THE INFLUENCE OF WESTERN CULTURE ON GHANAIAN TRADITIONAL COSTUMES: A STUDY OF SELECTED TRADITIONAL AREAS IN THE VOLTA REGION OF GHANA

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ABSTRACT

The study assessed the influence of Western culture on traditional costumes in the Volta Region. The descriptive design was employed using one hundred and fifty respondents, with thirty (30) selected from each of the five (5) selected traditional areas for data collection. Questionnaires were the primary data collection instrument administered to the respondents through purposive sampling. The results saw the respondents affirming education, tourism, trade, religion and politics as the main dimensions through which the Western Culture had influenced the traditional costumes in the Volta Region. Out of the religious groups, the respondents who belong to the Islamic religion came first as the most affected religion regarding their ways of dressing. It was recommended that efforts be made to re-engineer the expertise that existed in weaving traditional costumes in the Volta Region and Ghana at large, as this will go a long way to boost the Government efforts in job creation and create avenues for the citizens to be engaged in self-employment activity that will reduce the volume of unemployment and the high demand for hard currency to import foreign clothes.

Keywords: Western culture, traditional Ghanaian costumes, trade, religion education

1.0 INTRODUCTION

Karpova et al. (2021) infer that clothing is a complex but fascinating part of an individual's life. People wear clothes for different reasons, and many theories have attempted to explain the motivation for human beings to cover and decorate all or parts of their bodies (DarkohAnkrah, 2022; Tajuddin, 2018). The primary reasons behind this drive appear to be the cultural, physical, traditional and psychological needs of all humanity.

The existence of culture is intended to meet the needs of the physical and social environment. Arvidsson (2018) inferred that virtues and values are essential and indispensable aspects of culture. This study aims to reveal how Western culture has influenced the usage of traditional costumes among the people of the Volta Region and Ghana at large. It opens up avenues for efforts to be enhanced to curtail the influence and its impact on the people. Specifically, the current study seeks to assess the various dimensions of influence of Western Culture on the traditional costumes in the Volta Region.

1.1 The concept of culture

The degree of cultural progression in a given society hinges on the level of that society's moral values and virtues of consciousness. Sibani (2018) asserts that a critical look at the Western influence on African culture expresses both good and bad consequences. This has made much of African native culture succumb to Western culture. Either by design or accident, Africans have imbibed the Western culture and have assumed it so much that it now becomes almost part and parcel of their lives (Sibani, 2018; Awoniyi, 2015; Madukwe & Madukwe, 2010). Rodee et al. (1983) saw African social challenges which emanated from Western stimulus as one-crop economies, pervasive corruption, spiralling inflation, massive unemployment, over-crowded cities and impoverished villages.

The culture of Africans is still experiencing contact and conflicts, resulting in a healthier life in society and an improved social system (Sibani, 2018). Nonetheless, in light of the present state of African culture in which Ghana is included, mismanagement and tribalism have downplayed the influence of culture on the social system. Culture ought to act as a watchdog for the African social system. Goldman (1993) describes culture as the totality of how people live and behave. According to Akama (2012), culture is that complex whole which comprises knowledge, belief, arts, and society. Fellows & Liu (2013) described culture as all those historically created designs for living, explicit and impact, rational, irrational, which existed anytime as a potential guide for behaviours of men.

Culture is the complex whole of man's acquisition of knowledge, morals, beliefs, arts, customs and technology, which are shared and transmitted from generation to generation or the entity that incorporates the totality and is synonymous with the people's way of life, transmitted from age to age, generation to generation or even the total of human creations, intellectual, technical, artistic, physical and moral (Anderson, 2020; Raeff et al., 2020; Hammersley, 2019; Otite & Ogionwo, 2016). Culture is the complex part of living that directs human social life.

According to Sibani (2018), culture differentiates humans from other animals in that humans can construct patterns of behaviours for themselves and transmit this from person to person and through generations. The study of culture is the key component of sociology and the associated notion of socialisation. Westernism is a coinage of the word westernize, which refers to the act of bringing ideas or ways of life typical of Western Europe and North America to other countries. Thus, western culture connotes the knowledge, belief, morals and way of life of the Western world.

Culture can be alienated into two broad categories, using such terminologies as material and non-material to depict its distinctiveness. Material culture is the aspect of culture that is observable and overt, relating to the tangible products of art, technology, craftsmanship, industry, and skill, which can be seen; or the visible possession of a man in society (Tilley et al., 2005). Hence, material culture consists of objects people have invented to meet their needs in society. The Non-material aspect of culture, on the other hand, is intangible but is noticeable through the psychological state of mind and manners of a people (Griffiths et al., 2012); members of society acquire these through socialization.

