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CHARACTERISATION IN SELECTED GANDA FOLKTALES

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I

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DECLARATION

I, Kemigisha Shammah, declare that this dissertation entitled *Characterisation in Selected Ganda Folktales* is entirely my work and has never been submitted for any award of a degree in this or any other institution of learning.

Signature.....*Shammah*.....Date.....*2/2/2023*.....

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APPROVAL

This research has been submitted for examination with my approval as the candidate's supervisor.

Signature.....*Aban Shy - wa*.....Date.....*2/2/2023*.....

SUPERVISOR

DEDICATION

I dedicate my work, first and foremost to God Almighty for indeed listening to my prayers and blessing me with knowledge and an abundant flow of strength and for the incredible parents He blessed me with, I would like to thank them for always reminding me that I am capable of greatness and for the way they toiled to see to it that my studies get accomplished.

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Attaining an incredible piece of work would definitely be impossible if I had it on my own and indeed two heads are better than one.

The following people have been incredibly supportive to see to the success of this work and it is my humblest of honors to appreciate them. I would like to thank my dear father Ahimbisibwe Ambrose for always hearing me out and warm heartedly funding this work and reminding me of the need for efficiency. My mother, Madam Kulabako Jane for being a prayerful and educative mother and reminding me of how I'm good at what I do. That has been a tremendous source of courage.

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ABSTRACT

The study covered characterization in selected Ganda folktales. It was indeed inspired by the Buganda culture and the values of morality, respect, wisdom that they put a great deal of emphasis on so as to promote an immensely virtuous community free from vices.

The Baganda were and still are very inventive in their creation as evident in their folk tales that are rich and embedded with morality lessons and entertaining for that matter. Growing up, I was always inspired by the breath taking ways of the Buganda who wouldn't stop at anything to see that they ameliorated one who had gone astray in behavior and their folk tales reveal that of them as well. The presentation of virtuous characters and those that are deviant of the truth and the subsequent occurrences they face both positive and negative consecutively all to show young people what the best route is to take on. I was indeed left with no choice but cover characterization especially because of the continuous decay in behavior among the young people all influenced from the western culture. The study seeks to analyze character and characterization in selected Ganda folk tales and its role in revealing specific literary techniques and how it mounts on plot and thematic development.

CHAPTER ONE

INTRODUCTION AND BACKGROUND OF THE STUDY.

1.1. INTRODUCTION

Oral literature sprouts by the day and gets amazingly paramount after fighting its way back into the hearts and minds of people. There has been an increasing desire to spread the inevitability of oral literature among people and it is so because there has been a wake from oblivious to the realization that there is more to oral literature that can be analyzed as intriguing than just its initial purpose that it is known for and that is to promote morality. There are many elements entailed in our oral literature that entails epigrams of myths, riddles, legends, fables and for this particular study, folktales.

(Nandwa and Bukenya) say that, Oral literature may be defined as those utterances, whether spoken, recited or sung whose composition and performance exhibit to an appreciable degree the artistic characteristics of accurate observation, vivid imagination and ingenious expression. Sited from Okpewho (1992)

Thompson (1977) says folktales are not mere creatures of chance. They exist in time and space, and they are affected by the nature of the land where they are current, by the linguistic and social contacts of its people."This study is specific to Characters in Ganda folktales and how amazingly their traits bring about specific literary techniques such as irony, symbolism, foreshadowing, satire, hyperbole.

Characters may ring a bell of mere human beings and might Mount on the dramatization of a piece of literature but they go beyond that as to relay messages authors intensely want to bring across and that is what pushed me to this particular research for I knew the ambiguity with which characterization carries that might not necessarily be flourished and especially in oral literature.

The study will tackle characterization Ganda folktales and it will not just stop at revealing the character traits of the different characters in the stories but also the significance that the realized traits carry in bringing out literary techniques of irony, imagery, metaphors, satire, hyperbole, symbolism, personification plus themes. The researcher therefore used a combination of methodologies such as sampling, internet search, field work and interviews to accomplish the study.

John A Dare (2020) Characters and characterization are clearly literary topics .To address them properly, therefore, one must utilize a literary critical methodology.

1.2. BACKGROUND OF THE STUDY

The Bantu migration sparked off the Buganda settlement into Uganda. Several versions exist pertaining the founding of Buganda kingdom since information was passed on orally through

legends, stories. The Baganda attribute their origin and how they came about to the legend of Kintu and Nambi. Kintu was loyal to Buganda and even when he was overthrown by his brother Bemba who was mischievous, he still paved his way back from present day Ethiopia to see to it that he get his kingdom back from the ruthless ruler Bemba.

N Kizza (2010) the most accepted version, the South central Uganda area today known as Buganda was inhabited by a considerable number of people long before the famous 1200_1500 great migration. The Baganda are approximately 3 million in number and located around the northern and western shores of Lake Victoria. Uganda's largest city which is Kampala is also found in Buganda. Before the spread of Christianity and Islam, the Baganda engaged in the worship of Balubaale cult where they worshipped gods each with a purpose for instance Kiwanuka was the god of lightning, thunder and reproduction.

The Buganda people of Buganda are characterized basing on the clans each individual is part of. The most significant element attributed to this is that a particular group of the Buganda that share a clan are considered siblings by the tribe and therefore are not accepted to indulge in any intimacy or even get married as that would be incest. Some people don't view this as fair from the various talks in the country but the majorities of the Baganda cherish and respect their tribe that they would not dare go against any rules set for them. Clans are referred to as ebika and some of them are Ffumbe, Lugave, and Nnyonyi Nnyange among others.

Before the kingdom's growth in power, which growth becomes evident in the eighteenth and nineteenth centuries, Buganda was a vassal state of Bunyoro, a kingdom in the west. It means that, Buganda was in subordinate position to Bunyoro Kingdom. In 1892, Buganda acquired the protectorate position under the authority of British East Africa Company after Kabaka Mwanga, successor of Muteesa I signed a treaty with Captain Lugard.

In order to see to the expansion of the kingdom, a royal clan was for a long time not established and the children of the Kanaka were assigned to the clans of their mothers. With such a practice, the Kabaka could marry into any clan in society. In Buganda, it is actually taboo for one to marry someone with whom they share a clan as that would be regarded as incest. Now, this could never be the case for the Kabaka because he had no clan that practically would have been passed on to other people by his sons. Therefore, for his case, he could marry any woman. More to the expansion of the kingdom, Buganda got back its seized territories from Bunyoro which made it grow bigger and more powerful actually. This was able to happen because unlike Bunyoro that was totally against the British to the point of staging the Nyangire rebellion, the Baganda welcomed the British and was able to acquire the weapons to fight against their number one enemy the Banyoro.

The Baganda people of Buganda cherish to a great deal their oral tradition because it is in them that they get to elevate their language "Luganda" which entails exquisite expressions. I personally, a word like "Eradde" never ceases to amaze me. Luganda is tonal meaning that some words differ by pitch for instance the words kasooli and kass'oli

Luganda is not just used for communication purposes as one may assume but it is taught in schools up to university level. In 2007, the Luganda faculty at Makerere university published the most up to date Luganda language dictionary which they referred to as Nkuluze. N Kizza, 2010)

Entailed in the Buganda oral tradition, are epigrams bound in the form of riddles and proverbs and the former can to a large extent assist in sharpening one's mind because those questions are metaphorically presented and therefore can turn out tricky and therefore require one to intensely use their head as to analyze the in-depth meaning they entail. For instance, Kasajja kaampi kakuuma e'waka? There is an indirect referral to a padlock that is used to lock the house so as thieves are hindered from breaking in. The Baganda oral tradition is clearly innovative and generative. Proverbs entail messages of wisdom and they are clearly presented to be learnt from and abide by the Kiganda behavior.

