

GRAPHICAL SYMBOLISM OF ADAEKĒSĒ FESTIVAL: INDEPENDENT VISUAL COMMUNICATION TOOL OF VERBAL LANGUAGE

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ABSTRACT

The primary focus of this study was to present selected graphical symbolism of AdaekĒsĒ festival of the Asante Kingdom in Ghana and brings out the communicative values embedded in them. The study seeks to buoy up the comprehension of usage of how graphical symbolism of AdaekĒsĒ festival are used in a more communicative way by the current generation of the Asante on what they communicate independently of verbal language and their implications for the festival. The research method employed to unearth information were qualitative research approach and descriptive. The research tools employed were extensive observation at the AdaekĒsĒ festival celebration ground including regalia and paraphernalia, document reviews and verbal data from persons who are knowledgeable about the displayed graphical symbolism, and photographs of the graphical symbolism for data description. Expert purposive sampling method was adopted in this study. The major findings of this study revealed that although the graphical symbolism of AdaekĒsĒ festival have hidden symbolic and philosophical meanings that can be used to educate and inform the society of the rich cultural heritage of the Asante Kingdom, they were specifically used to communicate independently of verbal language during the festival. The study concluded that the graphical symbolism of AdaekĒsĒ festival communicates independently of verbal language among traditionally and culturally endowed or trained royals and subjects during the festival.

Key Words: Graphical Symbolism, AdaekĒsĒ Festival, Asante Kingdom, Visual Communication, Verbal Language.

1. INTRODUCTION

A graphical symbol is a visually discernible object with a specific meaning that communicates information devoid of words. The fact that symbols are largely global, recognized, and widely accepted makes them crucial in visual communication. To signify, traverse, and chart paths for users, symbols are used in most logo and icon designs as well as other types of graphic designs including posters, banners, and websites (boss.cen.eu 2013). The graphic symbolism of the AdaekĒsĒ festival, which the study focused on, may be described as a visual observable objects or materials utilized during the festival based on the foregoing and from the perspective of the inhabitants of the Asante Kingdom of Ghana on the objects presented during the festival.

It must be stated here that there is a deep-seated mindset that since almost all the graphical symbolisms, such as regalia and paraphernalia, used during of AdaekĒsĒ festival are basically sculpture in nature and for that matter three-dimensional (3-D) objects should not be linked with

graphic design. To erase this deep-seated mindset and clarify this point, there is need to state that from the earlier part of visual communication or graphic design, graphic designers have been designing and producing 3-D objects alongside *two-dimensional* (2-D) items such as brochures, packaging, signposts/road signs, billboards, placards, posters, websites or mobile app interfaces, logos, infographics and book covers (Jen-Li, 2022). This clearly demonstrates that 3-D objects designing and production are not the preserve of sculptors or any other art practitioner since graphic designers have been involved in these processes for years. In addition, it should be stated here that the main focus of this study was to bring out the visual communication values embedded in the graphical symbolisms, i.e., the objects displayed and used during the Adaekese festival rather than talking about the production attributes of the objects. This is due to the fact that graphic design is the process of communicating a message through visual contents (Jen-Li, 2022).

Graphical Symbolism of Adaekese Festival and Visual Communication

Graphical symbol is a representation of an idea, object, or concept that is used in visual communication. According to National Research Council Canada. (n.d.), graphical symbols are often used to convey important messages and meanings, and can be found in a variety of mediums such as logos, signs, symbols, and illustrations. Graphical symbols can be extremely useful in helping to communicate complex ideas, as they often represent a wide array of ideas all within a single symbol. They are often used during festivals to add a visual element and help visitors connect to the event's theme. Symbols can be used to convey the message of the festival, such as peace, love, and unity. They can also be used to draw attention to a certain activity or event, or as a decorative element for the stage or venue. Additionally, symbols can be used to create a sense of solidarity among participants and evoke shared memories or experiences. By using symbols, festivals can create a distinct atmosphere and bring the event to life.

