THIRD MAK-NUFU FOLKLORE PROJECT SEMINAR ABSTRACTS

Myth or Legend; an analysis of the Ganda and Gishu Origin stories

Ms Namayanja Saidah

Abstract

Very often researchers or even story tellers have referred to the Ganda and Gishu creation stories as myths or legends or both. The problem of classification for these stories is a great one because it has mostly depended on the purpose for which a story is sought out or told. The concern of this paper is to classify these stories as either myths or legends depending on the strength in characteristic of genre in relation to the stories. Theories that suggest that myth is language will be applied in line with the stories; in addition to the mystical and supernatural events that would mostly make them myths, whilst putting in mind the idea of the heroic nature of the characters in these stories that bend them towards being thought of as legendary heroes. Field research will be conducted to find out how these stories come into being, what is the basis for their classification as either myths or legends or even folktales, and very important how the language functions in assigning meaning to the events in the stories that are later used as interpretive modes of a society's behavior.

Folk tales in New Media formats: Using Situational Archetypes to create a New Arena of Performance for Children Instruction.

Edgar Nabutaayi

Abstract

The reality is that oral literature and folk tales told to children are still instructionally relevant in the modern Ugandan society. Despite the relevance of folk tales in the Ugandan society, the arena of performance is fast disappearing because of the influences of modernisation, education and cross-cultural integration. The Ugandan society faces the dangers of the possible extinction of these folk tales which would mean a loss of folk instructional wisdom. At the same time, the potential of harnessing the new technological innovations in preserving and extending the realm of performance of Ugandan folk tales exists.

If there exist the universal archetypal motifs and images that appeal to all people, it is possible to reconfigure the arena of performance for the folk tales by exploiting archetypes as a schema of performance in the new media formats. Relaying on the archetypal motifs of task and quest it is possible to create new versions of the folk tales that are compatible to the new media formats without losing the instructional value of these stories.

Proverbial Imagery in Contemporary Political Discourse in Uganda

Dr. Abasi Kiyimba

Abstract

This essay examines the use proverbs and proverbial imagery in political discourse in Uganda. In the scope of this essay, the term "proverb" refers to those simple and concrete

sayings that are popularly known and repeated in particular cultural contexts and which expresses the truths based on common sense or make a practical appeal to popular experience. They are often metaphorical, describe basic rules of conduct, and are disguised by particularly good phrasing. Proverbial expression or phrases on the other hand are conventional sayings similar to proverbs, and are also transmitted by oral tradition; but unlike proverbs which have fixed expression, they can be altered to fit into the context of expression. This makes them particularly useful in political discourse, whose needs and emphases vary regularly.

The essay will examine the way members of society regularly integrate proverbial expression into their day to day expression, and how this reflects their thinking about the way they are governed. The essay will particularly look at the way the use of proverbial expression affects political perceptions of the ordinary people, and how this in turn could contribute to the general political culture of the community.

The essay begins by examining the general proverbs- use culture of the community, and then looks at the way this culture forms the basis for the use of "modern" proverbial expressions that continuously spice contemporary political discourse. The work highlights the way proverbial expressions, through the use of popular stylistic devices like metaphor, symbolism, hyperbole, paradox and personification enrich political debate, and use humour and irony as tools of political criticism. Finally, the essay looks at the way proverbial expressions are used to popularise political truths and wisdoms, highlights appropriate morals, shape public opinion and to voice community tensions and disgruntlement.

The data analysed in this essay is mainly collected from Buganda, the central region of Uganda, but proverbs and proverbial expressions from other parts of Uganda will be cited, with the aim of examining the way the multiple community identities continuously interact to define the political culture

The ogre in Soga folk narratives and its manifestations among human beings in today's Soga society

Lillian Bukaayi

Abstract
This paper seeks examine the resemblance of the ogre in folk narratives to its manifestations through human monstrous acts in society today. Folk narratives are a form of thought, analysis and criticism made by man on himself and his environment. They address moral, social, economic, political and ethical issues. They are an examination on the conditions prevalent in a society.

