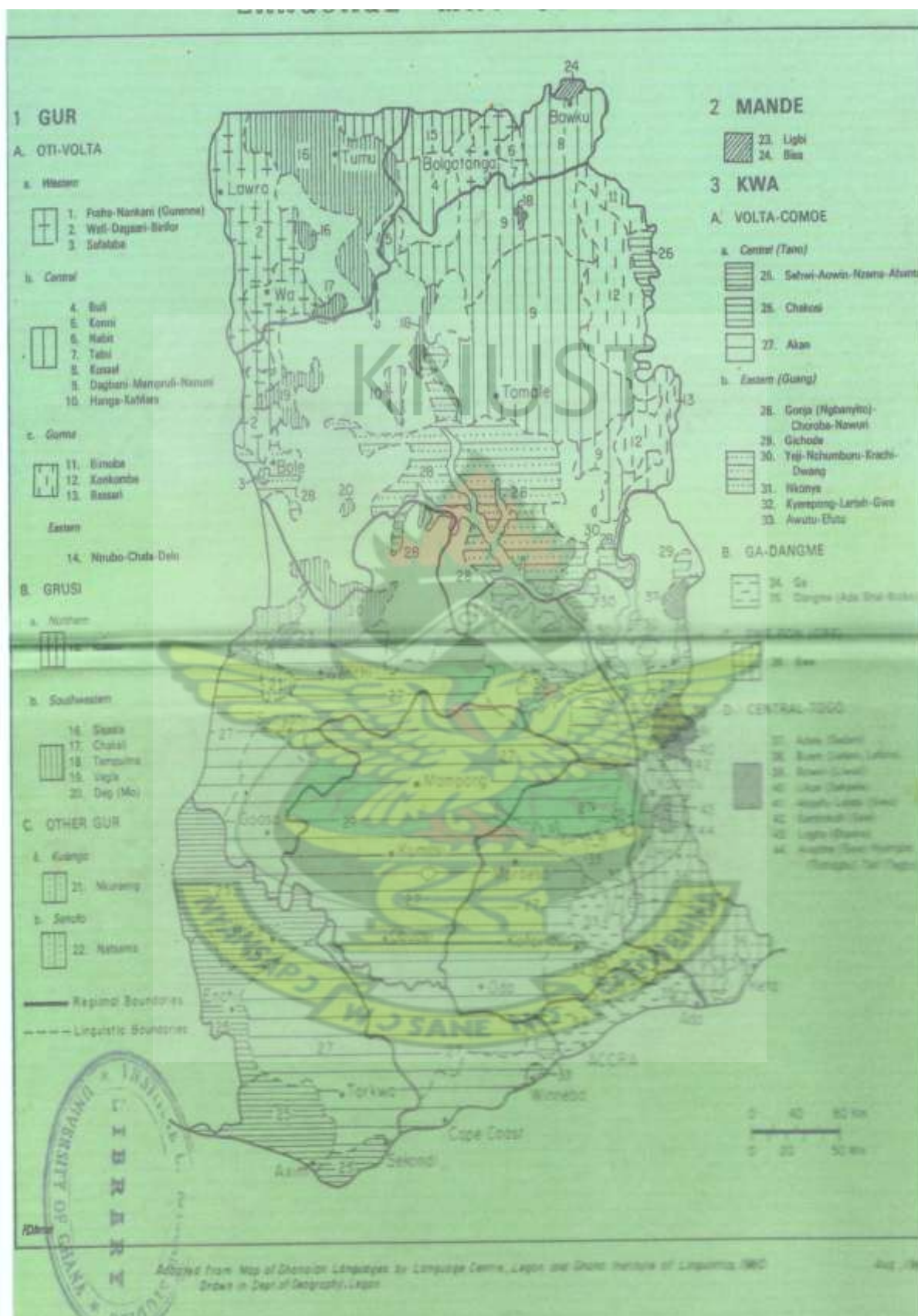


Fig.1 The language map of Ghana.