In the case of Adaekese festival graphical symbolism of are the artistic symbolism (i.e., the visual art forms) used and displayed during the second part of the festival celebration that takes the form of a durbar of the Asantehene (the King of the Asante Kingdom), sub-chiefs, queen mothers and the Asante people. Examples of some of the graphical symbolism of Adaekese festival are the artistic motifs and designs on the King of Asante Kingdom (Asantehene) and his chiefs' regalia and insignia of office. Some of which are appliqué cloths, rich clothes with adinkra symbols, kente cloth patterns, ahenema (i.e., traditional sandals) headbands/gears, rings, necklaces/wears, wristbands, armlets, bracelets, elbow wear, and ankle wears, slippers and other paraphernalia such as sword, linguist staffs, stools, jewelry, chairs, umbrella finials/tops, palanquins, the musical orchestra instruments and other carvings. These symbols are intentionally employed to technically and independently express the speech language that, in the past, a chosen royal would have used to describe each stage of the festival and the use of particular graphical symbols during the festival celebration. So, in order to technically and independently express the vocal language that was previously employed by a chosen royal to describe each step of the festival and the employment of specific pictorial symbols during the festival celebration, these symbols are used with purpose.

They believe is that, numerous individuals from all walks of life who come to observe, participate in, and celebrate with the people of Asante Kingdom during the festival will be able to see these vivid symbolisms. They are also utilized to showcase the Asante Kingdom's rich cultural legacy,

philosophical and intellectual expression. They are visual symbols that can be used to convey emotions, ideas, facts, and other information in a way that is easier to comprehend. This cannot be done without visual communication because visual communication tool captures the attention of the audience, improve understanding of the message, and create a memorable experience even after the festival.

In support with what has been said so far, visual communication is the use of visual elements, such as images, illustrations, symbols, icons, photographs, drawings, and graphics, to convey information and ideas that help people to understand and remember the message. It is a form of communication that uses visuals to convey a message in a more effective and impactful way than mere words alone (International Council of Communication Associations; 2013). It could also be said from the above that these visual communication tools are often used to supplement written communication, providing additional information and clarity to the recipient. They finally plays an important role in conveying complex concepts quickly and effectively, helping to ensure that the message is understood by the intended audience.

History of Adaekesee/Akwasidae Kesee Festival

According to Ampene & Nyantakyi III (2016) while the celebration of Akwasidae by the various Akan groups predates the founding of the Asante Empire in the 17th century, the Adaekesee and the Convocation of Chiefs in Kumase is unique to Asanteman. The implication here is that, the Adaekesee festival is celebrated only by the people of Asante Kingdom unlike the Adae/Akwasidae festival which is known and celebrated by the larger Akan fraternity of which Asante is part. Traditionally, the Adaekesee festival, also known as “Big Resting Place,” is the magnified form of Akwasidae festival (thus the name “Big Adae”) which is, celebrated every six (6) weeks in accordance with the Akan calendar, which is, based on a cycle of forty-two (42) days and nine (9) months in a year. Customarily and as always, the last Akwasidae festival, i.e., the 9th Adae festival in an Akan calendar is set aside for the celebration of Adaekesee festival in the New Year (Opoku, 1970; Agyare, 2012; Twumasi & Addae, 2017).

This fact is also affirmed by Asante & Mazama (2008) that in observance of the Akan calendar, the ninth (9th) Adae festival called the Adaekesee festival (“Big Ada e’), coincided with the celebration of the New Year. It is therefore, celebrated to thank gods and ancestors for new harvest.” According to Opoku (1993) It was inaugurated by Opemsuo Osei Tutu (the first King of the Asante Kingdom) with the assistance from his spiritual advisor, Okomfoɔ Anɔkye. In order to evaluate the royalty of diverse states in the Asante Kingdom, he decreed that once a year, all the hierarchy of chiefs in the kingdom must attend a convocation in Kumase. This statute was politically motivated and established legislation for the king to access the state of the union. In order to reaffirm the political authority of the king, the Golden Stool, the collective repository of the soul of Asanteman, is publicly brought out for all to see.

The Adaekesee festival was, first celebrated to mark the attainment of statehood of a newly celebrated people in the aftermath of the Asante war of independence, otherwise known as the “Battle of Feyiase” which was fought against the Denkyira between 1697 and 1699. The festival, according to Boaten (1993) provides the platform rendering accounts by all Amanhene, paramountcies or states. The annual review considers how political leaders and chiefs are

administering their areas of jurisdiction. To others, the festival serves as the platform for Asantehene to access the state of the Asante union, for chiefs and the people to pledge their total allegiance to the kingdom and to affirm loyalty to the occupant of the Golden Stool (“Sikadwa Kofi”), which represents the unity and embodiment of all Asante (Asihene, 1980; Amponsah, 1975 and Opoku, 1970).