The material and non-material aspects of culture together form the totality of the way of life of a people. Culture is a social heritage because it is hereditary and transmissible from one generation to another. Akama (2012) described it as "the most symbolic elements of language functioning in this case as the substitution of words for objects; with language, humans can transmit culture from one generation to another." (p. 54). Culture is dynamic because all cultures change over time, and changes take place in response to such events and phenomena as environmental pollution and crisis, intrusion of migrants and cultural diffusions, or modifications in behaviour and values within the social system (Tajuddin, 2018).

1.2 Costumes

Of all the different connotations of clothing expressions known to man, costume is unquestionably the most popular, possibly because it is an art that is as old as creation itself. (Kwakye-Opong, 2011) Clothing and costumes reflect life; they reveal the past and present and project into the future contingent on a thematic concept. It is an expressive art form, and because of its importance in man's life, its production takes many faces of appearance. Costume constitutes one of the most formidable and versatile cultural agents for transmitting knowledge and values across ethnic, national and international boundaries (Beatty & Boettcher, 2019; Edmondson & Keith, 2018).

For example, the Independence Day Celebration of Ghana brings together all forms of costumes used by the various traditional groups throughout the country. Culturally and through dress and grooming, rare costumes which may not be seen on ordinary days are displayed. It is remarkable that during this occasion, in many of the traditional groups, irrespective of any scientific, social, political and other development, several communities, particularly the royals find it pragmatic to project their uniqueness and powers through the wearing of very distinct costumes; some of which are symbolic of a specific ethnicity (Micots, 2021; Tordzro, 2021; Boaten & Abayie, 1997). Costumes make one look very elegant, innovative and fulfilled. Although various factors denote how a person should dress, the choice

still lies in the hands of an individual's decision on what to wear at a particular time (Boaten & Abayie, 1997).



Figure 1. Independence Day celebration costumes in Ghana

The knowledge and skills on costume choices cannot be taken away because the cultural and traditional origin of the individual has a powerful influence on the individual's determination of what to wear (Audita et al., 2022; Kang et al., 2013). Previously, people from various societies were identified by what they wore, but this is gradually fading away due to the influence of Western Culture, fashion and migration. Currently, the fancy rate of dressing adopted by people within the various cultural and traditional domains found in Ghana is very high and characterized by numerous problems the adopters can neither explain nor escape from (Tordzro, 2021).

Generally, societies expect moderation in how individuals within a community should dress. However, due to the essence of modernity and human right as a result of western influence, a person's way of dressing is no longer controlled by the expectations of the members of society (Dzramedoet al., 2013). Instead, it is the individual affair with the following defensive issues as I am aware, "Ɛfawohobɛn, kawodeɛ." In the Volta Region, there are various ethnic groups with their various traditional practices, with the multiple costumes denoted to them before the arrival of the Europeans (Kumatia, 2018).

Some of the costumes were protective from evil attacks, some were bulletproof, and others could cause the person wearing them to vanish from danger and physical aggression. The advent of Western Culture has changed what we stand for as a people. Ahmed (2017) suggested that the identification of people and their history, success and development in one way can be achieved through their costumes. A costume is a style of dress which includes garments, accessories and hairstyles with its origin in the past Okpu (2015), or a set of clothes appropriate for a particular occasion or season to represent a country or a time in history has been an essential ingredient in defining the culture and the origin of a people for centuries.

Eze and Akas (2015) see costumes as different from everyday clothing. They opine that costumes are a form of symbolic expression of oneself and a communicative tool.

Westernization began with traders, colonists and missionaries from Western Europe who believed their way of life was superior to those of the people in the countries they travelled to. The indigenes were required or encouraged to adopt Western European business practices, languages, alphabet and attire. They were also encouraged to assume western Europe education systems and literary and artistic standards and to convert to Christianity. Many countries had western types of government and military practices imposed on them. Movies, popular music and popular fashion were taken up in the Volta Region. Technology acted as both a form of and a transmitter of Westernization.

1.3 Western Education and Its Impact on Traditional Education

Western education began to creep into the African socio-cultural setting, first, with the contact of Europeans with Africa, an import of the Berlin conference in the quest for imperial pilfering of African resources and, later, consolidated by the unstoppable wave of globalization (Asare-Kumi, 2020; Arowolo, 2010). It is essential to underscore that colonialism misled and retarded the pace and tempo of cultural growth and trend of civilization in Africa (Uzomah, 2018; Deezia, 2016; Amukowa & Ayuya, 2013).

