

THE ROLE AND IMPORTANCE OF SCULPTURE IN THE GA CULTURE: A CASE STUDY AT THE GA-MASHIE TRADITIONAL AREA

By

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DECLARATION

I hereby declare that this thesis submission is my own original work towards the Master of Arts in African Art & Culture 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

Archaeological findings at Chorkor and Omsby road in the Greater Accra Region have revealed certain symbols and relief sculptures of the lifestyles of the people of Ga dating back to the 11th century. The study therefore sought to find out the role and the importance of sculpture in the Ga culture. Interviews, observation and questionnaire administration of qualitative research method were used in gathering data for this research. The investigation involved the elders of the Ga people to document how and why certain sculpture works are displayed at the entrance of shrines, chief palaces, and various areas in the community. The thesis has recorded numerous sculpture works such as drums, thrones, linguist staffs, and monuments, busts, stools, etc. as the major findings as well as their functions. The main findings revealed that these sculpture works have many roles to play in the economy, social life, political rule, medicine, workshop, religion and spiritual growth of the people. It is the main recommendation of this research that sculpture works of the Ga tradition must be displayed in art galleries for the nation's development. Also, the Ga Mantse, Art Council, Museums and Monuments Board should indulge in the training of the youth to develop positive attitudes towards Sculpture works in the Ga-Mashie traditional area in order to promote art.

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CHAPTER ONE

INTRODUCTION

1.1 Background to the Study

Sculpture has played a major role in many business ventures. Like any other vocation, sculpture offers very interesting and lucrative vocations such as carving, modeling, casting assemblage and construction. The impact of sculpture is phenomenal in many cultures all over the world. In politics, sculpture serves as a monument to the past and present opinion leaders who have ruled in the affairs of the nation and also serves significant roles in memorial ceremonies in every nation's governance. More importantly, sculpture serves as a visual communication to art lovers, art critics, art historians, tourists and connoisseurs making people collect and use them to embellish private homes, school compounds, hospital premises, public parks, etc.

Sculpture, among the Ga, plays many traditional roles in the development of the nation. "Ga-Mashie" represents the Accra Central which has seven clans consisting of the Sempe, Otublonhum, Abola, Asere, Akugmaje, Gbese and Ngleshi Alata. These clans have their traditional set up of ethnographical, historical and archaeological sources of information. Besides, there are various factors and attributes that have facilitated their involvement in the traditional, social system and practices of their kingship system and chiefdoms of the people of Ga traditional area.

1.2 Statement of the Problem

Ga sculptures are closely linked up with the Ga culture and therefore play significant role in the religious, social, political, moral, economic and medical lives of the Ga people.

However, there seems to be virtually no information about the role and importance of Ga sculptures in Ga culture. It is as a result of the lack of information on this important visual artform belonging to this group of people that this study has been undertaken in order to sensitize the general public about the role and importance of the sculptures in the culture of the Ga.

1.3 Objectives

The objectives of this research are to:

1. identify the socio-cultural functions of Ga sculptures.
2. outline the importance of the sculptures in the Ga culture.

1.4 Research Questions

- What are the cultural functions of the Ga sculptures?
- What is the importance of the sculptures in the Ga culture?

1.5 Delimitation

The scope of this research covered the Ga Mashie traditional areas where important sculptures play significant roles in the shrines, national museums, chiefs' palaces and the entire Ga communities.

1.6 Importance of the study

The study of Ga sculptures would unfold philosophical underpinnings of the Ga Mashie tradition and indigenous Ga institutions. There is the need to understand events of the past relating them to the present Ga traditions and their migration as well as what enables them to celebrate their festival known as “Homowo”. Sculptures made in different kinds of materials give their artistic relics i.e. the philosophies which are unknown for a number of years. The religious, political, social, economical and medicinal role that these sculptures play in the Ga sculpture would be unearthed.

1.7 Ethnographic Background of the Ga

The Ga people can be located along the coastal edge of the Akwapim scarp of Ghana. They are between the Central Region and the Volta Region. The Ga Mashie comprises of seven clans which are Sempe, Otublonhum, Abola, Asere, Akugmage, Gbese and Ngleshi Alata. From all these clans the overwhelming majority live along the coast of Ghana in towns such as Ada, Tema, Nungua, Teshie, La, Labone, Osu, Korle-Gonno, Chorkor, Agege and Dansoman.

The Ga and Adangbe people are kinsmen. Apart from sharing the same geographical location and also having identical dialects some common traditional practices also suggest that the Ga and the Adangbe are originally one people. According to the historian Buah (1980:39), the role of priests in state affairs of these two societies, the practice of circumcision and the well defined order of child naming ceremony confirm the relation of these two ethnic groups. The Ga Adangbe live in the coastal plain stretching from Accra

to Tema. The Adangbe are also made up of the people of Shai, Ningo, Kpone, Osu doku, Gbugbla Krobo and Ada.

It is believed that the Ga-Adangbe came from Yoruba land in Nigeria through Seme. According to oral tradition, the groups migrated together crossing the Mono River but got dispersed after crossing the Volta River. The Ada settled on the coast west of the Volta estuary while other Adangbe groups moved northwards and settled among the Shai and Krobo hills. It was from there that they gradually moved down and dominated the surrounding plains for farming purposes.

The Ga settled on the Accra plains. Before they arrived at this place the land had been occupied by the Obutus and Kyerepongs. The Ga, however, succeeded in pushing these earlier settlers to the Akwapim hills. The Krobo, also a member of this group, settled in the hinterland and constituted Yilo and Manya Krobo.

The Ga, like other ethnic groups settled in Ghana, believe in life after death. They demonstrate this belief through funeral rites and a kind of burial they give to the dead. The type of work the said deceased was doing on earth while alive is believed to continue in the next world so they carve a coffin that depicts the work of the deceased. For example, if the deceased was a fisherman, they would carve a coffin (casket) that looks like a fish to bury the deceased. If the deceased was a farmer he is buried with some farm equipments like cutlass and hoes to continue with his profession in the next world. They also believe in their ancestors that they are watching over the living so sometimes they

bury some of their deceased near the neighbourhood house. They pour libation to their gods and ancestors in veneration and prayer for the well being of the society, their crops, land, festivals and installation of a new chief and so on.

The political structure of the Gas was established after they had their settlement in the present day Ghana. During their migration from Ile-Ife at Yoruba land in Nigeria the Gas were led by their traditional priests who served as intermediary between the gods and the people. They learnt their political structure from the aboriginal people of Ghana mainly from the Akans. Their chiefdom and kingdom were also influenced by Europeans who came to Africa along the coast to trade with the Africans in the 16th century. Their former capital was Ayawaso but was later transferred to Accra, because Ghana gained its independence in 1957 and Accra became the capital city of Ghana. It was also a trading center for the Ghanaians and other neighbouring countries. The head of all the kings of the Ga-Mashie traditional area is at North-Kaneshie. Currently, the head of the Ga kings is by name Nii Tackie Tawiah II. He has his spokesman known as *Okyeame* who is authorized by the king to deliver his message to the people and chiefs at their durbar grounds. The installations of new chiefs or kings are usually done by the Abola, one of the seven clans of the Ga-Mashie found near James Town in Accra.

The social structure of the Gas has to do with their relationship with others in the community like friendship, marriage, visiting of others in their neighbourhood, attending social gathering at a durbar ground of chiefs. There are companies in the Ga communities known as *Asafoi* i.e. Men's fellowship and women's fellowship. They have their role to

play in the development of the community. They sometimes organize cleaning exercises, arrest criminals in the community and bring them before their chief for sanctioning. Marriage is one of the most important things in the Ga community by which individuals show concern to observe couples who are to be joined together as husband and wife. The marriage systems of Gas are mainly customary marriage which we nowadays call engagement. The marriage arrangement from the past was made on behalf of the couple by their families.

Traditionally, the Ga people engaged in fishing, farming, carpentry, nursing, carving and trading as their major occupations. However, the introduction of formal education brought about other occupations such as teaching, driving, consultancy, medicine, hotel management, etc.

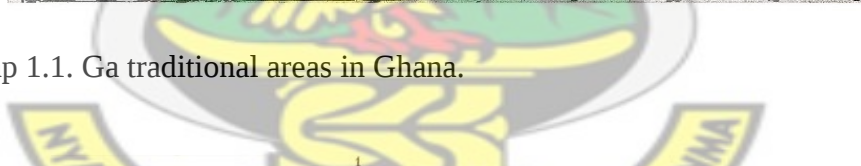
The acculturation of bilingualism to the Ga culture came as a result of the aboriginal people and the formal education by European traders. The influence and the interactions of the Ga people to other neighbours in communities enable them to adopt and appreciate other people's culture in terms of dressing, occupation, language, food and religion. The Gas also learned and practiced the chieftaincy system of the Akan and Ewe. They learn the Akan and English language which make them multilingual.

There are a number of sculpture works among the people which depict their relics and values. The carvings of caskets (coffins) of various sorts of profession of the deceased give the evidence that the Ga people are of the opinion that when a member dies the deceased will continue with his or her profession in the next world. As a result, they carve

1.1 shows Ga Tradional areas.

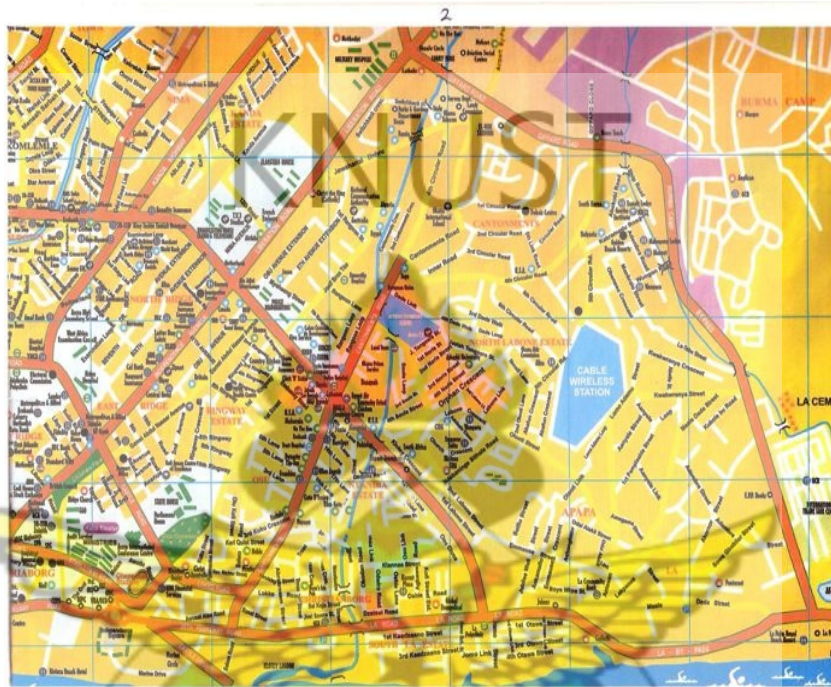
1.1 shows Ga Tradional areas.

1.1 shows Ga Tradional areas.



Age Group	Percentage
18-24	100%
25-34	95%
35-44	90%
45-54	85%
55-64	80%
65-74	75%
75-84	70%
85+	65%

Map 1.2 shows the modern Greater Accra region showing all the towns and some major roads that run from the city of Accra to other smaller towns and villages such as Chorkor, Mamprobi, Korle-Gonno, James to Agege, Camara, Korle-Bu Teaching Hospital and Banana Inn.



Map 1.3 Greater Accra Region (North-West)

Map 1.3 shows the towns and major roads, there are working places, offices, markets, industries, schools and hospitals in areas such as Mataheko, Kaneshie, North, and South Ordokor, Official Town, Abeka, Bubiashie, New Fadama, Tasano, Kwashieman, and Darkuman.



Map 1.4 Parts of the Greater Accra Region (Western part of Accra)

Map 1.4 shows places such as Accra New Town, Mamobi, Kotobabi, Pig Farm, Romans Ridge, Airport Residential Area, North Dzorwulu, Residential Area, Quashiemman Residential Area, Kotoka International Airport, the Spintex Road, East Legon Residential Area, Achimota Forest Reserve, University of Ghana, Legon, etc.

1.9 Definition of Terms

Ancestor: It is somebody from whom someone else is directly descended, especially somebody more distant than a grandparent.

Casting: It is a metal object or piece of equipment which had been made by pouring liquid metal into a container so that it hardens into the required shape.

Enculturation:	The process by which people; especially children learn from their society's culture.
Fetish:	An inanimate object supposed to possess some magical power.
Furnishing:	The furnishings of a room or house are the furniture and also fitting such as sinks, curtain or carpet and decorations such as pictures.
Material:	A solid substance for example one which is found in a natural world, especially when you think of it as something that can be used.
Model:	To shape or fashion in a moldable material.
Modeling:	It is the act of representing physical features of an object to show how it looks like or how it works.
Ritual:	It is an established formal behaviour and prescribed patterns of observance, e.g. in a religion. It is a performance of formal acts; i.e. in the observance of actions procedure in a set, ordered in a ceremonial way.