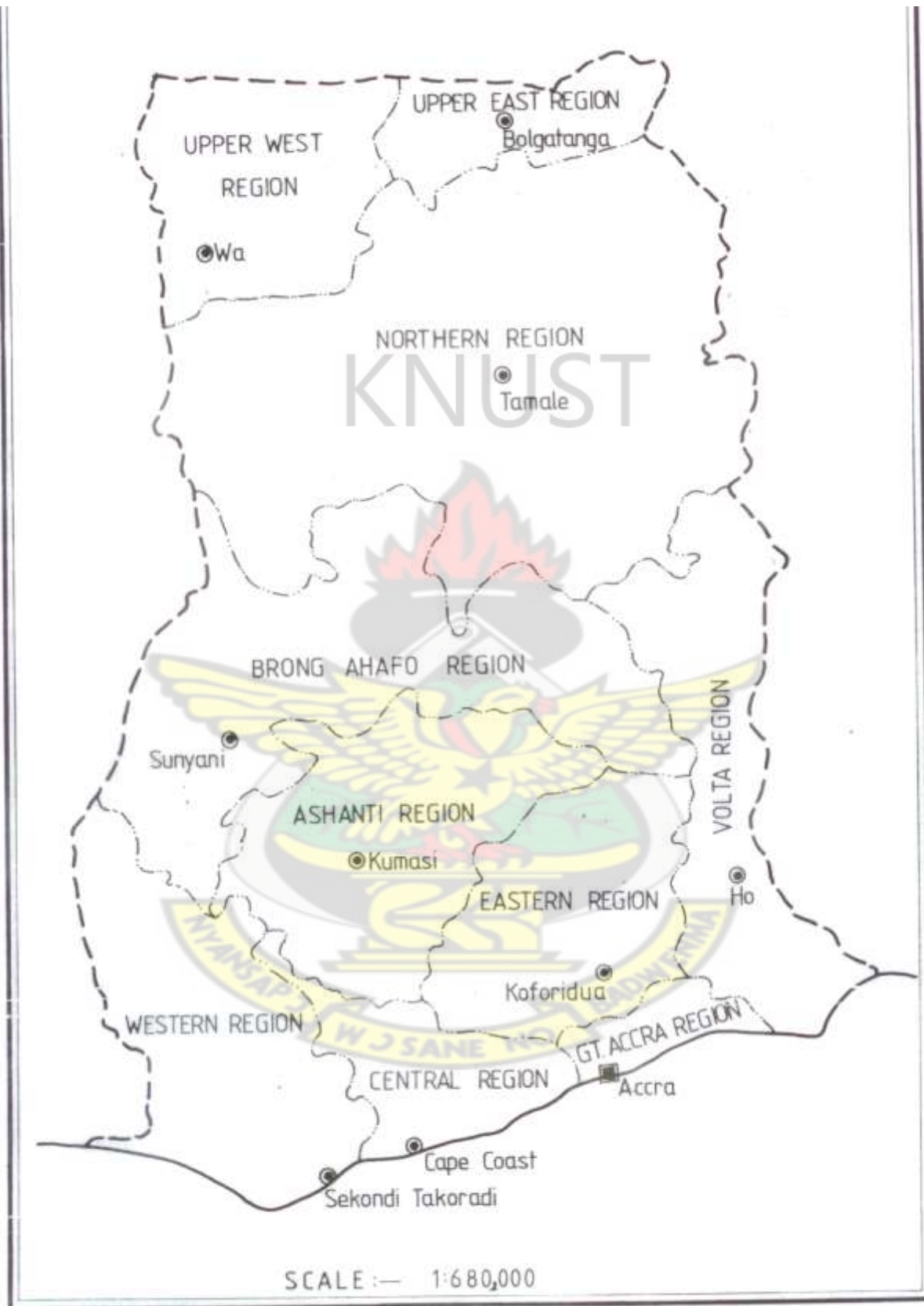


Fig. 2. Map of Ghana showing the position of Kumasi.

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Fig. 3.A tourist map of the Kumasi Metropolis.