In Buganda, folktales are told by all age groups and the greatest element they entail is that of entertainment because throughout the stories, the information gets more compelling and amazingly intriguing. They are stories that are greatly a reflection of what goes on in our day to day to lives and it always occurs to people that after all the story being recited is not sent from heaven and therefore always get curious on what happens to those characters in the stories as it can happen to them as well. These characters in Buganda folktales were presented in a way that the people learn from and uphold their virtues and also shun from the vices because an element of realism was embedded in them.

A child in Buganda is referred to as omwana, omuvubuka when they are a youth and omusajja and omukazi respectively for man and woman. When one dies and their spirit is said to be roaming around, then the spirit is referred to as omuzimu. Boys and girls in Buganda are expected to behave in accordance to the manners (mpisa) that the culture emphasizes for instance respecting elders, greeting while kneeling down for one's elders plus respecting visitors. Girls in Buganda are taught to sit with their legs closed well so that no one see what goes on inside their skirts as that would be regarded a misfortune for the victim. Baganda women attribute so much significance towards sex education because they believe it is a tool that supports a marriage to keep standing and a girl in Buganda is expected to get married and if they don't do, they become a laughing stock and disgrace to the family. The Ssenga of the girls in Buganda is one with a role to play in these girls' lives to see to it that they are a whole package when they get married to their husbands. It's at a specific age mostly when the girl becomes a teenager that she is prepared by this Ssenga in line with sex education. The traditional term for marriage was Jangu onfumbire (come cook for me) which symbolized the prevailing authority patterns in the typical household. <https://www.everyculture.com/wc/Tajikistan-to-Zimbabwe/Baganda.html>

It is typical of the Baganda being sociable and when greeting each other, they don't just stop at finding out how their day was but they can go as far welcoming the passer by for a cup of tea. It is a must to kneel down while greeting an elder and the children in a home must kneel and greet visitors.

When it comes to traditional functions like okwangula which is a traditional marriage, the Baganda women get clad in gomesis which is the cultural wear for women whereas the men get clad in kanzus. The Baganda are known for preparing sumptuous meals that they indeed uniquely prepare especially for their staple food matooke(bananas) they prepare in banana leaves by steaming them to give the food a more yellowish appearance and appealing smell plus it comes out soft.

The Baganda preserve their past in songs which songs can be Kadongo kamu or traditional drum based. The Baganda are connected enormously to spirituality and a great deal of them may attribute their success to small gods 'Lubaale' figures .When they are in need of divine intervention, they could call upon Ndawula and Ddungu who they believe are a source of guidance. Nalwanga and Kiwanuka, Luboowa, Musoke and Kiwanuka are all celebrated Lubaale figures among the Baganda. The Baganda are very social people among themselves and elevate neighborly love and in songs like , "Mulirwaanwa Bwayisa' neighbors were expected to help each other in daily activities like brewing beer, harvesting crops, relating houses and so on;N Kizza(2010)

The Kabaka had tremendous power that ran through social, political and cultural institutions which tremendously paved way for the name King's men in reference to the Baganda. The Baganda used to collect taxes and the chiefs that had been directly appointed by the Kabaka carried out the process. The taxes were in form of food and livestock. Buganda was a tightly centralized and bureaucratized kingdom until 1967 when Milton Obote abolished all kingdoms in Uganda because he feared that the then President, Sir Edward Muteesa, the Kabaka of Buganda was allegedly scheming to topple the government using British mercenaries. Tabu Butagira (2009)

Subsequently after the coronation of Mutebi as Kabaka on 31 July 1993 was the restoration of the monarchy. Buganda region and this case Luweero district played a big role in the popularizing the NRM party led by the current president Museveni since it was the stage for the five year guerilla war. The local population in this area provided a good number for the NRM army. Yusuf Kironde Luke, a prominent Muganda with monarchist sympathies, became the first Muganda chairperson of the NRM (Oloka 1997)

The Kabaka today indulges more in ritual functions as political power was removed from him so that tribal difference would not interfere with formation of a nation state.<https://www.everyculture.com/wc/Tajikistan-to-Zimbabwe/Baganda.html>

1.3. PROBLEM STATEMENT

Most elements in literature like plot, themes, setting, style are given so much significance especially with the role they play in literary works and the same does apply to the element of character and characterization that is the basis for the research. Exactly what would cross someone's mind when they came across the term characterization would be the mere traits that make up a particular character. However, this study seeks to tackle characterization in a broader way and that is how the realized character traits in Ganda folktales can be a channel through which literary techniques such as personification, symbolism, satire, irony, imagery, hyperbole, foreshadowing, metaphors plus themes are brought out.

1.4 OBJECTIVES

Below are the research objectives that will be the basis of analysis.

To analyze character and characterization in selected Ganda Folktales.

To identify literary techniques in selected Ganda folktales through character and characterization.

To tackle thematic development through character and characterization in selected Ganda folktales.

1.5. RESEARCH QUESTION

What are the literary techniques revealed in the selected Ganda folktales through character and characterization?

1.6. SIGNIFICANCE OF THE STUDY.

This study helps to popularize the Paramount attributes towards oral literature that present it as ideal for a literature genre through character and characterization. It will be a basis for other researchers with the intention of awakening oral literature among the people and with how characterization can be a strong vehicle to transport their intention home.

1.7. METHODOLOGY

1.7.1. Introduction

This chapter entails the different sources the researcher used to acquire the information that correlated with the research topic.

1.7.2. METHODS OF DATA COLLECTION

This chapter entails the researcher's data sources that enabled him to complete the research.

1.7.3. SOURCES OF DATA

PRIMARY SOURCES

I chose to conduct my research from Gayaza where I reside and with people that I'm free with and therefore could avail me with the necessary information if I approached.

SECONDARY SOURCES.

Various scholars were helpful enough because of the need they had to talk about oral literature that they too believed required a comeback for its relevance to its societies. Ruth Finnegan(1970)whose book Oral literature in Africa was tremendously an amazing guide to tackle this study.

More research from articles and library search made the study worthwhile.

1.7.4. Methods of data collection.

Interviewing

After formulating my intended questions, I went on to interview some people so as I correlate their own interpretation of the study plus various information on oral literature to come up with a successful research.

Recording

Data collection was rather a lengthy move and therefore to keep and store all the information attained, I had to see to it that some of it is stored on my phone so that I don't forget and I would later transcribe it to proceed with analysis.

Sampling

I realized as a researcher that I did need someone well acquainted with our ancestors work and therefore I chose a particular elder in Gayaza who is our neighbor for that matter to tell me what they knew about oral literature and the purpose it was attached it since I could not knock on everyone's house, I chose this method.

Instruments of data collection.

(i) Pen and Book: I did resort to transcribing data directly on a piece of paper as some people weren't okay with being recorded

(iii) Gadget: I used my phone to store and record very significant and intriguing information that I did not want to lose track of.