Slip:	Shaped stones which are used for sharpening cutlasses, chisels and gouges made of natural or artificial stone.
Stripping:	It is the removal of everything covering the surface of object, in order to expose the basic structure.
Symbol:	A symbol is something that stands for another thing else, e.g. words of language.
Taboo:	This is said to be a forbidden act. They are things that are not supposed to be done in a particular society.
Totem:	It is an important tribal, animal, plant, or other natural phenomenon revered as a symbol of a clan or society and often used in rituals among some people. It is a carving or other representation of a totem, symbolic thing regarded as a symbol, especially something treated with the kind of respect normally reserved for religious icons.
Tools:	Device for doing work; an object designed to do a specific kind of work such as cutting or chopping by directing manually applied force or by means of a motor.

Traditional: It is the customs, beliefs and attributes that have existed in a place for a long time and not expected to change.

Welding: It is the act of joining two pieces of metal together by heating the edges and fixing them so that they cool and harden solidly together.

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1.10 Abbreviations

- G.A.T.A.: Ghana Art Teachers Association
- G.A.R.: Greater Accra Region
- C.D.R.D.: Curriculum Development Research Division
- N.G.O.: Non-Governmental Organization
- S.H.S.: Senior High School

1.11 Organisation of the Rest of Text

Chapter One of this thesis begins with the introduction. It addresses the statement of the problem, objectives of the research, research questions, delimitation, importance of the study; ethnographic background of the Ga, definition of terms and abbreviations. Also, the chapter shows some maps of various towns comprising the Ga state. Chapter Two deals with review of related literature to the topic by the researcher. Chapter Three is the research methodology which covers; (i) research design (ii) population, (iii) sampling, (iv) various techniques of sampling, (v) instruments for data collection or research tools,

e.g. interviews, observation etc. Chapter Four gives the analysis and the discussion of data. Chapter Five gives the summary, recommendation and conclusion.

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CHAPTER TWO

REVIEW OF RELATED LITERATURE

2.1 Overview

Sculpture has played various roles in many ethnic groups in Africa and the world. Sculptures play significant roles in religious, social, political, moral, economic and medicinal lives of the various ethnic groups in Africa. In this research work, the major roles sculpture plays in the lives of a people are discussed under the following sub-headings: Sculpture – protection of royalty; Acquisition of chieftaincy regalia; Religion and sculpture in Africa; God and smaller gods in West Africa; Role of sculpture of the Ga people; Sculpture and medicine among the people of Ga; and Ga culture.

2.2 Sculpture – Projection of Royalty

Traditional African sculptures project royalty in most ethnic groups in Africa. They are used to portray a dignified effervescent ceremonial grandeur created by a combination of aesthetic acts and artifacts, which symbolize and evoke royalty within many societies. For example, when the Ga king sits on his throne with a scepter in his hand, it projects his royalty and his majesty as a leader over his people.

Trowell (1990: 25) states that

all objects used in display of sculpture should be included in this category, but for the sake of royal projection to figure carvings it must display this significance at all times and not chiefly during ritual ceremonies but also at a durbar ground.

Among the Igala people of Northern Nigeria, it is most important to note that sculpture works like masks could be used in their politico-religious unit consisting of a village or group of associated villages. The role the masks play was in the hands of the chief. Sieber (1958: 20) stated that

...the mask is called Egu Orumamu. This means “mask” of substance but also refers to a class of spirit it represents. It’s clear whether the Igala are speaking of a wooden object – the mask – or the spirit force which the mask symbolizes which is worn by the Chief.

Among the people of Ga-Mashie traditional area, sculpture has played important role in their drumming and dancing. There are a number of times during certain seasons on the Ga traditional calendar when a ban is laid on drumming and dancing. This practice gives respects to the gods and the ancestors in the season of celebrating their *Homowo* festival. Ammah (1992:1) indicates that:

Lifting of the ban on drumming by the Gbese Mantse. The Ga Mantse sprinkles kpokpoi, in preparing the festival food. There is a pouring of libation by the *Wulomo* at the Ga Mantse palace. Nii Dowuona, the Osu Mantse celebrating the *Homowo*. La *Homowo* and *Kpaashimo* the Tufo dance of the people of Ningo, Ada Asafotufiam are performed at Grand Durbar. We need not lightly ignore the blow to our national identity that may result from the neglect or failure to preserve for posterity the cultural heritage of the past. Behind the façade of gaiety which mainly characterize the celebration of these festivals, is the mirror reflecting the traditions, beliefs and religious concept of the Ga Adangme people. This is undoubtedly the most significant and unchangeable aspect of these festivals.

From the above statement it is realized that drums, as sculpture works, project key of royalty as a mirror to reflect the tradition beliefs and religious concept of the Ga-Adangme people. This is undoubtedly the most significant aspect of cultural value among the people of Ga. Thus, the celebration of the *Homowo* festival is linked with the preparation of the food they sprinkle, which is known as *Kpokpoi* and pouring of libation.

2.3 Acquisition of Chieftaincy Regalia

Sculpture had given chieftaincy the acquisition of regalia which is a ceremonial emblem of royalty or high office. For example among the Akans in Ghana, sacrifice and respect to stools are special peculiarities as formal expression to the ancestral cult. It is either central around or central to the blackened stools which are living entities. Amponsah (July, 1877:102) stated that;

These stools are blackened and kept in a temple known as *nkonguafieso* in the chief's palace so that he can guard and offer something to them regularly. The stools are arranged by order of succession and some are regarded as dignified and honourable than others depending upon the achievements of the occupants. The attendants of the *Nkongutafieso* are stool bearers and the sons of the chief.

The stools are blackened to prevent them from decomposition and it also help to preserve the beauty of the stools. Ampsonsah further stated that

The stool selected to be blackened is the one on which the person sat most, often. This is not the one he sat on in public or at state functions. It could be the one he sat on to eat, the one in his bathroom or the one on which his corpse was bathed.

Usually the materials that are used to blacken the stools are the mixture of soot and egg. Many social organization were adaptations from Akan model and in these spheres of Ga linguistic culture derived much richness in terms of state-craft, military affairs and music. The Northerners and others use regalia like the skin of animals on the floor. The Ewes also use regalia like beads of various kinds on their necks and wrists to show forth that they are from the royal family.

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2.4 Religion and Sculpture in Africa

Religion consist of the belief in a god or gods and the activities that are connected with this belief are prayer or worship in a church, temple or shrine. Religion and sculpture in Africa are closely linked in such a way that these deal with a kind of deity of a particular society and the way they venerate their ancestral worship. This has been done in pouring of libation and offering of sacrifices like killing of animals and purification rites.

Religion and sculpture are associated with drumming and dancing to commemorate occasions in a traditional calendar such as festival, sowing and harvesting, etc. The Ga people adopted the ancient Guan customs regarding the lagoon cult which they had to carry on the procedures and prescribed language form. Henderson-Quartey (2002:43) stated that

One has to be bilingual to understand the liturgy of the Ga religious communities. The following are the songs for farming ritual that reveals some aspects of linguistic culture as...

Awo awo; awo
Awo, Awo
Awo agbai breku tsoo

Awo,
Awo, agbai breku tsoo
Awo, nu
Nsu, nsu
Nsu, nsu
Nsu , nsu
Nymaa, nymaa
Omanyee, manyo – a
Adiban kpotoo

Translated as;

God, God, God
God, the congregation
calls for abundance
God
God water
Water, water
Water, water
Millet, millet
Peace, peace
Abundant food

Henderson-Quartey (2002:43) further stated that bilingualism in Ga culture is also illustrated in its military symbols and emblems. Reindorf (1995: 7) recorded some of the names of the old Ga regiments and their meanings.

“Some of the horns and drums

beats are all expressed in Akan as follows...

Asonkofo	–	Independent band
Apagyafo	–	Fire-Striking band
Akonfode	-	Priestly band
Ameferfo	-	Audacious band
Atuafo	-	Attacking band
Ntiafo	-	Kicking band
Kyiraminfo	-	Fraud detesting band

Ohawammirifo	-	Black Wing fisher band
Ampotifo	-	Stand to no thrash band
Apesemakofo	-	Officious band
Piankofo	-	Invisible band
Ankobeafa	-	Body guard band

The sound of the horns and drum beats listed above have each regiment with its own distinctive horn and drum beats. The Ga used their bilingualism to a great effect and they sound in the language of the enemy so that the enemy would understand the words and are frightened. Horns and drums as sculpture work aid in Ga linguistic culture. The long and the intimate association between the Ga and the speakers of Guan, Twi and Fante are clearly manifested in the Ga language and linguistic culture and the linguistic culture form part of their religion which is interwoven with their cultural role and tradition. Reindorf (1995: 725) recorded that

The tradition history of the Ga begins with migrations generally. They believe to have started from the regions east of the Volta River...The ancestors of the tribes of Akrah, Larteh, Otubu and Mowure are said to have emigrated from the sea; they arrived on the coast one after the other. In actual fact "from the sea" means traveled along the sea coast. In the Ga expression "*nshon gbe*" indicate south 'the Akrah and Adangmes migrated together from Sameh, in the east, between two large rivers...' The Gas came all the way from the central part of the continent and they are kinsmen to the Benins who by their own choice kept back in the course of the migration.

From the above statement we could deduce the fact that, migration of the Gas from one geographical area to another enable them to inculcate peoples cultural practices into their

own tradition. The Gas and their migration were led by their traditional priests called *wulomei*. It was when they settled in their present geographical locations that they established their political empire of chiefdom and kingdom in the present day Ghana. During the medieval period, stone and tools branched into production rather than agricultural implements. Henderson-Quartey (2002: 32-33) stated that

Smaller stool were designed for finer works such as ivory ornaments, bones or wood combs. Leaf shaped stones were tied onto sticks were used as spears and on smaller sticks as arrow heads. Household goods included improve grind stones for preparing millet or corn flour and wooden pestles and mortar for pounding tubers which are still in use. Stone jewellery of beads and bracelets and figuries were manufactured for personal and religious uses. Two broken pieces of circular flat shape with a hole in the middle could probably be used as a necklace pendant or money. These specimens were found at Legon Botanic Gardens and at Accra market ...stone handmills and pulvering tools were used in crushing gnesis into flour mixture for pottery. The coming of iron working into the Accra plains might have began during the advanced stage of the pottery industry and would fit in the mid-medieval period.

The general situation in the Accra Plains a few millennia before the Christian era may be looked upon as the formative period in which settlement grew into distinctive organized communities. In each community and town are dozens of gods, an idea common in West Africa but foreign to Ga worship. Field (1937: 4) stated that

By 'fetish' I mean a palpable inanimate object which is either permanently or intermittently the home of invisible being. The typical Ga high priests have no fetishes and are not fetish priests. They are the servants of the gods and the interpreters of the gods to the people.

The above statement explains how inanimate objects serve as home for invisible spirits, at shrines in most West African Countries we see carved sculpture pieces in a form of human figure and animals at the environs that advertise a kind of practice by which the traditional priest exhibits, in some cases some drums are hanged at the door post or the walls to serve a special ritual purposes. The statement made above also tells us that the Ga high priests have no fetishes and are not fetish priests means their perception about god as 'woŋ' or 'dzemawoŋ' is anything that can work but not be seen and this include smaller beings of specialized and limited activity associated with medicine and magic. In addition to this the wind can for its own purposes take any incarnation it likes. The sculpture piece from the craftsman and his art work are spirit – regarding art which addressed chiefly to spiritual power for the assistance of living members of the tribe. Trowell (1938: 25) stated that

all objects used in ritual display should be included in this category but for the sake of simplification we will limit our discussion to figure carvings which have this significance at all times and not chiefly during ritual ceremonies. These figures all aim at attracting and holding spiritual powers, and both maker and owner will make every effort to this end. Herskorits states that many householders among the Dahomey prefer to carve their own figures rather than to entrust the work to a professional carver for they fear that the carver, by accident or design, may allow some malignant force to enter. If this is so, the lack of skill of the amateur carver may be a contributory factor to the very simple stylization which we believe is typical of spirit-regarding.

The carving of figures and the purpose they must serve with the materials and tools should be a negotiation between the carver (sculptor) and the priest. They perform

necessary rituals and to repeat the right formulae at each stage of the deity's enterprise so that no point will spiritual forces be of the sort be provoked, and the completeness of the work must be acceptable to the desire of the gods. There are many figures connected with special cults such as those of Eshu or Legba of the Ewe and Yoruba in Nigeria. They are also known as the twin cults of the same tribes. There are guardians at the village or of the house, represented by figures placed at the door and facing outwards. These are probably not considered as dwelling places of the spirits but merely as receptacles to absorb and drive away evil. When a nail is driven into Mayombe figures of the Lower Congo, beneficial or malevolent power is liberated, while in the case of the medicine containers power lies in the properties of the medicine contained in a horn stuck into the top of the head or in a hole in the stomach or merely attached to the figure by a twist of skin or fibre. Amponsah (1977) indicated that it was the Portuguese who came to Africa and introduced the word "fetico" with the meaning of magical to apply to charms, shrines and other cult objects the word was derived from the Latin word meaning "facititius" for a thing made by art.