One of the most philosophical penalties of colonization has been how the political and economic rape of the colonies has also led to what occasionally seems to be an unbridgeable cultural gap between the countries that were the recipients of colonization and those that were the victims of the colonial mugging. The era of colonial plunder led to comparative inertia and often precipitated the decline of traditional cultural pursuits in the colonies (Amukowa & Ayuya, 2013; Maathai, 2009). With Africa dominated and subjugated, the Western culture and mode of civilization started to flourish and outgrow African cultural heritage. As Arowolo (2010) pointed out, the traditional African cultural practices paved the way for the foreign way of doing things as Africans became fully 'westernized'. Western culture is now viewed as a front-line civilization. Not only were some aspects of the material culture in the colonies lost or destroyed, but colonial societies also lost the power and sense of cultural continuity, such that it became practically impossible to recover the ability to strive for cultural progress on their terms (Arowolo, 2010). The social fabric was shattered, and a novel culture was implanted.

There is a need, therefore, to evaluate the negative impact of Western education so that policymakers can comprehend the need to reappraise their policies that contribute to the cultural deficiency of Africa or the ones that negate the principles of cultural revival. Antwi (1992) noted the traditional educational system was non-formal and that children were to learn from their parents and whomever they were to study to acquire knowledge. This, according to Antwi, formed the core of the knowledge base descending from the experience to the non-experience. He said it was a very effective way of training and learning. For instance, traditionally, children learn about farming from their parents, taboos from their elderly ones and parents, and girls learn how to make traditional nutritious food from their mothers and

older adults. But unfortunately, all the above processes through which the traditional models were designed through which the people of the Volta Region were educating their children were said to be the worst form of education.

The Western form of education, thought through and perceived as the best form of education, was imposed, ignoring the folk-based knowledge acquisition was seen as inferior (Graham, 1971). Kingston-Mann (1998) noted that the modernized form of education, unreputable, was a model designed to promote Western culture through which children are being incited against the use of traditional costumes. As Kanu (2007) argued, Western education has taken over all the indigenous ways of knowledge impartation. He noted that after the various countries had their independence, there were several activities embarked on by people inclined in society to bring back a form of the traditional ways of educating children, which could allow for the indigenous practices and knowledge to be impacted by children.

This Kanu (2007) indicated that there were actions on a framework designed to employ teachers from the communities they originate, members of the community's involvement in making decisions in the administration of schools, programs designed to focus on indigenous culture and traditional practices, the use of local languages in training the school children. According to Coe (2005), Western Culture as a form of education has taken over the elites and leaders as they had done away with the indigenous languages and assimilated the Western language like French, Spanish, German and English. Coe indicates that they adopted Western culture unconsciously, marginalized and eliminated the indigenous traditions and norms of their origin.

Barker (2005) supported the idea of Coe (2005), noting that the product of education is humans and that the learning of imperial culture is dominant among the elites, as there is no preservation of indigenous traditions and culture. Owusu – Opoku (2001) indicated that the Western culture as a form of education has taken over the elites, and almost all the traditional knowledge and practices of the Western form of education were designed with the models crafted to achieve. Locraft (2003) inferred that Western culture as a form of education comprises covert and overt missions that provide a record of or items for development, but the worst part is always hidden.

Implementing the developed Western education models only caused a division for indigenous knowledge to pave the way for Western knowledge. Barker (2005) suggested that, though Western culture through educational modernity is development driven, it goes a long way to expand the youth to the elder gap in most rural contexts. He noted that it ought to have included traditional knowledge and have a closely corresponding link to the former traditional indigenous diversity to promote the cultural identity of the natives. Charvet (1982) suggested that western culture has caused the troubles Africa is currently suffering, indicating that job issues and moral problems faced by Africa came from the Western domain, where both females and males commonly share the same classrooms and schools, even the same seats.

This is a way to pervasion leading to the spread of AIDS and several sexually-caused diseases devastating Africa. He noted that boys no longer want to farm or learn a trade. More technically, there is an indication from the literature reviewed that traditional education transformed the children better compared to the adopted western education. It was evident that traditional education begins with the development of children's intelligence through dance, songs, and stories from their extended family members. But for the western model, it leads to the exposure of the children to several social immoralities or social vices the learning about the imperial culture.