It was due to the long preparation and the financial toil on Asantehene, who is the chief celebrant, Amanhene and Abrempon towards the preparation and organisation of the annual or yearly celebration that in 1991, Otumfoɔ Opoku Ware II, the Asantehene, in consultation with his elders announced that Adaekesee would thereafter, be celebrated every five years (Boaten (1993). Notwithstanding the fact that after the 1991 pronouncement, the 1995 celebration was done purposely to coincide with the silver jubilee of the then Asantehene, the five-year cycle of Adaekesee Convocation in Kumase has continued under the kingship of the current Asantehene, Otumfoɔ Osei Tutu II without interruption with convocations in 2004, 2009, 2014 and 2019 (Ampene & Nyantakyi III, 2016).

The Aday Kese festival is very significant, even though exceptional celebration, which follows the same rituals as the Sunday Aday or the Akwasidae festival, the only difference is that during the Adaekesee festival, the Asantehene carries a sheep for sacrifice to the stool (Opoku, 1970). In addition, the festivals within Aday are not interchangeable, having been, fixed from ancient times (Braffi, 2002). It is well known that the Adaekesee celebration originally involved both human and animal sacrifice; as a result, when it was announced by the beating of drums, people hid out of fear that they may be chosen for sacrifice, and sheep sacrifice was also employed as part of the ceremony. However, whether human sacrifice was involved or not is a subject of another study, but the fact still remains that the African societies considered these rituals as a reunification between the living and the dead (Agorsah, 2010).

The Asantehene is the main celebrant of the Adaekesee festival; as such, he hosts it in a vibrant durbar at Kumase, the city's capital. Originally held at the Manhyia Palace, the celebration is now held at the Kumasi Sports Stadium due to the large number of chiefs, queens, royals, dignitaries, and participants. The Golden Stool is always present during the celebration and is placed adjacent to the Asantehene, who commands the majority of the crowd's attention. The festival is, celebrated in two parts. The first part is a solemn private observance, which is, performed at the Manhyia Palace chambers by the Asantehene and qualified (inner) members of the royal family and other ascribed functionaries. The private observance is, made up of cleansing the spirit of the incumbent, Asantehene. There is a presentation of ceremonial sacrificial meal and drinks to ancestral spirits for their blessing and protection for the people as they go about their duties. They pray for the kingdom to prosper and be great and mightier than before.

The second part, which is the public celebration takes the form of a colourful durbar of chiefs and queen-mothers presided over by the Asantehene, who sits in his royal palanquin decorated in the most expensive gold ornaments one can find anywhere on earth. It also involves the display of cherished regalia, paraphernalia, rich appliqués clothes and ahenema (traditional sandals) as they parade, accompanied by traditional drumming and dancing as well as firing of musketry to ward

off evil spirits amidst pomp and pageantry. The Asantehene also receives dignitaries from all over the country and the world during the celebration (Ghana Facts and History, 2017).

Currently, the political concentration of Adaeƙesee festival has naturally changed from rendering accounts or annual review of the paramount chiefs to appraising and confirming that not only has the ruling Asantehene kept whole the heirloom he inherited on their behalf, but also to evaluate what he has added to the Asante treasury as the occupant of the Golden Stool. Additionally, Ampene & Nyantakyi III (2016) write that it is primarily a time for the Asantehene to display his afadee (his adornments). The Asantehene's afadee includes the entirety of the stool regalia's more than three hundred year history, both tangible and intangible, and goes much beyond only his personal or physical adornments.

The above goes to affirm the fact that the multifaceted items inherent in Asantehene's regalia are artistic creations as well as sacred or sanctified religious items linked with particular events of historical importance or personalities that link time and space by the use of visual symbols and imagery that symbolise persuasive proverbs and philosophies. Verbal art forms used by the executioners and the poetry of bards or minstrels, musical ensembles and sound producing instruments comprising drums and ivory trumpets are encompassed in the tangible or touchable/concrete regalia of the Asante Kingdom (Ampene & Nyantakyi III, 2016).

The Adaeƙesee festival is now held to demonstrate to the world the unwavering faith the Asante people have in their rich cultural history, customs, and traditions, which helps them to believe that their unity as a people with a shared destiny would always provide them strength, power, and wealth. It also gives the Asantehene a chance to interact with, converse with, and express his opinions with his chiefs and subjects, as well as to recognize deserving individuals. At the same time, to display Asante's rich cultural heritage and history to Ghanaians of all culture and others from different parts of the world who have come to witness, participate, enjoy and celebrate the occasion with them.

