

**EVOLUTION OF NON-VERBAL COMMUNICATION SYSTEMS
IN KONA OF ASHANTI REGION**

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DECLARATION

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

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ABSTRACT

Communication systems globally have undergone a lot of evolutions over the years and that of Kona is no exception. The repercussion of this is that there are a number of people in the Asante communities today who do not know or understand the roles involved in the various non-verbal communication systems, let alone, manage to track the milestone of its evolutions. This research brings to the fore the classification of non-verbal communication systems, the history of the evolution of non-verbal communication systems, the various roles and their impact on the inhabitants of the selected communities. The qualitative method of collecting and analysing data are utilized. Due to differences of individuals in the population, the stratified random sampling was employed and the population was divided into various strata. Interviews and observation were the main data collecting instruments used. Results show that non-verbal communication systems have been neglected with the western forms of communication are being used. The study brought to light the fact that the various non-verbal communication systems play significant roles in the lives of the inhabitants in the communities. It is recommended that communication studies students of higher institutions should be encouraged to study the traditional systems of communication of which non-verbal communication systems are embedded, so they would come out as ambassadors to also educate others.

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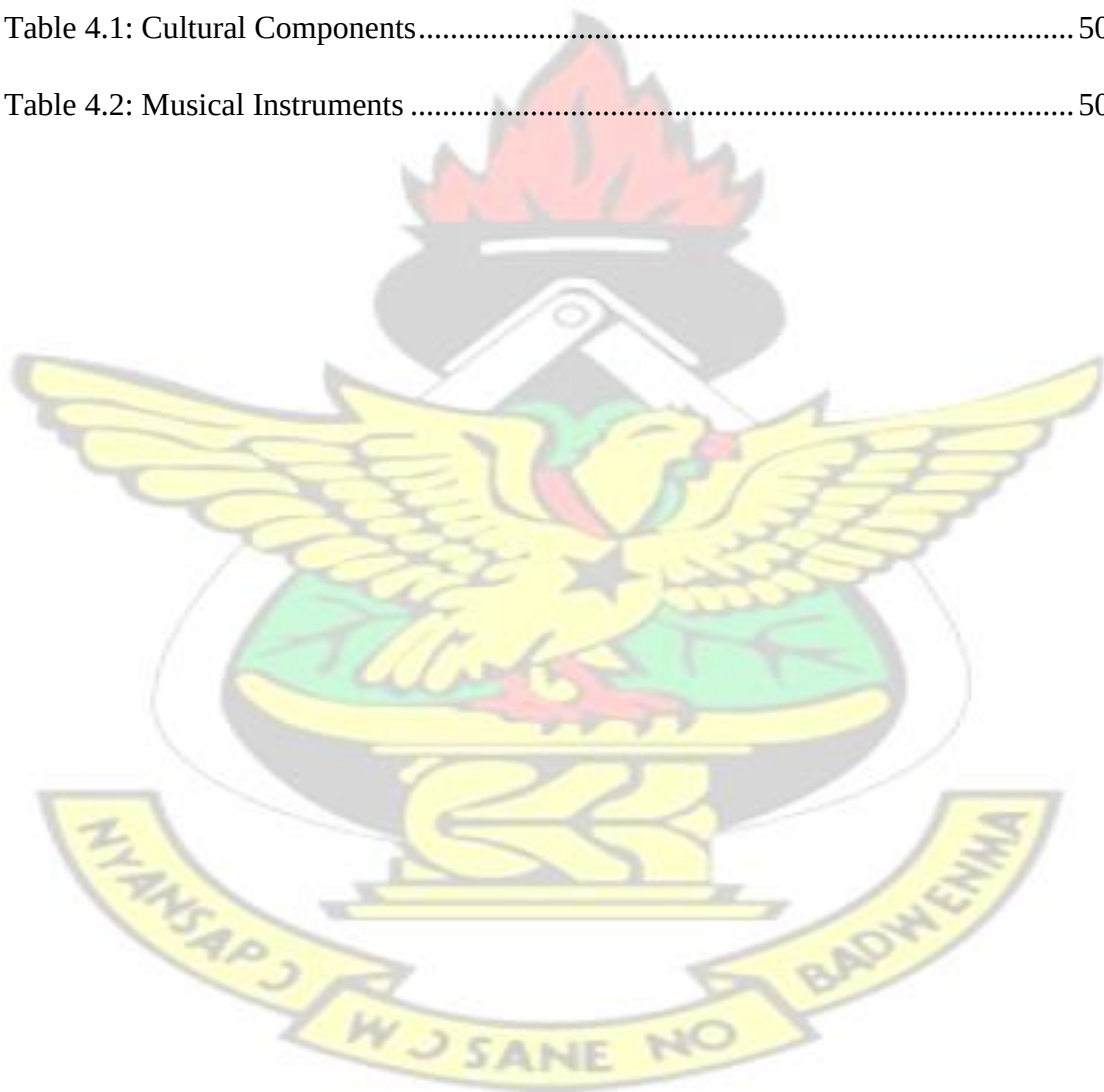
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CHAPTER ONE

INTRODUCTION

1.0 Overview

The first chapter of the thesis, which is the introductory chapter, centres on a number of issues such as; the background to the study, which on the other hand generalises the need and relevance of the present study, the problem that has necessitated the study and how the research intends to solve it. The chapter further indicates the objectives and related questions designed to help the researcher address the research problem. Other sections treated in the chapter are delimitation, limitations, importance of the study and the organisation of the rest of text.

1.1 Background to the Study

The gregarious nature of human beings makes them constantly strive for achievement and maintenance of total well-being through communication. For this reason, man would go to any reasonable extent by using various means of communication to find acceptable solutions to their grievances.

Humans are the only species who have evolved advance systems of communication with defined structures. Whereas other species communicate through ritualized and repetitious songs, calls, or gestures, humans have developed linguistic systems that can express a literally infinite variety of separate and distinct thoughts. This incredible evolutionary leap is what distinguishes humans from all other organisms on earth (Hauser, 1996).

Dwivedi (2010) states that the history of communication dates back to prehistory, with significant changes in communication technologies (media and appropriate inscription

tools) evolving in tandem with shifts in political and economic systems, and by extension, systems of power.

Over the last decade, communication processes within Asante have been going through drastic transformation. These transformations have been in the wake of rapid technological developments and population growth which in one way or the other brings about evolution of communication systems.

Traditional societies in Ghana do appreciate their cultural values despite rapid technological advancement and the incursion of other religious cultures. In consonance, Quan-Baffour (2008) writes that Ghanaians cherish, love, practice and preserve their culture and tradition, despite their exposure to western culture. This statement by Quan-Baffour is archetypal of Ghanaian indigenous societies.

Ethnographic Account of Kona in the Ashanti Region of Ghana

The research is focused on a community called Kona. Kona falls under one of the administrative regions of Ghana namely Ashanti (being the corruption of the name “Asante”)

The people of Kona use non-verbal communication system in most of their cultural systems namely: political, religious, and musical aspects. The use of non-verbal communication system in the political system of Kona community is eminent in the various regalia and paraphernalia found in the palace and under the religious systems it is manifested at the various shrines in Kona.

Kona is dotted on the main Kumasi to Asante Mampong road and it is 27 kilometres away from Kumasi. According to history, people of Kona originated from *Esaase* in Asante Bekwai. From *Esaase* they came to settle at *Nsuoase* in Adum, Kumasi. They fought with Asantehene seven times. They had a charm called *sibreketete* which was helping them to defeat their enemies. When they hear of any attack on them by their

enemies, they will then lift the *sibreketete* for the entire community to become very dark. When the *sibreketete* is lifted, they could attack their enemies with a kind of fire made from palm-front which is locally called *tɛnee*.

During one of the wars with the Asantehene, the people of Asante Juaben came to steal the *sibreketete* and hid it in Bantama, and this is why the Asante has a saying about that charm which goes: *sibreketete a, esi Bantama kurotia*.

After the seventh war with the Asantehene, all the Asantes came together to fight and defeated the people of Denkyira and their leader Ntim Gyakari in 1701. History has it that it was Konahene who killed Ntim Gyakari, so they have Ntim Gyakari's hand in Kona palace. To honour Konahene and his people, Asantehene told them to select a place for permanent settlement and they selected the present day Kona land and named it *Ekooano* (being corrupted as Kona) which literally means end of war. The people of Kona are governed by *Obremponhene*.

The people of Kona are predominantly farmers but most of the men in the community engage in kente weaving and broom making. Since most men are engaged in weaving and selling kente, they are exposed to profligate spending of money because woven kente is expensive to buy and this brings in a lot of income.

1.2 Statement of the Problem

Communication systems globally have undergone a lot of evolutions over the years and that of Kona is no exception. The repercussion of this is that, there are a number of people in the Asante communities today who do not know or understand the roles involved in the various non-verbal communication systems let alone manage to track the milestone of its evolutions.

Invariably, there has been little chronicling on the roles and impact of the evolution of non-verbal communication systems in the region's culture, which need much attention

Non-verbal communication systems in Kona play specific roles in all their cultural components namely; political, social, economic, religious, and the belief of the people which is not given much attention.

As a headmaster of Kona D/A 1 Junior High School in Sekyere-South district, a preliminary study conducted indicate that, indigenous societies like Kona which are supposed to keep their cultural values are not doing so. In this era of cultural awareness, the meaning and educational significance of one's culture should be kept for identity despite changes caused by migration, globalization and modernization (Wiredu, 2005).

Their non-verbal communication systems have gone through drastic evolution. This compelled the study to inquire what actually contributed to that and how this could be reduced to encourage perpetuation of the non-verbal communication system in these communities.

The use of numerous forms of traditional communication systems which includes idiophones, membranophones, aerophone, signals, objectifics, colour schemes, extramundane communication, music, symbolic displays and symbology have given way to letter of correspondence or by a messenger, by telephoning, by email at individual levels or if it addresses a big forum it could be through newspaper, television channel or radio (Wilson, 1987). Contemporary communication system has taken away the cultural role of traditional communication systems, making it difficult for the youth to appreciate its traditional role in their culture.

It is in this view that the researcher undertakes the research in order to identify and classify the various types of non-verbal communication systems and also to give an

account of the evolution of non-verbal communication systems in some communities in the Asante region of Ghana. Also, a careful investigation of the roles and their impact on the inhabitants has been done. Furthermore, the various non-verbal communication systems identified in the communities were classified under cultural and musical components.

1.3 Objectives of the Study

This research sought to:

- i. identify and classify the types of non-verbal communication system in the selected community.
- ii. uncover the history of evolution of the non-verbal communication system in the selected community over the last five decades.
- iii. investigate the roles of non-verbal communication systems and their impact on the inhabitants of the community.

1.4 Research Questions

The research attempts to answer the following questions:

- i. What are the types of non-verbal communication systems and how can they be classified?
- ii. How has the non-verbal communication systems in Kona in the Asante Region evolved?
- iii. How can the roles of non-verbal communication systems be investigated to establish their impact on the inhabitants of the community?

1.5 Delimitation

This research is limited to a particular community in the Asante Region of Ghana called Kona and the study revolve around five decades (1960-2010). The community was selected because it is among the communities that are repository of the rich culture of

Asantes. Only the non-verbal aspect of their communication systems has been studied in relation to two of their cultural components namely; politics and religions in addition to their musical instruments.

1.6 Limitations

In the course of writing this thesis, the writer encountered the following problems: Firstly, the chief, some of his sub-chiefs as well as some interviewees were not willing to release the needed information because they thought the researcher will leak certain information to the general public.

The data gathered from the field were personal views of the researcher's informants. Most of the respondents and informants were more personal and biased in their answers and few data were contradictory. In this vein, careful editing and coding were done to ascertain the relevant data.

There were also difficulties for some of the respondents and informants to back their submissions with facts since it was mostly oral tradition. However, this information was well winnowed since it contains a kernel of truth.