Comete (1930: 38) also uses this word "facititius" to denote a general theory of primitive religion in which external objects are regarded as inanimate by a life analogous to man's whiles Tylor (1891:124) describes fetishism as including the worship of "stocks and stones". Fowler says

the word is the same as factitious and means the work of man's hands a manmade things. If fetishes are "made things" then West African traditional religion cannot be generally described as fetish because spiritual beings like high gods, the ancestors and the nature gods are not manmade.

2.5 God and Smaller Gods in West Africa

Most of the Africans believe in the existence of a Supreme God. The concept of the Most High God is common in all the West African Societies. He is considered as an approachable and as having delegated his powers and energies to a pantheon of secondary gods. He is rarely represented in plastic arts even though Parrinder (1968) speaks of a statue of Mawu (the Supreme God of the Ewe) in the royal collection of Abomey. Next to the Supreme God are the smaller gods which are more approachable with series of great gods and personification of mature forces like the earth, the sea, the thunder, the sky and others. These things are believed to have been created by the Supreme God to carry out his work. These gods sometimes have statues which are definite representations of them for example the figure of Oduduwa Mother Earth of the Yoruba and neighboring tribes, with her children and maternity figures of the lower Congo. According to Amponsah:

God is real to Africans in the religious ideas of the Africans, the idea of God is fundamental...There is an abundant evidence of the existence of God... Each society in West Africa has a local principal name for Supreme Being. Apart from principal names there are other names for example the Akans know him as *Onyame* ...but is also known as *Onyankopon Kwame*...These are attributes of God in West Africa. These attributes indicate the nature of the deity and vary from one locality to the other but all these attributes emphasize the fact that God is a living God and real to Africans and play an active role in the universe...The Ebos know him as *Osanobowa* which means he is the source, a being who carries and sustains the world (1977: 102).

The next to the Supreme God are the smaller gods. These smaller gods are classified as divinities and nature gods. The divinities have different names by the people of West

Africa. The Akans in Ghana call them *obosom* which literally means the worshiping of stone. The word *obosom* suggests that the gods which Akans worshipped were former stones. The Yoruba people called them *orisas*. Parrinder (1968: 44) stated that

The Ibos “*chi*” or “*alusi*” and the Ewe/Fon know them as Vodun or Vodum. My observation of some of these stones were made of clays, others were a mixture of cement and with water. The features of their faces have a sea shell stuck in the position of the eyes, the nose and the mouth.

2.6 The Divinities

The divinities are gods that range from great tribal gods to little private deities. The tribal centered deities are worshipped by the entire tribe and festivals are observed periodically for the gods. Busia (1970: 191) stated that

Among the Akans every family or clan may have its own deity. The head of the clan or the lineage *abusua panin* often acts as the priest for a god of a lineage... They know the tastes and wishes of these family gods and the ancestors. Individual also have their own gods as well as household gods. But every individual is subject to the gods of the community or tribe to which he belongs.

These deities are spirits, they are not human beings. They are believed to possess some supernatural powers which can be used to the advantage of man and detriment to others. The author went on to state that in Ashanti, the minor divinities protect individual human being and God is believed to have created the *obosom* to guard them.

All the divinities derived their power and authority from the Supreme Being and they can operate independently. They also act as intermediaries between God and man. Societies

and libation are poured to the Supreme Being through these gods. People should distinguish between the lesser gods and the physical features always associated with them. The gods are essentially spirits and the physical features are mere habitat or receptacle for these spirits. Idowu (1976: 170) stated that

The official servants of the gods who normally minister in the temple or shrines are the priests. They are sometimes called by the gods or may be elected to that position by members of the lineage. They are subjected to long period of training. During this period of training the neophytes is taught the names attributes and taboos of the various deities most especially the deity which has possessed him. The ritual dance forms an important part of the training of the priest because it affords him the opportunity of being possessed by the spirit of his gods. He is taught how to induce spirit possession.

2.7 Nature gods

The nature gods, as the name implies, are gods that are associated with natural occurrences such as thunder, storms, rivers, earthquakes, etc. The Ibos of Nigerian have shrine for the sun *Anyanuwa*. This god is symbolic in a branch of a tree or tree planted outside a house. Parrinder (1968: 22) stated that

The Ga also have a very important thunder god known as the Gua. He is the god of blacksmith and a smith is always his priest. Gua is linked with agriculture and the manufacture of iron tools and hoes. The Gas have an annual feast and dance for this god which last for weeks. Among the Ashanti, thunder is associated with the Supreme Being. In the bosom at the middle of the three forked tree is said to contain the thunder stone. *Nyame akuma* "Gods axe". Another god which is associated with performance of evil in Yoruba is Esu. He is greatly feared not only by men but also the other gods as well.

There is a god in Yoruba land which is associated with iron and steel. This is “*Oyin*”, the god of metals. People who make use of tools and implements made out of them depend upon him and have to offer sacrifices as the occasion demand. Drivers offer dogs to ogun in order to avoid constant mechanical faults. He is regarded as the god of war, by warriors, hunters and all artisans. Sacrifices are made to him before undertaking any new work connected with these metal. Busia (1957: 40) stated that

Issues concerning the earth deity among the Akans as “Asase Yaa” and Asase Atua of the Fantis. The earth is addressed with pouring libation, offering of sacrifice to her on talking drums as this; spirit of earth sorrow is yours, spirit of earth woe is yours, earth with its dust earth while yet alive it is upon you that I put anything earth who receive my body.

As we have learnt earth is addressed a deity among certain tribes in Ghana. A kind of sacrifice offered to it may vary from one tribe to the other. Many activities in all walks of life are done on earth. The various principal names and titles of God among certain tribes in West Africa in the table below.

Table 2.1 God’s Name among certain tribes in West Africa

TRIBE	PRINCIPAL NAME	TITLE
AFUTU	<i>Nyompo</i>	Dwowura (Lord and Master)
AKAN	<i>Nyame</i>	Nana (Grandfather)
BINI	<i>Osa</i>	Creator of the world, sky and earth
EWE	<i>Mawu</i>	Togbe (Grandfather)
FON	<i>Mawu</i>	God surpasses all things
GA	<i>Nyompo</i>	Ataa Naa (both grandfather and grandmother)
IBO	<i>Chuku</i>	Great Spirit
KOKOMBA	<i>Yataa</i>	Creator of all things
MENDE	<i>Ngewo</i>	Maada (Creator)

The table above gives the various principal names and titles of God among certain tribes in West Africa.

2.8 Role of Sculpture Works of the Ga people

Oral tradition reveals the people of the Gas migrations, wars, fights of conquests and pacification of the conquered, the rise and fall of dynasties, kingdoms and states enable them to link up with the dead ancestors and deeply rooted in the land and the environs. Their link with these ancestors enables them to manifest their religion, social relationship, economic and political organization, music and dance, arts and drama. Their quest for these needs enables them to have sculptors to carve all kind of figures and images in the like manner of their ancestors and deities. The sculptors have links with the traditional priests who perform certain rituals in the production of sculptures. Henderson-Quartey (2002: 269) stated that

The Ga Mantse as the sovereign monarch is endowed with the spiritual power of Okaikwei's stool to ensure continuation of the spirits of the nation this power is renewed by the Asene Mantse each year at the annual feast celebrations on condition of the spirit of the nation; that Ga Mantse is fit to occupy state stool. These are demonstrations of Ga Statehood.

The jurisdiction of the Ga King covered the the whole towns of Accra, Osu, Teshie, Nungua, Tema, Obutu, Adangme and some part of Volta Towns. Like Ada on the Coast West of Volta mouth to assume that art (sculpture) should not share or be part at the service of religion and tradition or the Ga world impose inaccurate restriction on the

examination of the relationship of art to religion in traditional African Society. Sieber (1958) stated that

The mask..."most" refers to a class of spirits"... or the spirit force which the mask symbolizes. Although the mask is presented as if it were the spirit it represents the elders knew perfectly well that it was a piece of wood carved by certain persons at a known time.

From the above statement it is deduced that sculpture (mask) is persuasive. Sculptures used for religious practices reinforce specific goals of a given society through the persuasive impact of symbolic or representative forms. The symbol of an antelope on an elephant as prevalent in the Ga tradition symbolizes that the King of the Ga state is greater than all chiefs no matter their size. This is depicted by a small antelope riding on the back of a huge elephant. Other sculpture works used in the Ga tradition are drums. Drums are beaten to assemble people on special occasions such as festivals and puberty rites. Field (1961: 188) stated that

At the final dancing which is done in public? Another ordeal to test chastity is performed. Each girl is adorned with gold ornaments and beads around the waist to cover her nakedness. Each girl dances to the tunes of the drums.

The above statement deals with puberty rites among some of the Ga virgins. The girls who go through the rites are called the *Otofo* girls. They are taught how to grind corn on special grinding stone (sculpture work). Each girl is also asked to stand on a special rock. If she happens to be a virgin, it is believed that no waves will break the rock. During annual ceremonies at Labadi the gods come to the town normally they are supposed to

live on the hill of Adzangote. It is required that no drum except the god's own may be beaten, or excessive noise is made.

There are "Kpa gods", which are located at Labadi. These gods were originally war-gods and have fetishes which are drums. Trowel (1760: 90) stated that;

Very influential groups within the religious body are the medium known as "wo yoo" among the Ga-Dangme and "komfo" among the Akan. A medium is chosen by the gods and goddesses through possession or seizure. When possessed, the medium brings messages from the gods and ancestors. Such messages can aid and buttress the political and economic power of the chief. The important role performed by a medium was noted during the pre-colonial period.

Among the Ga Adangme every chief has a medium for his stool, *sei wo yoo*, with few exceptions the medium were women. They are able to commune with the gods and ancestors and receive messages from them, which are transmitted to the chiefs, families and individuals. The gods of the Gas are worshipped with singing and dancing of the type called *Kple*. These gods include the aboriginal gods which are worshipped before the coming of the Ga tribes to the present location. The chief of these gods of the lagoons, and the cults are for agriculture. There are a few sacred animal, but no inanimate fetishes are in association.

2.9 Sculpture and Medicine among the People of Ga

A fundamental necessity for all people in all walks of life is fertility and productivity. Fertility in this regard would give productivity to crops, animals and humankind. For

man to perform certain rituals to produce medicine that cures of ailments, certain measures are put in place to increase productivity. Perham (1937: 47) indicates that

Life and social organization in medicine are more straight forward which will be directed towards this end, daily living will have its share of manual work and ritual acts, both accepted as normal and equally important part of the business of life. If the functions of "Government" among these people are small where ours are large it operates in a vast realm, which the civilized state makes no pretence to control. The leaders of each of these little communities have responsibilities to their people for the working of nature; they must do their part to make the crops grow and the women and the stock bear young.

Carved figures are to satisfy magico-religious requirements of cults to enable spirit regarding sculpture piece to meet the need of mankind and the purpose for which it is supposed to serve. The author further went on to state that

The ordinary... believes that his visible and physical life extends in all directions into an invisible world filled with spiritual beings of all kinds; the deities of the sky and the earth, the spirit of the local land and river; the dead members of his family waiting, perhaps to be reborn; evil spirits ready to do him harm, and the spirits of animals society is set within this spiritual world, and for its advantage or defense, is ritually linked to it on every side. All enterprises, all daily and seasonal events, as well as the accidental and unusual have to be marked with prayer, ritual or sacrifice. The primitive... cannot pass a day, hardly an hour, without performing some act dictated by his relations with the unseen world.

The sculpture and medicine among the Ga people are ritually lined up for them on every side. A consult to a medicine-man who lived in a bush village will diagnose a cause of certain disease with the spirit world to find out the solution to the problem. The

“dzemawoŋ”, though invisible and like the wind can for its own purposes take any incarnation it likes. Zimmermann (1838: 6) stated that

The gods whose worshippers use the *Otu* and *Akoŋ* types of dancing and music. These are yam-eating gods of Fanti and Akwapim origin respectively. They are all war-gods and were purchased by the Ga incomparatively recent times to assist in war. They all have palpable fetishes. Indeed these gods were better described as glorified medicines. Yam is a forest crop not grown on the Accra plain and the Ga have no regular Yam Feast but as the gods must be given their native food yams have to be fetched in and to feast the *Akoŋ* and other gods.