Terms Used and their Meaning

Akwasidae/Adae	This is an Asante festival celebrated every forty-two days' cycles or every six weeks based on the calendar year to honour life of their forefathers, celebrate them and finally, keep alive the memory of the good deed of their past kings, chiefs and queens since per the belief of Asante, the good never dies.
Ahenmaa	A traditional, royal Asante slipper worn by the King of the Asante Kingdom (the Asantehene), chiefs and queens for important occasions and festivals
Okomfoo	Priest
The Golden Stool	Also known as Sikadwa or Sikadwa Kofi, the stool is believed to be the repository of the soul of the Asante nation and has powers to bestow prosperity and ward off adversity from Asanteman.
Afena	Sword – singular. Swords – Mfena (plural).

Absodeɛ	Cast gold ornaments of an animal, a fruit representing a proverb or an epigram, which are the graphical symbols on the hilts/ handles and sheaths of the afena (sword – singular) or mfena (swords - plural).
Festival	This is an occasion where a group of people with a common belief and custom come together to remember their ancestors and also renew old rites.
Kyinye	Umbrella – a device consisting of a spherical canopy of fabric and a folding wood or metal frame sustained by a central wood or rod used as shelter against sunshine or rain
Modua	Fly whisks made of animal tails, treated with medicine and carried by the Nsumankwaafɔ to drive off evil. Bodua – singular and modua – plural.
Mpaboakurafoɔ	Sandals bearers
Mprakyirefoɔ	This is made up of two girls, graciously dressed in kente cloth and kente with gold jewelry, borne shoulder high and holding fairly larger white horse-tail flywhisks (modua) in their right hands. They wave sporadically in the air to signify the sweeping of the back of Asantehene’s procession, diffusing and neutralising all evil spirits and wicked plans of would-be adversaries of Asantehene. When Asantehene is seated, they stand behind him to whisk of flies.
Ritual	A ceremony that is organised to mark important cultural, religious, social, political, and economic function.
Sika Mpaboa	A pair of gold-studded sandals; a symbolic spare pair of sandals which should always be held in readiness for Asantehene, whose feet must never touch bare ground.

2.FINDINGS AND DISCUSSIONS

Some Selected Graphical Symbolism of Adaekeseɛ Festival used as Independent Visual Communication Tool of Verbal Language

2.1 Funtunfunefu Dɛnkyɛm Funefu Afena



Figure 1: Funtunfunefu denkyɛm funefu afena

Source: Manhyia Palace photo album, 2019

Proverb

Funtunfunefu denkyɛm funefu, wɔn afunu ye baako nanso wɔredidi, a na wɔrefom.

Literal Meaning

This literally means the Siamese crocodile has one stomach yet they fight over food when eating.

Meaning of the Aboɔsoɔdeɛ

In the Asante Twi, *denkyem* refers to crocodile and *effuru* refers to stomach, in that regard *denkyem effuru* refers to the stomach of a crocodile – a reptile. Two crocodiles joined and share a common belly, yet they fight over food.

Visual Communicative Values

This visual graphical symbolism conveys the idea that in a family or social structure, there should be harmony of purpose for the future and continuity of the family, despite any difficulties or setbacks a member may have while adopting a leadership role. He or she should support the other candidate for leadership, but the newly elected leader has a responsibility to care for the family in order to bring everyone together.

2.2 Mpaboakurafoɔ (Gold-studded Sandals Bearers)



Figure 1: Mpaboakurafoɔ parading extra sika mpaboa for Asantehene during the Adeakeseɛ

Source: Manhyia Palace photo album, 2019

Literal Meaning

Mpaboakurafoɔ literally means ‘gold-studded or strapped sandals bearers.’

Visual Communicative Values

This graphical symbolism communicates that since Asantehene’s (the King or sovereign of Asante Kingdom) feet must never touch the bare ground, custom demands that symbolic spare of pair of gold-studded sandals should be held in readiness by *mpaboakurafoɔ*. So that the King will have a pair to wear in the improbable event that the unexpected occurs to him during processions, durbars, or while he is sitting in state to greet dignitaries.

2.3 Krakɔ Kumaɔ Afena



Figure 3: Kraku kumaa afena

Source: Manhyia Palace photo museum, 2019

Literal Meaning

'Mede makoma ato nsuom' literally means I have placed my heart in water or I have a mellowed heart.

Meaning of the Absodee

Akoma in Asante Twi refers to the *heart* and *nsuom* refers to *water*, in that regard *mede makoma ato nsuom* means: 'I have placed my heart in water' or 'one is cooling his heart and will not allow his temper to rise.'