1.7.5. Method of analysis of data

Research Design

In this study, I used the qualitative approach that entails analysis of non numerical data such as videos, texts to come up with a molded piece if work aligning with the set objectives and questions.

Research process

Aligning information in chronological order was my basis in this step so as I wouldn't get to a point where my work was disorganized. I came up with a problem that was the basis for this research, set objectives for guidance and finally questions that would guide when I approached my participants. Later collected the attained information both transcribed and recorded for an in depth analysis of the content.

1.7.6. Problems encountered in the field.

Most people were not okay with being recorded being they thought they would be made fun of on social media and they would be embarrassed and therefore I had to just write which became hectic.

Most people I approached lacked the necessary information about the topic and I would attribute it to the less attachment people today have towards oral literature.

1.7.7. CONCLUSION

In conclusion, the information gathered guided on a better extraction of traits from the characters in the folktales especially through the dramatization of some of the characters by the performers and therefore a basis to easily achieve the set objectives especially one that serves the main purpose of the research which is to identify literary techniques through character and characterization.

CHAPTER TWO

LITERATURE REVIEW

2.1 Introduction

This study tackles characterization in Ganda folktales. The Baganda attach an enormous significance to the stories because they are synonymous with their culture and entail an element of wanting to achieve character development that would free their society of vicious and treacherous characters.

.Various scholars have discussed the significance that is attributed towards character and characterization and some have analyzed approaches to better understand the element and therefore provide room for more research on that element of literature.

2.2 LITERATURE REVIEW

Characterization is a very significant element employed by writers especially because they always have a load of messages or I can say their intention for writing a particular work and characters serve a good purpose. One will realize that each character has a role they are playing as long as presented in a text whether ambiguous or minor. Characterization may occur through direct description, in which the character's qualities are described by a narrator, another character, or by the character him or herself. It may also occur indirectly in which the character's qualities are revealed by his or her actions, thoughts, or dialogue .https://www.litcharts.com/literary_devices_and_term/characterisation

In writing there is power but I do believe in receiving what is written there is more power. For a writer, they would cherish a great deal to pen their thoughts and recommendations to society because in their pens lies the magic and in their words the intent and purpose of their writing. For our dear ancestors, they too creatively passed on their intended messages through stories so as these messages or intentions could be digested by the intended audience and which was they Young People to be exact. According to Uche Nyangu and Rose Nwakego Umezina (2018), they assert that a folktale is a vital tool for character and skill development as it carries with it such messages that spur one to positive active actions.

According to Uche Janet Ogbalu in her research on Igbo folktales, she says Folktales stem from man's desire to communicate his experiences to others, to let others share his views about life, to direct members of the society, to satirize deviant characters in the society and to instill the spirit of love for the community amongst members of the society. In Buganda, deviant characters in folktales always have a bad ending and this is to make people reflect more on their lives so as they don't end up like such characters or if their character had elements of the deviant character in a folktale, then their supposed disastrous fate would push them to change. According to Uche Nyagu and Rose Nwakego Umezina (2018), A folktale is a vital tool for character and skill development as it carries with it such messages that spur one to positive active actions. One of the participants

in this research, Kamoga Jonathan pointed out that his late mother would tell his sisters whenever they would dodge housework that they would just end up like Njabaala unless they became better at house work and that it always worked because immediately after the advice, they would indulge in housework. Munyaradzi and Mawere (2010) say that In African orature before colonialism, characterization served mainly as a didactical mode to perpetuate Africa's indigenous knowledge systems and moral values. Jonathan Culpeper (2002), throws or enlightens on the approaches that fall under characterization that is the humanizing and dehumanizing approaches. Humanized characters can be usefully discussed, at least to some extent, independent of the text and dehumanized characters; he says scholars argue that they are products of the plot, or simply a textual phenomenon.

Jonathan (2002) argues that an impression of a character may be shaped by prior knowledge about types of real people, as well as prior knowledge about types of fictional character. Jonathan (2014), the word character is ambiguous and can be used to refer to the qualities, the characteristics that combine to form a person's personality, or the people that inhabit the fictional world of books, plays, films and so on.

Bobby Norfolk (2006) says Character Education is the deliberate effort to develop good character based on core virtues that are good for the individual and good for the society. Folktales are not mere creatures of chance. They exist in time and space, and they are affected by the nature of the land where they are current by the linguistic and social contacts of its people, Thompson (1977). Folktales show the interdependent relationship between human beings and the natural environment, Mary Vidya (2016).

To achieve characterization as a literary element, one may not be as monotonous as presenting characters solely but as creative as possible to see to it that the traits of characters can be tackled and realized in numerous ways because they do serve an incredible purpose. An author or a writer has an opinion to bring across and they might present their characters in such a way that serves the purpose. A greedy government official could bring about the theme of corruption in a piece of literature. Munyaradzi and Mawere (2010), assert characters are the basis from which themes of a novel or work of art an intention of the author are drawn.

My supervisor pointed out during one instance that human beings create culture and at the same time can choose to do away with it. That is, it is not as permanent as people may assume. Currently, we can see how easily the western culture has paved way through lives of Africans and taken the lead and now it's the new culture that people uphold at the expense of their tradition. During the time of our ancestors, forms of oral literature such as Folktales helped promote morality, respect, but all these fade by the day with the increased shunning from traditions that are strongly embedded in oral literature.

This study will tackle the need to rely on character and characterization so as it is known to the people how just their single trait or multiple of them can be a basis for various outcomes that can be disastrous and therefore the need to keep morally upright.

Munyaradzi and Mawere (2010) say a character is a mode of communication or vehicle which conveys special messages from the author/narrator to the readers/audiences.

Characterization as an element in literature is one that is undoubtedly relatable to us human beings especially with the evident realization that the fictional characters are a reflection of our own selves and sometimes we can see ourselves in them. N. Alexandra Bluestein (2002) stated that characters are three-dimensional: they have genuine feelings, intricate thoughts, and concrete actions and use realistic words. Their personality traits are ones that you and I possess as well. Great deals of people always admire and try to emulate the heroes in literary works because their ending is always appealing. Munyaradzi Mawere (2010), Characterization is used as a vehicle to inculcate moral and epistemological values that oriented the African child to the real world.

Characters are to be studied by making a thorough critical analysis on their names, roles, their origins, place and justification for their existence and activities in the society concerned. Kahari (1986).

A character encompasses specialty that for them to be understood pretty well, one must observe and study the character to come up with a clear observation. That is observing their way of dressing, talking, eating and many other things. John A Darr (2020) Characters and characterization are clearly literary topics. To address them properly, therefore, one must utilize a literary critical methodology.

From her analysis of Mande comedies, Ruth Finnegan (1970) says that, 'it can be seen that both plot and characterization are simple and depend for their effect very largely on the actor's part. Characters became particularly important in the 19th century, with the rise of realist novels that sought to accurately portray people. Early studies of literature, such as those by the ancient Greek philosopher Aristotle saw plot as more important than character. It was until the 15th century that characters, and therefore characterization became more crucial parts of narratives. https://www.litcharts.com/literary_devices_and_term/characterisation

2.3 CONCLUSION.

Various techniques of irony, symbolism, hyperbole, foreshadowing, satire personification, imagery and a whole lot more and in most cases single handedly discussed without any reference from character and characterization but this research's aim is to achieve that and hence elevate the role of characterization.