1.4 The Nexus Between Costume and Tradition

As Hamilton and Hamilton (1989) suggested, costumes could play a symbolic role in the relationship between people and their traditions. Pratt & Rafaeli (1997) infer that costumes could be identified with their corresponding traditional practices about specific societies. These express the meaning of a human and their tradition or culture. Romkalilu (1993) suggested that costumes can indicate and maintain the continuity of tradition through people's tendencies to protect their various traditional systems. McCracken (1988) wrote about costume as the element that expresses cultural values indicating that at the early stage of man's development, most orientation was seen and expressed as a critical issue of understanding other people's traditions and culture.

Davis. (1992) proposed that costume indicates the expected features of humans' characteristics and values, interests, and attitudes. According to Davis, tradition, in most cases, show a great symbolism of a modifier of the actual human nature as considered most as woman and men or the way they consider gender. Thus, applying some specific traditional principles helps us to determine the individual social duties through costumes or clothes; it is also a factor that brings variation among the various social groups. McCracken (1988) specifies that the kind of costume an individual puts on is controlled mainly by their culture and their desire to bear the identity of the particular tradition they belong to and hope to be within the norms of the tradition.

It is argued by Davis (1984) that the undermining of research assumptions in costume and people's attitudes is the social differences in personality and lifestyle. According to Davis, costume forms part of non-verbal communication about the various individual's human aspects in terms of occupation, social status, gender, group membership, behavioural pattern, interest, age, and personality. Sibani (2018) noted that various individuals' traditional members could not be put in the same order of importance but show the same range of costumes.

2. MATERIALS AND METHODS

The descriptive research design was adopted due to the nature of the study. The descriptive research design specifies the nature of a given phenomenon (Dannels, 2018). Thus, it is generally concerned with the present status of a given phenomenon. Descriptive research

(Vogt et al., 2012) also refers to studies that accurately portray the characteristics of persons, situations or groups as their primary objective. The study further adopted the quantitative research approach. The study considers a quantitative approach appropriate since it allows the survey to collect primary data in a research study area where the collection of primary data could prove very challenging due to the nature of the study (costumes, culture and traditions).

A quantitative approach would also allow the study to accurately present collected data (Duckett, 2021). Williams et al. (2022) assert that a quantitative approach enables an analysis to analyze data using statistical methods that bring clarity to the presentation of the findings. The purposive sampling technique was adopted to select 150 respondents from the population of chiefs, elders, and others from the various selected traditional areas within the Volta Region. The traditional areas included the Anlo Traditional area, Asogli Traditional area, Akpini Traditional area, Gbin Traditional area and Avatime Traditional area. There are five (5) key notable traditional areas where traditional practices or festivals are immensely celebrated, and the places where the Western people settled in the Volta Region hence could have mainly influenced the traditional costume of the people.

However, there are other traditional areas within the region. From the five (5) traditional areas selected for the study, thirty (30) respondents were chosen from each, all adding up to one hundred and fifty (150). The primary data collection instrument used was a selfadministered questionnaire. Descriptive statistics were used to represent the respondents' various socio-economic demographic features. To test for significant influence, inferential statistical methods were utilized to determine the influence of western culture on traditional Ghanaian costumes.

3. RESULTS AND DISCUSSION

3.1 The respondents from the five (5) traditional areas within the Volta Region's socioeconomic and demographic characteristics (n = 150)

Table 1: Gender of respondents

Gender	Frequency (n) – 150	Percentage (%)
Male	95	63.3
Female	55	36.7
Total	150	100%

Source: Fieldwork (2022)

The result came up that there were more males (63.3%) who, as the result of the random procedure used in the administration of the questionnaire and were willing to take part in the study within the five (5) selected traditional areas in the Volta Region than females (36.7%) in the study. The finding confirmed by Lee (2004) that mostly during the study, males were almost

always ready to participate. Osuola (2005) has obtained a slight variation in the number of males over females in their studies in Babbie (2007).

Table 2: Age of respondents

	Frequency (n) – 150	**Percentage (%)**
31 – 40	5	3.3
41 – 50	23	15.3
51 – 60	59	39.4
61<	63	42.0
Total	150	100%

Source: Fieldwork (2022)

More than one-third (42.0%) of the targeted population was 61 years and above, while those above 41 – 50 years were (15.3%). The respondents between the ages of 51 – 60 were (39.4%), and those who obtained were between the ages of 31 – 40 (3.3%). The result agreed with Owusu-Opoku (2001), who reported that traditions-related issues should involve people with maturity, experience, and knowledge about the particular tradition.