Visual Communication Values

This visual symbolism conveys that societal struggle, disputes, or upheavals are inevitable and come with hardships and difficulties, but it is under these circumstances that a true leader must show maturity and wisdom. When faced with these scenarios, the leader is supposed to utilize coolness from the heart to resolve disagreements rather than employing anger, emotions, or pressure from the populace to avoid aggravating the matter.

2.4 Bɔaman Kyinyɛ



Figure 4: Bɔaman kyinye

Source: Ampene & Nyantakyi III, 2016

Visual Communication Values

This graphical symbolism is displayed at formal state occasions like the Adaekese festival to communicate the bravery of Asantehene as the one who brings to his knees his enemies,” hence the name bɔaman, i.e., conqueror of nations, striker of nations.

2.5 Fentɛmfrɛm Ensemble



Figure 5: Fentɛmfɛm orchestra

Source: Royal Society of Asanteman Culture and History (ROSACH), 2020

Literal Meaning

Fentɛmfɛm literally means the one who swallows or overpowers elephants.

Visual Communication Values

These visual symbolisms show that the fentɛmfɛm ensemble, also known as the Asantehene's ensemble, was used for dancing and specifically for narrating historical events and proverbs, imparting wise sayings, playing to laud and congratulate, and occasionally insulting people.

2.6 Ntumpan Drums



Figure 6: Atumpan drums and their drummer

Source: Manhyia Palace photo album, 2019

Literal Meaning

Ntumpan literally means ‘talking drums.’

Visual Communication Values

These graphical symbolisms communicate principally messages and give signals in Asante Twi through proverbs or phrases of which people with trained ears understand the language or message being communicated and appellations through the drums. In the olden days, the drums were used to communicate deaths, danger or war, summons chiefs for meeting and to bring together for war in the Asante Kingdom.

2.7 Akuma



Figure 7: Akuma

Source: Ampene & Nyantakyi III, 2016.

Literal Meaning

In the Asante Twi, *akuma* (an axe) literally means a tool used to cut trees or hack through obstacles.

Visual Communication Values

This graphic symbolism conveys that the ideals that unite the Asante people as one people with one common destiny have imbued them with a desire to coexist peacefully with one another and others, regardless of tribe/ethnicity, religious background, or gender identity, and to resolve differences and disputes between one another as Asante people in a peaceful manner. However, if peaceful solutions are not available, the security apparatus is called in to impose peace and order or to put an end to the continuous disturbance, which has the potential to turn violent and degenerate into disorder, endangering the stability and unity of the kingdom.

2.8 Bosompra Panin Afena



Figure 8: The Custodian holding the Bosompra Panin afena with the Absodee

Source: Ampane & Nyantakyi III, 2016

Literal Meaning

In a deep Asante Twi, *Bosomptra* literally means a benefactor who is highly dependable for providing sustenance.

Visual Communication Values

This graphical symbolism is basically used as a communicative tool between the court of Asantehene and that of Asantehemaa, hence the presence of the afena in the Asantehemaa's court during the Adaekese festival is an indication that Asantehene and the elders of Asanteman are inviting her to join and be part of the festivity. In addition, it communicates the representation of Asantehemaa during soul purification rituals for Asantehene.

2.9 Mprakyirefoɔ with Modua



Figure 2: The Two gorgeously dressed Mprakyirefoɔ with wavering modua

Source: Manhyia Palace photo album, 2019

Literal Meaning

Modua are the flywhisks that the, *mprakyirefoɔ* (rear or back sweepers) hold and waved intermittently at the rear or back of Asantehene during procession.

Visual Communication Values

This graphical symbolism conveys protection of leaders from any potential attack directed at them from behind or behind them before they appear to execute their required duties or take part in festivities. However, according to the Asante people, two virginal young maidens carried on shoulders are the best candidates to do that at the back because they can see both far and close, and because it is believed that they are spiritually strengthened to repel any evil attack directed at the Asantehene during a procession to the festival ground.

2.10 Dɛnkyɛm Afena



Figure 3: Dɛnkyɛm afena

Source: Ross, 1977.

Proverb

‘Dɛnkyɛm da nsuo mu, nso nnhome nsuo ɔhome mframa’

Literal Meaning

Literally, the crocodile lives in water, but it does not breath water, it breaths air.

Meaning of the Absodeɛ

In Asante Twi, *dɛnkyɛm* refers to crocodile. The *absodeɛ* is making the point that just as the crocodile protects its eggs; with reference to the saying that no matter how far the crocodile may be away from its egg, all it takes is a second for it to return and attack a potential intruder.