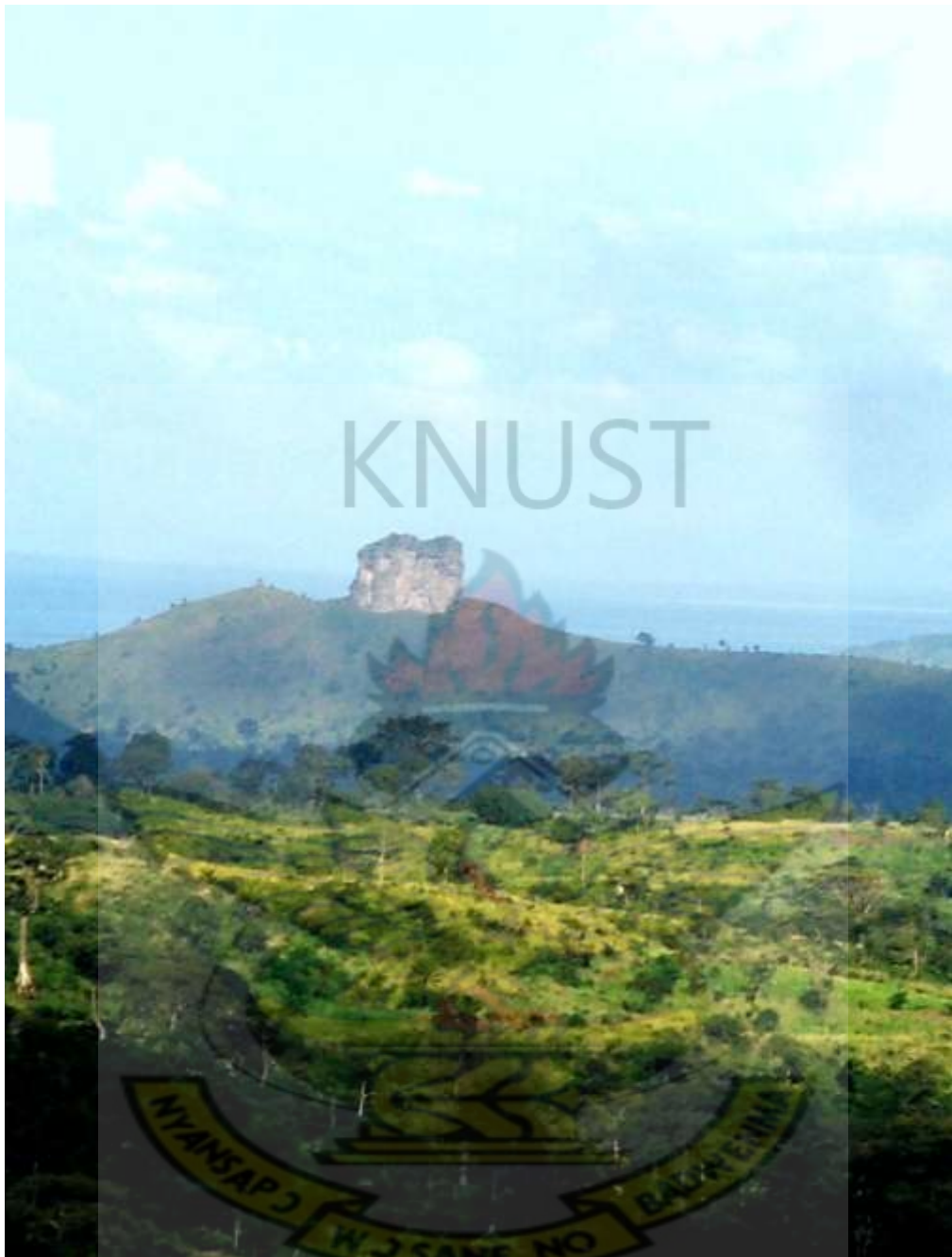


Fig. 4.The Bruku Mountain taken from Abetifi, about 13km. away.Picture taken by the researcher.



Fig. 5.A picture of an *onyame dua* tree, (*alstonia gogensis*) showing the forks in the tree. Picture taken by the researcher.



Fig. 6.A picture of a man holding an Akan spokesperson's staff (*akyeamen poma*), depicting the *Ti kor] nnk] agyina* motif. Picture taken by the researcher.



Fig. 7.The Funtummireku adinkra motif.Picture taken by the researcher.



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Fig. 8. An indigenous Akan flute, the *At[nt[b[n*. Culled from the internet.





Fig. 9. A set of *atumpan* drums. Picture taken by the researcher.