Table 3: *Level of education of respondents*

Level of education	**Frequency (n) – 150**	**Percentage (%)**
Basic/Primary	2	1.3
Secondary	24	16.0
Diploma	28	18.7
First degree	77	51.3
Masters	19	12.7
Total	150	100%

Source: Fieldwork (2022)

For the respondent's level of education, those who obtained basic/primary were (1.3%), secondary level of education had (16.0%) whiles the diploma level of education had (18.7%), graduate-level got (51.3%), and postgraduate level of education had (12.6%) respectively.

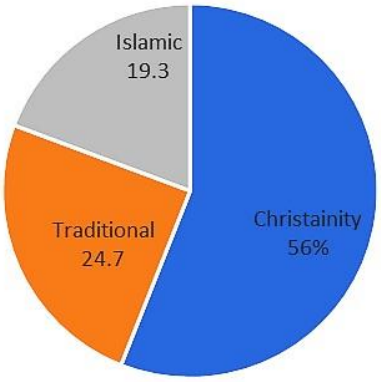


Figure 1: Religious background of respondents

Source: Fieldwork (2022)

In terms of Religious background, 56% of the 150 respondents were Christian, while the least was Islamic, representing 19.3%.

Table 4: Religious background of respondents

Religious background	Frequency (n) – 150	Percentage (%)
Christianity	84	56.0
Traditional	37	24.7
Islamic	29	19.3
Total	150	100%

Source: Fieldwork (2022)

With regards to the religious background of the respondents, Christianity had the highest (56%) while traditional religion obtained (24.7%), and lastly, Islamic religion gained (19.3%) in the study.

Table 5: Income Level of respondents

Income Level GH(¢)	Frequency (n) 150	Percentage (%)
500 – 1000	94	62.7
1100 – 2000	26	17.3
2100 – 3000	19	12.7
3100 <	11	7.3
Total	150	100%

Source: Fieldwork (2022)

The respondents with an income level between 500 - 1000 were (62.7%). (17.3%) fell within 1100 - 2000 income level. 2100 – 3000 income level were (12.7%) whiles (7.3%) were 3100≤.

Table 6: Occupation of respondents

Occupation	Frequency (n) 150	Percentage (%)
Trading	103	68.7
Farming	19	12.7
Employee	23	15.3
Student	2	1.3
Others	3	2.0
Total	150	100%

Source: Fieldwork (2022)

Regarding occupation, 103 out of the 150 respondents were traders representing (68.7%) while the least were students, with 2 out of 150 respondents representing (1.3%).

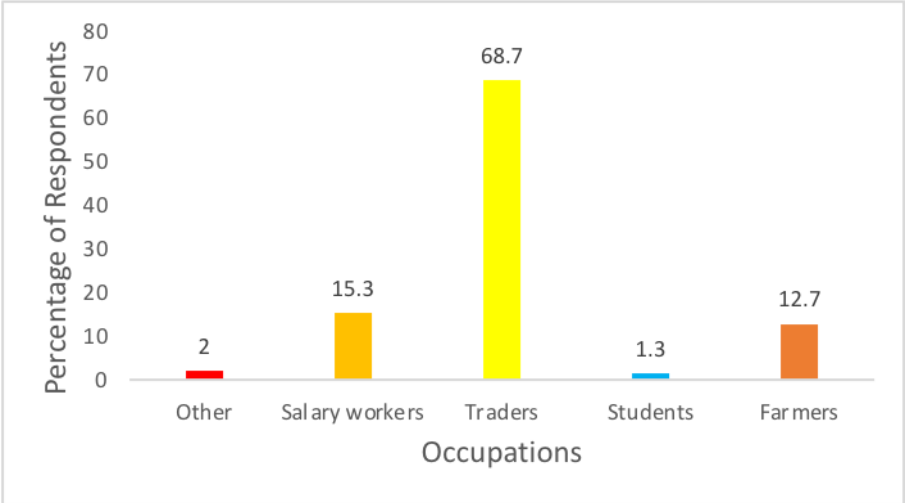


Figure 2: the occupation of respondents

Source: Fieldwork, 2022

In terms of occupation, the majority of the respondents noted they were traders thus (68.7%), next were farmers (12.7%), whiles (15.3%) were salary workers. Students got (1.3%) and others (2.0%) as respondents who could not identify any specific occupation of theirs.