A sacrifice to the deity usually has a force of a bribe, and a medicated object may serve as a definite protection among the individuals of the Ga community. There are requests made, while other forbidden acts are also observed. A child exhibiting pathological naughtiness will be treated as a medical case and sent to stay with a medicine-man.

2.10 Ga culture

Culture of a tribe or society is referred to as the cumulative deposit of knowledge shared by a relatively large number of people. It is the totality of socially transmitted behavior patterns, arts, beliefs and thought. The American Heritage Dictionary (2000:54) describes culture as

Pattern traits and products that are considered as the expression of a particular period, class, community, or population...these patterns; traits and products considered with respect to a particular category; such as a field, subject or mode of expression, religious culture in the Middle Ages, music; oral culture and the predominating attitude and behaviour that characterize the functioning of a group or organization.

The Ga-Mashie tradition as a whole had their pattern, traits and products that are considered with respect to a particular category; such as a field, subject or mode of expression, religious culture, music and dance. The Ga Mashie as a traditional set up constitute seven clans known as Sempe, Otublonhum, Abola, Asere, Akugmage, Gbese and Ngleshi Alata. All these clans have some common pattern, traits and products in terms of their chieftaincy, festivals, marriage, outdoor ceremony, puberty rites, funerals music and dance etc. in their outdoor ceremony Ayertey (2009:5) stated that

The outdoor ceremony, known as *kpodziemo* among the Gas, is performed on the eighth day after a child is born. The time is at dawn, about '5' O' clock. A child is not seen by the public until the naming is performed. The reason is that a child is regarded as a stranger and needs to be formally introduced. The other argument for keeping the child indoors is that for the first seven days of a baby's life, he/ she is not regarded as a human being. It is only after the eighth day that parents gather the courage and confidence to introduce the child to the public. Until the eighth day; the child is regarded as a visitor; he or she may go back to wherever he came from. On the other hand he may decide to stay if he finds that the new home is hospitable. This explains why no funeral is performed if a child dies before the eighth day.

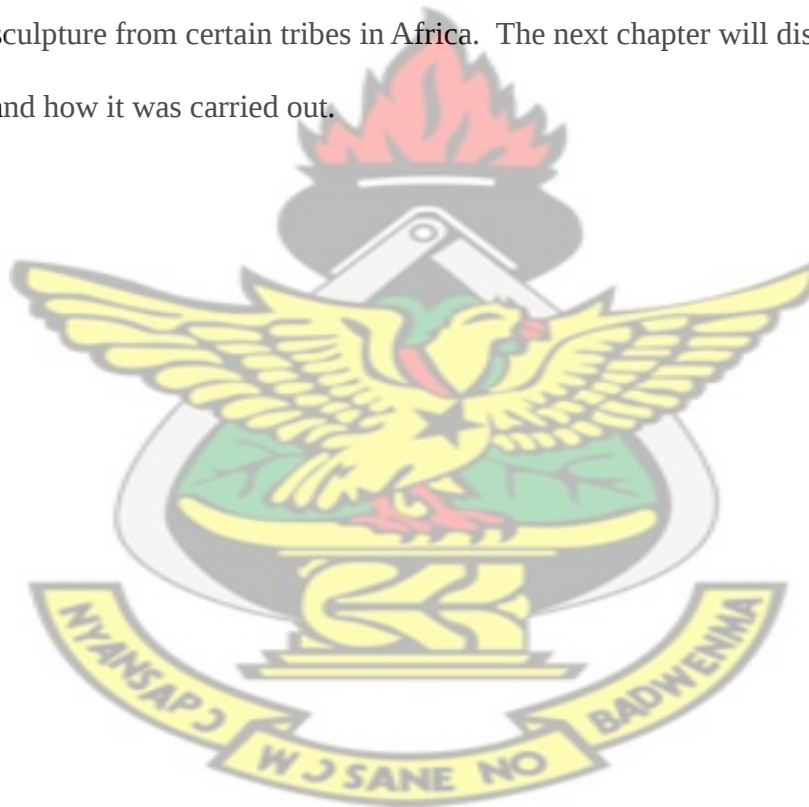
Usually at the ceremony two elderly women from the father's side take the baby and bring it to the venue of the ceremony which is mostly attended by their relatives and neighbours of parents. The mother of the child is not expected to be present at the ceremony. The father of the child can be present but he is not allowed to take part in the proceedings. The author further stated that;

The officiate...is supposed to be an elderly person, preferably a man from the father's family. Such a

person is required to be of good character. It is believed that since he is officiating the ceremony, his character may be transmitted to the child.

This effort reveals the custom, norms and tradition of the Gas based on their belief of the new born children. The transitions of the individuals from childhood to adult stage are observed in terms of puberty rites, marriage, profession, death, funerals etc.

Against the background of the related literature review the researcher had find out the roles of sculpture from certain tribes in Africa. The next chapter will discuss the research method and how it was carried out.



CHAPTER THREE

METHODOLOGY

3.1 Overview

This chapter focuses on the discussions of research design, population, sampling, various techniques of sampling, instruments used in conducting research, pilot survey study, data collection method, the procedure of data analysis and library Research.

3.2 Research Design

The researcher employed qualitative method to observe the various sculpture works in the Ga Mashie traditional area and he asks questions from the traditional priests and the elders in charge so that he could get a first hand information for embarking on the thesis writing. The research design actually involves collecting of data in order to test the hypothesis to find the answer to the questions pending on the nature of the subject matter. Gay (1992:67) stated that descriptive survey determines and reports the way things are presented.

Descriptive methods of data collection are usually accompanied by questionnaire, interviews or observations. Hungler et al (1995: 223-224) stated that descriptive research method aims solely at describing and documenting aspects of a situation as it naturally happens rather than explaining them. A descriptive survey involves asking a large number of people of the same set of questions either by telephone, mail or in contact with the people involved. This provides more correct word of events that seek to explain people's views, perception and behaviour on the basis of information (data gathered at a particular time).

The researcher described some parts of a population by selecting impartial samples, that is, those who were asked to fill in the questionnaire, tests and interviews. The advantage of the descriptive research design is that it is able to provide enough information from many people in population sampling.

Honffnung et al (1991: 89). underscored on opposing issues for the fact that it is hard to ensure that the question to be answered using descriptive survey design are clear and not misappropriating the researcher to the questionnaire respondents because of the accurate wording and framing questions. This may also provide inaccurate results because they deviate into private issues that people may not be completely faithful about. The authors went on to accept the fact that those questionnaires require respondents who can articulate their thoughts as well as documenting the information. Questionnaire is, however, limited to only literates. Another disadvantage of the descriptive survey design is about the difficulty of getting a sufficient number of the questionnaire completed and returning them to the researcher on time so that a meaningful presentation and analysis could be arrived at.

Despite all these disadvantages mentioned above, the descriptive survey design was considered as more appropriate for unfolding the role and importance of sculpture in the Ga culture. From my research work I was able to get relevant information from the various respondents who acted positively to the questionnaire administered to them.

3.3 Population

The term population refers to the complete set of individuals (subjects), objects or events having common observable characteristics in which the researcher is interested. The population does not always necessarily refer to people. Busha and Harter (1980: 56) defined population as “any set of persons or objects that possessed at least one common characteristic”. The population constitutes the target of the study and it is clearly defined and identified. The researcher therefore fished out the following: Art Directors, Art Educationist, curators, archivist, gallery operators, sculpture students, sculptors, paramount chiefs, elders, researchers of sculpture works, art connoisseurs or art collectors, traditional priest *Wulomei* and opinion leaders in the Ga culture. The population was actually put into six categories consisting of:

- (i) Officers such as: librarians, directors, curators, archivists, art collectors or connoisseurs
- (ii) Art Educationist: These include Art tutors, lecturers and their assistants.
- (iii) Students; This involves students at the universities and the student at the Senior High School offering visual Art subjects.
- (iv) Researcher: These comprise colleague researchers who are conversant in subject area of sculpture in the Ga cultures.
- (v) Sculptors; These include a number of sculptors that the researcher found in the Ga Mashie traditional area in Accra metropolis.
- (vi) Traditionalists; They are the paramount chiefs, elders, registrars, traditional priest known as “*wulomei*” and opinion leaders who are conversant with the subject matter.

3.4 Sampling

The sample in this regard consisted of the total population of three hundred (300) respondents to which the questionnaires were administered. There were fifty (50) questionnaire for the six (6) categories mention above, that is, fifty (50) times six (6) give the total population of three hundred respondents and they were: fifty (50) officers, fifty (50) Art Educationalists fifty (50) sculptors and fifty (50) Traditionalist, fifty (50) researchers and fifty (50) students.

3.5 Various Techniques of sampling

The various instruments used to gather the primary data were the interview guide and notes taken while the researcher also employed a voice recorder with the use of mobile phone to aid him of remembering certain information, these techniques were used especially for the population who were illiterate including some traditionalists and sculptors in the Ga Mashie traditional area. The researcher being fluent in Ga language met the demands from the respondents. The researcher also used observation methods to study things for himself. He also adopted the techniques of asking questions through the use of questionnaires.

3.6 Instruments for data collection

Three main instruments were used for data collection in this research work which were observation, document analyses, and questionnaire. The researcher administered questionnaire and interviewed the traditionalists and sculptors who were illiterates. The

interview was scheduled to enable the researcher to organize a well convenient mood to ask questions from the respondents.

3.6.1 Observation

A number of sculpture works relating to the Ga Mashie tradition were observed. Photographs of sculptures, bead making, jewellery pottery and a whole lot of them were taken. One of the sculpture works observed at the Ga Mantse palace was a linguistic staff which has the symbol of the Ga state. There were pictures which depicted the Ga cultural values and works from various African Countries. A few pictures were taken at the places visited as people were not allowed to take pictures except the director in charge. Even this involved an amount of money paid. Going to visit the elders at the “Ga Mantse” palace involve a custom that demands either drinks or a sum of money.

3.6.2 Questionnaire

The researcher employ the use of questionnaire that is useful for a large scale survey involving collection of data from literate respondents as the respondents are required to answer in writing.

The researcher analyzed the background of the respondents according to their status, profession and education and designed the questionnaire of six (6) different categories of respondents to answer the questionnaire items.

3.7 Pilot survey study

The researcher embarked on a pilot survey study at the Ga Mashie traditional area to get first hand information from a cross-section of the traditional leaders in order to be sure of the research objectives. This was where some of the elders were interviewed about certain sculpture works, their role and function to the Ga traditionalists. The details and results are displayed in chapter 4 of this thesis.

3.8 Data collection method

The researcher employed the services of officers Art Educationists, students, researchers, sculptors and traditionalists to assist in the administration of the questionnaires. The administration of the questionnaires employed the simple random and sampling technique.

In case of officers, Art Educationists, students and researchers the administrators of the questionnaire met the participants in groups at the National Museum, Centre for National Culture, Artists Alliance Gallery, libraries, archives, schools and universities. The questionnaire administrators first gave each participant a copy of the questionnaire followed by reading aloud the questionnaire to them; With the exception of the officers who were given two weeks to answer the question administered to them. The reading of the questionnaire were first done in English, and then in Ga and finally in Twi. This took about 2 to 3 minutes.

After one questionnaire item had been dealt with, the questionnaire administrator moved to the next questionnaire item and did the same until the last questionnaire item was dealt

with. This took about 30 to 40 minutes for each participant to finish responding to the questionnaire. Some participants, however, decided to take away the questionnaire to be returned in two week's time after answering them.

3.9 Procedure of Data Analysis

The analysis of data procedure was done based on the following categorization:

- Background of the group of respondents.
- Questionnaire items common to the various questionnaires administered to the different groups of respondents.
- Interview conducted by the researcher to the respondents who are illiterates.
- Questionnaire items found only in the questionnaire administered to officers.
- Questionnaire items found only in the questionnaire administered to Art Educationists.
- Questionnaire items found only in the questionnaire administered to researchers.
- Questionnaire items found only in the questionnaire administered to sculptors in the Ga Mashie traditional area.

The analysis and discussion of the data collected are presented in the next chapter.

3.10 Library Research

The researcher conducted his library research at the Kwame Nkrumah University of Science and Technology (KNUST) main library, Department of Art Education Library, the College of Art Library in Kumasi. The researcher also went to the Balme Library, the University of Ghana, Legon, the Institute of African studies library, also in Legon. The

Accra Central library was visited; George Padmore Library also served as a source of information where a number of books of the Ga tradition were got for secondary source of references in Accra. The Ga Mantse palace and the elders over there, who were visited, served as a primary and secondary source for the review of related literature. The consultant of the Ga culture was also consulted for the means and procedure by which the elders could be met for discussion. Most of the primary sources of information of the research were got from the Ga Mantse palace, Artist Alliance Gallery, Museums, Centre for National Culture, and other sub-chiefs' palaces.