1.7 Importance of the Study

1. The results of this research will be of great significance to communication students since it will augment their knowledge and also enhance their communication skills.
2. The report will be useful to International Research that are interested in cultural influences on communication as the entire communication process is knitted into the culture of the Asante ethnic group.

3. The report will be of great interest to the Ashanti Home Page website (www.ashanti.com.au) to enrich its data base by stating accurate research findings on the evolution of communication system of Kona in the Asante Region of Ghana.
4. The study will add knowledge to the existing knowledge that people have on the evolution of selected non-verbal communication systems.
5. Lastly, the research will provide a wealth of knowledge and reference material for researchers in the field of communication systems.

1.8 Organisation of the rest of the Text

The thesis comprises five chapters. The Chapter One of the study includes background to the study, statement of the problem, research questions, objectives, delimitation, importance of the study and the organization of the rest of the text.

Chapter Two contains the review of related literature which is the appraisal of work done in the field of study. The information gathered ranges from thesis, journals, articles, textbooks and electronic sources. Chapter Three describes the methodology including research design employed in conducting this study. Chapter Four covers the presentations and discussion of findings and the Chapter Five consists of summary, conclusions and recommendations of the study.

CHAPTER TWO

REVIEW OF RELATED LITERATURE

2.0 Overview

In this chapter, the related literature have been reviewed by the researcher taking into consideration references and quotations that have bearing on the research topic from available published and unpublished sources. The review of related literature covers the following topics:

1. The evolution of communication
2. The concept of communication
3. Theories of communication
4. Non-verbal communication
5. Asante's means of communication
6. Types of communication systems

2.1 The Evolution of Communication

According to http://en.wikipedia.org/wiki/History_of_communication, the imperfection of speech which nonetheless allows easy dissemination of ideas and stimulated inventions, eventually resulted in the creation of new forms of communications, improving both the range at which people could communicate and the longevity of the information. All of those inventions were based on the key concept of the symbol: a conventional representation of a concept.

According to Lester (2013), the oldest known symbols created with the purpose of communication through time are the cave paintings, dating to the Upper Paleolithic. Just as the small child first learns to draw before it masters more complex forms of communication, human beings first attempt at passing information through time took the form of paintings. Lester stressed that the oldest known cave painting is that of the

Chauvet Cave, dating to around 30,000. According to a claim by Rappenglueck of the University of Munich (2000), though not well standardized, those paintings contained increasing amounts of information. The connection between drawing and writing is further shown by linguistics. In both Ancient Egypt and Greece, the concepts and words of drawing and writing were one and the same (Diringer, 1982).

According to Diringer (1977), the next step in the history of communication is petroglyphs, that is, carvings into a rock surface. It took about 20,000 years for human beings to move from the first cave paintings to the first petroglyphs, which are dated to around 10,000BC. Diringer continues that it is possible that the humans of that time used some other forms of communication, often for mnemonic purposes, that is, specially arranged stones, symbols carved in wood or earth, tattoos, but little other than the most durable carved stones have survived to modern times and we can only speculate about their existence based on our observation of still existing 'huntergatherer' cultures.

Dwivedi (2010) adds that pictogram or pictograph is a symbol representing a concept, object, activity, place or event by illustration. Pictography is a form of proto-writing whereby ideas are transmitted through drawing. He stresses that pictographs were the next step in the evolution of communication: the most important difference between petroglyphs and pictograms is that petroglyphs are simply showing an event, but pictograms are telling a story about the event, thus they can for example be ordered chronologically. Pictograms were used by various ancient cultures all over the world since around 9000 BC, when tokens marked with simple pictures were used to label basic farm produce, and became increasingly popular around 6000 - 5000 BC. He continued that pictograms, in turn, evolved into ideograms: graphical symbols that represent an idea. Their ancestors, the pictograms, could represent only something resembling their form: therefore a pictogram of a circle could represent the sun, but not

concepts like 'heat', 'light', 'day' or 'Great God of the Sun'. Ideograms, on the other hand, could convey more abstract concepts, so that for example, an ideogram of two sticks can mean not only 'legs' but also a verb 'to walk'. Because some ideas are universal, many different cultures developed similar ideograms. For example an eye with a tear means 'sadness' in Native American ideograms in California, as it does for the Aztecs, the early Chinese and the Egyptians. Ideograms were precursors of logographic writing systems such as Egyptian hieroglyphs and Chinese characters (Coulmas, 2003).

According to Olson (2009), paradigmatically, writing is the representation of speech. He opines that, to tell the history of writing even in its paradigmatic sense, it seems essential to begin with a more comprehensive view of writing as the use of created visual marks or other artefacts for communication and expression. As quoted by Olson and Gelb (1963) and Diringer (1968), the classical theories of writing show the evolutionary pattern of how signs that at one time represented objects and events in a somewhat direct and unmediated way, progressively shifted to represent more and more indirectly through the use of marks to indicate the abstract properties of the spoken form – words, syllables and eventually phonemes.

Olson (2009) stresses that more recent theorists (Coulmas, 2003; Daniels and Sampson, 1985; Taylor and Olson, 1995) have shown that such systems of signs do not so easily fall into the earlier categories in that all writing systems use a variety of forms of representation including special signs for names, namely capitalization, signs for sentences, namely capitals and periods, and the like.

Others like Gaur (1987) and Harris (1986) have emphasized the ways that function and use have driven the preservation, in some cases, and the evolution, in others, of writing systems. All writing systems are attempts at communication and as those needs change, so do the writing systems

Dwivedi (2010) adds that the oldest-known forms of writing were primarily logographic in nature, based on pictographic and ideographic elements. Most writing systems can be broadly divided into three categories: logographic, syllabic and alphabetic (or segmental); however, all three may be found in any given writing system in varying proportions, often making it difficult to categorize a system uniquely. He continued that the invention of the first writing systems is roughly contemporary with the beginning of the Bronze Age in the late Neolithic of the late 4th millennium BC. The first writing system is generally believed to have been invented in pre-historic Sumer and developed by the late 3rd millennium into cuneiform. Egyptian hieroglyphs, and the undeciphered Proto-Elamite writing system and Indus Valley script also date to this era.

2.2 The Concept of Communication

Communication has become a vital tool in societies nowadays. In every aspect of human life, communication is needed. Communication is a fundamental function of every society. Language, drawing, and writing have always enabled mankind to evolve and to pass on knowledge and values. Information comes in the form of data, image, sound and film; and the global communication network enables this information to be disseminated almost in real time around the globe. It can be accessed from anywhere, at any time, and allows us to be in continuous contact with our world. Although communication means were conceived for ease of use, their complexity is fascinating: In the study of communication systems, technical problems are often solved.

Whites (1985) states that many archaeologists traced the development of human species from the point at which it came to be organized into social groups that must have been able to use symbols and primitive languages in order to cohere and survive.

Clevenger (1957) notes that, the continuing problem of defining communication for scholarly and scientific purposes stems from the fact that the verb „to communicate“ is

well established in the common lexicon and therefore not easily captured for scientific use. Indeed, it is one of the overworked terms in the English language.

Dance (1970) came out with three points of “critical conceptual differentiation” that form the basic dimensions of communication. The first dimension is level of observation or abstractness which makes communication restrictive. The second distinction is intentionality which makes some definitions of communication only purposeful message sending and receiving while others do not impose this limitation. The third dimension used to distinguish between definitions of communication is normative judgment which makes some definitions include a statement of success, effectiveness, or accuracy; other definitions do not contain such implicit judgments. Tannen (undated) explained that communication is derived from the Latin word *communis* which means to form a common ground of understanding, to share information, ideas or attitudes and to impart or transmit information. The common feature of these definitions is the transmission or exchange of information. Communication implies the sharing of meaning among those who are communicating. To engage in communication is therefore to engage in the process by which two or more people exchange ideas, facts, feelings or impressions, so that each gains a common or mutual understanding of the meaning and use of a message.

Shannon and Weaver (1949) define communication as all the procedures by which one mind may affect another. This involves not only written and oral speech, but also music, the pictorial arts, the theatre, the ballet, and in fact all human behaviour. Webster (2011) support it by saying that communication is a process by which information is exchanged between individuals through a common system of symbols, signs, or behaviour.

Barnard (1946) came out with an organizational view on communication as a great dynamic force in shaping organizational behaviour. He considered it as one of the three

elements of an organization along with common purpose and willingness to serve. Barnard again had interwoven communication into his concept of authority. He stresses that meaning and understanding must occur before authority can be communicated from boss to subordinate.

Bormann (1980) defines communication as the human social processes by which human beings create, raise and sustain consciousness. He added that culture in communicative context means the sum total of ways of living, organizing and communing built up in a group of human beings and transmitted to newcomers by means of verbal and nonverbal communication.

Communication is also "any act by which one person gives to or receives from person information about that person's needs, desires, perceptions, knowledge, or affective states. Communication may be intentional or unintentional, may involve conventional or unconventional signals, may take linguistic or non-linguistic forms, and may occur through spoken or other modes." (ASHA, 1992).

The communication activity is associated with distributing or exchanging information. It is derived from the Latin *communicare*, meaning to make common, to share, to impart, or to transmit. Communication may be one way in the sense of an announcement or two ways, that is, the exchange may be interactive as in a conversation between persons in which information is transmitted one way at a time, or simultaneous, as in an exchange of data between machines in two directions at once.

Hartly (2002) explains that, communication is designed to open or maintain contact between addresser and addressee. Its classic form is the greeting: „Hello; Good day; Hi!“ According to Hartly, communication is identified by Roman Jakobson as one of the six functions of language. It is content-free: when someone passes you in the

corridor and inquires „How are you?“ it would be a breach of manners to take the question as having content and actually to tell them what a bad day you“ve had.

Marcondes (2008) asks that, what sense, then, is there to dwell on thesis and theories if communication has changed and if the world has fundamentally changed because of communication? Among the most significant changes, this and the previous century are obviously the new technologies of communication and information. In constant innovation and obsolescence, the apparatus profoundly change the landscape, time, space, language, and finally, the culture. Marcondes points to the fact that although Benjamin Adorno, Pierce and Shannon cannot be discarded, the theoretical positions of these teachers' belonged to another world where there was no digital communication, information in real time, virtual reality "(ibid.). Thus, in the transformed world today, it is necessary to propose a new theoretical framework, more open, more flexible, such as own contemporaneity.

Marcondes again defends the fact that communication is something ungraspable, no capture, a phenomenon that cannot be separated, segmented, and that allows no absolute truth, because of its untranslatable character. The communication that Marcondes talks about is "beyond language, beyond the sign, beyond meaning, unpredictable, unique, unrepeatable, and unexpected" (*ibidem*). From this reasoning, it seems justifiable to say that art can be an effective means of communication. It is about a language based on the unpredictability, the uniqueness, and the unexpected.

For Flusser (2007), human communication is an artificial process. It is about a phenomenon consisting of artifices, discoveries, tools, instruments. Symbols are organized into codes that seek to make a man forget, albeit temporarily, of its inescapable condition of being mortal. He further explains that "men communicate with each other from unnaturally way".

Communication is, therefore, in Flusser's view, an attempt to give meaning to the meaninglessness of a life haunted by death. Communication is a phenomenon of freedom, whose main purpose is to deceive. It is an illusion that serves to make life liveable. We live then in a codified world, built from ordered symbols, and it represses the acquired information.

Flusser describes two basic forms of communication that are not mutually exclusive, they are interdependent, but they are distinct in several respects. He explains that to produce information, the men exchange different information available in the hope of synthesizing new information - the communication is dialogic.