3.2 The various dimensions of influence of Western Culture on the traditional costumes in the Volta Region

Table 7: Dimensions through which the Western Culture had influenced the traditional costumes in the Volta Region

Dimensions	% in agreement	Mean	±SD
Religion	74.0	1.43	0.68
Education	65.0	1.31	0.47
Trade	62.0	1.43	0.78
Politics	61.4	1.39	0.70
Tourism	53.0	1.39	0.83
Overall Score	63.0	1.39	0.69

Source: Fieldwork (2022)

Generally, the majority, thus two third (63% Mean = 1.39) of the respondents, agreed that the above dimensions were the means through which the Western Culture had influenced the traditional costumes in the Volta Region. However, per the various dimension, regarding religion,74.0% of the respondents accepted (M = 1.43) that the Western culture had influenced the traditional costumes through religion. Furthermore, a considerable number in general (65.0% M = 1.31) opined that the people of the Volta Region had their traditional costumes influenced by the Western Culture through education, trade saw (62.0% M = 1.43) of the respondents agreed that their traditional costumes were influenced by the Western through trade, politics followed as the next dimension upon which (61.4% M = 1.39) of the respondents agreed that their traditional costumes were influenced through politics by the Western Culture, and last but not least, tourism came as the dimension through which the Western Culture had influenced the traditional costumes in the Volta Region with (53.0% M = 1.39) agreed.

3.3 The main dimensions through which the Western Culture influenced the traditional costumes in the Volta Region

Due to the use of basic descriptive statistics to assess the respondents' responses to individual variables on the five (5) main dimensions through which the Western Culture influenced the people of the Volta Region's traditional costumes. It was essential to look deeper into the underlying dimensions that led to Factors Analysis (FA) use. It was used because there was a need to assess the most critical constructs and the related items (variables) due to the bulky nature of the items used in measuring the dimensions. As noted by Pallant (2005), FA was a data-reducing strategy that sought to minimize or summarize a use volume of data using a reduced volume of elements or numbers.

FA was used on the dimensions of religion, education, trade, tourism, and politics, with the results illustrated in Tables 8-12. The main idea behind the usage of FA termed Bartlett's test of sphericity, and the Kaiser Meyer – Olkin (KMO), which measured sampling adequacy and data factorability, were all assessed to ensure they were not violated. The tools were adequate for the research. Tabachrick and Fidell (2001) noted that the P value of Bartlet's test of sphericity ought to be less than 0.05, and the (KMO) index ought to be between 0 and 1, with 0.6 indicated as the minimum or least value for a satisfactory FA.

Bartlet's test of sphericity was statistically significant (P = 0.00) in the study, though the KMO index was 0.902, which was higher than the suggested Limit. Due to the consequences, the variables were subjected to Principal Components Analysis (PCA) employing the varimax rational module, which reduced the variables to (4) four primary underlying constructs of variables which explained the respondent's responses on the various dimensions.

Furthermore, the correlation matrix and Eigen values were considered; as stated by Pallant (2005), the correlation matrix of 0.3 or above is required. The elements with Eigen values of 1.0 or above are kept for further analysis of every sub-dimensional factor loadings. Furthermore, Cronbach's alpha was employed to examine the scale's reliability and the extent to which the items or variables contributed to the explanation of the dimensions. Pallant (2005) suggested that the Cronbach alpha coefficient must be greater than 0.7 to help determine the level to which every item under the construct measures that explain (0.7 – 1).

As a result, the measure using the orthogonal ratio led to a four-factor module that explained 7.39% of the whole variant in the respondent's responses on the means through which the Western Culture had influenced the traditional costumes in the Volta Region, with the rest 26.1% explained by other dimensions that might not have been captured within the instrument or which may need further enquiry. The matching factor loading matrix and the similarities in the different variations explained are shown in tables 8-12.

Table 7: Education as a dimension through which the traditional costumes were influenced

Dimension (Education)	Loadings	Eigen Values	% of Variance Explained	Cronbach's Alpha
They built schools	0.75			
They designed curriculums about western fashion	0.75			
They designed school uniforms	0.75			
They printed western fabrics for sewing the school uniforms	0.75			
They prescribed western styles for sewing the school uniforms	0.76			

They trained people on how to sew western styles	0.69			
They showed cinemas of western movies of celebrities dressed in western costumes in schools and communities	0.57			
Traditional costumes were allowed to be used for attending schools	0.71	15.6	22.8	0.94
The curriculum design included topics on traditional costumes	0.70			

Source: Fieldwork, 2022

Dimension 1 education had (9) of the overall items and is up of issues relating to they built schools, they designed curriculums about western fashion, they designed school uniforms, they printed western fabrics for sewing the uniforms, they prescribed western styles for sewing the school uniforms, they trained people on how to sew western styles, they showed cinemas of western movies of celebrities dressed in western costumes in schools and communities, traditional costumes were allowed to be used for attending school, and curriculum designed included issues of traditional costume. The factors explained 15.6 (22.8%), with a Cronbach alpha of 0.94 because its internal consistency and factor loading varied from (0.69 – 0.76).