CHAPTER THREE

DATA ANALYSIS

3.1. Introduction

In this chapter, there will be an in depth analysis of the characters in selected Ganda folktales and how their realized traits play a big role in bringing out themes and literary techniques like irony, symbolism, hyperbole, satire, personification, foreshadowing, imagery, metaphors

3.2. GREED

Greed is clearly and if I may assert, universally regarded as a vice evident in a person's character that never gets enough of something. The person will disgustingly crave for things continuously that they would have already had or given in the same period of time. In most cases, these things are food and riches and greedy people can never get enough of them.

The sad part is, as such people are always in position of never appreciating what is just enough, they always resort to other vices to feed their greed and that would be stealing for those greedy for food and actually money to be exact which is rather unfortunate.

I noticed glimpses of greed in the story of Byabali and Baleeba and I have chosen the word glimpses because it might not have been as clear for everyone to see it especially when the performer at the end of the narration says, "Nange awo wenalabila nga Byabali ne Baleeba bagaggawalidde mu magezi gaabwe" which means that this person attributes only positivity and knowledge to these young boys and nothing beyond that.

Byabali and Baleeba are greedy for wealth. Why am I actually saying this? Well, for starters, through third omniscient narrator, we are told of the young boy's past. This pushes me to conclude that there is an evident technique called flashback where past events are made known to us the readers or listeners. "Ab'emikwano bano baali baafilwaako bazadde baabwe!" From this, I got to realize Byabali and Baleeba are orphans with no one to lend them a hand a part from themselves which leaves them with nothing other than being desperate.

The most vivid realization of Byabali and Baleeba's greed for wealth comes out from both their determined and scheming traits. They plan to fake their death, at such a young and tender age and not just to cause havoc but rather to take advantage of people and acquire money from them. The two boys are advantageous. Baleeba tells Byabali, "nja kujja kuntaana yo nyimbe awo ozukile, Abantu bajja kusanyuka nyo batuwe ebilabo". The boys already have everything planned. Their determined character convinced me the more that they are greedy for wealth because they stuck to their plan anyway. Even when Byabali resurrects on the mention of the word "friti" in their song which is an visual image in the song as it stimulates our sense of seeing since it creates a clearer image of one smoking on their calabash but that is not all it actually does, it represents their scheming traits, that is Byabali and Baleeba because on the mention of it, each of them resurrects

from their fake death. The word *friti* symbolizes their resurrection. Even when Byabali resurrects and all the villagers are over whelmed with excitement and gift the boys money and other goodies, they still stick to the plan and Baleeba too dies so as they can acquire the same amount of money or even more. One would expect the two boys to actually stop and what had been given to them from the first death but they still want more and so Baleeba too dies just like how they had planned.

The technique that is birthed through the boys' greed is irony because initially, the villagers were better off and indeed Byabali and Baleeba might have admired them but the tables turn when they acquire so much money from these very people and get richer.

One reason that mounts the boys' advantageous trait is the naivety of the village people. I will say they let themselves be fooled because there is a great amount of peculiarity evident in the boys' doing "Abantu baasanyuka nyo ela nebongela Byabali ne Baleeba ebintu" This means or revealed the excessive excitement that that the village people had when Baleeba too resurrected and they failed to sense how strange it actually is that the two boys get to die and resurrect.

I realized too, a hypocritical nature evident among these village people because before all they did was pity Byabali and Baleeba and it all seemed like they were waiting for the boys' death to express their heartfelt gratitude which is rather absurd, hence the theme Absurdity of life in the tale. Through this trait, satire is evident as there is a mocking element towards the village people who only offered help when the boys die.

The most direct greed that does not beat around the bush is evident in the story about how the Luganda name of cassava "Kasooli" came about. The story is straight to the point and precise and the main intention was to tackle dangers of greed and make people deviate from it. "bamweyagaliza" is when one is mindful about only themselves and not others. The two boys in this story about "Kasooli" the performer says were good friends but the attitude later evoked in me from their selfishness is filled with disillusionment. How can two friends if it has all not just been pretence fail to want to share something as food. The two boys come across cassava as they are moving and instead, each of them wants it for themselves which still brings me back to the theme of "Absurdity of life" Owing to the fact that they can't even share, they are both presented as greedy and one of the boys goes as far as stoning the other to death which categorizes him as mischievous. Greed is actually presented as very dangerous since it can evoke such bad ideas as murder. The performer says that at the incident, people came shouting, "amusse amusse" which was rather an unfortunate image that is an auditory one.

People are expected to get judgmental especially in such situations. Each person, according to the performers, that gathered when the boy that had killed his friend was summoned kept on pointing fingers at the boy and calling and affirming plus emphasizing that he is actually the murderer saying *oyo yye kass'oli* meaning he is the one that killed the other one therefore through this critical trait, the technique of Amplification becomes prevalent since we can clearly see how two

different words or one word like kass'oli can lead or create an insinuation to the Luganda name of cassava Kasooli.

Greed was and is indeed still a vice that can in most cases stir up destruction. In the story of the Rich man and his sons, the rich man who is the father, grants his sons two options to make a decision that would change their lives forever. He is not direct that they must choose which makes him rather witty but the idea is hidden and I snatched it out but for starters, when the performer said “matiliboona” referring to the rich man’s house, it was then that I realized rich was not just a title he was given but he worked to deserve it. The Luganda word is exaggerated hence hyperbole which stimulated visual imagery as I could imagine seeing a beautiful house. The other evident image was through the word "kundili" which a non Muganda who knows some little Luganda may refer to as a mere bed but it entails symbolism of one who is critically ill. The performer says the rich man "yali kundili" which made me know how sick he actually was and when he calls his sons "okubagamba obugambo obusembayo" foreshadowing is brought out through the word "obusembayo" which meant the rich man's last words hence yet to die.

Moving forward, when the rich man sent for his children, he told each of his words and statement with precision that anyone paying attention would actually get his point. Unfortunately, the rich man’s sons were mere opportunists and unconcerned fellows who only picked from their father’s words that that could benefit them. ‘Wansi wenyumba nina kyembalekeddeyo’ those were the rich man’s words I attributed so much significance to. They must have indeed been the last words to the sons attributed so much importance to which still mounts on their opportunist trait because they realized there must be something precious beneath the house and ignored when their father said that his house was very precious to him he worked so hard to build it. This brings me back to a fact that even in our day to day lives, people will only prioritize what they decide is more beneficial for them and shun from another person’s ideas that could actually help them a whole lot but anyway, most people only learn after messing up but unfortunately for some it tends to be a little too late just like with the rich man’s sons. The performer’s tone was melancholic when he said, “Munange, abaana nga basalawo kumenya nyumba kufuna byabugagga” It seemed like he was disappointed from the action just like how I was.

I was because I attributed so much importance when the rich man said he worked extremely hard to build his house which his sons did not think was a useful thing to put into consideration.

The Luganda words above say that after all, the son finally broke the house to attain the riches their father talked about were beneath the house.

Their father left them all the riches that they could still multiply but just like anyone greedy for wealth, they still wanted more. They really wanted to find what lies beneath the house and carefree because they never put into consideration how much it would break their father’s heart to see his house destroyed. The irony which I want to believe was a win for their father, the rich man was that the destruction of the house leads to the sons’ destruction too because all they found was a

letter expressing their fathers' disappointment that if they are able to read the letter, then he believes his house is destroyed. The fact that he keeps on referring to the house as his own only shows how the boys failed to understand that they too needed to work hard to attain their own things which they failed to do and now all they had was nothing because they had destroyed it all which is rather absurd. The narrator of the tale at the end of it says "Muteketeke abaana, wabula temubatekela tekela" which says that prepare your kids rather than preparing for them.