In the second form described by Flusser, the existing information is shared so they can resist the effect of entropic nature - the discursive communication. On the relationship between these two forms, Flusser explains that the discourse cannot live without dialogue, for to have a dialogue, it must have been before the apprehension of speeches. To have a speech transmitter, you must have the information produced in the previous dialog. The difficulty is the production of effective dialogue. There is a pervasiveness of dominant discourses, which makes dialogue impossible and unnecessary.

2.3 Theories of Communication

According to Sigman (1995), theories about communication from other disciplinary perspectives are not in the strict sense, within the field of communication theory because they are not based on a communicational perspective. All genuine communication theories acknowledge the consequentiality of communication.

Taylor (1992) stresses that the technical practice of communication theory is largely derived from our ordinary, everyday practices of talking about communication which was supported by Carey (1989) and Krippendorff (1997) that communication theories help to create the very phenomena that they purport to explain.

Littlejohn (1999) lists nine broad categories of communication theories that can be characterized as follows: Cybernetics (calculates the flow of information between a message sender and a message recipient, allowing for effects of feedback and transmission noise); Semiotics (analyses the role of signs, symbols and language in communicative interaction); Conversation analysis (identifies structures of ordinary conversation, such as turn-taking and question-response pairs); Message production (considers how message production is determined by the personal traits and mental state of speakers and by the mental processes of producing the message); Message reception (focuses on how individuals interpret the meaning of communicated messages, organize the information they receive and make judgments based on the information); Symbolic interaction (views, group, family and community social structures as products of interaction among members; the interactions create, define and sustain these structures); Socio-cultural approach (emphasizes the role of social and cultural factors in communication within or between communities); Phenomenological hermeneutics (explores issues of interpretation, such as problems of translation and historical exegesis across cultures); Critical theory reveals the relations of power within society that systematically distort communication and foster inequality or oppression).

Craig (1999) also came up with a contrary view that there are seven theories in the discipline of communication. They are: rhetorical (communication as practical discourse); semiotic (communication as subjective activity mediated by signs); phenomenological (communication as experience of others); cybernetics (communication as information processing); socio-psychological (expression, interaction and influence); socio-cultural (reproduction of social order); and critical (communication as discursive reflection). Craig's major concern was to show that communication is derived from many sources and has very little common ground.

Ashalatha (Professor and Head, Department of HAS) also propounded a theory that, all of us have thoughts and ideas, which we would like to communicate. He stressed that, before we communicate, we carefully choose words, pictures, symbols, etc., to effectively convey our information.

2.4 Non-verbal Communication

Communication is more than speaking, that is why there is a saying: Action speaks louder than words. According to Rotwell (2000), non-verbal communication is sharing meaning with others non-linguistically. It refers to the mode of communication done with the human body and does not involve the use of words.

Non-verbal communication involves all such modes of communication which make use of any device other than the spoken word, song, chant, incantation and other related modes, that make use of the mouth. This does not suggest that different mode cannot be combined for the purpose of a more lucid dissemination of information. So it should be noted that any of the verbal modes could be combined with the nonverbal mode (Ibagere, 1994).

According to Knapp and Hall (2002), communication is generally defined as having both a verbal and nonverbal component. Whereas verbal communication often refers to the words we use in communicating, nonverbal communication refers to communication that is produced by some means other than words (eye contact, body language, or vocal cues, for example).

The five primary functions of Non-verbal behaviour according to Argyle (1988) are:

Expression of Emotion: emotions are expressed mainly through the face, body, and voice.

Communication of Interpersonal Attitudes: the establishment and maintenance of relationships often done through non-verbal signals (tone of voice, gaze, touch, etc.).

Accompany and Support Speech: vocalization and non-verbal behaviours are synchronized with speech in conversation (nodding one's head or using phrases like "uh-huh" when another is talking).

Self-Presentation: presenting one's self to another through nonverbal attributes like appearance.

Rituals: the use of greetings, handshakes or other rituals.

2.5 Asantes Means of Communication

According to Sulaiman (Seminar on Cultural Diplomacy In Africa (CDA), and International Conference on Cultural Diplomacy In Africa – Strategies to Confront the Challenges of the 21st Century: Does Africa Have What is Required?), the traditional media are the indigenous means of communication in the various countries of the second largest continent in the world. They reflect in the various talking drums, the folk songs, drama, festivals, town criers, traditional wears, the artefacts, art works, paintings, stories, among other cultural architecture that reflects in the palaces, shrines, and African cities, towns and villages. But Wilson (1999) also added that oramedia or traditional media „are the local means of communication that remain what essentially sustain the information needs of the population which represents over 70 per cent of the national population in the rural areas“.

According to Wilson (1982), traditional instruments of communication in African societies have their specific functions and these depend on the type of information that the „gatekeepers“ want the public to know. By making reference to „gate keepers“ in the information dissemination process in African communities, Wilson (1982), seemed to recognize the usually authoritative source of information in traditional societies. He further reinforced his view in his statement on how the medium for particular information dissemination is chosen in those societies. As he puts it, “The medium is thus determined by the type of message to be sent, which in turn depends on the final authority of the king”. This statement shows that the village head and his council

constitute themselves to „gatekeepers“ in the traditional communication process since it appears inconceivable to have information transfer without the authority of the chief.

The organized and systematic nature of the traditional communication channel is well highlighted (Wilson, 1982). He compared the systems of control over information dissemination by the leaders of the traditional societies with the modern day operation of the mass media, whereby the apparatus of information was controlled by various governments in the country before the deregulation of the media industry. It is in this sense that the leaders of our traditional socio-political systems recognized the need to control information output. They usually specifically appointed certain persons who acted as information officers cum public relations officers usually known as the village „gongmen“. To further examine gate keeping in the organization of traditional information flow in Africa, insights within the village belief systems and controlled cultural diameters would be utilized. Specifically, studies of the village“s gongman – a well-known and most useful „broadcaster“ of news in the rural areas and the courier chiefs (Ugboajah, 1980).

Proverb is one of the means through which Asantes communicate. According to Pyne (2009), Asante as part of the Akan ethnic groups speak various dialects of Twi. The language is very rich in proverbs, the use of which is taken to be a sign of wisdom. Euphemisms are very common, especially about events connected with death and toilet. Rather than say "the King has died", one would say "a mighty tree has fallen".

Proverbs are often used to express ideas indirectly as can be seen from the following:

Obi mfa ne nsabenkum nkyere n'agya amanfo- this transliterates "One does not use his left hand to point to the ruins of his father“s house" which is equivalent to "Do not scorn culture inherited from your forefathers". It is with such impression that traditional therapy has been accepted and patronized by indigenous Asantes in the interest of sustaining inherited cultural practices.

Asantes usually spice up their speech with a lot of proverbs to demonstrate their wisdom as well as communication skills. The traditional priestly institution by virtue of its social status in the Asante society is known for its extensive use of proverbs as a professional requirement adhered to by all renowned priests/priestesses as a cultural heritage (www.Ashanti.com.au).

Communication systems together provide a comprehensive introduction to analogue and digital communication systems. In addition, it is characterized by a logical and easy-to-understand presentation of fundamental principles. The components of a contemporary communication system serve a common purpose, they are technically compatible, and they use common procedures, they respond to controls, and operate in union.

2.6 Types of Communication Systems

Communication system may be categorized based on their physical structure and the specification. Some scholars explained that communication systems based on physical structure includes line communication system and radio communication systems.

They discussed that there is a physical link called hardwire channel between the transmitter and the receiver in line communication systems. In radio communication system, there is no such link, natural resources such as space and water are used as soft wire channels. They explained that radio broadcast is radio communication and cannot be categorized as a line communication system. Also, landline telephony is a line communication system and cannot be regarded as communication system (www.daenote.com).

www.wisegeek.com also adds that a radio communication system is a collection of fixed and mobile radio equipment designed to save an organization by allowing specific communication modes like one-to-many and one-to-one. They further explained that,

common radio communication system uses one or more fixed sites which have the ability to repeat and relay messages to nearby and remote sites as needed. According to them, the two-way-radio allows people to exchange messages, whereas radio broadcasting is a transfer of information in one direction only.

The literature above clearly brings out the various views and understandings of writers on communication, precisely non-verbal communication systems.



CHAPTER THREE

METHODOLOGY

3.0 Overview

This chapter takes a look at approaches which include research design, library research, population for the study, sampling procedure, data collection instruments, types of data, data collection procedures and data analysis plan.

3.1 Research Design

Research methods can be classified in various ways; however, one of the most common distinctions is between qualitative and quantitative methods. The researcher adopted qualitative method of research to carry out the study. Qualitative research method was developed in the social sciences to enable researchers study social and cultural phenomena. Examples of qualitative methods are ethnography, descriptive research, analytical research, action research and case study research. Qualitative data sources include observation and participant observation (fieldwork), interviews and questionnaires, documents and texts, and the researcher's impressions and reactions (Myers, 2009).

The researcher's motivation for using qualitative research as opposed to quantitative research comes from the observation that, if there is one thing which distinguishes humans from the natural world, it is the ability to talk or communicate. Qualitative research method is designed to help researchers understand people and their social and cultural contexts. Kaplan and Maxwell (1994) assert that the goal of understanding a phenomenon from the point of view of participants and its particular social and institutional context is largely lost when textual data are qualified.

Qualitative research is typically used to answer questions about the complex nature of phenomena, with the purpose of describing and understanding the phenomena from the

participants’ perspective (Leedy & Ormrod, 2005). Ary et al., (2001) add that qualitative research is understanding social phenomena from the perspective of the human participants in the study.

The researcher made use of descriptive research method as against qualitative research design to compile this text. Descriptive research, sometimes referred to as non-experimental research, studies the relationships among non-manipulated variables. In descriptive research, one studies the events or human behaviour in natural settings, in this sense, events and behaviour concerning the evolution of communication systems within the Asante setting were put under critical observation for in-depth study.

Sellgren (1991), states that descriptive research is factual, accurate and systematic research of a phenomenon being studied. Best and Kahn (2003) also commented that descriptive research is hypothesis formulation and testing, the analysis of the relationships between non-manipulated variables and the development of generalisation or generalisation as its goal.

In this research, the researcher selected the relevant variables from the events that prevailed among the people of Kona in the Asante region of Ghana. These include: The evolution of communication, the concept of communication, theories of communication, non-verbal communication, Asantes means of communication, types of communication systems. Analysis of the evolution of the communication systems in the Asante region was then made without introducing any manipulations to the variables. The researcher adopted the descriptive research method because the results of descriptive research provides a platform to make important decisions and also generate more research ideas to be tested by future researchers.

3.2 Library Research

Public institutions whose libraries were used by the researcher include:

Kwame Nkrumah University of Science and Technology, Kumasi.

Kona D/A 1 Junior High School, Kona.

Centre for National Culture, Kumasi.

The personal library of the researcher and Dr. Charles Ofosu Marfo of Department of Modern Languages (KNUST) were made available to the researcher to augment the library research. These libraries were used extensively to gather the data for the review of the related literature. Visits to these places enabled the researcher obtain lots of information related to the research topic. The data collected was then broken down and analysed in relation to the topic which added rich materials to the research.

Other information was sought from books, periodicals, journals and magazines.

3.3 Population for the Study

The primary purpose of every research is to discover principles that have universal application but to study a whole population in order to arrive at generalizations would be impracticable if not impossible. A population according to Best (1981) is “any group of individuals that have one or more characteristics in common that are of interest to the researcher”. Leedy (2005) also defines population as a group of people researcher made inferences to during the study. Hence, the research covers a population of people living within the Asante Region of Ghana.

3.3.1 Target Population

The researcher’s population of the study was heterogeneous; involving traditional priests and priestesses, elders, educators and students, not forgetting the youth who sum up to two hundred and fifty (250) representing the target population.

A sub-total of fifteen (15) made up of men and women in the chiefs/queen mothers and priests/priestesses category, fifteen (15) men and women in the youth category, one

hundred and fifty (150) men and women representing educators and students, seventy (70) men and women in the elderly category were targeted.