The secondary sources of information were collected from books, handouts, publications and brochures. The various authors of the books reviewed were mentioned in reference to literature on chieftaincy, religion, festivals, sociology, politics and traditional organization.

3.11 Museum and Gallery Research

Ghana Museums and Monuments Board, the Centre for National Culture, Africa Market at Osu, Artists Alliance and Art Council Gallery and the Loom, all in Accra were visited. Scholars and researchers in the traditional area were interviewed. The researcher took materials along with a view of collecting information. Materials such as digital camera for taking pictures, voice or sounds recorder from a mobile phone were used for recollecting information. Maps of areas of Accra were used to help the researcher to make trips to the various traditional areas of the Ga communities.

The researcher asked questions in relation to the role and importance of sculpture works in the Ga culture. The chiefs, linguists, and the elders were there to provide accurate information about the history and the tradition of the Ga culture. The questionnaires used are shown in the Appendix.

3.12 Archival Research

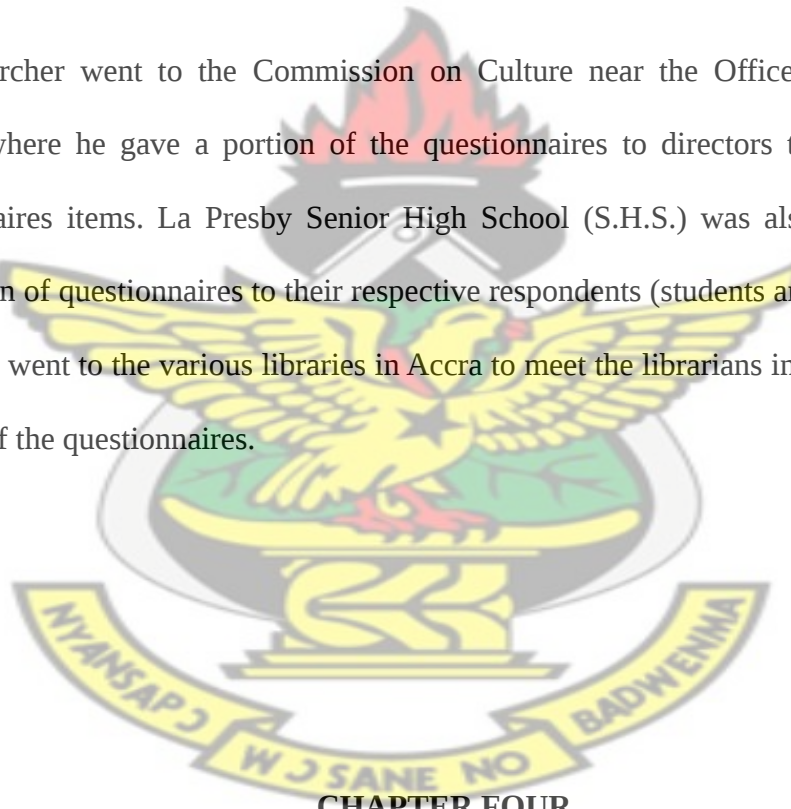
The researcher sought to get information about sculpture works of the Ga in archives in Ghana. The researcher went to the Headquarters of the National Archives in Accra, but the information relating to sculpture works of the Gas were not enough. It is believed that the Gas came to learn the tradition from the Akans and Ewes and then established their own art forms. The history stated that their migrations were led by their traditional priest known as the *Wulome*. They were compelled to have a monarch when the Europeans who came to Africa were always asking for their king. They usually present their traditional priests to the Europeans as their king and through that they began to establish their chiefdoms and kingdoms.

They decided to have head of their chiefs at North Kaneshie, where we now have the Ga Mantse palace. Archaeological findings, dated as far back to the sixteenth and the seventeenth centuries from Korle Gonno, Ayawaso which was their original capital city, Chorkor, Agege and other places.

The researcher extracted most of his information from interviews from the tradition of the elders, traditional priests, consultants, acting chiefs in the 'Ga Mantse' palace. Apart from

interviews conducted, the researcher also made observations of the various sculpture works in the Ga Mashie traditional area ranging from North Kaneshie, Adabraka, James town, Sempe, Osu, La, Teshie to Nungua. Other places visited are Mamprobi, Chorkor and Korle Gonno. The researcher made his trips to conduct research at the national museum at Adabraka in Accra, galleries in Accra such as Artists Alliance Gallery, Center for National Culture, African Market at Osu, the National Archives and the Institute of African Studies, at the University of Ghana, Legon.

The researcher went to the Commission on Culture near the Office of the Attorney General where he gave a portion of the questionnaires to directors to respond to the questionnaires items. La Presby Senior High School (S.H.S.) was also visited for the distribution of questionnaires to their respective respondents (students and art tutors). The researcher went to the various libraries in Accra to meet the librarians in order to fill their portions of the questionnaires.



CHAPTER FOUR

PRESENTATION AND DISCUSSION OF FINDINGS

4.1 Overview

This chapter presents the results of the findings of the various sculpture works among the Ga. It also outlines a vivid discussion of the findings.

In presenting and discussing the works of art encountered during the research, it is important to answer certain salient questions in order to ascertain their role and importance in Ga culture. What is it, where was it made, where does it come from and who made it. Is it what it is intended to be? Does it have a special form or is it just a copy of something else? Is it worth looking at, listening to or reading? How does it fit into the aesthetic culture in Ghana, Nigeria or Togo? What does it mean? These questions and many more have to be answered intelligently.

4.2 Types of sculptures found in Ga culture

A number of sculpture works, which are peculiar to the Ga people have been identified during the field survey. These are woodworks, mixed media sculptures, sculpture-in-the-rounds, busts, monuments, pedestals, assemblages and constructions, castings and sculptures that are moulded. Most of these works were identified in the Ga-Mashie traditional area in the Greater Accra Region, specifically in the art galleries, museums, school premises, chiefs and kings' palaces, shrines, hotels and parks.

The sculpture works portray significant characteristics of other Ghanaian tribes in Ghana even though they were found in Ga culture. Perhaps the producers of these works were influenced by the culture of other ethnic groups in Ghana or since they may have been influenced by the cosmopolitan nature of Ga Mashie traditional area. However, archaeological findings dated the sixteenth (16th) century, have revealed certain relics, symbols and proverbs of the Ga people which are used in their culture of today. Most of

the sculpture works obviously depict the characteristics of the seven clans of the Ga traditions. However, there is one particular type of sculpture that clearly depict the Ga custom, and this work is found among all the clans. This is known as the “Otutu”. The “Otutu” is a rounded object which is found at the entrances to chiefs’ palaces and shrines in the Ga-Mashie traditional area.

Like any other African sculpture, the people of Ga design their sculpture works to conform to their societal norms and cultural values as opposed to the Europeans arts which are mainly aesthetic in their outward appearance. Ga sculpture works which are seen at the shrines have so many purposes such as warding off evil spirits, healing, arresting of criminals, etc. However, most of the works found in chiefs’ palaces are purposely created to display royalty. Examples of these are the two statues of lions at the entrance of the James Town palace. Some of the sculpture works are meant for invocation of spirits, rituals, libations, sacrifices, the regalia for kings and royals, cultural identity, and passing of cultural values from one generation to another (i.e. cultural heritage). More significantly, the walls of Ga Mantse’s palace have a number of symbols of the Ga tradition drawn on them. The symbols are drawn in graphic art with black paint and the names of the symbols under them. The symbols are, however, translated into sculpture works, especially in wood.

4.2.1 Chieftaincy Sculptures

Plate 4.1 symbol is displayed on the Ga King’s stool, his throne, and linguist’s staff. This is a sculpture work made of bronze, which depicts a small antelope riding on the back of

a huge elephant. Its symbolism in the Ga culture means that the Ga King is greater than all the people in the Ga-Mashie traditional area no matter their size or organization. All the sub-chiefs and elders in the Ga traditional area are under the Ga King. The symbol also means that in life's endeavour the top is reached by wisdom, never by size.



Plate 4.1. A symbol of an antelope riding on the back of an elephant

This work of art is meant to carry out very important messages to the individuals and the elders in the Ga traditional set-up from the king's palace. The staff can be carried anywhere in the Ga community and even beyond because it signifies the authority of the linguist as the king's spokesman. The role and status of the king's spokesman, "Okyeame", or as a diplomat is to deliver messages on behalf of the king at certain public functions using the staff as an authority vested in him.

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Plate 4.3 A group of *Atumpani* drums

Another form of sculptures found among the Ga people are drums. Plate 4.3 shows a group of drums known as “*Atumpani*” drums, which are commonly used by the Ga people during special ceremonies. These membranophones come in varying sizes and every size produces its own unique sound. The drums which are made of wood, leather, ropes and usually painted with black oil paint are carved by the Ga people to serve socio-cultural and religious purposes. As a result of their functions, these drums are found in the palaces of chiefs. The drums are painted with black oil paint with certain white spots. In the chiefs’ palaces, the drums are usually kept at a safe place where they can easily be used during the chiefs’ *durbars* because they are mostly used to sing the appellations of the king. Aside from this sacred function, they are also played to summon people together for important meetings, invocation of spirits as well as for entertainment purposes. What is more, some of the drums in the Ga community are regarded as a deities and these types are usually found at the shrines in the Ga traditional area.



Plate 4.4 State or ceremonial swords

State or ceremonial swords are very important sculptures found among most ethnic groups in Ghana and the people of Ga are no exception. Among the Ga people, this important work of art is usually placed at gate of the chief's palace. The blade parts of the swords are painted white while the handles are painted yellow. Along the blade are rectangular holes and small circular holes near the ends of the blades. The ceremonial

swords are used for
sword for symbolizing
set-up of government
characteristic



a. The state
traditional
in common

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Plate 4.5 A statue of a Ga Mantse at Rawling's Park, Accra

Commemorative sculptures serve very important purposes among the Ga, and for that matter, every ethnic group in Ghana. This form of sculpture work, even though contemporary in nature, plays major roles in the socio-cultural development of the Ga people in the Greater Accra region of Ghana. An example of such a commemorative sculpture is the statue of the Ga Mantse, Nii Tackie Tawiah I (Plate 4.5). This figure commemorates the king who reigned in the Ga tradition from 1862 to 1902. The monument serves as an identity of a political leader. It portrays royalty and shows respect, authority and the rule of the Ga Mashie tradition.

Apart from the commemorative sculptures, there are other sculpture works which are specifically created to preserve events which are of historical, cultural and social

importance. Figure 4.6 is a pedestal which has marble plaque with a statement about the statue of the king mounted on it. Beneath the plaque is a relief sculpture of the symbol of the Ga state.



Plate 4.6 Plaque on the pedestal of the statue of Ga Mantse

Plate 4.7 is also a relief sculpture which shows a symbol of a hand holding two crossed keys, which is in their hometown symbol of the spirit of the Ga to lock and



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Plate 4.7 A relief sculpture at the back of the pedestal of the statue of the Ga Mantse

The plaque is made of concrete. It is oblong which measures four feet long and four feet wide. The Ga had this symbol to show that their land or hometown is in their hands and they would not give it to any other. The key which is much respected signifies power to lock and to unlock circumstances pending in the community.

Sculptures in the Palaces at James Town

It is interesting to indicate that the indigenous people of the Ga Mashie traditional area use a lot of sculptures in and around their palaces. Their preference for sculptures may, perhaps, be due to socio-cultural significance. Plates 4.8 and 4.9 are examples of such sculptures found at the entrance of the James Town palace.

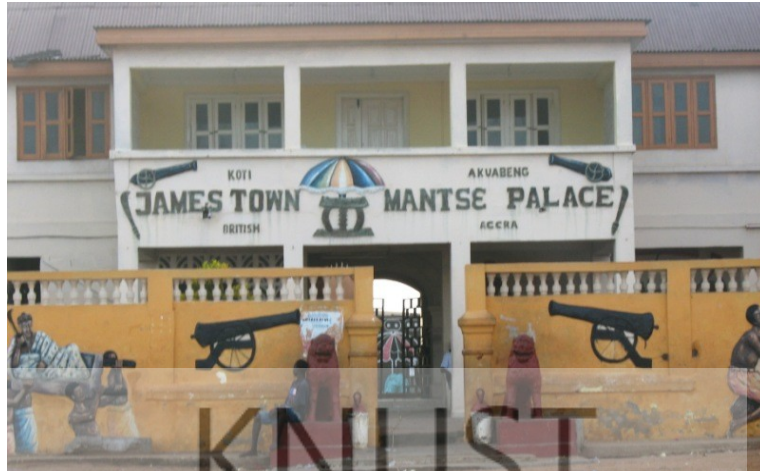


Plate 4.8 The façade of James Town Palace.