3.3. INTELLIGENCE

Since we are dealing and talking literature, I will shun from any other view towards this concept intelligence and share what I recognized as a literal meaning. Now, one being intelligent means, they are able to do or say something in a manner or way that will make it seem simpler compared to how another person may have viewed or analyzed it. Intelligent people always have the remedy to the most ambiguous of matters and they actually have the ability to make those things seem insignificant or easy.

In the story of Byabali and Baleeba, the two boys mount on the technique of flashback, we are able to find out that they lost their parents at a very tender age, all they received from on lookers was bundles and baskets of pity which creates or reminds me of a familiar instance in our Uganda today where people will have all the sad words to express towards street children but none of them has ever actually bothered to lend a hand to these poor souls. Byabali and Baleeba are two innovative boys. Innovativeness is what I support throughout and what I don't support is deceit though it has occurred to me that folktales are shared for entertainment and for this discussion I will ignore that Baleeba and Byabali lied to the villagers. Byabali and Baleeba decide to fake their death so as they attain riches from the same people who always pitied them but not willing to share anything with the boys. "Kakati Byabali ne Baleeba nebakola endagano" The last word endagano means an agreement and in most cases we may expect some signing of papers which we all believe cannot be the case with the two boys hence humor evident in the statement. But also, the two boys agreeing to do something as risky and peculiar as faking death, indeed categorizes them as intelligent young boys who want to see themselves out of poverty and I can firmly conclude they are two ambitious young boys.

I can actually say that intelligence can save one from people who are unreliable with the example am about to point out it could have been a little too late but worth it. The rich man is intelligent for innovating such an idea as letting his sons choose between him or riches but it was rather heartbreaking when his son chose the riches they expected he said were underneath the house. "Wansi wenyumba, nina byembalekedde"

In the story of Kasuku, I realized that the skull is intuitive. The skull is seemingly sensing that Kasuku is up to no especially when he persists that it should speak. For Kasuku who is a hunter, he is presented as a busy body and rather inquisitive. I could firmly call Kasuku weird because it bothered me so much that he was so perturbed with the existence of the skull and wanted to find out how it died "Aba atambulatabula nasanga akawanga, nakasamba nga wakabuza, kawanga gwe" Kasuku decided to forget what brought him to the field and ask a skull questions. Because he was persistent, the skull actually gets to speak and the technique of personification is brought out.

The skull gives a warning to Kasuku that he clearly does not give attention to and through the skull's insightful trait; I realized the technique of foreshadowing. "Kamwa Kekali kussa" Now the word Kamwa is the mouth in English and the statement the skull told Kasuku implied that his

mouth would be the death of him which we see happening towards the end of the tale. I realized the theme of free will Vs fate and Kasuku's decisions all stemmed from free will because no one forced him to interact with something as scary as a skull and he did see to it that his mouth being the death of him as said by the skull does happen. That is because we saw him deviating from their plan with the skull that he would not be telling anyone of a talking skull which he does anyway and that presents him as deceitful and unreliable.

The performer hinted on something very significant when he said that, Edd'enyó, bali tebaagala bulimba nakwogera byaswaakaba, the last word "byaswaakaba is exaggerated to mean something or inappropriate things hence hyperbole.

The contrast it gives us if I may translate, long time ago, people were intolerant of deceit but clearly now, people lie in broad day light and can go away with it but in this tales, Kasuku does not go away with it. When people realize a big possibility that he could be lying, the Kabaka, who was king and overall leader is informed and promises Kasuku that he will be killed if he is lying. Kasuku, as the opportunist he is thought could actually get rich from betraying the skull. This presents him as deceitful and unreliable plus untrustworthy. Unfortunately for him, the skull is very intelligent and disappoints Kasuku when he goes back to the field with the guards so as they too can witness a talking skull. The skull refutes the idea of talking back and as promised by the king, Kasuku is killed. Actually, the skull speaks to the guards later and tells them that they can go and tell the village people that it actually speaks.

The performer actually laughs and asks, "Woba gwe okolaki? Meaning what would you do if you were in the guards' shoes especially after seeing what just happened to Kasuku?

The skull, I believe in this tale symbolized destruction and death. The guards though, are quite intelligent because they shun from telling anyone that the skull does speak and let it go and I did applaud them for that.

Last but not least, like the Baganda say, Okkusembyaayo Kabadde kakodyo. I was very much intrigued and overwhelmed by the intelligence and innovativeness the madman exhibited in the story of Walukagga the Blacksmith. A pronounced blacksmith in the village is faced by an enormous problem because he has been instructed by the 'Kabaka' to create a human being from metals. It was unheard of during those times to question the king and it is still existent today because the Baganda still respect their Kabaka a whole lot. Walukaga was left with no other choice but to do as the Kabaka had instructed. He became very disturbed, bothered, and thoughtful to the point of not eating for three days. He is very much inquisitive since he goes on asking everyone he knows how best he can go about the turmoil he is facing. These people are unfortunately unreliable and very much mischievous because most of them tell Walukaga to kill the king which is absurd and unacceptable.

Just when Walukagga is about to lose hope, the most peculiar thing happens. A mad man happens! I can say he had all the answers Walukagga was looking for but he would least expect it.

Walukagga is actually amicable because he makes friends with a mad man which not everyone can do.

Walukaga narrates his plight to the madman who laughs at him, not mockingly but expressing surprise. The mad man is very innovative and through this trait, hyperbole is brought out. He tells Walukagga to ask the king for bucket “za maziga kikumi ne bucket zenviri lukumi” This he meant 100 buckets of tears and a thousand buckets of hair. This was very much unrealistic and it seemed as though the mad man was telling Walukaga that the only way to get rid of himself the king’s unrealistic request was to ask him a request as heavy as or heavier than the king’s. The mad man’s idea works for Walukaga and he becomes a free man. It is rather ironical how it is from the mad man that Walukaga acquired the information that saved him and failed to get it from the sane men, and so is the son in the story of Father and his son. It is through the technique of the third omniscient narrator that we realize the son is a schemer and malicious. He wants to push his father in the well “taata ono yantaama dda” meaning I have hated my father for so long tells us of the son’s thoughts. Ironically, this father and son did all the work together that stemmed from housework, lived under the same roof but still hated each other. They could actually stand themselves that much which shows the amazing relationship that can never be done away with between parent and child. The father is actually wise because he knows of the hatred that is prevalent between him and his son and therefore senses danger especially when he tells his son that he knows he wants to kill him. Through this trait, the technique of flashback becomes inevitable especially through the father’s regretful nature when he narrates to his son that he too killed his father and he lies underneath that well they were fetching water from. He does not want history to repeat itself because if it does, then it would be absurd. The son is reliable because he does listen to his father and they actually make amends and go back home to live happily ever after.

3.4. AUTHORITY

Authority, when one has the power over others that are clearly below them.