3.3.2 Accessible Population

In all, 100 people from the four strata or categories were engaged in the study. This includes:

Category A (Stratum 1) – 6

Category B (Stratum 2) – 6

Category C (Stratum 3) – 60

Category D (Stratum 4) – 28

Total - 100

Therefore, one hundred (100) people became the accessible population. Table 1 shows the schematic overview of stratified random sampling method used.

3.4 Sampling Procedure

Sampling is the process of selecting units from a population of interest so that by studying the sample, one may fairly generalise the result back to the population from which they were chosen (Trochim, 2006).

Since involving the entire population in this study is very expensive, impossible and time consuming, it became necessary to “choose a representative sample that exhibit characteristics typical of those possessed by the target population and generalise the findings to the larger population” (Agyedu, *et al.*, 2007:81). In considering the population and sampling design, the researcher must first of all determine the population universe and outline the parameters of the population under study. In view of this, I chose purpose and stratified sampling design for the study. Purposive sampling

design was used to select chiefs/queen mothers, priests/priestesses, the youth, educators and students, and the elderly.

Due to the dissimilarities of elements or individuals, the stratified random sampling was adopted and the population was divided into four strata (Categories A, B, C and D). 40% of each group was taken meaning each stratum was represented in the total data sample. The stratified random sampling helped the researcher in lowering the variance in the population. Below is the schematic overview of the stratified random sampling used by the researcher.



Table 3.1: Schematic Overview of Stratified Random Sampling Design

POPULATION	CATEGORY A – (15) CHIEFS/QUEEN MOTHERS AND PRIEST/PRIESTESSES – STRATUM 1			
	CATEGORY B – (15) THE YOUTH– STRATUM 2			
	CATEGORY C – (150) EDUCATORS AND STUDENTS – STRATUM 3			
	CATEGORY D – (70) THE ELDELY –STRATUM 4			
EQUALIZATION LEVEL	A 15	B 15	C 150	D 70
RANDOMIZATION LEVEL 40%	6	6	60	28
SAMPLE	A + B + C + D 6 + 6 + 60 + 28 = 100			
DATA LEVEL	Respondents Data collected from sample population 100			

3.5 Data Collection Instruments

In most field work involving people or objects, observation, questionnaire and interview are data collection instruments that are often used. In this research, the researcher used both data collection instruments to solicit responses from respondents or research informants for the purpose of collecting data or information.

3.5.1 Observation

It is one type of data collection method typically done in the qualitative research paradigm. It is a widely used methodology in many disciplines, particularly communication studies. Its aim is to gain a close and intimate familiarity with a given group of individuals and their practices through an intensive involvement with people in their cultural environment.

It became one of the important survey instruments used to solicit data by the researcher. Komekpor (2002) states that observation brings the investigator into contact, in one way or the other, with the phenomenon being studied.

Some of the things that were observed by the researcher include the various nonverbal communication instruments found in the palaces and at the various shrines. Digital camera and tape recordings were used to take pictures and record the various non-verbal communication systems observed.

3.5.2 Interview

It is a direct face-to-face attempt to obtain reliable and valid measures in the form of verbal responses from one or more respondents. It is a conversation in which the role of the interviewer and the respondent change continually. Interview guide for the study was designed to solicit information from the four strata or categories of the population (i.e. Categories A, B, C and D) which includes chiefs/queen mothers and priests/priestesses, educators and students, the youth and the elderly. The interview guide was divided into sections (see appendix A). The interviews were conducted face-to-face between the researcher and the interviewees.

The researcher adopted this instrument based on the fact that it reduces anxiety so that potentially threatening topics can be studied. Also, it allows the interviewer to observe verbal and non-verbal behaviour of the respondents. It can also be used where children

and illiterates are concerned and allow them to respond in any manner they see fit. The interview was more rewarding than the observation, since it helped in the history of evolution.

3.6 Types of Data

Both primary and secondary data collection procedures were employed in this study.

3.6.1 Primary Data

The primary data were obtained through personal interviews and observation. The respondents who provided the Primary data include the priests and priestesses, elders, educators and the youth in Kona traditional area. These respondents were knowledgeable in the history of the evolution of non-verbal communication systems.

3.6.2 Secondary Data

The study consulted other written documents for information. The secondary data comprise information collected from library sources such as books, publications catalogues, theses and brochures, as well as internet.

3.7 Data Collection Procedures

Naturalistic methods such as general observation, participant observation, and unstructured interviewing were the procedures employed by the researcher to collect the needed data. In order to change or adapt questions to meet the respondent's understanding, intelligence or belief, unstructured interviews were employed because unlike structured interviews, they do not offer a limited, pre-set range of answers for a respondent to choose, but instead advocate listening to how each individual person responds to the questions.

3.8 Data Analysis

Data analysis according to Awua-Nyamekye (2013) is one of the most important aspects of a research work as it enables the researcher to make an original contribution to his or her chosen discipline. Thorne (2000) also states that it is the most complex and mysterious part of all qualitative studies, although it is the section that receives the least thoughtful discussion in the literature.

All the data collected from both primary and secondary sources were assembled, critically analysed, summarised and conclusions were drawn from them. The entire information was described and presented in descriptive form, tables and figures in the study.

CHAPTER FOUR

PRESENTATION AND DISCUSSION OF FINDINGS

4.0 Overview

This chapter gives detailed analysis and interpretation of data collated from researcher's interviews, observations and general interactions with the research population sampled. The chapter examines and discusses the research questions in line with the research objectives.

In addressing the question on the identification and classification of non-verbal communication systems in Kona traditional area, the chapter identifies the various non-verbal communication systems in the community and classifies them under cultural components and musical instruments; and finally, to examine and discuss the question of the roles the various non-verbal communication systems and their evolutionary stages based on event traces, and their impact on the community.

4.1 Identification of Non-verbal Communication systems

Some of the non-verbal communication systems identified in the community are listed below. They are used to communicate to the general public when they are seen. There is also a brief description of the various non-verbal communication systems.

1. *Asɛɛdwa* (Stools)

Invariably, stools in Kona represent an essential constituent of their royal regalia. The designs that are on the stools signify wisdom and power and as Arthur (n.d:16) rightly puts it “royal stools come in different designs and each of them communicates a virtue of a chief in relation to his throne. The chief’s wisdom and sovereignty are seen on stools designed for him. The royal stools can again serve as a conduit between a past dead chief and a ruling chief.



Plate 4.1: *Asɛɛdwa* (Stool) from Kona palace

Source: Photograph by the researcher

2. *Batakari Kɛsɛɛ*

This is a costume worn by the chief of Kona anytime he and his subjects are going for war. The *batakari kɛsɛɛ* is made up of leather, cowry and fabric which are not for decorative purpose but has some spiritual implications (for protection). Those things

that are seen in the “batakari” are the strength of the community. It communicates to the people the state or the mood of the chiefs.



Plate 4.21: *Batakari Keseē* from Kona palace

Source: Photograph by the research

3. *Danta* or *Etam*

Danta or *Etam* is a name given to the traditional piece of cloth that the chief used to cover his nakedness when he was sitting in state. It communicates to the people that the chief is cultured and decent.



Plate 4.32: *Danta* or *Etam* from Kona palace

Source: Photograph by the researcher

4. *Apakan* (Palanquin)

In Kona traditional area, *apakan* serve various purposes. The chief sit in the *apakan* anytime he is going for war. He rides in the palanquin to show his greatness since it is not every chief who is permitted to sit in a palanquin at the *Otumfoɔ* palace. He uses the *Apakan* to communicate to his subjects and his people that he is a great king.



Plate 4.4: *Apakan* (Palanquin) from Kona palace

Source: Photograph by the researcher

5. *Akyeamepoma* (Linguist staff)

The linguist staffs are symbols of office of the spokesmen found in the palaces of every Asante community. These staffs are very indispensable for they substantiate the spokesmen position in the palaces. In Kona, an archetypal spokesman's staff has three segments comprising the staff and the finial (the staff is in two parts while the finial has one part). The finial which takes the top part of the staff comes in different designs and it is through them that a king or a chief speaks to his subjects about his wisdom, power, judgment, achievements and above all his integrity.



Plate 4.5: Linguist staff (*Akyeamepoma*) from Kona palace

Source: Photograph by the researcher

6. *Atumpan* (Talking drum)

The *Atumpan* drum record messages and it is made up of a pair of drums (male and female). It is the most powerful pair of drums in the life of any of the Asante states. The pair of drums were used to sound appellations of the chiefs and the gods (see plates 4.6 and 4.7). Whenever the *atumpan* is played it tells the inhabitants of the community the kind of message (s) that are being communicated.



Plate 4.6: *Atumpan* drum from Kona palace

Source: Photograph by the researcher



Plate 4.7: *Atumpan* drum from *Obosom Aprekensima* shrine in Kona

Source: Photograph by the researcher

7. *Fɔntɔmfrɔm* drum

The *fɔntɔmfrɔm* consists of two tall and large drums each called *Bommaa* (see plate 4.8) but the two together are called *fɔntɔmfrɔm* (Arthur, 2009). Only the top of the wooden frame is covered with leather. It is played with two curved sticks by each of the two drummers. It communicates sovereignty and powers that chief possesses.



Plate 4.8: *Fɔntɔmfrɔm* Drum from Kona palace

Source: Photograph by the researcher

8. *Mpintin* drum

This is a single-headed drum made from a large gourd, with goatskin head. The *mpintintoa* hangs against the player's chest and is played with both hands. Anytime the *mpintin* drums are heard, it communicates to the people that the chief is in procession.



Plate 4.9: *Mpintin* drums from Kona palace

Source: Photograph by the researcher

9. *Dawuro*

Dawuro is made of a piece of metal with a space between the two joined ends. The space in it gives it a peculiar sound that attracts attention when it is hit with a stick or a piece of metal. When it is heard in the communities, everybody becomes alert for the message that follows, therefore, it draws people's attention to itself.



Plate 4.10: *Dawuro* from Kona palace

Source: Photograph by the researcher

10. *Mmentia* (Horns)

Mmentia is made of the horns of cows with some holes in it which gives different sounds when it is blown. There are other types of horns that are bigger than the *mmentia* but they are used by the Asantehene. This particular type of horn is used by *Otumfoɔ abrempon* which Konahene is one of such chiefs.



Plate 4.11: *Mmentia* (horns) from Kona palace

Source: Photograph by the researcher

11. *Apakan tuo* (Musket)

The musket (Plate 4.12) is used by the chief anytime he sits in the palanquin. For this reason, the musket is called *Apakan tuo* in Kona traditional area. The chief dances with it to show that he is powerful and brave.

The gun as seen in plate 4.13 also communicates the violent nature of the shrines since they shoot any spirit that acts stubborn.