The result was evident due to the ease with how Western culture could impact or influence traditional costume usage in the Volta Region. This influence came through several teachings suggesting traditional costumes were unsuitable for formal purposes, events or activities. The result is not out of place as Appiah (2005) argues that education was a major means through which the western people had created a brain drain on the Ghanaians against the traditional ways of dressing which depicts their cultural origin and portray decency in the dressing of Ghanaians. However, the outcome was in line with Lee's (2004) observation that education is critical in every individual's life. Still, it is also the most means by which an individual's ways of thinking can be influenced.

Table 8: Trade as a dimension through which the traditional costumes were influenced

Dimension (Trade)	**Loadings**	**Eigen Values**	**% Of Variance Explained**	**Cronbach's Alpha**
They were distributing western second-hand clothes for free				
They were trading in traditional costumes	0.62			
They brought artificial hair and nails	0.72			
They were selling catalogues, magazines of western fashions and styles	0.60	3.20	19.7	0.90

They were selling western made accessories (jewellery, bags, .and shoes)	0.56			
The price of western clothes was less expensive compared to traditional costumes	0.59			

Source: Fieldwork, 2022

Dimension two (II) considered trade as another means of influence by the Western culture on the traditional costumes in the Volta Region. The issues contained in this were six and consisted of distributing western second-hand clothes for free, trading in traditional costumes, bringing artificial hair and nails, and selling catalogues and magazines of western fashions and styles. The dimension explained 3.20 (19.7%) with a Cronbach alpha of 0.9; all items with the construct effectively measured the real influence. The variables were loaded in ascending order between (0.56 – 0.72).

The finding showed very reliable and precise data. The dimension trade was noted as a means of influence by the Western Culture on the traditional costumes in the Volta Region. It expresses that the people were exposed to several western-made dresses and fashions through a trade where second-hand clothes were distributed freely to them, drawing their attention away from their own ways of dressing to that of the western people. In most cases, western clothes were sold very cheaply compared to the traditional costumes of the people of the Volta Region, influencing their interest in patronizing them rather than their own home costumes.

Table 9: Religion as a dimension through which the traditional costumes were influenced

Dimension (Religion)	**Loadings**	**Eigen Values**	**% of Variance Explained**	**Cronbach's Alpha**
They established churches	0.65			
They preached the gospel against traditional practices and costumes usage	0.58			
They allowed for traditional costumes to be used for church services	0.73	2.30	17.1	0.90
They created groups within the churches and designed clothes for them	0.85			
The clothes were designed in western styles	0.64			
The church leaders (Pastors, Rev. Fathers) were given particular clothes for church services either than traditional costumes	0.73			

Source: Fieldwork, 2022

Religion came third of the dimensions through which the Western Culture influenced the traditional costumes of the people of the Volta Region. It is made up of (6) statements. It took note of issues such as established churches, preached the gospel against traditional practices and traditional costume usage, allowed for traditional costumes to be used for church services, created groups within the churches and designed clothes for them, the clothes were designed in western styles, and the church leaders (pastors, Rev. Fathers) were given particular clothes for church services either than traditional costumes.

All the variables loaded were between the ranges as low as 0.58 to a higher value of 0.85 together; the dimension accounted for 2.30 (17.1%) of the total Variance explained with an alpha value of 0.90; the result is in line with Eze (1998), arguments which presented the realities that religion was the dimension through which the Africans ways of dressing were influenced, it was perceived that the traditional costumes were evil's ways of dressing. The creation of various youth groups within the churches brought up the designing of clothes for these group members, such as Catholic Youth Organization (CYO), Christian Youth Builders (CYB), Church Choir and other participatory groups. The designing of dresses for the religious group leaders, such as the pastors and catechists, in addition to preaching that portrayed the use of traditional costumes, led to the loss of interest in their usage.