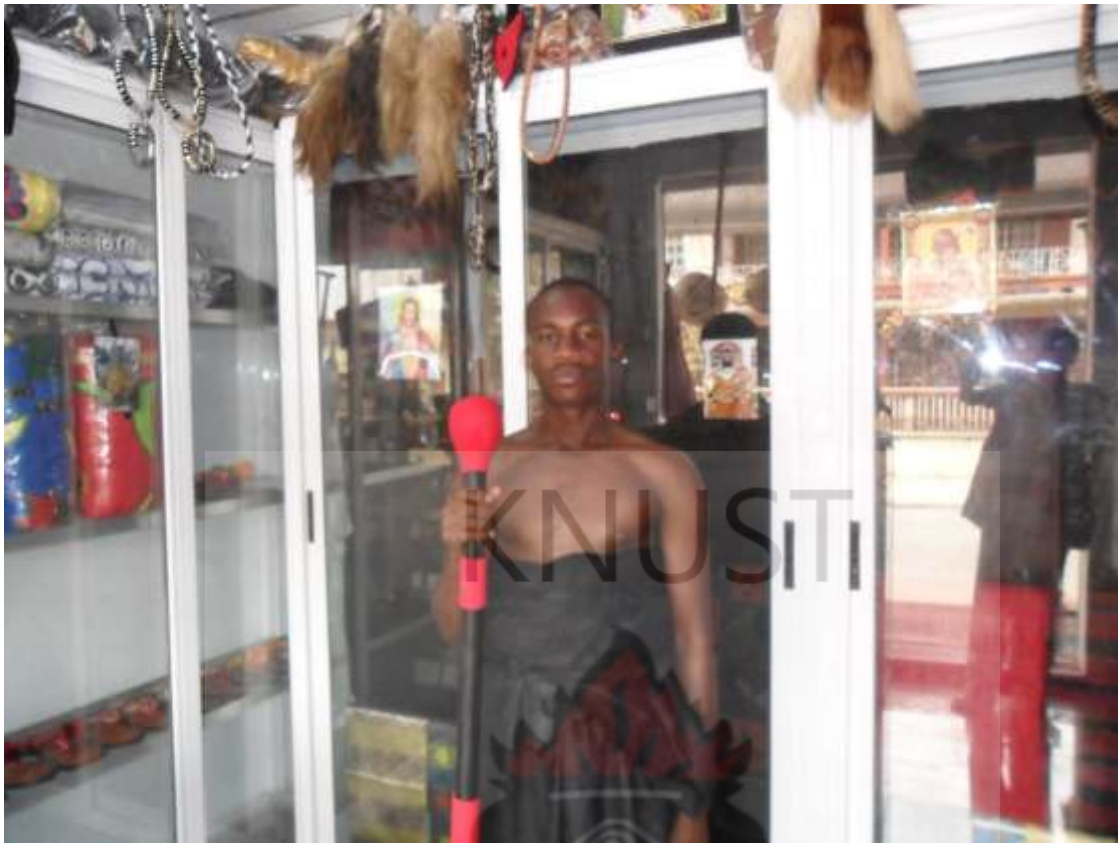


Fig. 11. A picture of another akyeamempoma, *as[mpa y] tia*, a good word/truth is simple or short. Picture taken by the researcher.

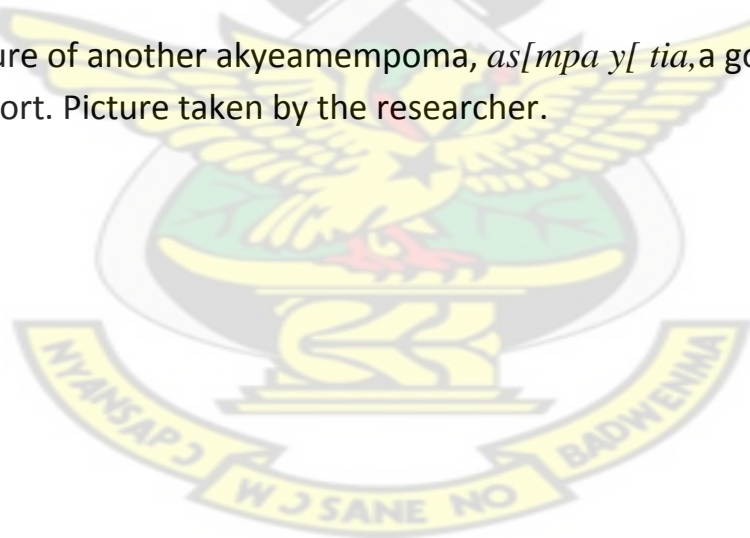




Fig. 12.A picture of a group of *kete* drummers with their drums. Picture taken by the researcher.