Society today is faced with a fundamental crisis of inhumanity on-goings mated out on helpless members of society by fellow human beings. Research on Soga folk narratives has been carried out before but the concept of the ogre and its similarity to monstrous

people causing harm to others has not been given much attention. This paper will therefore make a comparison between the two, the ogre that children were warned against in folk narratives and the ogre in Soga society at present which the research shall focus on, to create a new interpretation of the oral narrative from today's societal perspective

In traditional Africa, folk narratives embrace the role of education, transforming a child into a mature, responsible member of a given environment; they equip the child with habits, attitudes, beliefs, motives and skills which they need in order to survive in the environment.
 The ogre stories are a comment on the daily occurrences in society. The undesirable concerns are made known in these narratives. The ogre is presented as one that lives among people, reasons with them, interacts with them but is not friendly to them because it thrives on devouring human beings especially helpless children and women. It is always on the lookout for people to devour and always devises means of doing so including cunningly disguising itself as a human being and trapping the victim into helpless situations where they can easily be devoured without any help. These 'wailike' stories, as the ogre is known vividly describe this ogre with as much detail as possible on its qualities such that the children hearing these stories can clearly relate them to human characters in society with dubious tendencies in their dealings with them. Children are warned against interacting with people with such qualities. It is this aspect of the ogre that this paper seeks to analyze and investigate its qualities and the harm it causes to its victims in the story and relate them with the inhumane goings-on meted out to people in society especially to children by fellow human beings.

TRADITIONAL LEADERSHIP WISDOMS AND THEIR CONTEMPORARY PARALLELS: AN EXAMPLE OF THE MADI OF UGANDA

Dominica Dipio

Abstract.
Of recent the relationship between traditional leadership styles and contemporary Africa's efforts at democracy has generated interest among researchers. Repeatedly, researches indicate **the leadership question** as the recurrent challenges to Africa's development. In terms of human and natural resources, the continent is richly endowed, and yet these endowments have not been translated to outcomes. The continent continues to offer **great potentials**! As part of the colonial legacy, the continent's model of political leadership handed down at independence about forty years ago are from the West (capitalist and socialist forms). In order to fit into modern democracy, African leaders have been "forced" to adopt a "democratic" system they do not believe in, and therefore resist. African countries that are overtly **democratic republics** are inherently operated along **traditional leadership** lines. This has had its effects on Africa's political development along the lines of modern democracy. Debated on the relationship between traditional and modern leadership styles and the role of traditional leaders in modern

democracy is on-going in Africa's struggles to redefine her model of leadership. This paper argues that there are many points of convergence between traditional and leadership styles, because there are essential, permanent leadership values that are universally shared, so that a good or bad leader is recognized across the board. The paper also acknowledges that there are areas of incompatibility between traditional leadership and modern democracy that explains Africa's largely failed democracy. Although leadership style in Africa is not monolithic as there are several systems of political administration, there are general features that characterise African traditional leadership style. This on-going research which is a follow-up of the research I did on Koogere of Toro, one of the legendary leaders whose approach to leadership is worth emulation in our contemporary context. One of the objectives of the **grand folklore project** is to identify traditional leadership models and assess their values for addressing contemporary challenges. This paper therefore focuses on Madi traditional chieftaincy leadership style as an example, and what it could offer for Uganda's efforts to constructs its model of modern democracy. Leadership and the need for role models have become crucial in contemporary context. Documenting information about significant Ugandan traditional leaders and their methods of administration for archival purpose is itself an asset that could be used as concrete tools for educating the young about the qualities of good leadership.

The Embeddedness of Proverbs in Folktales
Dr. Khamalwa Wotsuna

Abstract
As one delves deeper into proverbs as the repository of indigenous knowledge, it becomes clear that in order for one to fully appreciate the wisdom behind proverbs, one needs to understand the contexts within which some of them come into existence, or within which they are embedded. Folktales happen to be among the most fertile for this exercise. Among the Bamasaba, many proverbs have reference to animals which make up the most common characters in folktales. These include, inter alia, elephant, dog, hare, hyena, chicken, goat, sheep, cockroach, etc. only the first part of the proverb referring to the animal is mentioned by the interlocutor, and the respondent is expected to complete the proverb part which has the deeper meaning. A proverb like, *"Namunyu alomela liable ari wakhasila newawulile"* (the hyena told the stone that even if you are silent you have heard), would make no sense until one learns the folktale context in which it has its origin. This part of my research therefore focused on the collection of these folktales as a sequel and a necessary nexus to the proverbs, and discussion of their deeper and remote meanings with key informants.

Humanities for a Social Purpose: Reflections on the Potential Role of African Oral Literature in Fighting HIV/AIDS
       Danson Kahyana

Abstract

The paper argues that the curriculum and pedagogy of humanities in African Universities need to be revisited so that these subjects serve a social purpose rather than being taught for the sake of merely passing on theoretical knowledge. As a case in point the paper reflects on the potential of Orature as a formidable tool in the fight against HIV/AIDS, and suggests different ways through which the various subgenres of African Oral Literature like tales, drama and songs can be deployed in teaching people in Uganda about the HIV/AIDS pandemic, particularly its cause, how it is spread, its effect on individuals and communities, and how it can be prevented.