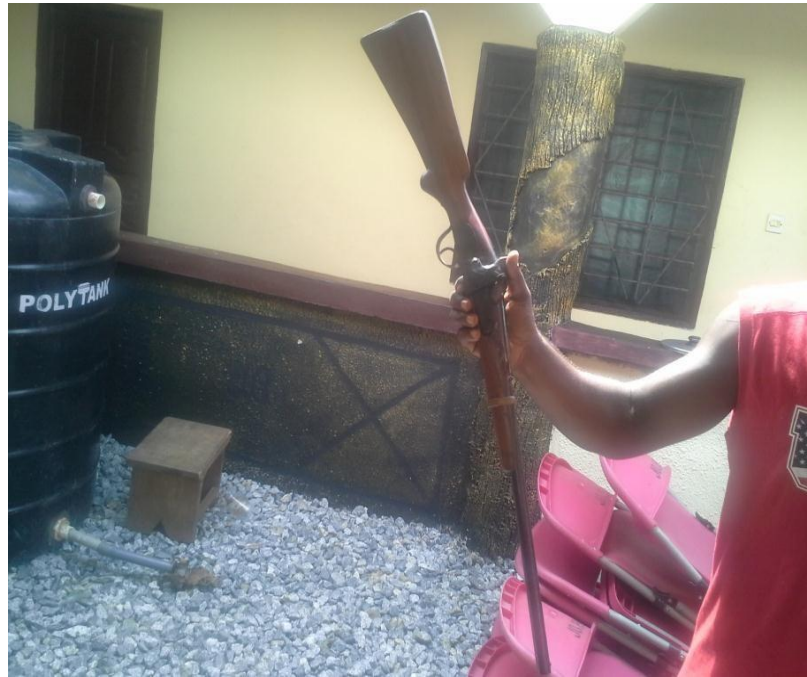


Plate 4.12: *Apakan tuo* (Musket) from Kona palace Source:
Photograph by the researcher



Plate 4.13: Gun from *Kune's* shrine in Kona palace
Source: Photograph by the researcher

12. *Bankyiniye* (Umbrella)

The *Bankyiniye* is made up of five different umbrellas. The smallest among them is called *akonnwa kyiniye* which is used on the chair of the chief. Two of the remaining four lead the chief while the other two are used on the chief while walking. The *Bankyiniye* signals the approach of the chief and also shows his might.



Plate 4.14: *Bankyiniye* (Umbrella) from Kona palace

Source: Photograph by the researcher

13. *Ponponkye* or *Apakankye*

This is a kind of hat worn by Konahene. It is designed with different kinds of guns and swords as motifs. It is worn when the chief is in an angry mood. When the chief is seen wearing the *ponponkye*, it tells the people that the chief is angry.



Plate 4.15: *Ponponkye* or *Apakankye* from Kona palace

Source: Photograph by the researcher

14. Akofena (Sword)

The swords are metal blade made by Asante craftsmen (Plates 4.16 and 4.17). It is the most powerful non-verbal communication tool in Kona palace. Customarily, the swords communicate to the people of Kona about the sovereign rule of their leader, so whenever the sword is raised, the people bow in reverence to their leader.



Plate 4.16: *Akofena* from Kona palace

Source: Photograph by the researcher

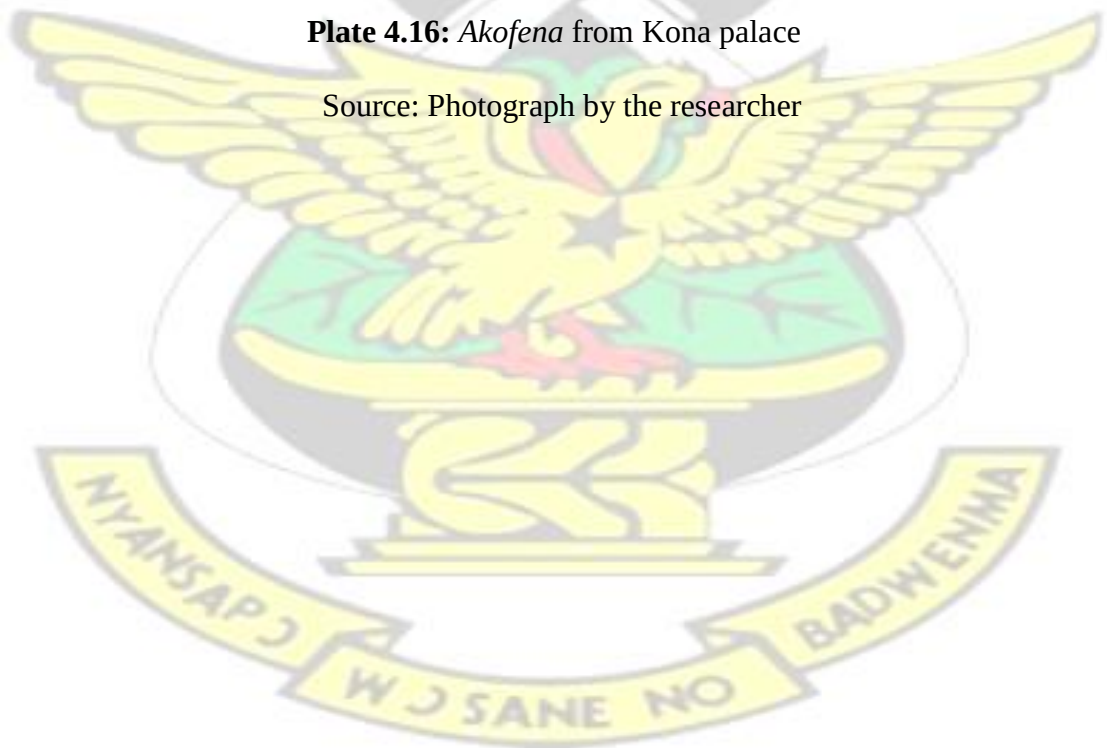




Plate 4.17: *Akofena* from *Obosom Aprekensima* shrine from Kona

Source: Photograph by the researcher

15. *Koboko*

The *koboko* is made of a hard thread that has been woven together for it to become very heavy. It forces the witches and wizards who have been caught by the shrine to say the truth and the *koboko* brings out the truth in them. In its presence, there is no lie so it communicates truthfulness to the people.



Plate 4.18: *Koboko* from Kune's shrine from Kona

Source: Photograph by the researcher

16. *Pia* (Spear)

This is a weapon made with metal. It is used to discipline stubborn witches and wizards who are not submissive. When the *pia* is seen, it communicates to the people that they must be disciplined and truthful in all their endeavours.



Plate 4.19: *Pia* (Spear) from *Obosom Kune*'s shrine in Kona Source:

Photograph by the researcher

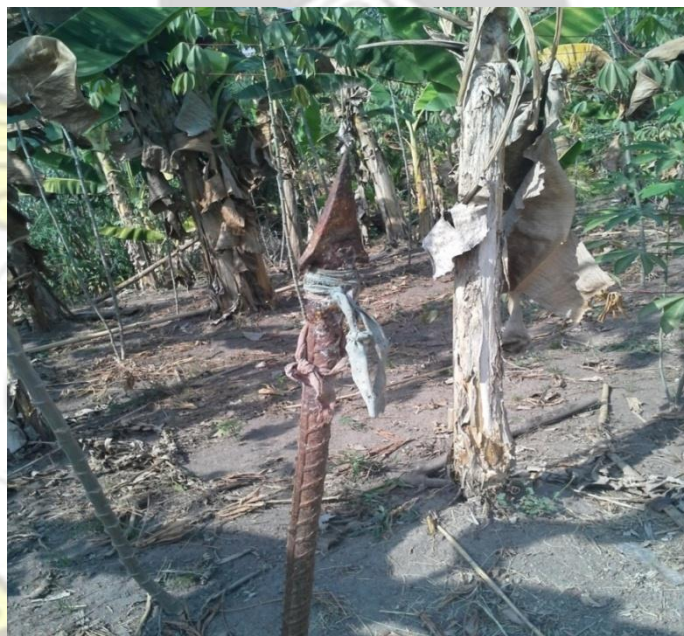


Plate 4.20: *Pia* (Spear) from *Asuo Aprenkensima*'s shrine in Kona

Source: Photograph by the researcher

17. *Emena*

The *emena* is made of a skin covering the loin of an elephant which looks a broom. It looks like a broom. It is given to the person who has been sent to invite someone to the

Kona palace. When one sees it, it shows the propensity of the invitation. If one sees it and refuses to honour the invitation, that person may incur the wrath of the chief.



Plate 4.21: *Emena* from Kona palace

Source: Photograph by the researcher

18. *Donto*

The chief holds *donto* in his hand when he is attending a gathering like funeral to show his might. Also, when he arrives at a funeral grounds and they are playing *kete* ensembles, he uses the *donto* to dance. It was revealed during the interview that, *donto* can only be used by *Asantehene abremponhene*, *amanhene* and Asantehene himself.

The use of *donto* signifies the greatness and how powerful a chief is among others.



Plate 4.22: *Donto* from Kona palace

Source: Photograph by researcher

4.2 Classification of Non-Verbal Communication Systems

This portion of the thesis will classify the various types of non-verbal communication systems found in Kona traditional area.

Non-verbal communication systems can be classified under the cultural components and the musical instruments.

Amuah et al., (2003) classifies musical instruments under chordophones, membranophones, aerophones and idiophones. Arthur (2005) explains that membranophones are musical instruments that produce sounds by way of a vibration of membrane (animal skin). Idiophones are objects that produce sounds by way of hitting those objects against each other. He again adds that aerophones are media which

produce sound as a result of the vibration of a column of air. They comprise media of the flute family, whistle, reed pipes, horns and trumpets.

Table 4.1: Cultural Components

Components	Non-verbal Communication Systems
Political	stools, palanquin, drums (<i>atumpān</i> , <i>fɔntɔmfɔm</i>), musket, <i>bankyiniye</i> , linguist staff, <i>danta</i> , <i>batakari kɛsɛɛ</i> , <i>ɛmena</i> , <i>donto</i>
Religious	Drums (<i>atumpān</i> , <i>apentemma</i> , <i>mpintin</i>), spear, arrow, gun, <i>tasiba</i> , <i>koboko</i>

Source: researcher's fieldwork

Table 4.2: Musical Instruments

Components	Non-verbal communication systems
Membranophones	Drums: <i>fɔntɔmfɔm</i> drum, <i>atumpān</i> drum, <i>apentemma</i> , <i>mpintin</i>
Aerophones	<i>Mmentia</i> (horns)
Idiophones	<i>Dawuro</i>

Source: researcher's fieldwork

4.3 The History of Evolution of the Selected Non-Verbal Communication Systems

In response to the above heading, the following non-verbal communication systems are discussed in light of data gathered through observation and interviews.

1. Stool

Invariably, stools in Asante represent an essential constituent of their royal regalia. The designs that are on the stools signify wisdom and power and as Arthur (n.d:16) rightly puts it “royal stools come in different designs and each of them communicates a virtue

of a chief in relation to his throne. The chief's wisdom and sovereignty can be seen on stools designed for him. The royal stools can again serve as a conduit between a past dead chief and a ruling chief. Kuma (2003) purports that the stool functions as a shrine for the late chief's soul and serves as a conduit between the past chief and his subjects, making it easy for him to provide counsel and protection for his people in the afterlife just as he did while alive.

The role, importance and immensity of the stool in Asante culture is experiential during installation and removal from office which is often termed as enstoolment and destoolment of chiefs. It is through the stool that chiefs are enstooled and it is through this same means that they can be destooled. In consonance, one of my interviewees asserts that Akans enstool their chiefs so in the event of removal from office it is termed as destoolment. Asiedu (2009) as cited in Rooney (1988) also confirms this and therefore write that when an Akan chief is removed from office he is said to be destooled. He further states that it could be done by compulsorily removing the stool from the buttocks of a seated chief. This act is believed to defile him and therefore prevent him from continuing to sit on the throne as a chief.

It was also revealed that when a chief dies, they buy *asesedwa* and make the dead chief sit on it for spiritual bath and afterwards take it to *Baamu* where they will call the chief's soul to come and reside in the *asesedwa* which will be named after the dead chief. This is done to prevent the name of the dead chief from being forgotten in the community.

It was also revealed that one of the most effective non-verbal communication systems in Kona palace is the stools. It is believed to be the soul, spirit, pride and the god of the community. It is the political head before the chief and it led him anytime there was war. Its presence during war always brings victory to him. The stool often expresses the religious ideas of the community, hence it is considered as very important in Kona

tradition. There are many stools with symbols like *Gye Nyame* on them (See plate 4.1). Such symbols may represent the authority or power of a chief, a family, a clan or an individual.