Table 10: Tourism as a dimension through which the traditional costumes were influenced

Dimension (Tourism)	**Loadings**	**Eigen Values**	**% Of Variance Explained**	**Cronbach's Alpha**
They wore western clothes to tourist destination	0.68			
They wore traditional costumes to public places	0.71			
They wore traditional costumes to traditional events	0.56	2.21	15.2	0.73
They wore beach wear to various beaches	0.60			
They distributed beach wears to the natives	0.81			
They bought and took away traditional costumes	0.63			

Source: Fieldwork, 2022

In addition, the fourth (4) dimension noted as tourism explained 15.2 (0.73%) of the total Variance in the Western Cultural influence on the traditional costumes in the Volta Region. Six (6) levels or variables with internal reliability of 0.72 and loading within the acceptable margin, as shown in Table 11. The variables were: they wore western clothes to tourist destinations, traditional costumes to public places, western clothes to traditional events, beach wear to

various beaches, and beach clothes to the natives, and they bought and took away traditional costumes. The dimension of tourism gave avenues for the western people who visited the Volta Region to influence the traditional costumes in the Volta Region.

As the western tourist moved about the region in their quest to visit interesting places, they interfered with the people trying to know about their traditional practices. They appeared in their western clothes or dressings to the people and, in effect, influenced them with their form of dressing, creating the idea or the impression of inferiority complex in terms of the people of Volta Region's ways of dressing. Tourism is good but allows people to expose the host destination to several social vices and other characteristics that are variant to the hosting destination. Some of the tourists also became friends with some of the community members, and as a result, when they were about to depart, they left their used clothes for their friends as gifts.

Table 11: Politics as a dimension through which the traditional costumes were influenced

Dimension (Politics)	**Loadings**	**Eigen Values**	**% of Variance Explained**	**Cronbach's Alpha**
They built settlements (Castle, Fort)	0.70	2.08	14.3	0.72
They designed clothes for various sectors under their governance (Judges, Military, Police)	0.70			
They prescribed western fabrics to be used in sewing uniforms for various sectors	0.72			
They forced people to put on western clothes to work	0.69			
They allowed traditional costumes to be worn to work	0.72			

Source: Fieldwork, 2022

Total variance obtained 89.1 Bartlet's test of sphericity (Approc.chi-square = 1873.62, alpha value = 0.00, Kaiser – Maiser Olkin (KMO) measure of sample Adequacy = 0.902. Last but not least was politics which came as another dimension through which the Western Culture had influenced the traditional costumes in the Volta Region. It consists of 5 variables: they built settlements (castle, fort), designed clothes for various sectors under their governance (judges, military, police), and prescribed western fabrics to be used in sewing uniforms for various sectors. They forced people to put on western clothes to work; they allowed traditional costumes to be worn to work. Politics was another way the influence came from the Western Culture to the traditional costume usage in the Volta Region. It indicated 2.09 (14.3%) of the

total Variance in the western cultural influences on the traditional costumes in the Volta Region.

The western people came under several disguises and later became the governors of the people in the Volta Region, during which they designed western clothes for various governmental roles. They termed those clothes formal or official clothes, which they forced the people to use within the governance enclaves. There were several branches of governance created and clothing designed for them. For instance, the security service men like the police, military, the judicial service workers such as the judges were given a form of clothing to use for their activities, all western designed.

4. CONCLUSION

In the quest to identify the dimensions through which the Western Culture had influenced the traditional costumes in the Volta Region, a survey was conducted on five (5) main items identified. Out of the study within the five (5) selected traditional areas in the Volta Region, the results indicated religion as the first item on the list as one of the means or dimensions through which Western Culture had influenced the traditional costumes in the Volta Region. Then came education and trade before politics and tourism. Most of the clothing styles and designs adopted from the western world do not depict, conform to, or cannot be associated with the Ghanaian identity.

The influence of Western Culture on the traditional costumes in the Volta Region has brought substantial economic problems to the region in that, the value chain as it were, the production of cotton, the raw material base for weaving the costumes is no more undertaken, and the traditional ways of preparing the yarn is also lost. The most impacts of the influence have led to the improper practices of dressing by most Ghanaian youth and aspects of the adults in their ways of dressing that have graduated into the exposures of most vital body parts.

The adoption of Western second-hand clothes as a dominant clothing source has led to the exposure of Ghanaian society to several forms of health hazards that ought to be curtailed with the urgency it deserves. Several Ghanaian designs and symbols have been done away with over the years as the result of Western Culture's dominance in the domain of sociocultural and traditional life of Ghanaians; the study has deeply revealed the main dimensions through which the Western Culture has influenced the various forms of traditional costumes Ghanaians to have and as a matter of urgency, required effort to curtail them. The influence led to the adoption of some form of uniforms, dress, or clothes that have taken the centre of the Ghanaians' institutions, departments, and agencies as their statutory uniform or mode of dressing which are western dictated or influenced.

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