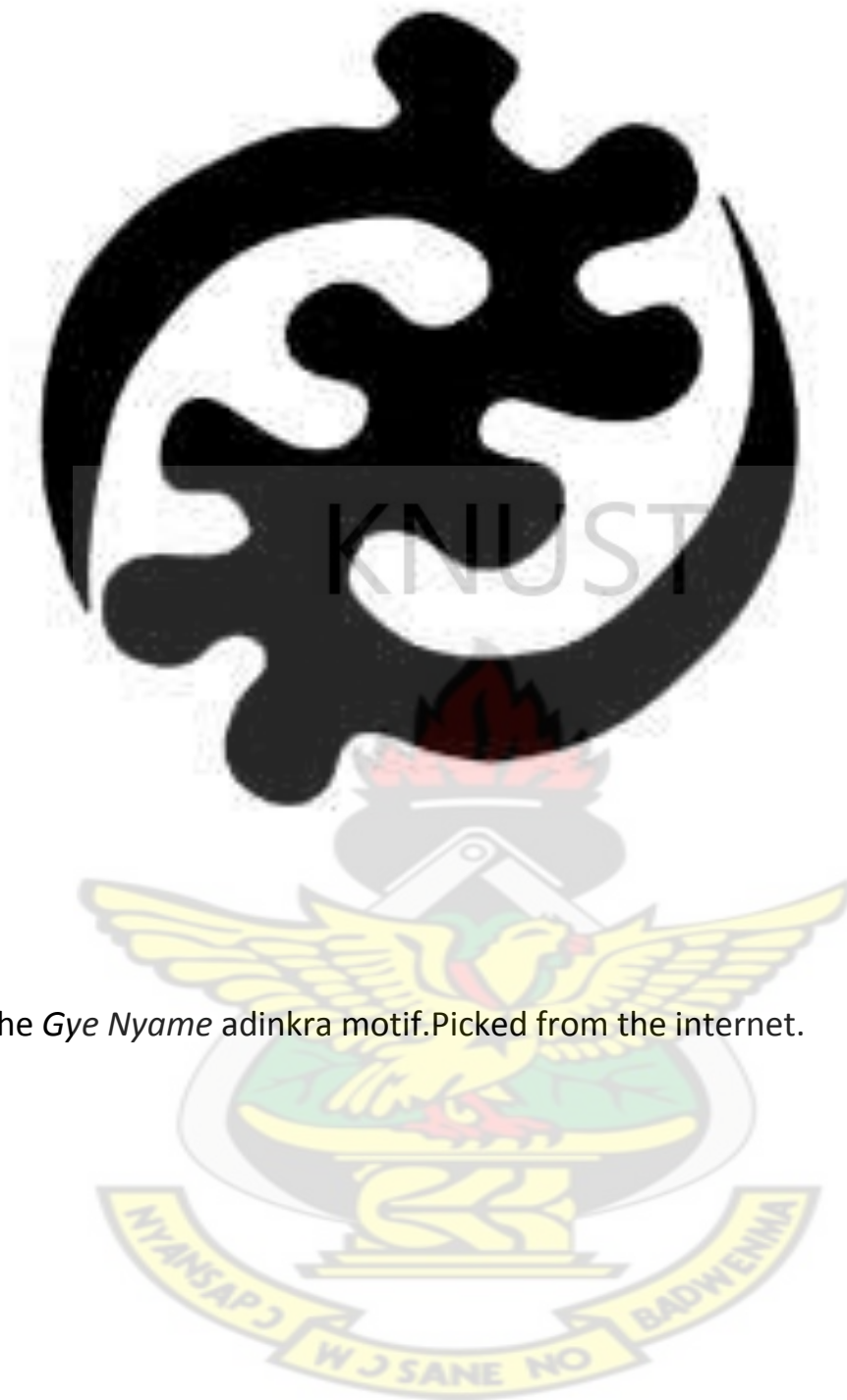


Fig. 13. The *Gye Nyame* adinkra motif. Picked from the internet.



Fig. 14. The AME Zion Chapel at Fanti New Town, Kumasi, with a *Gye Nyame* adinkra motif design. Picture taken by the researcher.





Fig. 15. *Annwomkor*] orchestra performing at a funeral in Kumasi. Picture taken by the researcher.





Fig. 16. A close-up shot of the *nnwommkor]* orchestra showing the woman in the middle playing the *frikiyiwa*, (castanet). Picture taken by the researcher.