Some of the royal stools are exhibited ostentatiously; others though superficially similar are so sacred that they are concealed from all but selected few. The people in the community do not know the language of the stools which was used to communicate to them without any utterance. It was discovered through interviews that in modern times when the chief of Kona goes to the durbar ground, he spends more time there. This is as a result of the many appellations that have to be sung before he speaks. One of the informants Ohenenana Anhwere, commented that it was not so in the 1970's. He added that he has missed the days when relatives took it upon themselves to educate their family members on issues relating to the palace. He further said that the meaning of each stool was taught by each household. Quite a number of the interviewees mentioned that the continuance of this could cut some of the time for appellation, since the people will be conversant with the various designs on the regalia so there will be no need to recite all in any royal durbar.

Currently the Kona chief sits on *Asipimand Hwedom* chairs (plate 4.23 and 4.24) in public while their queen mother sits on a royal wooden stool. Currently, Kona community does not follow the laid down procedures associated with the occupancy of the stool and this has rather made them lose sovereignty of the stools.

Moreover, stools which were strictly used by the chief of Kona and other dignitaries are available today to anyone who can afford to buy. Custom connected to those stools have been changed; traditional motifs and themes have been replaced with newer ones and stools with older themes have disappeared from use. A typical example of a changed

customs relating to stools is what Kuma (2009) writes concerning *Mmarima Adwa*. He writes that *Mmarima Adwa* which was used by only men is now also used by women.

In early 1980's when Christianity became very popular in Kona community, the stools that were brought out during royal durbars were stopped, so the people barely saw the stools let alone know the various designs and what they communicate. The researcher was told that, the face of evolution of stools as non-verbal communication tool in Kona even got worsened during the reign of Nana Boahen Kumanin III (2007-2013).

The interview revealed that both chiefs and queen mothers used to sit on *asesedwa* but this was changed for chiefs to sit on *Asipim* (Plate 4.23) and *hwedom* (Plate 4.24) during the reign of Nana Asare Kumanin I (1962-2006).



Plate 4.23: *Asipim* in Kona palace **Plate 4.24:** *Hwedom* in Kona palace

Source: Photograph by the researcher

2. *Batakari Kesse*

Another significant attire often used by the Akan chief is the *batakari* (smock). The *batakari* as evident on Plate 4.2 is an importation from the Northern section of Ghana

where it is manufactured for general wear. In the past, Akans used the *batakari* as a military dress. Gillon (1974) describes the *batakari* as: war shirts called *batakari*, hung with amulets and charms are certainly of northern origin (northern part of present day Ghana) and may have been used by the Akansas early as 1602.

The *batakari* certainly made the chief and his army smarter than what wrapped cloth did for them during war. According to Boaten I (1993), *batakari* was the battle dress of the chief and that talismans studded in them are of Muslim origin. Whether the protective charms believed to be in the talismans are potent or not, is worthy of contemplation, however, it helped the chief to rule because they were able to raise an army to wage wars against those who desired to conquer their territory.

This is a costume worn by the chief of Kona anytime he and his subjects are going for war. The *batakari kese* (see plate 4.2) is designed with fabrics, cowry and leather which are not for decoration purpose but have some spiritual implications. Those things that are seen in the *batakari* are the strength of the community. When it is worn by the chief, their enemies become lesser for them since they have spiritual backing from their ancestors. It was revealed during the interview that, when the people of Kona are going for war and the chief wears the *batakari kese* and shakes himself, no matter how the sun is shining, it will rain heavily.

Since the chief and the people of Kona do not go to war any longer, the „*batakari kese*“ is now worn when the chief is celebrating a durbar or performing the funeral rites of the previous chief or queen mother. During that period, the chief wears it and goes from one end to the other end of the town with a leaf in the mouth signifying his preparedness for war. The movement from one end to the other of the town is called *Ore traa* in the local language of the people.

3. *Danta or Etam*

Danta or *Etam* a name given to the traditional piece of cloth that was used to cover nakedness of the people including the chief when he was sitting in state. This was used by all the people in the community. In those days, when *danta* was put on, it portrays decency of the chief.

Currently, the chief of Kona does not wear the *danta* or *etam* as they used to but have now replaced it with knickers. They are seen wearing *danta* only when they want to portray to the people their tradition. For instance, the study revealed that Nana Konadu Yiadom Kumanin IV (Konahene) wore *danta* when he was celebrating *Akwasidae Keseε*.

4. *Apakan (Palanquin)*

The palanquin is an elongated basket, and therefore an art creation, in which the Akan chief is carried about on state occasions. As Kyeremateng (1980) informs readers, after the election of the *Asantehene*, he is presented to his people in a palanquin at a place called Bampanase which is at the Manhyia Palace. He states: „The king elect in his palanquin arises at Bampanase to demonstrate that he would be capable of commanding the Asante forces“. The *apakan* has been used by the Asantes since 1888 when Nana Prempeh was the *Asantehene*.

The major political function of the *apakan* was to carry the chief of Kona to wars and festivals. Traditionally, it is only the *Asantehene* who can greet people while riding in the palanquin, even a paramount chief cannot exercise this traditional right so the chief of Kona is no exception. In Kona traditional area, *apakan* serves various purposes. Their chief sits in the *apakan* anytime they are going for war. Also, after the chief has sworn with *Otumfour's mponponsuo*, he rides in the palanquin from *Asantehene's* palace to where he wants to be taken to. He rides in the palanquin to show his greatness since it

is not every chief who is permitted to sit in palanquin at the Asante king (*Otumfoɔ*) palace. Whiles riding in the palanquin, the chief dances with sword and a gun to show his power and authority. When dancing in the palanquin at *Otumfoɔ* palace, a chief does not dance to show that his superiority but it is only *Otumfoɔ* that can do that. Additionally, the chief sits in palanquin when attending funeral or an important occasion.

Presently, Kona chief no longer go to wars, so the palanquin is now used when the chief is attending durbars and also during celebration of festivals. Chiefs have now realised that conflicts and misunderstandings can be settled through dialogue, they no longer resort to wars to settle their differences with other chiefs or towns. Konahene and his subjects are no exception to this and as a result of that the palanquin is now used when the chief is attending durbars and also during festivals like the *Addae kɛsɛɛ* [which was recently celebrated by Nana Konadu Yiadom Kumanin IV].

5. *Akyeamepoma* (Linguist Staff)

The research revealed that every Asante chief or king has two or more staffs; the higher the chief's status, the wider the range of staffs, since an important chief deals with a greater variety of political situations and has to match various situations with relevant messages.

Asante's *akyeamepoma* are many and vary, and their uses have been extended outside the domain of the real chiefship. Staffs used on behalf of chiefs are generally covered with gold or silver leaf, except for one particular staff which is often singled out and covered with the dark skin of monitor lizard (*omanpam*). This unique staff is often short and unlike the others, has no finial. It is called *asempa ye tia* (a good case is presented in brief).

Formerly, in Kona, the linguists were sent with the staff to summon culprits to the palace and also declare wars on other neighbours and showcase one's clan of lineage.

In 1976, when a police station was first introduced in Kona, some of the responsibilities of maintaining law and order in Kona community were given to the police. This gradually subdued the traditional way of discipline in the community causing the people of the community (especially the youth) to misbehave. In view of this, the authority of the staffs which were acknowledged by the people of the community has really gone down. It was discovered that in the past, when the people of Kona community were breaching the law and they see the spokesman with a linguist staff, they took to their heels, because they feared punishment.

Currently, the use of staff imply an assertion of royal power or authority. Significantly, there is one staff in this class whose message conveys surrogating. It depicts a hawk sitting on its eggs with a kite besides it: *Osansa kɔ abu a, ode n'akyi gya akorɔma* (When the hawk broods, the kite acts on its behalf). This staff is used in the company of an elder acting on the chief's behalf at a formal meeting.

6. Atumpan (Talking drum)

The *Atumpan* drum records messages, it is made up of a pair of drums (male and female). It is the most powerful pair of drums in the life of the people of Kona. The pair of drums was used to sound appellations of the chief. It was also used to send messages to the people. The drummer would drum and the next drummer at a distant town would also drum the message for others to continue with the message.

Politically, important messages like calling everybody to prepare to defend the state when there was invasion by an enemy tribe would be sent to all the corners of the Asante nation within some few hours through the *ntumpan*.

Also, at the battlefield, the drums were used to; direct soldiers so that they might not fall into the enemy's camp, in search of a lost soldier or member of the army in the forest during war. An interviewee revealed that he in times past was rescued by the sounds of his chief's *ntumpan* (talking drums) when a search party was organized to search for him.

Again, whenever the chief wants to communicate a message to his subjects, *atumpan* (talking drum) is played and the appellations and the proverbs that are played at certain times tell the listeners the kind of messages that are being communicated. For example, if announcement is being made about the passing on of important person in the society, the following appellation would be played on the talking drum:

<i>Montie! Montie!! Montie!</i>	Listen! Listen!! Listen!!!
<i>Omanfoeeee! Montie!!</i>	People in the community! Listen!! <i>Asenkesee</i>
<i>a ereba a,</i>	A strong case that do not alert of its arrival,
<i>Frankaa ensi so na atoa yen no ooo!</i>	Has befallen us!
<i>Odupon kesse na atutu no oo!</i>	Mighty tree has fallen!
<i>Odεεfoo agyayen mu yaayaaya!</i>	The chief has sadly left us!
<i>Adeε ato yenani,</i>	We are bereaved, Na
<i>oyimafoo ne hwan?</i>	Who will rescue us?
<i>Montie! Montie!! Montie!!</i>	Listen! Listen!! Listen!!

The above words tell the sudden death of a chief in the community which is very painful to people.

In the same way, if the leaders of the community want to organize a communal labour, the *dawuro* is played by the town crier to get the attention of the people before he delivers the message to the masses. Another interview with Nana Ofori Adansi, Kontihene of Kona revealed that *atumpan* or talking drums were the media used to

communicate with people. These are made in the forms of a „male“ and a „female“ as stated earlier. The sound of the male is lower than that of the female drum. This depicts the natural set up of the society. Thus, the society is made up of men and women where men are always stronger than women. These drums educate the public that before the advent of the Europeans with their telephones and other communication devices, Asante had their own way of communicating with their people. These drums were the media they used to communicate with their people.

An observation made by the researcher showed that, with the current era of communication system, anytime a chief wants to summon his people, communication vans and megaphones are used to send the messages across. Furthermore, funeral announcements are made on television stations and radio station and not with *atumpan* drums any longer.

These tend to wash away the cultural assets and values that are meant for the generations. Imagine the appellations and the proverbs that could have been played on the *atumpan* to send a message, it could sharpen the language skills of the students in the Ghanaian language, but that has been replaced with radio announcements.

The research revealed that, acculturation of Western culture on Asante people made it impossible for the traditional communication system to stand tall. In the traditional communication system of the people of Kona, talking drum (*atumpan*) and *donno* are used to send messages across to the people. So it is the wish of the researcher that other researchers would take up this and work to restore this phenomenon else the cultural norms of Asante communication would be lost.

7. *Fontomfrom* drum

Fontomfrom is the king's drum. It consists of two tall and large drums each called *Bommaa* but the two together are called *fontomfrom*. Only the top of the wooden frame is covered with leather. It is played with two curved sticks by each of the two drummers.

Fontomfrom drums are played when the Asantehene rides in a palanquin. The use of *fontomfrom* is limited to the paramount chiefs only and even that, the paramount chiefs must seek permission from *Otumfoɔ* (Asantehene) before they can use it. It is played when the chief is exhibiting a political dance where he portrays to the people that the entire community belongs to him.