The most profound element I can hint on that best reveals authority is that of Kabaka ship. The word or name Kabaka is a title given to the kings in Buganda and the Kabaka is the overall leader hence has all the authority. Although, I want to believe that when one is given too much power, they tend to misuse and instead take advantage of others. In the story of Walukagga the Blacksmith, Walukagga is put in a terrible situation by the king who is rather unfair. The first instance that best reveals the authority of the Kabaka is the time he sends for Walukagga and when the guard comes for him, he tells him to move to the palace that very minute. "Omukuumi nagamba Walukagga asimbulilewo paka mu lubiri." The word asimbulilewo is a commanding word that means someone must immediately set off and the attitude that it evoked in me was filled with shock because it brought out the authoritative nature of the Kabaka. It only revealed how Walukaga had to pause whatever he was doing just to attend to the Kabaka and failure to do so would birth a lot of problems for him. The king's unfairness puts a great deal of people in a situation of intimidation. The king was never questioned and his decision was final as pointed out by the performer when he says, "Kabaka nga tebamujeemela" meaning no one would dare disrespect him. The king in Walukagga is unrealistic in his requests which later births the technique of hyperbole. The king asks Walukaga to create a human being out of metal which is not only impossible but unrealistic unless if he had been as straight forward as to ask for a robot. The Kabaka even goes as far as telling Walukagga that the human must possess "their traits" The theme of oppression becomes evident in the tale. That is so because when one has no say yet they are being commanded to do something as unrealistic as creating a human out of metal, it not only presents the Kabaka as oppressive but unfair too. Now when Walukaga follows the madman's advice of requesting for a thousand buckets of tears and a hundred buckets of hair asks him for the tears and hair so as he can then create the human, the Kabaka is not bothered at all and tells him that that is something minor. He is therefore boastful and arrogant because he knows with the power and authority he possesses, he can always take advantage of his folk which I believe is still unfair. The Kabaka goes as far as parading his folk and cuts all their hair off and commands them to cry so as to grant Walukaga his request. It is only one with so much authority like the Kabaka, that can get people go all the way.

In the story of Kasuku, the Kabaka is presented as one with the final say and no one can go against his rules.

Even when Kasuku kept on telling everyone about the talking skull, it only becomes a big issue when it reached the Kabaka. That is when the Kabaka tell Kasuku that he will be killed if it is found out he is lying and gifted if he was telling the truth. The Kabaka in this case clearly has authority of people's lives because he can even promise them death as if it is something minor.

The unfairness of Kabaka is revealed through his authoritative nature especially when he tells his guards to kill Kasuku if they would go against the king's orders and they killed him anyway. They

could not dare refute his command and the fact that they kill Kasuku "baamutematema" shows how the Kabaka doesn't joke around and means what he says hence authority. I believe everyone deserves a second chance and even though Kasuku is a problematic character, he did not deserve to die most especially because a fellow human being had said so. The Kabaka needed to be exemplary and be as fair and just enough to his folk.

The slight authority embedded in the story of Njabaala is that of the mother. Throughout the whole story, the father to Njabaala and Samanya is only talked about once at the beginning of the tale when the performer tells us how he and the wife were hard working and put a beautiful house up and gave birth to two beautiful girls. After that, it seemed like all the authority to mind the two girls' safety, Njabaala and Samanya was left in the hands of the mother. She directly decides the destiny of her two daughters especially when she decides to prioritize one over the other yet what is expected of her was to love her daughters equally. The mother is segregative because from the look of the things, it seems like she prefers Njabaala to Samanya which presents her as an unfair mother and pretty much neglectful. Mothers are in most cases known for their extreme love for their children especially because they carry their children for nine months. I am disappointed in Njabaala on the other hand because she is selfish and carefree. We know siblings to as two connected human beings who always lookout for each other but Njabaala is just not that person. She never comes to her sister's rescue. The performer says the mother, 'yakulusanya Samanya' which is an exaggerated word meaning over worked Samanya yet on the other hand, Njabaala was metaphorically presented as 'ngalo bunani' meaning she completely knew nothing about house chores.

According to the performer, especially after the plot twist when the mother dies, and the theme of marriage is brought out, Samanya 'gwe bakulusanya' does not encounter any challenges in her marriage because when her mother let her do all the work, she learnt all the house duties and now she lives happily in her husband's home. She is patient and respectful because never at any point did she refuse to do as the mother told her and God does bless those who choose the right path especially if it concerns parents and respecting them since "abazadde ba Katonda ba kusi" Ironically, Njabaala who had it all when the mother was still alive and seemed to have a brighter future, is troubled in marriage since she cannot even do the tiniest of chores. Surprisingly she is unconcerned because instead of trying to learn, she still cries out to her dead mother. The mother, even in her death pampers Njabaala but unfortunately, it cannot be long lived. She is regretful and indeed it is too late for her to teach Njabaala house chores and all she does is do them for her as a ghost. We can see an element of hyperbole especially for a ghost coming back to life. But I believed the intent is to reveal how we must all use the time we have alive to do what is right instead of being filled with regrets and lack peace while dead because clearly, Njabaala's mom can never find peace knowing her daughter would never be received by any man. Also we are revealed to the great significance that was attributed to marriage and the insignificant role of the women which was to take care of a home and nothing more and the chauvinism embedded among men as presented by Njabaala's husband who on realizing that Njabaala has been leaving all the chores to

the dead mother, chases her away without any second thought which I view as unfair because at least in this present situation, mutual understanding is evident among couples and listening to one another is prioritised and encouraged and the woman's role does not only stop in the kitchen but she can govern the home too with the husband and her opinions get to be honored.

3.5. Conclusion

In conclusion, characterization is indeed ambiguous and that has been revealed in the above discussion. It is ambiguous in a way that it is not just an element of literature that focuses on characters' traits but also these very traits and character representation can serve a purpose of bringing out themes and literary techniques.

CHAPTER FOUR

CONCLUSION AND RECOMMENDATIONS.

4.1 CONCLUSION

In conclusion, the objectives and questions that were formulated for the study have been accomplished and they were basically bringing out themes and literary techniques through character traits.

From the study, it is evident that characterization goes as far as developing themes and literary techniques and not just the character's traits that make up their personality.

4.2 RECOMMENDATIONS

The study has specifically handled characterization in Ganda folktales but I recommend more research to be carried out on characterization in other forms of oral literature such as fables, folksongs with the same intention to reveal themes and techniques through the characters' traits.

I also recommend a more close analysis of these characters' traits in order to realize the correlation they have with the techniques they would bring out. This is so because a great deal of people may just appreciate the direct occurrence of some of these techniques ignoring a certain character trait that clearly brings out the techniques. For instance for an author whose intention is to mock corrupt government officials, they would employ a sarcastic character to achieve it and there would be an evident correlation between satire and sarcasm.

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APPENDICES

APPENDIX 1:

ORIGINAL VERSION

Olugero Lwa Taata N'omwana

Performer

Awo olwatuka ,munange edd'enyoy waliyo tata nemutabani we nga bewalana kyoka nga babeera boona era nga nemilimu egisinga bajikola boona.Lwali lumu,nga bategeka kugenda kumuga kussena mazzi. Munange webatukayo taata nga asaba mutabani kidomola. Kakati tata wakutama okufuna amazzi, omutabani nga amuli mabega najibwa ekirowozo era nga mulinti alowoza nga taata weyamutama era nga wabba amuse aja kufuna emilembe. Kakati nga alowoza ebyo byona, taata we nga amugamba ekyo kyeniyini kyalowoza era namugamba nti okumuta tekijja kujawo bizibu bye wabula kubyongela. Namugamba, nze no gwolaba, tata wange namusindika mumuga Gino era nga agalamidde wansi. Era gwe okusindikayo, kujja kuba kusalawokwo. Naye nawe kino kimanye, nti mutabaani wo alikukola ekintu kyekimu. Mutabani yasalawo obutasindika taata.Nange awo wenalabira.