Plate 4.9 Two statues of lions at the entrance of the James Town Mantse's Palace

The entrance of the palace has two lion statues in an obviously imposing position. According to one of my respondents, the statues are erected at the entrances of the palaces to communicate clear messages to the public about the power and strength of the Ga people. The lion is regarded as the king of animals because when it roars in the forest, all other animals have to flee for their lives. Lions are also used as symbols by the Ga to portray bravery and courage. Thus, the Ga warriors wear lion masks to cover the entire

body which are displayed during their public masquerade. Apart from the statues found in front of the palace, other sculpture works such as drums, stools and relief sculptures are found at the compound of the palace.



Plate 4.10. “Otutu” at the entrance of the Abola Clan’s palace

At the entrance of the *Abola Piam We* which is another palace of one of the seven clans of Ga Matse is a certain rounded sculpture work cast in cement (Plate 4.10), which is called “Otutu”. The researcher found similar objects (*Otutu*) at other places such as Nungua, Kaneshie and Mamprobi in the Ga Traditional Area.

The *Otutu* sculpture in Ga culture serves as a point of welcoming spirits, gods or deities to the palaces or shrines of the various clans or families. Also it serves as an object of worship to which the traditionalists offer sacrifices by slaughtering fowls, goats, sheep, cows etc. and sprinkling the blood on it. These rituals are performed amidst incantations

and invocations of spirits during festival, funerals, birth rites, puberty rites, coronation of new chiefs, merry making, the beginning of a traditional calendar, the calling into priesthood of the individuals by the deities, wiping away an epidemic, warding off evil enemies from the environs, arresting of individuals who are notorious in the community and in consultation to finding out hidden truths. Near the “*Otutu*” is an earthenware, that is a receptacle with which the traditionalists prepare certain kinds of food for the deities or ancestors. It is believed that they may come and eat the food in the earthenware. Outside the palace are relief works on the wall, all of which have their spiritual or religious significance.



Plate 4.11 A relief sculpture depicting an Attribute of God

Plate 4.11 is a relief sculpture on a wooden post at the Centre for National Culture in Accra. This work of art depicts an attribute the Ga give to God: *Blema Tesaa*, meaning the Rock of Ages. The sculptors in Ga Mashie Traditional Area have very interesting and skillful ways of embellishing their sculpture works, especially, the relief carvings. Some

are simply polished whilst a great majority of the works are painted with enamel paint of various colours.

Plate 4.12 is a painted relief sculpture found among the Abola clan which depicts the clerk of the Colonial government and some traditional rulers with their names: *NII TACKIE OBILIE I- GA MANTSE*, *NII AYI BASAHENE OF THE GA STATE*, *NII AYI BONTEY I GBESE MANTSE* and *NII ADAMA TEI ASERE MANTSE* inscribed at the top of the respective figures.



Plate 4.12 Clerk of the Government and some traditional rulers in colonial days



Plate 4.13 A stool sculpture at the entrance of the palace of Nii Nuubo Gbelefo Owuo

4.2.2 Funerary Sculptures

At Teshie, there are varieties of customized decorated coffins along the road. Some of these coffins are made into the shapes of cars, trucks, buses, fishes, vegetables, aeroplanes, farming implements, etc. Plates 14, 15, 16 and 17 are some typical sculptures that are commonly found among the Ga people of Ghana. These sculpture works can be best described as assemblages because of the technique employed in their execution. Several separate parts are carefully designed and joined together to achieve the desired effects.

It is interesting to note that the people of Ga traditional area, as a result of their strong belief in life after death, prefer to bury their dead in caskets that portray the profession of the dead whilst alive. It is, however, commonplace to find coffins (caskets) custom-made in the form of a fish (connoting that the person was a fisherman whilst alive), a truck, taxi

cab or a bus (connoting a driver), or an aeroplane (signifying a pilot); a hoe, cutlass, cow, canoe, etc., which are used to bury the dead. All these are used to express their belief in the spirit world.



Plate 4.14 A casket of a car



Plate 4.15. A casket of a fish



Plate 4.16 Caskets of vehicles and a cow

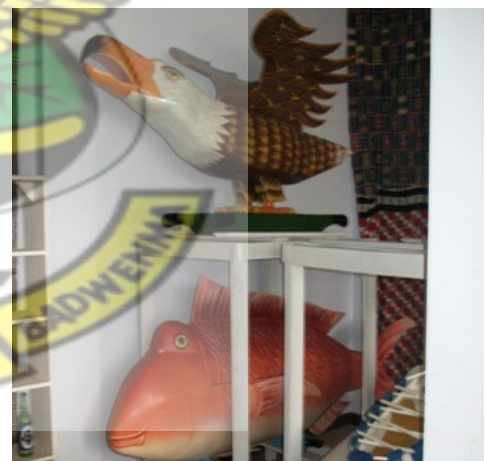


Plate 4.17. A casket of an eagle

At the burial grounds or the cemeteries, the people of Ga prefer to cast the busts of the dead, which are rected or mounted on the tombstones in commemoration or remembrance of them (Plate 4.18). Even though this practice is not perculiar only the Ga people, it has

gained greater popularity among the people, especially the elite and the rich who want to show off their wealth.

In addition to busts that are normally cast, other forms of sculptures such as monuments and architectural canopies are also erected on the graves or tombstones of special and very important personalities like their kings, priests and people who might have contributed significantly to the growth of the Ga state (Plate 4.19).



Plate 4.18 A bust of a deceased erected on his grave



Plate 4.19 A Monumental Burial Ground For the Ga Kings at La Accra

4.2.3 Shrine Sculptures



Plate 4.20 A fetish sculpture



Plate 4.21 A triangular monumental structure on a pedestal near the shrine house

Among the Ga traditional people, there are a number of sculpture works that are used for various rituals and invocation of spirits for special purposes. Most of these sculptures are commonly found in and around shrine houses. They are highly revered and regarded as sacred because it is the belief of the people that they are temporary abodes for spirits of their gods and ancestors. The traditional priests make use of these “fetish” objects (Plate 4.20) as and when they are needed. Libations and sacrifices are offered to some of them during special occasions such as festivals, funerals, marriage ceremonies, etc. Plate 4.21, which is a triangular monumental structure is an example of such sculptures. The Ga traditional priests and leaders gather around this triangular monumental structure to perform libation and offer food (*kpokpoi*) as well as drink sacrifices during the *Homowo* festival. Apart from food and drink sacrifices the leaders also present their supplications to the gods, on behalf of the people, for good health, luck and prosperity throughout the rest of the year. Furthermore, it is imperative to note that the Ga people believe in observing rules and regulations governing their society. In order to compel the people to

obey these rules they sometimes mount certain shrine sculptures, especially, in their farms to instill fear in people who may be deviants.

4.2.4 Other Socio-economic and cultural sculptures

Apart from religious, political, funerary and shrine sculptures encountered during the field survey, the people of Ga Mashie traditional area are also fond of producing several other sculptures which are of socio-economic and cultural significance. There are sculptures that are used for entertainment or recreational, medicinal, economic and decorative purposes. The following plates are examples of such sculptures:



Plate 4.22 Two Sculpture pieces depicting a man and woman on Kpalongo Dance



Plate 4.23. Sculpted canoe



Plate 4.24. Fishermen at James Town Beach



Plate 4.25 Sculpture depicting Healing



4.26 An aluminium sculpture



Plate 4.27 Two figures playing traditional game

Plate 4.28 A man sharpening his cutlass



Plate 4.29 A carved sculpture signifying “Unity is Strength”

4.3 Analysis and Discussion of Findings

4.3.1 Background of the groups of respondents

This research identified six (6) categories of respondents who responded to the questionnaire administered. The first group comprises directors, librarians, curators, archivists and art collectors or connoisseurs. The second group consisted of art educationists are art tutors or teachers in the second cycle of educational institutions, art lecturers and their assistants. The third group consisted of final year students in the Senior High Schools (SHS) in the Greater Accra Region. The researcher mainly focused on the schools that offer sculpture as a subject in their school curriculum because of the subject-matter of this research. Furthermore, the fourth group were research students who

were also conducting research into several other aspects of sculpture at the University of Education, Winneba and Kwame Nkrumah University of Science and Technology, Kumasi. The fifth group, however, was made up of the roadside sculptors and blacksmiths. Finally, the sixth group of respondents consisted of paramount chiefs, the elders, traditional priests and opinion leaders.

4.3.2 Tools and materials the sculptors use for their works

All the respondents, total population 300: (i.e. 50 officers, 50 educationits, 50 students, 50 researchers, 50 sculptors and 50 traditionalists) mentioned the total number of tools the sculptors use for their works as, chisels, adze (axes), gouges, vices, cutlasses, knives, trowels, hammers, mallets, nails, screws, spatula, woods, clay, cement, stones, P.O.P., glue, white glue, charcoal, sandpaper, plastics, saw dusts, oil, slips, bricks, etc. as the materials the sculptors in the Ga traditional area used for their works.

4.3.3 The role and importance of the Ga sculptures

The responses to the role and importance of the Ga sculptures on the questionnaire indicated that all the respondents agreed to all the activities listed showing that the sculptures found in the Ga Mashie traditional area are primarily used for ritual, medicinal (healing), political, religious, educational, economic and decorative purposes. Table 5.1 shows the responses in percentages.

Table 4.1 The role and importance of the Ga sculptures

Type of respondents	Purpose	Responses	Percentages (%)

Officers e.g. directors, librarians, Curators, Art Collector or commissioner	For ritual purposes	11 out of 50	22%
	For medicinal values	5 out of 50	10%
	For healing	7 out of 50	14%
	For decoration	45 out of 50	90%
	For advertisement	30 out of 50	60%
	For economic reasons	40 out of 50	80%
	For political reasons	25 out of 50	50%
	For religion (worship)	2 out of 50	4%
	For education	40 out of 50	80%
Art Educationists e.g. Art tutors or Art teachers, Art lecturers etc.	For ritual purposes	10 out of 50	20%
	For medicinal values	15 out of 50	30%
	For healing	5 out of 50	10%
	For decoration	50 out of 50	100%
	For advertisement	32 out of 50	64%
	For economic reasons	45 out of 50	90%
	For political reasons	26 out of 50	52%
	For religion & worship	6 out of 50	12%
	For education	41 out of 50	82%
Students in second cycle institution in Greater Accra Region	For ritual purpose	50 out of 50	100%
	For medicinal values	50 out of 50	100%
	For healing	50 out of 50	100%
	For decoration	50 out of 50	100%
	For advertisement	50 out of 50	100%
	For economic reasons	50 out of 50	100%
	For political reasons	50 out of 50	100%
	For religion & worship	50 out of 50	100%
	For education	50 out of 50	100%
Researchers in Accra	For ritual purpose	50 out of 50	100%
	For medicinal values	50 out of 50	100%
	For healing	50 out of 50	100%
Staff of U.E.W & KNUST	For decoration	50 out of 50	100%
	For advertisement	50 out of 50	100%
	For economic reasons	50 out of 50	100%
	For political reasons	50 out of 50	100%
	For religion & worship	50 out of 50	100%
	For education	50 out of 50	100%
Sculptors in the Ga Mashie Traditional area	For ritual purposes	10 out of 50	20%
	For medicinal values	13 out of 50	26%
	For healing	17 out of 50	34%
	For decoration	49 out of 50	98%
	For advertisement	49 out of 50	98%
	For economic reasons	38 out of 50	76%
	For political reasons	40 out of 50	80%
	For religion & worship	5 out of 50	10%
	For education	40 out of 50	80%
Traditionalists in the Ga Mashie Traditional area	For ritual purposes	50 out of 50	100%
	For medicinal values	45 out of 50	90%
	For healing	45 out of 50	90%
	For decoration	20 out of 50	40%
	For advertisement	50 out of 50	100%

	For economic reasons	25 out of 50	50%
	For political reasons	30 out of 50	60%
	For religion & worship	50 out of 50	100%
	For education	10 out of 50	20%

4.3.4 Symbols found in the sculptures

All the respondents (i.e. officers, Art Educationists, students, researchers, sculptors and traditionalists) gave a number of symbols and their meaning as follows: A group of people holding hands indicating ‘unity is strength’; A fowl/cock signifying that when the fowl crows all the La people of the Ga traditional area must assemble for an important message, mission or assignment; other birds symbolize a new day; totems and images of animals, insects, birds and aquatic creatures indicate that certain living creatures have some relationships with the clans, families and tribes of the Ga Mashie tradition; Unity, power and authority are represented with scepter and a state stool; and state regalia and relics of comb, figure bell (for music), arrowheads (or sword) fixed at the bow and shot at a prey, enemy, etc. Also the main symbol of the Ga state is portrayed by a small antelope riding on the back of a huge elephant. Furthermore, there are other numerous symbols which portray friendship, goodness, love and peace. Most of the totems and figures, however, represent deities and ancestors. These symbols found on the artifacts teach educate people on the history and tradition of the Ga people.