8. *Mpintin*

The research revealed that the *mpintin* drums originated from Dagombaland. Asantes adopted the *mpintin* drums when they conquered the surrounding states including towns in the northern part of Ghana which Dagombaland was a part. The drum was used to sound praises to the Dagomba chiefs, but after the alliance between the Asantes and the Dagombas, the Asantes used the *mpintin* in almost all endeavours of the king. When the king is walking, the *mpintin* drums are played for him. The language of the drums tells the king or the chief what to do during his movement. For instance, when the king is moving faster, the drummers would drum to tell him to slow down. If there are rocks or stones on the way, the king will be told by the drummers to beware not to stumble.

The interview revealed to the researcher that, *mpintin* is a traditional religious drum used by religious leaders. One of the interviewees disclosed that *mpintin* drums were first used by Agonahene Okomfo Anokye. He said that, when Asantehene and Okomfo Anokye were coming from Denkyira, the people who followed Okomfo Anokye to the Asante land played *mpintin* ensembles. Since Okomfo Anokye was a religious leader, the Asantes regarded the *mpintin* drums as a religious drum. He further said that, since

Agona and Kona are two towns closer to each other, anytime Okomfo Anokye passes through Kona to his town (Agona), they play it while he is in procession. Also, before the chief of Kona goes to a place, delegates are sent to the place to go and check if the atmosphere is conducive to receive him or not and also prepare the grounds for a warm reception and even check if there are no spies or enemies on the ground.

Currently, *mpintin* drums are played when the chief is in procession instead of the traditional leaders. For instance, during the celebration of *Addae Kesse* by Nana Konadu Yiadom Kumanin IV (Konahene), on the traditional religious day, the traditional priests and priestesses played the *mpintin* drums to follow the chief in procession. The *mpintin* drum which was solely played for the Asantehene is now used by any chief who wishes to have it as his traditional drum. Also, the *mpintin* drum is now used in the Catholic churches to sound praises to the father and the leaders at the parish.

9. Dawuro

The research as well revealed that, *dawuro* features prominently among most of the musical ensembles found within the Asante culture. Dawuro was used in the past to summon people to the palaces and also to announce a communal labour.

In the recent times, dawuro is used to play the timeline in the ensembles that are found among the Asante people which is also noticed in Kona community.

10. Mmentia (Horns)

Every town has a peculiar way of blowing their horn that is why people can identify the sound of the chief's horn when there is a durbar or an important occasion. It is for this reason that the Asantes have a saying that, "if you fail to recognise the sound of your chief's horn at a durbar, you will miss your way".

The interview again revealed that there are different types of the horns and each type has a specific role to play depending on the occasion. The various types are explained below:

Kokoangya/nkofe (it is never left behind): It is played when the king sits in state. It is played to notify the people that the king is about to speak so they should keep quiet.

Ntahera (it is an elephant tusk): It is played to herald the approach of the chief,,s symbolic regalia.

Asokoben (long horns): it is played to recount the bravery of royal ancestors.

Tawia (It sounds like the barking of a dog): It is played to announce the execution of criminals.

Amoakwa: It is played on durbar grounds when the queen mother is greeting the king (i.e. greeting horn).

Mmentia (short horn): It is played during state mourning; that is when a king or queen mother dies.

The research brought to light that the *mmentia* is a type of horn used in Kona palace. There are other types of horns that are bigger than the *mmentia* but they are used by the Asantehene. This particular type of horn is used by *Otumfoɔ abrempon*. It is played during state mourning; that is when a chief or queen mother dies and when the chief is in procession.

During an interview with Ohenenana Anhwere, he demonstrated how the *mmentia* is blown in Kona and interpreted it in their local language as:

Wo a woreko e!

Wohwe me a, wohwe me kwa oo gyan, Wohwe

me a, wohwe me kwa oo gyan!

Wo a woreko e!

Wohwe me a, wohwe me kwa oo gyan!

The above words means that whoever is passing and looking at me, you look at me in vain. With these words being communicated to the people through the *mm̃entia*, every native of Kona will experience the presence of their chief. They blow it to show the might and the bravery of the chiefs.

The interview further revealed that, horns are played when the chief is in procession or when he is seated. Also, it is played in the middle of his speech and also during death rites. It also came to light that the blowing of the horn brings solemnity and conscientises the people on the occurrence of sad events. This has been the core role of the horns from the olden days to the present.

11. Symbolography

Symbolography simply means symbolic writing or representation. Communication takes place when an encoder uses graphic representations to convey a message which is understood within the context of a known social event and an accompanying verbal message. It is a descriptive representational device for conveying meaning.

Symbols on surfaces of stones and on the ground were used to communicate in the olden days and it was understood by the people in the area since it was their means of communication (Nana Osei Boamah, Kyeame of Kona Traditional Council, personal communication, 16th October, 2014). He again made it clear that every clan or *abusua* had their symbol and it made it very easy for them to identify themselves most especially when there was a general gathering.

In modern times, the people of Kona do not resort to symbols for communication but rather use sign posts, posters and billboards. This has made the recent generation unable to interpret symbols found in the community.

12. Colour Scheme

This is the general conception and use of combination of colours in a design to convey some meanings. Colour uses the advantages of pictorial communication by combining the speed of its impact and freedom from linguistic boundaries to achieve instant and effective communication. Among the prominent colours used to communicate different meanings among the Kona people are: red, white black.

Combinations of these colours produce certain significant meanings for the society. One observation that was made at the palace during one of the meetings of the Kona Traditional Council was the colour of the cloths used by members of the council and even those who were not members of the council. The dominant colour at the palace was black. Almost everybody was in black cloth. When I found out the reason for the use of that colour of the cloth at the palace, I was told that one could not tell the outcome of the deliberation of an issue at the palace so they had to be in black to show their serious mood.

Nana Osei Boamah, (Kyeame of Kona Traditional Council, personal communication, 16th October, 2014) revealed that red and black colours are used in the Kona traditional area to indicate sorrowful moment whiles white colour signifies joy or happiness and this was also confirmed by Opanin Osei Kwadwo in Kona. He further explained that, colour has a rich symbolism in the societies. Gold or yellow among the Akans, especially, represents royalty, continuous life, prosperity, warmth, glory, maturity, prime of life, and the presence of God. White represents purity, virtue, virginity, joy and victory, and green, newness, fertility, vitality, and primness in growth. Black symbolizes strength, deep feelings of melancholy, death and their power over life, and old age. Objects dedicated to the dead are usually coloured black.

Red is used on occasions of melancholy, death of a relative, wars, national anger or crisis, violence or sudden calamity. Blue is the colour of love and female tenderness.

Likened to the serene appearance of the crescent moon in the sky, it is often used to signify the rule of queen mothers. Grey seems to indicate blame, degradation, and shamefulness. The combination of red and yellow colours stands for life and its power over sickness. Green combined with white stands for bountiful harvest. The interpretation of colours by Nana Osei Boamah, has been noted by Antobam (1963) in his book *Ghana heritage of culture*.

Through evolution, people do not consider the meaning of the colours before using them let alone knowing which colour to use at a particular occasion. This has resulted in the wrongful use of colours in the various societies.

13. *Apakan tuo* (Musket)

In the olden days, the chief of Kona and his warriors used swords to fight during wars. With the advent of the European influence, the chief and his warriors turned to the use of guns. These guns were used to fight to expand the kingdom. At the Kona palace, there is a gun called *apakan tuo* (gun) for the Konahene, he dances with it when he is in the palanquin.

Konahene does not go to war in recent times, so it is his bodyguards who guard him with these guns. The gun is used to protect the Konahene and his gatherings from criminals because there are no more wars between the community and the other communities.

Evolutionary, muskets are now held by the chief when sitting in the palanquin whiles the *sua me* people are carrying him. Currently, the chiefs do not fire the musket to kill people but fire it when performing the final funeral rites of a dead chief or queen mother. This is done when the chief is moving from one end of the town to the other which is locally referred to in Kona as *Ore traa*.

14. *Bankyiniye* (umbrella)

The *bankyiniye* was used on the political head of the Asante state. It was first used to shelter Nana Prempeh I between 1888 and 1931 when he was the Asantehene. The umbrellas are of two types: *mfofoa* which means Asantes came from different places to form the Asante kingdom which was confirmed by Honourable Adjei-Mensah Dacosta (Assemblyman of Adoagyiri, Kona) in the ethnographic account of Kona, and *prekese* *gyaakwa* which also precedes Asantehene anytime he attends any function. It signals audiences of the approach of the chief. When *prekese* is being cooked, the smell of it travels far and everyone will know that it is *prekese* which is being cooked. So it is from this feature that the umbrella had the name *Prekese Gyaakwa*. This is used when there is a gathering or when the chief is meeting his elders and the entire people of Kona or when he is attending a funeral of a relative. The *Bankyiniye* is made up of five different umbrellas. The smallest among them is called *akonnwa kyiniye* which is used on the chair of the chief. Two of the remaining four leads the chief while the other two are used on the chief while walking. In the olden days, chiefs attend funerals and durbars with four umbrellas because there were a lot of servants in the palaces.

The introduction of Free Compulsory Universal Basic Education (FCUBE) has reduced the number of servants in the palaces and as a result of that; chiefs do not get a lot of people to carry their umbrellas when they are attending funerals and other occasions. This has compelled chiefs to now move with lesser umbrellas since there are few people serving in the palaces.

15. Swords (*Akofena*)

The swords (see plate 4.16) are used by state couriers outside the capital, to announce grave matters such as death in the royal lineage. When accompanied by a herald, they declare war on enemy states. Like most of the other sets of state swords, the hilt is

decorated with gold leaf and hanging from the leather sheaths, are gold casts which give the names to the swords. The swords were used by the bodyguards of chiefs.

These artefacts are metal products which were made by Asante's craftsmen. They were used during the reign of Nana Opoku Ware I from 1720 to 1750. These swords educate people on the importance of protecting the chief from bad people. These swords „tell people“ that it is not easy for any bad person to come near the chief to harm him for he is always protected by tight security. Apart from the chiefs, no one can be protected with these swords and also the one who uses these swords protects his people. This means that as the chief is protected by his people, he also protects his people. These swords also raise the image of the chiefs. A sword stands for both power and strength. It means that the chief is in control of the kingdom politically and he is always in control of affairs. One of the interviewees disclosed to the researcher that there are different types of swords in Kona palace but the one shown to the researcher (see plate 4.16) is the most important among all. It is this sword that every chief who swears to Nana Konahene hold to swear. When the chiefs are swearing with this kind of sword, they make promises to Nana Konahene that anytime they are called, they will honour the calling except when they are on their sick beds.

Presently, because the sword is known to be one of the most powerful tools in Kona palace, the chief only sits in palanquin and holds it to show how powerful he is. The sword is tied with a red band which communicates to the people that everything associated with it must be taken with all seriousness especially when swearing with *Yiadom Fiada*.

16. *Emena*

The *emena* is made of a skin covering the loin of an elephant. It looks like a broom. It is given to the person who has been sent to invite someone to the Kona palace. When

one sees it, it shows the propensity of the invitation. If one sees it and refuses to honour the invitation, that person may incur the wrath of the chief.

This was a very powerful invitational tool in the olden days as compare to the others like the linguist staff which was also used to invite people to the palace. In recent times, the chiefs and the elders do not make use of such tools but have resorted to verbal means of invitation. This has made the *emena* a monumental instrument in the palace and because it is no longer used in the communities, the present generation do not know its value and significance.

17. *Danta or Etam*

It is a traditional costume which was used by the chief anytime he was attending a funeral or an important gathering. During durbar or when the chief sits in state, he puts on *danta* to portray how well he has dressed. It was the normal way of dressing for the chiefs and the people of Kona traditional area since that was the only way to cover their nakedness.

The chiefs and the people are no longer seen with *danta* since it is now regarded as outmoded costume by the present generation. The *danta* has now been replaced with knickers so instead of chiefs dressing with *danta* to portray their rich culture to the people, they now wear knickers.