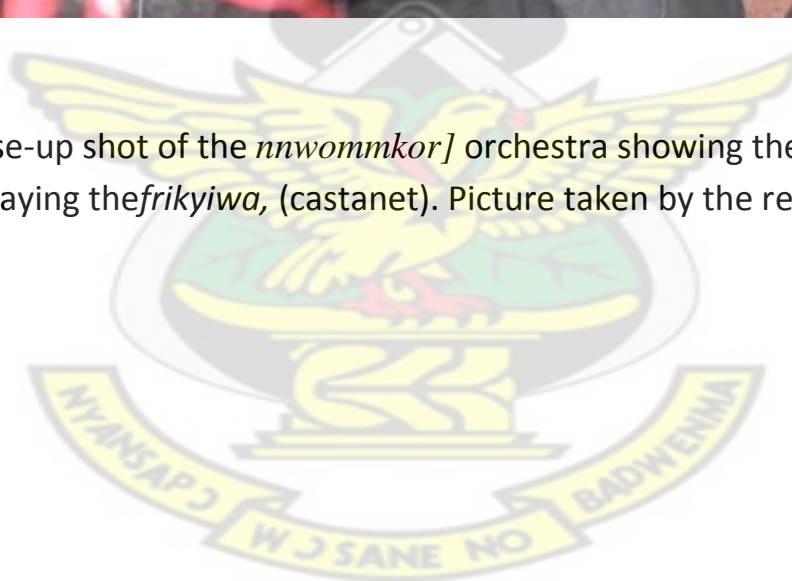




Fig. 17.A group of people dancing *adowa*.Picture taken by the researcher.

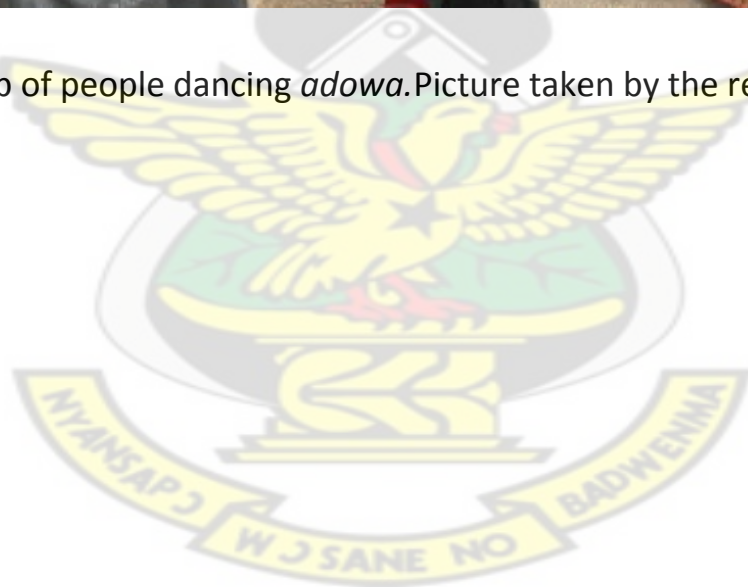




Fig. 18. Another view of adowa dancers, demonstrating different body signs.
Picture taken by the researcher.

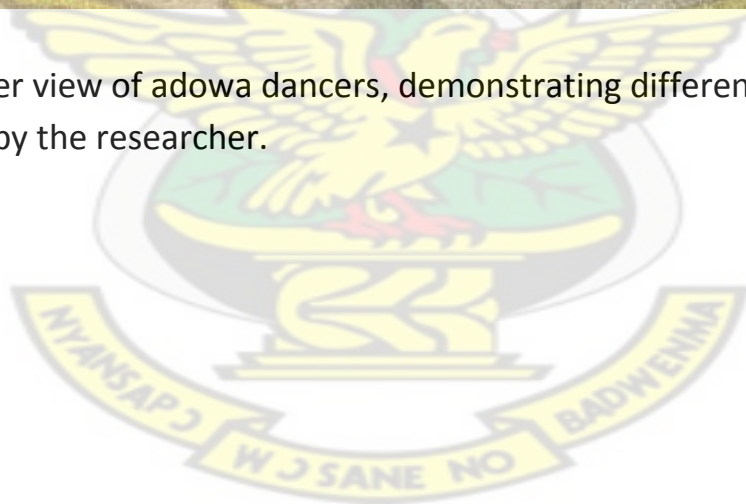




Fig. 19. An asipim chair with an umbrella over it inside the St. Cyprian's Anglican Cathedral at Fanti New Town in Kumasi.