ENGLISH VERSION

The story of Father and Son

Once upon a time, there lived a father and son who hated themselves a great deal. They lived together but never really amicable to one another. One day, these two went to the well to fetch water and when the father bent over to fetch water and water, the son was hit with the thought pushing him.

The father told him that he knew of what was going on in his son's mind but if he did it, it could follow him up as well just like it did him because he too pushed his father in this very well and now the son is attempting it as well. The son got second thoughts and decided to forgive his father and off they went.

APPENDIX II:

ORIGINAL VERSION

Enisibuko Yyerinyya Kasooli

Performer

Awo olwatuka, akagero kengenda okunyumiza, kaffa ku kasooli, erinya lino liva kuki.

Munange, waliyo abemikwano ababili kati lumu bali batambula ko boona, nga basanga emeele ya kasooli naye nga boona bamweyagaliza wadde bali tebamanyi linya lya meelee. Batandika okulwana era omu kubbo natta munne mubutanwa. Yamukuba jinja kumutwe. Abantu besoloza nga webalekana nti amusse amusse. Omu kumasajja abali awo nalagila omusi atule nemele ye. Kakati abantu webatandika okwesoloza nebagamba Oyo yye kass'ooli nti Oyo yasse oli. Munange, elinya kasooli lyava awo. Nange awo wenalabira.

ENGLISH VERSION

The Genesis of the name Cassava

Long time ago, cassava did not have a name of its own. One day, some young boys were fighting for it and unfortunately, one of them was killed, the killer was sat down in a meeting to be asked some questions. One of the people in the meeting just uttered out a statement that, he is the one who killed the friend and the translation of this in Luganda sounds like the name Kasooli hence the conclusion.

APPENDIX 3:

ORIGINAL VERSION

Olugero Lwa Njabaala

Performer

Awo olwatuka, nga wabawo omusajja nga wasa omukazi. Baali bakozzi nyo, Munange lwali o'lwo, nga bazaala abaana babibiili Njabaala n'e Samanya, kakati maama,, yasalawo kuyigiliza Samanya emilimu gyeweka naye nga kuludda l'wa Njabaala nga amukuzza, ekyegyo Njabaala teyayiga okufumba, o'kulima, o'kwoza e'ngoye, yena yali ngalo bunani. Lwali o'lwo nga maama ava mubulamu bwensi eno Nabaana bali bakaziwadde nga bayina okufumbilwa. Samanya teyafuna buzibu mubufumbo naye Njaabala yasangao buzibu bunene Njabaala yakabilanga maama nga wayimba, Maama gwe wankola nga;

Maama gwe wankola nga ekyejyo

buli kyenkola omusajja takyagala

Era omuzimu gwakola nga alowoza Njabaala yabikola

Lwali lumu, omusajja nansanga omuzimu nga gwegukola emirimu, nanyiga nyo nakuba Njabaala.

Njabaala obufumbo bwagwawo.

ENGLISH VERSION

The Story of Njabaala

Once upon a time, there lived a woman and a man on a village who were married. They gave birth to two lovely girls Njabaala and Samanya.

Njabaala was pampered by her mom and she never got to learn any house work whereas Samanya was burdened with every work.

One fateful day, their mom died and they too had matured ready for marriage Samanya did not find any problem with marriage but Njabaala suffered a great deal because she was lazy, Njabaala always got by her husband. She called upon her mother's ghost to come help her out with the chores which it did. Njabaala's husband was happy finding the home organized. One day, he went to where Njabaala was digging and found the ghost digging instead. He was so mad at Njabaala who he beat. The ghost disappeared never to come back and Njabaala lost her marriage.

APPENDIX IV:

ORIGINAL VERSION

Olugero Lwa Byabali N'e Baleeba

Performer

Awo olwatuka, waliyo abemikwano babiiri era nga babayita Byabali ne Baleeba. Abemikwano baano bali bafilwaako abazadde baabwe era bambi bali banaku. Era nga olusi babanga batambula abantu nebasasira nga era buli webabalabanga nga bemulugunya nga bagamba nti Bambi abavubuka abanaku baano abatalina kebayina.

Kakati, Byabali ne Baleeba nebakola endagano nebetesa nti basobola okwefisa era Baleeba nagamba Byabali nti wanefisa era nebamala nomuzika ,olwo ye Baleeba nga ajja kuntana nga ayimba ol'wo Byabali azukile. Oluvanyuma abantu babawanga ebilabo olwe sanyu erinji. Lwakya lumu Byabali neyefisa abantu nebasasira nyo Baleeba nebamusondera sente kwosa nebintu. Byabali nazikibwa. Abantu boona webagenda, Baleeba nagenda ku ntaana nayimba nga wagamba;

Byabali oli wala nyo Byabali

Byabali oli magome Byabali

Twalagana endagano yaffe ffe ababiri nti omuntu walifa alyekyusa

Byabali, mpa akabindi kange nefuyireko Byabali ,friti ,ftiti

Kasita yayogela okuyimba ekigambo Friti, ol'wo Byabali nazukira. Ate abantu webawulila nti Byabali azukidde, ate basanyuka nyo nga webagamba banaye azukidde. Baleeba oluvanyuma yefisa ate ne Byabali nakaba nyo abantu nebakungana era nebasoloza amabugo. Baleeba naye bwatyo nazikibwa. Abantu webadda ewabwe , Byabali nagenda nayimbira Baleeba akayimba kekamu era naye weyagamba friti, Baleeba nazukira. Kuluno abantu basanyuka nyo era nebongera Byabali ne Baleeba sente. Nange awo wenalabila nga Byabali ne Baleeba bagaggawalidde mu magezi gaabwe!

ENGLISH VERSION

The Story of Byabali and Baleeba

Once upon a time, there lived two boys on one village who were orphans and poor. The village people sympathized so much with them.

One day, Byabali and Baleeba plotted that they should fake their deaths so as to acquire riches from the village people, Byabali faked his death first and Baleeba collected a lot of goodies plus

money from the people. Later in the day, Baleeba went on Byabali grave and sung for him to wake up just like they had planned. The village people were excited happy for the two boys.

The next day, it is Baleeba who faked his death and Byabali got to receive gifts as well. Later in the day, when he sang for Baleeba, he woke up as well and the village people were happy for that too.

Byabali and Baleeba had acquired plenty of riches and never again did they suffer.

APPENDIX V:

ORIGINAL VERSION

Olugero Lwa Kasuku

Performer

Awo olwatuka, munange edd'enyoyaliyo omuyizi.Yali yaategga ensolo ze eyo kutaale. Kakati atusa akasela okugenda okulambulula emitego jje kutaale.Aba atambulatabula, nasanga akawanga. Naka samba samba nga wakabuza kiki ekyakata.Nga Kasuku yeyogeza yeka.Munange, akawanga nekogera nekamugamba nako tekamanya, bizibu byansi byebyakatusa awo. Kasuka yekanga nyo akawanga okuba nga kogera era Kasuku nakabuza biki ebyakasa nekamugamba kamwa era nekagamba Kasuku naye kamwa kekali muusa. Era nekamugamba, nze mbeera wo wano, era wewebowa, ojjanga netunyumya . Kakati Kasuku nga anyumya nakawanga naye nekamugamba nti ekyama kyabwe takijajamya nagamba omuntu.