18. *Dɔntɔ*

The chief holds *dɔntɔ* in his hand when he is attending a gathering like funeral to show his might. Also, when he arrives at a funeral grounds and they are playing *kete* ensembles, he uses the *dɔntɔ* to dance. It was revealed during the interview that, *dɔntɔ* can only be used by *Asantehene abrempon*, *amanhene* and *Asantehene* himself. The use of *dɔntɔ* signifies the greatness and how powerful a chief is among others. Currently,

chiefs do not dance when they attend funerals so *dɔntɔ* is not used for its intended function by the chiefs.

4.4 The Roles of the Selected Non-Verbal Communication Systems and their Impact on the Inhabitants of Kona Community in Asante

4.4.1. Role of Stools

The royal stools serve as a conduit between a past dead chief and a ruling chief. This role is experiential during installation and removal from office which is often termed as enstoolment and destoolment of chiefs. The role of the stool in Akan specifically Kona chieftaincy cannot be over emphasized since it is a seat of wisdom and power and it is also a symbol of sovereignty and political unity. According to Rooney (1988), the chief occupies the tribal stool which is the main symbol of power, beliefs and customs of the tribe. Indeed writing about Asantes, Rooney points out that nobody can be proclaimed a chief without a stool which enshrines the soul of the people. If a stool enshrines the soul of the people, as it is believed, then it is reasonable to say that without a stool, there can hardly be a chief.

Impact on the Inhabitants

It imbues the confidence of the people since the stool represent the soul and the spirit of the selected community.

4.4.2. Role of *Akofena* (Sword)

The principal role of swords is for oath swearing of office by the traditional chiefs. They are symbols of royal messengers and ambassadors or are handed to generals on appointment as emblems of office.

As part of a chief's regalia, the state sword enhances dignity. As symbols of royal messengers they lend royal authority and credence to the messages delivered by the sword-bearing messengers. As emblems of ambassadors, they are symbols of

accreditation. The state sword is, therefore, the chief's honour invested in his ambassador which excites respect in diplomatic circles. As a symbol of office and honour for Generals, state swords inspired bravery and gallantry in the chief's soldiers and helped them to be victorious during the war periods.

The sword plays a protective role when a dead chief is laid in state. It is the belief of the people of Kona community that when they surround the dead chief with the sword, it connotes his unending protection for his people. This act plays a therapeutic role; it actually relieves pain in the people's heart.

Impact on the Inhabitants

The swords give confidence to the people in the communities since it is used by their chiefs to protect them. It also makes the reliability on their chiefs well secured. Some of the inhabitants become scared because it shows that the chief is in war mood.

4.4.3. Role of Akyamepoma (Linguist staff)

Ross (1980) points out that the staff is the chief's spokesman's symbol of office and therefore depicts his hierarchal position. It also suggests that the finial on top of it enables the chief to speak to his subjects about himself and about matters concerning his jurisdiction. Thus the spokesman's staff serves as a medium of communication between the chiefs and their people. Indigenously, among Kona, their chief cannot speak in public unless through their spokesman.

Opoku (1980) states that some regalia found at the chief's palace also embody the treasured knowledge, experience and wisdom of the land and of particular significance among them is the linguist staff or umbrella tops. From Opoku's assertion, it is clear that the spokesman's staff serves as a storehouse of knowledge or library. Thus, it serves as a channel for the preservation of custom for posterity. In short, the chief

partially depends on the spokesman's staff to make his people knowledgeable on state history and politics.

Impact on the Inhabitants

It put fear in the inhabitants and also makes them disciplined at all times since they are afraid to be invited by the chief through the linguist with the linguist staff.

4.4.4 The Role of the *Palanquin*

The palanquin is a symbol of high office of Akan chiefs; so only paramount chiefs ride in them. Again, it proclaims the grandeur of the chief, emphasising that he is superior to his subjects and prevents the chief from getting tired which would result from walking, etc.

Moreover, Akuffo (1976), discussing a festival celebration in his book, *Ahenfie Adesua*, informs readers that the chief rides in a palanquin to the durbar grounds and back to the palace to show his greatness.

Impact on the Inhabitants

It gives the inhabitants the confidence that they have a powerful chief who is also mightier in chieftaincy.

4.4.5. Role of *Mmentia* (Horns)

The horn brings solemnity and conscientises the people on the occurrence of sad events.

Impact on the Inhabitants

It puts the inhabitants in the state of sorrow.

4.4.6. Role of *Ponponkye* or *Apakankye* It

is a symbol of authority.

Impact on the Inhabitants

It gives the people confidence that they have a chief who is always there for them.

4.4.7. Role of *Danta* or *Etam*

It covers the nakedness of the chiefs.

Impact on the Inhabitants

Because the chief of Kona wears it occasionally, it teaches the entire community their rich culture and even prevents it from departing from them.

4.4.8. Role of *Dawuro*

To send messages to the people.

Impact on the Inhabitants

It makes the inhabitants respond to calls from their leaders.

4.4.9. Role of *Bankyiniye* (Umbrella)

The umbrella gives protection to the chiefs at all gatherings, especially during the era of wars, as the chief will not be identified easily. Again, while under the umbrella, the chief is always surrounded by his people, thus the chief is not easily exposed. Furthermore, the umbrella prevents the chief from being beaten by rain when there is rainfall or the rays of the scorching sun.

Impact on the Inhabitants

The people are always excited anytime they see their chiefs under an umbrella. It makes them feel proud about their chiefs.

4.4.10. *Etuo* (Musket)

The musket plays the role of protection.

Impact on the Inhabitants

Since it is a symbol of protection, it makes the inhabitants of the communities have confidence in their chiefs when it comes to the security of the towns. It could be seen from the research that the non-verbal communication systems and their devices in Kona are still relevant in our traditional systems nowadays.

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CHAPTER FIVE

SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

5.0 Overview

This chapter presents a summary of the findings in agreement with the research questions the study has answered. Based on the findings, conclusions are drawn and recommendations are made in relation to the need the research presented.

5.1 Summary

The onerous concern of this dissertation was to bring to bare the evolution of nonverbal communication systems in Kona of the Ashanti Region of Ghana as well as the roles of the identified non-verbal communication systems. The study was initiated with a review of related literature encompassing all areas relating to the effective realisation of the set objectives. Sizeable literature in the field of the study was reviewed to ascertain the level of work done and how vital these are to the success of the study.

Both primary data and secondary data were used in the study. The primary data were obtained through personal interviews and observation. The respondents who provided the Primary data include the priests and priestesses, elders, educators and the youth in Kona traditional area. These respondents were knowledgeable in the history of the evolution of non-verbal communication systems. The secondary data comprise

information collected from library sources such as books, publications catalogues, theses and brochures, as well as internet.

The objective one of the study was to „identify and classify the types of non-verbal communication systems in Kona community“. In the process of addressing this problem, Ohenenana Anhwere Christopher and Nana Kwaku Pong took the researcher through the Kona palace and various shrines in the community for the identification of various non-verbal communication systems. Observation and interviews were organised among traditional folks constituting primary and secondary data collected, analysed and assembled as a means of documentation. The various non-verbal communication systems were compiled with pictures to give a better meaning.

The second objective was „to uncover the history of evolution of the non-verbal communication systems in the community over the last five decades“. It was unveiled that the various non-verbal communication systems have gone through evolutionary stages over the past five decades. It also came to light that the various functions of the non-verbal communication systems have change to the extent that some of them are no longer used for their purpose. The third objective was „to investigate the roles of non-verbal communication systems and their impact on the inhabitants of the community“. This problem was solved by thoroughly examining some non-verbal communication systems to know the various roles they play and their impact on the inhabitants. It is obvious from the data collected that non-verbal communication systems have evolved and also play significant roles in the community.

5.2 Conclusions

The non-verbal communication systems have contributed so much to the entire communication processes, taking into consideration the roles systems play in the life of man. Most people perceive that non-verbal communication systems are less important

and as a result, many groups of indigenous people especially the younger generation are influenced to neglect the non-verbal communication systems and adopt the contemporary communication systems. But this study has brought to light that the contemporary communication systems are time consuming and make too much noise in the community.

This research has again concluded that non-verbal communication systems that were identified and classified under cultural and musical components are related to the palace and the shrines and the stages of evolution of the non-verbal communication systems were marked by events not dates.

Moreover, the noisy information centres have now replaced non-verbal communication systems which played important roles of disseminating information in the Kona community.

The study has again unearth the fact that all the non-verbal communication systems were in existence; which paved way for the current devices that are being used. Even though, the modern day communication systems have come to stay, the old ones have also become part of the community.

5.3 Recommendations

Based on the need, the conclusion presented the following recommendations are made.

The Ghana Education Service should include in the curricula the traditional forms of communications, which would let the students appreciate the learning of non-verbal communication systems.

The chiefs, priests and the custodians of the non-verbal communication systems should organise programmes that will educate their community members about the non-verbal art forms identified.

Because of the importance of non-verbal communication systems, it is imperative that opinion leaders create a digital library which will focus on documenting the nonverbal communication systems, dates they were created, their importance to the community and their significance to the nation at large.

Opinion leaders need to find ways of merging the new forms communication with the old and also find ways of shedding the noise in the former for peace to reign in Kona.

Cultural festivals should be encouraged by chiefs to help the children come face to face with their cultural assets and heritages.

School heads should organise periodic workshops for students on the roles of traditional communication systems. Resource persons should be taken from the community to refute the mind of students who refer to them as fetish.

Lecturers of higher institutions should encourage communication students to study the traditional systems of communication, so they would come out as ambassadors to also educate others.

Also, during festivals, the traditional leaders and other opinion leaders should employ the non-verbal communication systems like the wearing of *ponponkye* with a leaf in the mouth, dancing in a palanquin with a sword and musket. This will whet the appetite of the younger generation to find out their meanings and by so doing they will always enjoy their usage.

Opinion leaders should make chiefs and queen mothers part of decision making in the society to enable them to inculcate some of the non-verbal communication systems in the action plan of the community.

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APPENDIX A

A SAMPLE OF INTERVIEW GUIDE

On the topic:

EVOLUTION OF NON-VERBAL COMMUNICATION SYSTEMS IN SELECTED COMMUNITIES IN THE ASANTE REGION

The interview guide is sub-divided into five sections: the first to the fourth sections apply to all categories of the respondents whilst the fifth is for the traditional priests and priestesses interviewed.

Section 1: Background of Respondent

- Name:
- Age:
- Gender:
- Occupation/Status:
- Educational background:
- Religion:

Section 2: Identification and classification of non-verbal communication systems

- Mention some of the non-verbal communication systems found in the community.
- Under how many components can the identified non-verbal communication systems are grouped?
- Do you have any traditional classification? If yes, mention some of them.

Section 3: Roles of the various non-verbal communication systems and their impact on the inhabitants

1. What are the roles of the selected non-verbal communication systems in your community?
2. How have the roles of the non-verbal communication systems impacted on the inhabitants of the community?

Section 4: Evolution of non-verbal communication systems

1. What are the various evolutionary stages of non-verbal communication systems in your community?
2. How do you trace the history of evolution of non-verbal communication systems in your community?
3. How has the evolution affected the mode of communication in the selected communities?

Section 5: Traditional priests and priestesses

1. What is the name of your shrine?
2. How do you call them to duty?
3. What are some of the non-verbal communication instruments used at the shrine?
4. What are the roles of the non-verbal communication systems?
5. How have the non-verbal communication systems evolved over the years?

APPENDIX B



Plate 3.3: The researcher in photograph with Ohenenana Anhwere after an interview at Kona palace.

Source: Photograph by the researcher





Plate 3.4: Okomfo Kwabena Antwi of Kona waiting to be interviewed by the researcher at Aprenkensima's shrine

Source: Photograph by the researcher



Plate 3.5: The researcher in a photograph with three traditional priests and their spokesman after an interview with them at *Kune* shrine, Kona. Source: Photograph by the researcher