Visual Communication Values

This graphical symbolism communicates that in a society, it is the cardinal duty of a leader to always be at the forefront to protect his/her people without fear or any sign of cowardice from potential attack from within and without, and also make sure his/her people are safe from danger at all times. Specifically, it communicates how the Asantehene will fearlessly protect potential intruders or enemies of the Asante Kingdom.

2.11 Nankabobonini/Nankanini Kyinyɛ



Figure 11: Nankabobonini kyinye

Source: Ampene & Nyantakyi III, 2016

Literal Meaning

Nankabobonini Kyinye literally means coiled puff-adder.

Visual Communication Values

This graphical symbolism communicates the forethoughts and wise attributes that the Asantehene exhibits in the face challenges or adjudications in relation to how he judiciously exercises extremely patience in listening to both sides in adjudication matters, consults his elders and prudently weighs the options available to him carefully before he renders judgement or settle the issue(s) before him.

2.12 Kete Ensemble



Figure 12: Kete Ensemble drummers performing at the grounds of Adaekeke festival

Source: Manhyia Palace photo album, 2019

Visual Communication Values

These graphical symbolisms communicate that Asantehene is mourning, in grief or participating in a festival, such as Adaekesee festival and a belief that the music emanating from the ensemble has the power of attracting spirits.

2.13 Nyame Dua



Figure 13: Nyame dua

Source: Ampene & Nyamtakyi III, 2016

Literal Meaning

Nyame dua literally means the ‘tree of God or God’s tree’

Visual Communication Values

This graphical symbolism which is in the form of three-pronged stake erected in a traditional Asante courtyards or homes communicates acknowledgement, protection, worship, veneration and calling upon the Supreme Being in all their activities. Thus, given credence to the fact that Asantehene and the people of Asante Kingdom have known the existence of the Supreme Being and used His rainwater collected in a basin for special rituals before the introduction of Christianity by the Europeans.

2.14 Obi nnka obi a obi nka Obi/Obi nnka Obi



Figure 14: Headband: Obi nnka obi a obi nka Obi/Obi nnka Obi

Source: Manhyia Palace photo album

Literal Meaning

In a deep Asante Twi, Obi nnka obi a obi nka Obi or Obi nnka Obi adinkra symbol literally means ‘bite not each other’ or ‘bite not one another.’

Visual Communication Values

This graphical symbolism communicates by admonishing indigenes in a typical Asante society against backbiting, cheating, provocation, cheating and perpetuating of social vices that have the potential to cause conflict in a family or beyond, thus retarding family and societal peace, growth and development.

3. CONCLUSIONS

Since the Asante culture places a high importance on symbolism, it was determined through observation that all the graphical symbolisms used during the Adaekesee festival celebration, which were unique to the Asante Kingdom's citizens, had visual communication purposes. Through discussions, it came out that these graphical symbolisms, including the funtunfunefu denkyem funefu afena, mpaboakurafoɔ (gold-studded sandals bearers), kraku kumaa afena, boaman kyinye, fentemfrem ensemble, ntumpan drums, akuma, bosompra panin afena, mprakyirefoɔ with modua, denkyem afena, nankabobonini/nankanini kyinye, kete ensemble and nyame dua, communicate among traditionally and culturally gifted or trained royals and subjects during the festival without the use of vocal language.

Some of the visual communication values embedded in the graphical symbolisms in this direction are in relation to Asante's history, beliefs, traditions and Asantehene's maturity, wisdom, bravery, forethoughts, wise attributes, sunshade and protection, status, prestige and invitation to Asantehemaa to join and be part of the ceremony. In addition, they also communicate independently of verbal language relative to readiness to defend the Asante Kingdom, the reigning Asantehene's source of power and dignity, veneration, justice, worship and acknowledgement of the Supreme Being.

Finally, the study recommends that the visual communication values embedded in the graphical symbolism of Adaekesee festival should be used to educate the current generation of Asante youth culturally and traditionally on what they (the graphical symbolism) are used for in order to appreciate and understand what they communicate independently of verbal language, and their implications for the traditional society. Using the graphical symbolism as educational tool will

help the current general Asante youth to realise and come into terms with the Asante rich cultural values that have been, and still, been shelved in favour of Western cultures and traditions. Finally, the youth of today, especially that of Asantes should know that there exists communication power in graphical visual communication tools found in Asanteman that must be upheld so that the cultural heritage of the Asantes are preserved.

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