Abstract

Riddling as a popular form: The interplay between structure, audience and context

By Cornelius Wambi Gulere[1]
       The riddle is a popular form of art that appeals to people of all age, gender and status. Social order is reversed and ordinary people sometimes without social status, take centre stage to instruct and delight groups and communities. Young riddlers challenge the elderly and elite who are expected by society to be the vanguard of wisdom and knowledge. Depending on the audience and context of the performance, fixed riddle structures may be strictly adhered to or dispensed with. The relationship between riddle performance structure and audience participation within a given riddle performance event or context is so significant that for any riddle to carry a particular meaning, the audience is engaged in packaging and re-packaging that riddle.
       In this paper, I will describe the dynamics and motivations of audiences as participants in riddle performance events and analyze why they perform riddles in particular ways. I will illustrate the popular riddle performance structure and audience dynamics. The riddle like any other literary genre is performed for different purposes including socialisation. As a social event, audiences socialise basing on some accepted

---

ground rules and frames. In particular, riddling is performed during everyday discourses to exercise power through language mastery and the art of communication.

This study carried out in Nsinze sub-county of Eastern Uganda, involved ten participants namely, six students studying at Nsinze Seed Secondary School at Bukonte, one pupil at Fairway primary school, one retired teacher, a librarian and me. The event was held at Mpolyabigere Community Library at Nsinze in Namutumba district of Uganda on August 21 2009. It was specifically intended for the invitees to perform riddles in Lusoga.

Methodology and Procedure:

I requested the school's authorities to select the student participants based on individuals' interest in riddling and enthusiasm to participate in a public riddle performance. By 10:00 o'clock in the morning of August the 21st, six participants had arrived, and an hour later three more people joined the group. One of the participants, a primary school pupil, was invited by one of the invited participants who said that she wanted her young brother to listen and enjoy. All the participants except came riding on bicycles from their villages located within a range of twenty kilometres from the venue. Only one had to walk from a distance of four kilometres to the library. I acted as a moderator, commentator and participant during the performances that lasted nearly two hours.

***end

Exploring the Music: Audience Perspectives on the Music Festival Phenomenon in Buganda
By Dr. Susan Nalugwa Kiguli
Department of Literature

1.0   Synopsis of the Study

This third phase of the research will examine audience perspectives on the Central Broadcasting Service (CBS) Music festivals which were held twice annually until the government closure of the radio station in September, 2009.

This work is a continuation of previous research on musical festivals as major commemorative events that promote and celebrate cultural identity among the Baganda. The study intends to examine Buganda Musical festivals as public events that have also attained the dimension of compelling public narratives that interact intimately with participant experiences and the political and social conflicts which characterize Buganda as a region in Uganda.

The research will focus on how audiences perceive and respond to the festivals as cultural events and the impact of their responses to appreciation of song.

2.0   Rationale

The research ventures to summarize the total experience of the music festival so CBS particularly at a time when the Central Broadcasting Service is off air and the festivals seem to have become events in history. Investigating audience perceptions and perspectives will describe and document the intensity and impact of these music events as

playing on the physical and non-physical dimension. The study will present a critical assessment of the active involvement of the audience in music events.

The concept of Heroism in Nyoro Orature.

Evelyn Cindy Magara.
Makerere University, Kampala

ABSTRACT
This paper will look at how the Banyoro perceive, present and use the concept of heroism in their orature.

In traditional Bunyoro, there was a norm or concept of 'Omujwara Kondo". (this is an equivalent to a Knight or Dame in Britain) The Omujwara Kondo could be any person from any clan who had done something extra ordinary for the Bakitara (The People of Bunyoro Kitara Kingdom.

The deeds that merited the Omukama's honour to individuals are what this research would like to explore. These findings will be contrasted with today's heroes in Bunyoro. The Uganda National Heroes will be also hinted at in order to explore whether the Concept of *Omujwara Kondo* is 'transhistorical' and whether as heterogeneous nation (Uganda) we can have homogenous concept of heroism.

This research is inspired by the Nation's honouring of Omukama Kabalega and other Banyoro as national heroes in 2009. My interest is whether the concept of heroism is evolving to fit the current circumstances. What yardstick did our ancestors use and what are the current ones? I will interrogate whether the current national Heroes from Bunyoro and Uganda at large can be seen as 'Abajwara Kondo'. There is a saying that 'Emanzi niyo ejwara Ekondo' (It is heroes who receive honours/ Medals).The reconstruction of Emanzi (hero) in the Nyoro orature and its relevance to the masses: by way of showcasing role models is what this research intends to reveal.