Munange, Kasuku weyava kutaale, nga abulira Bantu. Edda bali tebagala Bantu balimba n'okwogera ebyaswakaba nga era babikutuzamu. Kakati omusajja nga abulira bulyomu nga weyasanze akawanga akogera era amawulire negatuka Ku kabaka nti Kasuku yasanga akawanga akogela ng'eela Kabaka ayiita Kasuku mulubiri amubulile naye kumboozi. Kasuku nga agamba Kabaka nti kitufu akawanga kogera.Munange, Kabaka nga agamba Kasuku nti wakuwebwa birabo waba kyayogera kitufu naye ate era wakutibwa waba alimba.

Munange Kasuku nga agenda kutaale nabakumi bakabaka era weyasanga akawanga nayagala nyo kogere naye kagana .Kasuku nga yegayilola kawanga kwogela naye tekayogela era Kasuku natiibwa. Abakumi, olwali okusimbula bagende, nakawanga nga kogela era nekabagamba nti Oyo Kasuku Kali kamulabula naye bbo badembe okugenda okugamba buli muntu nti akawanga kitufu kogera.Abakumi batambula butambuzi tebayogera.Amakuli golugero gaano gali nti,sibuli kyolabye,nti oyina okukyogela.Nange awo wenalabila.

ENGLISH VERSION

The Story of Kasuku

Once upon a time, there was a hunter called Kasuku, he had trapped animals and so one day he went to the field to check on his targets.

But also his surprise through, he came across a skull which shocked him pretty much and asked the skull how it got there and more so why it was killed. Kasuku did not expect a reply but the skull talked anyway. The skull confirmed to Kasuku that it was the cruelty of this world that got it where it is and so would Kasuku's mouth be the death of him. The two become friends and talked for a long time. The skull warned Kasuku not to tell of what he had seen and heard, Kasuku did otherwise when he told everyone at the village about the skull and so did he to the king. The king

was astonished but promised Kasuku riches if at all he was telling the truth and death if he were lying. The field and Kasuku tried to get the skull to talk but all in vain. Kasuku got killed and immediately the skull spoke. The guards are told to tell of what they had seen and spoke.

APPENDIX VI

ORIGINAL VERSION

Olugero lwa omusajja omugaga N'abaaanabe

Performer

Awo olwatuka, munange edd'enyoy waliyo omusajja nga mugaga nga yazimba enyumba matiliboona naye yali kundili nga mulwadde. Kakati yatumya abaana bbe atele abagambe obugambo bwe obusembayo. Abaana nebajja nabagamba, Baana bange mbagala nyo naye ekisela kyange kilabika kituse. Nabagamba nzimbye enyumba eno mubulumi, era yange. Wabula wendiba nga nfudde nga mulaba byembalekedde tebimala, wansi wenyumba nina kyembalekeddeyo. Munange tebwalwq era taata naffa Ebanga welyayita eddene, abatabani nebejunkanya ku taata kyeyabalekela. Munange, abaana nga basalawo kumenya nyumba kufuna byabugaga. Olwasima nga batuka ku ka boxi era nga mulimu ebaluwa nga esoma, Baana Nange, wemuba mutuse kubaluwa eno, enyumba yange mujimenye naye kino kibbe kyakuyiga nti muyina okwekolerela. Nange awo wenalabira naye Muteketeki abaana Wabula Temubatekelatekela.

ENGLISH VERSION

The story of the rich man and his sons

Once upon a time, there lived a rich man with his sons. He was on the verge of dying and therefore summoned his sons to tell them something. He left them with all his riches and even informed them that if they ever got stuck in life, there is something at the bottom of the house he has left. Eventually, he died and the sons mourned him. One day, they decided to break the house and get what that was but unfortunately it was a piece of paper expressing disappointment.

APPENDIX VII:

ORIGINAL VERSION

Walukagga Omuweesi

Performer

Awo olwatuka, munange edd'enyoo kukyalo ekiimu eyo, waliyo omuweesi Walukagga nga akola ebintu bingi. Yayina eduka mumakati gekyalo. Munange, lwali lumu, omu kubakozi ba Kabaka nga ajja agamba Walukagga asimbulilewo paka ku lubiri kuba Kabaka yali amwetaga. Munae edd'enyoo, nga Kabaka okuyita tebyali byangu nga gwe wayina kuba wamugaso. Munange, Walukagga nga atuka mulubiri nga asanga Kabaka atudde era nga amugamba nga wattuse nayagala nokuvunama. Walukaga abalyawo nga Abakumi baleta ebyuma biyitilivu. Kabaka nga agamba Walukagga, mu distrikiti muno gwe muweesa numba emu. Wabula omulimu gwenina, njagala ompeseze omuntu, njagala omusajja nga alinga ffe. Walukaga yewunya nyo kuba ekyyo kyali yekisoboka kuwesa muntu mubyuma naye nga tayinza kujemela Kabaka. Munange, Walukagga nga agamba kagende alabe kyakola. Kabaka nga alagila bakumi kwetika byuma paka muduka lya Walukaga. Walukaga weyatuka kuduka lye, nalowoza bingi ddala kungeli jja naweesaamu omuntu mubyuma yadde amazima gali nti kyali tekisoboka.

Walukaga yebuzza kubantu bamuwe kumagezi naye nga buli byebamugamba nga tebikola Makulu. Walukaga ya'saalawo atambuletambule tomanya eyo janalaga gyanafuna amagezi. Aba ali kutaale yawulila amaloboozi munsiko nga abuzza ani oyo kumbe waliyo mulaalu.

Walukaga nga ayingila nsiko nga atandika kunyumya namulalu era nga asalawo nokugamba omulalu Kabaka kyeyamulagidde okola. Omulalu yaseka namugamba addeyo mulubiri agambe Kabaka nti omuntu gweyamugbye okuwesa tasoboka okujako nga amufunide bucket zenviri lukumi ne bucket zamaziga kikumi. Walukagga nga akola bwatyo. Kabaka naye nga agezako kufuna bintu byebamusabye kuba mubantu naye tekyasoboka. Munange, Kabaka nga atumya Walukaga nga amugamba nga ebintu byeyamusabye tasobodde bifuna ne Walukagga nga amugamba nti, webiba tebiriwo, naye taja kusobola kuweesa muntu. Nange awo wenalabira nga Walukaga omulalu amutasiza ekitasoboka.

ENGLISH VERSION

Walukaga the Blacksmith

Once upon a time, there was a black smith called Walukaga who was doing and known throughout the whole village. One day, the king commanded him to create a man out of metals which was indeed an impossible task. Walukaga became stressed and even advice he was getting wasn't helpful. One day, he was moving around in the field and heard some talking. When he got closer, it was a mad man who actually offered him what to eat. Walukaga felt offered him of his problems and when he did, the mad man surprisingly gave him the best advice that saved him from the

impossible job. He told him to tell the king to provide him with a hundred buckets of tears and a thousand for hair which the king failed to do.