4.3.5 Religious significance of sculpture works to the Ga people

All the respondents gave their responses as follows: They are used as small gods for worship which satisfy their religious need; to bridge the gap between the people and their ancestors; they act as dwelling places of the gods, ancestral and other spiritual

powers; they are used for protection and to seek good luck; they serve as bond of unity, kinship and belongingness; they express the idea of the existence of the Supreme Being; and they express beliefs in evil force, death and hereafter (i.e. the spiritual world). In addition to these responses, the respondents indicate that some of the traditional priests use some of the sculpture works for rituals and sacrifices as well as to ward off evil spirits. Besides the significance of sculptures, the respondents pointed out some key purposes of the sculpted drums. According to them drums are meant for communication; to sing appellations to chiefs, statesmen and women, etc.; and for entertainment (music and dance); for invoking of spirits of the ancestors, deities or gods.

Based upon the significance and purpose of the various sculptures found among the people, the findings indicate the following various types of sculptures the carvers make:

- ❖ Dolls, linguistic staffs, tops, umbrella tops, finger-rings, cannons, drums and masks
- ❖ Special designed coffins or caskets, monuments and tombs
- ❖ Sculptures made with wood, clay, cement, metal and plaster of Paris (P.O.P), etc.
- ❖ Potraits, statues, canoes and chiefs' palanquins
- ❖ Stools, certain farm implements like, hoes, axes, cutlasses, mortars and pestles as well as cooking utensils,
- ❖ Human figures and animals.

In response to the location of the various sculpture works produced by the people, all fifty (50) respondents representing 100% indicated that these sculpture works can be located at

the Ga Mashie Traditional area, Osu, La, Tema and the environs of these areas. Also, they pointed out some of them can be found at some hospitals, schools, museums, art galleries, hotels, banks, churches, universities campuses and other public areas in the Greater Accra Region. Furthermore, all the respondents representing 100% of the responses reported that the sculptures serve as sources of information and several moral lessons are learnt from them.

With regards to the length of time it took to learn how to produce the sculptures forty-nine (49) of the students representing 98% agreed that they used between One (1) to three (3) years to learn the trade. The remaining one student representing 2% said it took him between four (4) to seven (7) years.

4.3.6 The philosophy or concept behind the sculpture works

All the fifty (50) Art Educationalist respondents representing 100% indicated the following as some of the philosophies underpinning the creation of the sculptures: the desire to maintain a just society; the need for human protection against natural disasters e.g. earthquakes; the link and communication between the living and the departed ancestors; the satisfaction of social needs in giving thanks through offerings, libation and sacrifices to the clan's deity or gods; the invocation of spirits to find out the cause of certain misfortunes e.g. an epidemic; possible solutions to curb certain problems in the society; the desire for people to get blessing; and migration of Ga people from one geographical area to another.

4.3.7 Importance of the sculpture works

All the fifty (50) respondents indicate that the sculptures benefit them economically because of their income generation. Socially, the sculptures are also used to decorate their private home, public buildings, gardens and parks, which serve recreational purposes. According to these respondents these sculpture works serve sources of historical facts about the life of the Ga people. aesthetically. Religiously, all the fifty (50) traditionalists representing 100% gave the responses or views on the religious importance of sculpture works to the Ga people as follows:

- ❖ They act as the dwelling places of the gods, ancestors and other spiritual powers
- ❖ They are used for protection and good luck as they serve as bond of unity, kinship and belongingness.
- ❖ The religious importance of these sculpture works to the Ga people is that, they represent certain values of the people.
- ❖ The sculptures express idea on the Supreme Being, beliefs in evil forces, death and life hereafter.
- ❖ Traditional priests and healers use these sculptures for oracles and omens.
- ❖ They are the receptacles for the deities.
- ❖ They serve as objects of worship.

4.4 Summary of Discussion

This chapter has outlined the results and discussion of the findings. The analysis revealed the role and importance of sculptures in Ga culture. It has been established that the

sculptures serve economic, social, religious and cultural purposes of the people of Ga Mashie traditional area.

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CHAPTER FIVE

SUMMARY, CONCLUSIONS AND RECOMMENDATION

5.1 Overview

This chapter summarizes the main findings, the conclusions and outlines appropriate recommendations based on the findings of this research.

5.2 Summary

The role and importance of sculpture in the Ga culture is necessary to reveal the rich cultural values of the Ghanaian society and the purposes they serve to the country as well as to promote tourist attraction. The use of these sculpture works serve economic, political, religious, aesthetic and social purposes.

Archaeological findings at Ga Mashie traditional area have unearthed the lifestyle of indigenous people of the Greater Accra since the 16th Century. This has contributed enormously to the store of knowledge to enrich our cultural heritage. The sculpture works of the Ga traditions have unfolded the people's customs and traditions, which are depicted in the chieftaincy, funerary, religious, shrine, socio-economic and cultural sculptures found during the field work.

The respondents of the research were the three-hundred (300) individuals comprising fifty (50) officers, fifty (50) art educationists, fifty (50) researchers, fifty (50) students, fifty (50) sculptors and fifty (50) traditionalists. All these people were able to give

various information to help the research outline the role and importance of sculpture in Ga Mashie traditional area.

5.3 Conclusions

Evidence from the field study clearly shows that, sculpture is one of the oldest art forms, clearly embracing artifacts found in the caves of prehistoric times as well as objects produced in all subsequent cultures. Ga sculptures, like sculptures from several other cultures obviously indicate the existence of this form of art as landmark, monument, architectural embellishment, cultural symbol, and independent aesthetic object. This traditional notion of sculpture serves as a point from which subsequent modifications of sculpture as public art evolve. Today, sculpture embraces many new forms representing new technologies and materials resulting in installation sculptures, light-based sculptures, and other forms of sculptural expression. In at least some of its manifestations, the myriad of sculptures encountered in Ga Mashie traditional area offers a bridge between cultural particulars and the universal, which can be appreciated by all persons irrespective of their cultural origin.

5.4 Recommendations

In view of all the research findings the following recommendations have been made:

These special and interesting sculpture works of the Ga Mashie traditional area should be taught in all schools in Ghana in order to foster creativity aside being educated on the role and importance of these artefacts. Also, the Ghana Art Teachers Association (GATA) and the traditional leaders (Ga King, chiefs, traditional priests, linguists, elders, etc.) should

promote these sculptures to preserve and conserve the rich cultural heritage of the Ga people.

Besides, governments should make budgetary allocations to promote the art and craft industry which will culminate in the development of tourism. More importantly, the Ga Mantse's office, Art Council, Museums and Monuments Board should indulge in the training the youth to develop creative skills in sculpture works in the Ga-Mashie traditional area promote the art.

Furthermore, Centres for National Culture, Department of Cottage Industries, the Tourist Board, Accra Metropolitan Authority (AMA), Department of Town and Country Planning and non-governmental organisations should set up workshops and studios to engage the youth, interested school leavers and sculptors in the Ga traditional area to produce quality sculpture pieces for export to earn some foreign exchange to make the lives of the people a bit livelier.

Ghana Export promotion council should intensify its campaign on reawakening the street sculptors and the artists in general to produce sculpture works that can meet the demands of international markets.

Creators of the sculptures found in Ga Mashie traditional area could be helped through commission and contracts to produce some of these works to beautify the city. Despite their immense contribution to national development, there is a clear evidence of

marginalization of artists when it comes to finance and provision of facilities for our art and art-related institutions.

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APPENDICES

APPENDIX A

QUESTIONNAIRE FOR TRADITIONALISTS

1. What kind of sculpture works do the Ga Mashie Traditional people have?

Tick where applicable

- (a) Wooden works [] (b) Metallic works []
(c) Clay works [] (d) any other.....

2. Where could they be located?

Tick where applicable

- (a) The shrine [] (b) Chief's Palace []
(c) School [] (d) Museum [] (e) Any other.....

.....

3. What do some of these sculptures symbolize? e.g. Power, unity, etc.

.....

4. For what reasons are the sculptures made; Tick the bracket and give your views.

- a. For ritual purposes []
b. For medicinal value []
c. For healing []
d. For decoration []
e. For advertisement []
f. For economic reasons []
g. For political reasons []
h. For religion or worship []
i. For education []
j. None of the above [] Any other.....

5. What is the religious importance of the sculpture works to the Ga people?

.....

6. Are sculptures used in the celebration of the “Homowo” of the Ga Mashie? Tick one (a) Yes [] (b) No [] (c) Any other

.....

7. What lessons do the people learn from the sculpture works

.....

8. What kind of benefits do you derive from these sculpture works?

.....

9. Which tools do they use for their works?

(a) Chisels [] (b) Adze [] (c) Hammer [] (d) Any other

.....

10. Why is it that some traditional priests display their art forms (sculpture works) at the entrance of their shrines?

.....

11. What kind of sculpture work do you recommend that the sculptors should most? produce?.

(a) Monuments [] (b) Stools [] (c) Scepters []

(d) Masks [] (e) Any other

12. What types of the drums are used in the Ga Culture? (a) obono [] (b) atumpani [] (c) odunu [] (d) Any other

13. How do you grade the sculpture works of the Gas in general? Tick one;

a. Excellent b. Very good c. Good d. Average e. Not good f. Any other?

APPENDIX B
QUESTIONNAIRE FOR OFFICERS (DIRECTORS,
LIBRARIANS, CURATORS, ARCHIVISTS, ETC.)

1. What is your profession?

.....

2. For how long have you been in your profession?

(a) 1 – 3yrs [] (b) 4 – 7yrs [] (c) 8 – 10yrs []

(d) 11 yrs and above []

3. What are the various sculpture works do the Ga Mashie traditional people have?

.....

4. Which specific places can these sculpture works be located?

.....

5. What kind of tools do they use in producing their works?

.....

6. What kind of materials do they use in production of their works?

.....

7. What are the symbolisms of some of these sculpture works you know at the Ga Mashie traditional area?

.....

.....

8. Give the reasons by which these sculpture works are made; Tick the bracket and give your views.....

- (a) For ritual purposes []
- (b) For medicinal value []
- (c) For healing purpose []
- (d) For decoration []
- (e) For advertisement []
- (f) For economic reasons []
- (g) For political reasons []
- (h) For religion and worship []
- (i) None of the above []
- (j) Any other? Give your own view

9. What is the religious importance of the sculpture works to the Ga traditional people?

10. What benefits do you derive from these sculpture works?

11. Why is it that some traditional priests display their art forms (sculpture pieces) at the entrance of their shrine?

.....
.....

12. Is it necessary for sculptors to produce sculpture works?

Yes [] No []

If yes or no, give your reasons.

.....

13. Should the sculptures be taught in Senior High Schools (S.H.S.). in Ghana

Yes [] No []

If yes or no, give your reasons.

.....
.....

14. What kind of sculpture work do you recommend that the sculptors should most produce?

- (a) Monuments or statues [] (b) Furniture set []
(c) Masks [] (d) Drums [] (e) Any other?

Give your own views

.....
.....

17. What are drums meant for in Ga culture?

.....
.....

18. How do you grade the sculpture works of the Gas in general?

- a. Excellent
- b. Very good
- c. Good
- d. Average
- e. Not good

f. Any other? Give your own views .

.....

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APPENDIX C

QUESTIONNAIRE FOR ART EDUCATIONISTS

1. Do you offer sculpture as part of your profession?

Tick one; (a) Yes []

(b) No []

2. If yes, for how long have you offered sculpture as part of your profession?

(a) 1-3yrs [] (b) 4-7yrs [] (c) 8-10yrs []

(d) 11 yrs and above [] (e) none of the above []

3. Mention some of the tools that the sculptors use for their sculpture works.

.....
.....

4. Mention some of the materials that the sculptors use for their works

.....
.

5. What kind of benefits do you derive from the art form of these sculpture works?

.....

6. Is there any sculpture activity listed below in the rectangular box that would not sculptors in their profession?

➤ Sculpture works that will profit all of them []

➤ Sculpture works that will not profit all of them []

- ✓ Molding of clay
- ✓ Wood Carving
- ✓ Casting
- ✓ Plaster making
- ✓ Stone carving
- ✓ Plastics in sculpture
- ✓ Mixed media

7. What are the symbols of some of these sculpture works? e.g. The scepter signifies power etc..

.....

8. Give the reasons by which these sculpture works are made: Tick where applicable.

- a. For ritual purposes []
- b. For medicinal value []
- c. For healing purpose []
- d. For decoration []
- e. For advertisement []
- f. For economic reasons []
- g. For political reasons []
- h. For religion and worship []
- i. For education []
- j. None of the above []

9. What is the religious important of sculpture work to the Ga people?

.....

e.g. I learnt about the tradition of the Ga people:

.....