Fig. 20. A *Gye Nyame* adinkra motif used as a design in a window in the St. Peter's Minor Basilica in Kumasi. Picture taken by the researcher.



Fig. 22. Two Akan asipim chairs with a traditional umbrella over them inside the St. Peter's Minor Basilica, Kumasi. Picture taken by the researcher.



Fig. 23. A set of asipim chairs on display in a shop in Ashanti New Town, Kumasi. Picture taken by the researcher.





Fig. 24. A *Br[k/t]* drum used by the African Faith Tarbenacle Church, Kwadaso-Kumasi, an African Indigenous Church. Picture taken by the researcher.

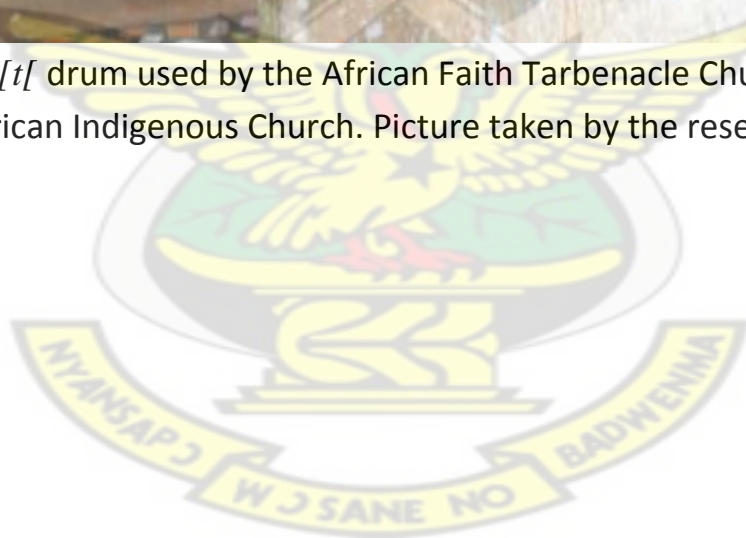




Fig. 25.A picture of a table in the shape of an Akan stool in the baptistery inside St. Cyprian's Anglican cathedral, Fanti new Town, Kumasi. Picture taken by the researcher.

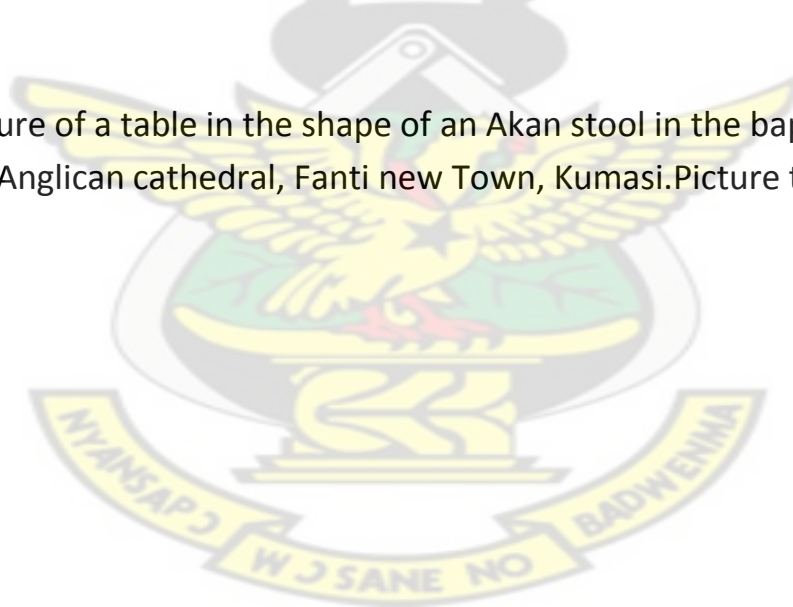




Fig. 26. An Akan *Pempamsie* adinkra motif. Culled from the internet.



Plate 27. The *Fihankra*, the complete/round house, adinkra motif. Picked from the internet.



Plate 28 A member of the Northern Outreach Programme playing a Northern Ghana drum in a chapel in Kumasi. Picture taken by the researcher.