Popular songs: Reinventing Tradition versus Traditionalizing Modernity
Dr. Okello Ogwang Earnest

In this third phase of the folklore research project, I will conduct research on recording studios as ambiguous sites, technologies, and processes at which tradition and modernity overlap, fuse, confront each other, and at which different people engage in social, artistic, and commercial transactions. It is thus a continuation of ongoing research on traditional and popular song and music in the northern part of Uganda. I will analyse selected rights in contemporary Uganda. This entails a seemingly paradoxical limn between reinvention of tradition, and traditionalizing modernity that are transacted in recording studios. It thus falls with in the frame of ongoing research on local and popular songs as particular attention to recording studios, and on the problematic of 'reinvention of tradition' versus 'traditionalizing modernity.' I will also analyse and describe the extent to which the

songs in question are implicated, reproached or compromised, or how they get new leases of life.

My interest in studying recording studios has to do with them as sites and processes of re-imagining and reinventing 'folk,' 'traditional' and 'popular' songs and song forms. I will analyse the phenomenon of recording studios in three selected cases representing cultures, that is from Lira (Lang'o), Gulu (Acholi), and Soroti (Teso) municipalities. one issues that I will research on is recording studio as sited for contradictory, perhaps even paradoxical imagining the modern and the 'traditional' particularly with regard to folk or traditional songs. More particularly, I hope to address some of the questions raised by the role of technology in the (mis) apprehension, reproduction and dissemination of 'traditional' and popular music and songs. The importance of this has to do with the ways in which common perception of the polarity between tradition and modernity.

Analysis of recording studies should call attention to urbanity and urbanization and the production, reinvention, and circularity of traditional forms. This includes the role of technology in the invention and re-incorporation of 'traditional' local or folk genres into modern or popular forms, circuits and sensibilities. My interest is in examining them as sites for imagining and possible origination, stabilization, or even subversions of old, new, and hybrid genres and forms. as sites for critical performance and negotiation of the 'traditional' and the 'modern,' recording studios then are particular space of production and articulation of what is perceiving as 'traditional,' 'folk', 'hybrid,' or 'adulterated' songs and music forms. The seeming contradictory roles technology plays in conserving and preserving as well as regenerating traditional genres comes into focus.

In all this, I am hoping top analyze how recording studios as particular site serves for ambiguous if sometimes contradictory re-imagination, production and reproduction of songs ands music forms as intangible cultural and social artifacts. My intention is to analyse them as sites of contradictory apprehensions that entail traditionalizing anew and emergent forms and of modernizing traditional forms. Through technology in cultural engineering. At a broader level, I will be examining the implication of the whole process to questions of audience, citizenship, and governance. Underlying them are issues of legitimacy and legality, 'money and morality, as well as those of authorship, ownership and custodianship of intangible art and cultural forms in contemporary Uganda. All this implicates technology in redefining artistic and social roles of composers and performers, producers and distributors, and audiences. Implicated in all this is the way in which technology produces the legal and cultural regimes, as well as artistic communities and traditions. There are implications in the role of technology in apprehensions and appropriations of traditional expressive economies through commercialization, privacy and bootlegging. These affect conservation and development of local song and music forms.

Justice and Conflict Resolution in Acoli Oral folklore

Okot Benge
Department of Literature, Makerere University

benge@arts.mak.ac.ug

Abstract

Every society has conflicts, which is part and parcel of every day social, economic, and political co-existence. Thus, every society tends to develop its own means and methods of conflict resolution, which has a culture base. The twenty turbulent years of insurgency and war in Acoliland has in a way sharpened the people's political awareness, just has it has heightened conflicts both in the domestic and public arena. This has made the people more conscious than ever before of Acoli cultural perspectives on justice, equity and fairness. An analysis of the Acoli people's oral folklore reveals their cultural perception of justice and the essence of conflict-resolution. Furthermore, there are numerous ways in which Acoli oral folklore intervenes in social justice and mediates conflict resolution.

This paper, based on a field research in Acoliland, therefore, attempts to address the following questions: (1)How does oral folklore intervene in the dispensation of justice? (2) How does oral folklore mediate conflict resolution? (3) In contemporary Acoli society, to what extent is oral folklore still relevant in influencing the people's perception of justice and the essence of conflict-resolution.