10. What is the religious important of sculpture work to the Ga people?.....
.....

11. Is it necessary for sculptors to produce sculpture works?
(a) Yes [] (b) No [] (c) Any reason?

12. Should Ga sculptures be taught in the S.H.S. in Ghana?
(a) Yes [] (b) No [] (c) Your reason

14. What kind of sculpture work do you recommend that the sculptors should most produce?

(a) Monuments [] (b) Furniture []
(c) Masks [] (d) Stools [] (e) Any other of your choice

15. What are drums meant for in Ga culture?
.....

16. Would you add sculpture as part of your profession in future?
(a) Yes [] (b) No [] (c) Give your reason

17. Give the origin of these sculpture works e.g. human quest for worship or need etc.

18. How do you grade the sculpture works of the Ga Tradition in general?

- a. Excellent
- b. Very good
- c. Good
- d. Average
- e. Not good

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APPENDIX D

QUESTIONNAIRE FOR SCULPTORS IN THE GA-MASHIE TRADITIONAL AREA

1. How long have you been doing your sculpture work?
a. 1-5yrs [] b. 6-10yrs [] 11yrs and above []
2. What give you the desire to do sculpture as compare to other work?
.....
3. How lucrative had it been with the business of sculpture?
.....
4. Do you have apprentice working under you?
a. Yes [] b. No []
5. If yes, how many are they?
.....
6. Have you had any formal education?
a. Yes [] b. No []

7. If yes, do you think sculpture should be taught at all level of education starting from the Junior High School (J.H.S) in Ghana?

- a. Yes [] b. No [] c. Give your reasons

.....

8. Mention some of the materials you use for your work.

.....

9. Mention some of the tools you use for your work.

.....

10. What kind of sculpture works do you have at the Ga Mashie traditional area? (a) wood works [] (b) metal works [] (c) plastic works [] (d) stone works [] (e) Any other?

.....

11. Where could some of your works be located?

.....

12. What are the symbolic meanings of some of the sculpture works you produce?

.....

13. Give the reasons why you produce some of these sculpture works? Tick where applicable.

- | | |
|-------------------------|--------|
| a. For ritual purposes | [] |
| b. For medicinal value | [] |
| c. For healing purpose | [] |
| d. For decoration | [] |
| e. For advertisement | [] |
| f. For economic reasons | [] |

g. For political reasons []

h. For religion and worship []

i. None of the above []

j. For education []

k. Any reason of your view or opinion

.....
.....
.....

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13. What is the religious importance of the sculpture work to the Ga people?

.....

14. What benefits do you derive from the art form of these sculpture works?

.....
.....

15. Why is it that some traditional priests display their art forms (sculpture pieces) at the entrance of their shrine?

.....
.....

16. What kind of sculpture work do you recommend that the sculptors should produce most?

a. Monuments or statues [] b. Furniture [] c. Masks []

d. Any other

.....

17. What are drums meant for in the Ga culture?

.....

19. How do you grade the sculpture works of the Gas in general?

- a. Excellent
- b. Very good
- c. Good
- d. Average
- e. Not good
- f. Any other? Give your view

.....
.....

APPENDIX E

QUESTIONNAIRE FOR S.H.S THREE (3) STUDENTS

1. Have you learnt anything about sculpture in the Ga society? Tick one;

(a) Yes [] (b) No []

2. If yes, how long had it been? (a) 1-3yrs [] (b) 4-7yrs []

(c) 8-10yrs [] (d) 11yrs and above (e) None of the above

3. Mention some of the tools that the sculptors use for their works.

4. Mention some of the materials that the sculptors use for their works.

5. What benefits do you derive of these sculpture works?

6. Is there any sculpture activity listed below that would profit sculptors in their profession?

- Sculpture work that will profit all of them []
- Sculpture works that will not profit all of them []

- ✓ Molding of clay
- ✓ Wood Carving
- ✓ Casting
- ✓ Plaster making
- ✓ Stone carving
- ✓ Plastics in sculpture
- ✓ Mixed media
- ✓ Paper works in sculpture
- ✓ Metal works in sculpture
- ✓ Molds for casting.

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Any other and their suggestion.

7. Give the symbols of some of these sculpture works. e.g. The scepter signifies power etc.

8. Give the origin of these works, eg Human quest for worship, representative or need etc?

9. Give the reasons by which these sculpture work are made. Tick where applicable.

- a. For ritual purposes []
- b. For medicinal value []
- c. For healing purpose []
- d. For decoration []

- e. For advertisement []
- f. For economic reasons []
- g. For political reasons []
- h. For religion and worship []
- i. For education []
- j. None of the above []

10. What is the religious important of sculpture work to the Ga people? Eg. I learnt about the tradition of the Ga people:

11. Is it necessary for sculptures to produce sculpture works?

- (a) Yes [] (b) No []

12. If yes or no, give your reason(s).

13. Should Ga sculptures be taught in the S.H.S in Ghana?

- (a) Yes [] (b) No []

Any reason for your choice?

14. What kind of sculpture works do you recommend that the sculptures should most produce?

- (a) Monument or statutes [] (b) Furniture [] (c) Masks []
 (d) Stools (e) any other of your choice

15. What are drums meant for in Ga Culture? Tick where applicable

- (a) For dancing [] (b) For invoking of spirits []
 (c) For assembling of people [] Any other _____

16. Would you add sculpture as part of your profession in the future?

(a) Yes [] (b) No [] (c) Give your reasons

17. How do you grade the sculpture work of the Ga Tradition in general?

- a. Excellent
- b. Very good
- c. Good
- d. Average
- e. Not good
- f. None of the above

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APPENDIX F

QUESTIONNAIRE FOR RESEARCHERS

1. Sculpture works are essential in every area of our lives. Do you agree to this statement? Tick one; (a) Yes [] (b) No []

2. If yes or no, give your reason(s)

.....
.....

3. From your education or research works have you study any sculpture in the Ga culture? (a) Yes [] (b) No []

4. If yes, what have you learnt from them?

.....

5. Mention some of the tools that the sculptors use for their sculpture works.

.....

6. Mention some of the materials that the sculptors use for their works.

.....
7. What benefits do you derive from these sculpture works?
.....

8. Is there any sculpture activity listed below that will profit sculptors in their profession?

Tick one; Sculpture works that will profit them all [☐]

Sculpture works that will not profit them all [☐]

--Molding of clay

--Wood carving

--Casting

--Plaster making

--Stone carving

--Plastic in sculpture

--Mixed media

--Paper works in sculpture

--Metal works in sculpture

--Molds for casting

Any other and your suggestion
.....
.....

9. Give the origin of some of these sculpture works, e.g. human quest for worship or need etc?
.....
.....

10. What are the symbols of some of these sculpture works? E.g. the scepter signifies power etc.
.....
.....

11. Give the reasons why these sculpture works are made; Tick where applicable

a. For ritual purposes [☐]

b. For medicinal value [☐]

c. For healing purposes [☐]

- d. For decorations []
- e. For advertisements []
- f. For economic reasons []
- g. For political reasons []
- h. For religion and worship []
- i. For education []
- j. None of the above []

12. What is the religious importance of sculpture works to the Ga people? E.g. I learn about the tradition of the Ga people.

.....

13. Is it necessary for sculptors to produce sculpture works? (a) Yes [] (b) No [] Give your reasons.

.....

14. Should Ga sculptures be taught in the S.H.S. in Ghana? (a) Yes [] (b) No [] Give your reason(s)

.....

15. What are drums meant for in Ga culture? Tick where applicable

(a) For dancing [] (b) For music [] (c) For pleasure (d) For assembling of people (e)

Any other?

.....

16. Would you add sculpture as part of your profession in future? (a) Yes [] (b) No [] Give your reasons.

.....

.....

17. How would you grade the sculpture works of the Ga tradition in general?

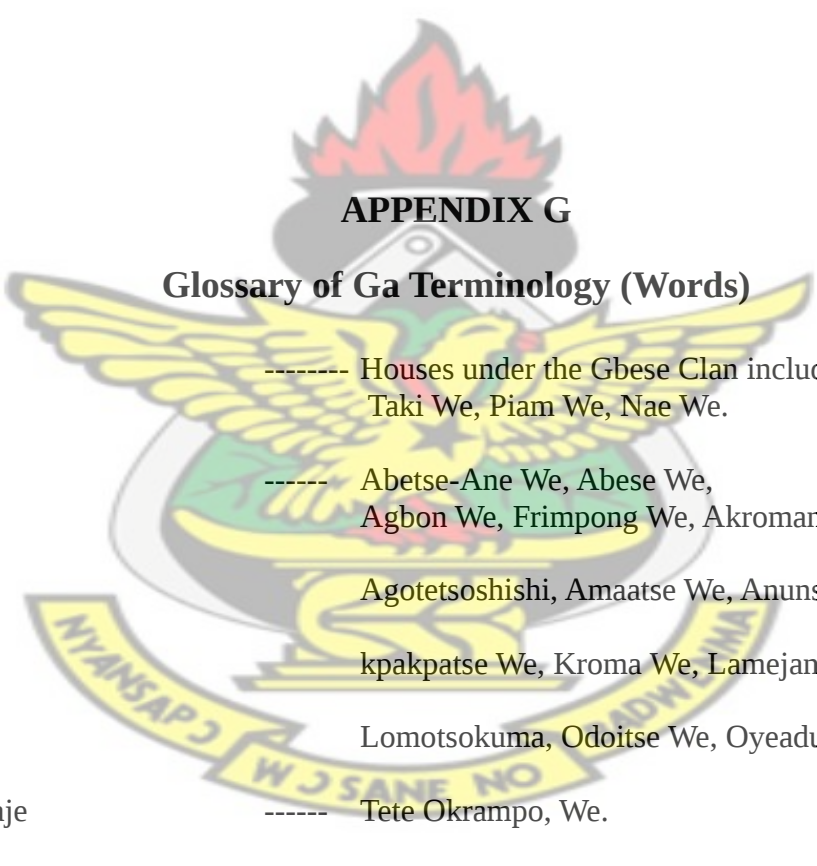
- a. Excellent
- b. Very Good
- c. Good
- d. Average
- e. Not good

f. None of the above

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APPENDIX G

Glossary of Ga Terminology (Words)



The logo of KNUST (Kwame Ninsin University of Science and Technology) is a large, semi-transparent watermark in the background. It features a central shield with a yellow eagle with spread wings, a red flame above it, and a green base. The shield is flanked by two yellow banners with black text. The left banner reads 'NYANSAP' and the right banner reads 'ADWIMMA'. Below the shield is a yellow banner with black text that reads 'WJSANE NO'.

Abola	-----	Houses under the Gbese Clan include Amugi We, Taki We, Piam We, Nae We.
Asere	-----	Abetse-Ane We, Abese We, Agbon We, Frimpong We, Akromanaa, Agotetsoshishi, Amaatse We, Anunsa, Jooshi kpakpatse We, Kroma We, Lamejan We, Lomotsokuma, Odoitse We, Oyeadu
Akangmaje	-----	Tete Okrampo, We.
Akom	-----	Deities include in the Ga Pantheon. War Culture and chieftaincy.
Akpade	-----	Red clay
Ataa Naa Nyɔɔmɔ	-----	Father, & Mother God

Dade	-----	Clan deity of Osu
Ga-Mashie	-----	Central Accra-comprises seven clans, Asere Sempe, Akangmaje, Gbese, Ngleshi Alata & Otublohum.
Gborbu	-----	Clan deity of the Nungua.
Ganyo Kronn	-----	True descendants of the Gas.
Ga Mantse	-----	Ga chief or king
Ga Manye	-----	Ga Queen mother
Gbese	-----	Aade Akwa We, Abodianno We, Ajoko . Okai We. Futi We; Okai Tisee We, Atukpai, Lakai We, Nii Boi Tono We, Somɛ menaa, Sakumotsoshi, Tete
Akanma.		
Kpele	-----	Cult that deals with kpele deities-they are The deities that the Ga people came to Meet when they migrated to the coast.
Jemawɔji	-----	The divinities.
Kpokpoi	-----	Traditional Ga food prepared from Unleavened corn dough usually at “Homowo” festival
Manɛsɛi	-----	King’s stool.
Lakpa	-----	Clan deity of the people of La
Ngleshi Alata	-----	Adadantan, Adanse, Ajumaku, Atoo

		We, Ashaabi We, Kweikuma We
Nunma, or Nungua	-----	good smelling water
Nmaadumo	-----	Sowing the millet and maize
Nmaatoo	-----	Gathering into barn or silos (harvest)
Nnoo wala	-- -----	Seasonal greetings.
Nshobulemo	-----	Blessing of the sea for abundance of Fish
Ntsuma	-----	Red clay
Nai	-----	this is the principal clan deity of Ga- Mashie
Okyeame	-----	Linguist
Otublohum	-----	One of the seven clans of Ga-Mashie
Otu	-----	Deity of Akan origin associated with The Asafo war culture and chieftaincy
Sempe	-----	Houses under the Sempe clan include Tete Kpeshi We, kpakpo Barima We, Saka Tsuru We.
Shibaa	-----	Clearing of the land.

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