



**THE SATIRE IN SELECTED LUGANDA FABLES**

**BY**

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**DECLARATION**

I NANDUDU ESEZA, declare that this dissertation entitled; "Satire in selected Luganda fables" that I have submitted to the Department of Literature Makerere University; is my original work. It has never been submitted to another university or institution for examination.

Signed

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Date

13/NOV/2023

(Project supervisor)

## **1 DEDICATION**

I dedicate this piece of work to my beloved parents; my mother Nasozi Mariam and my father Matege Stephen for serving as an inspiration and support towards my academic career.

## **2 ACKNOWLEDGEMENT.**

First, I thank the almighty god for the strength, wisdom, knowledge and understanding he bestowed upon me and the good health in doing my research work.

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Lastly I thank all my family and friends class mates that have contributed towards my education in one way or the other; I would like to say am so appreciative of your kindness.

### **3 ABSTRACT**

The study critically analyses the use of satire in the luganda fables. The study was guided by two major objectives; to investigate the technique of satire in the luganda fables and their impacts on society. Study conducted in the field and also library, goggle scholar where need be and thus I employed qualitative approach of data collection to facilitate the study. The study in chapter one deals with the background about fables and satire, chapter two explores the satire in different luganda fables and particular their significance to the baganda people and chapter three of this observes how fables share ideas with folk tales and fables that at least to some degree set them apart from reality. Whatever happened in fables was not told on human scale but rather in super dimensional or diminutive terms.

The study therefore focuses on satire statements and characters to high light their importance to society and to prove a point or draw the listener of such fables into certain focal point of learning as well as being entertained.

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## 4 CHAPTER ONE

### INTRODUCTION AND BACK GROUND OF THE STUDY

#### 4.1 Introduction

In this chapter I am defining and giving a clear study on satire and fables as my major areas of focus.

Keman (1973) says that satire has come to be the general term of writing which attacks directly and indirectly something that is hated or feared. Satire is a work that uses ridicule, humor, and wit to critique and provoke change in human nature and institutions. It's always topical. That is, it is about something that the author feels needs to be exposed or denounced. It's often a painful absurd or foolish person, group or situation.

The elements of satire include; irony, paradox, antithesis, parody, obscenity, violence, hyperbole among others. Satire contains some trace of laughter however bitter, it takes various forms like; monologue, this is just one speaker speaking directly to the audience, usually in form of an essay for example modest proposal by Jonathan Swift. Parody, is an imitation which uses distortion and exaggeration to evoke amusement or decision from the audience. It groups extremes to make them absurd. Narrative is a story that leaves a bitter after taste with the reader with the intended purpose of change like Mark Twain's war prayer). In 1989 Animal Farm by George Orwell, Brave New World by Aldous Huxley and Fahrenheit 451 by Bradbury among others.

A fable is a short and at first glance funny animal story which is used to teach something. Joel Chandler Harris, a southern journalist, presented in (1880) animal stories / legends told by a former slave, Uncle Remus. All the fables have linguistic, literary and historical importance from the moral and social point of view. Harris with the Uncle Remus tales brings us back to the time of Aesop and La Fontaine, like these authors, throughout history, there have been many fable theorists who have reflected on the definition of fables and its different functions. Thomas Noel analyses some questions on the usage of the fantastic literary genres in the first two chapters



of the theories of the fables in the eighteenth century. According to Joel, his study on fables only looks at the definition of fables and different examples of fables, thus he actually leaves out different literary elements that are embedded in these fables and they actually have a huge significance just like my area of study which is focusing on how certain elements of satire like irony are employed in fables.

Century (1975) according to certain theories, fables have a conscious double meaning. On one hand, they are used as means of entertainment but also as means of documentations. They are concealed criticism against an adverse reality. The message the fables transmits is such an appealing truth that the author hides it behind short allegorical animal stories. This is really important in analyzing fables but what we cannot fail to consider is that other aspects like satire help in the study and analysis of fables.

Fables contain educational values that is often overlooked and underappreciated in our high technology and modern world. Their values is matchless although some were written centuries ago, the lessons on morality endure. In African culture fables have long been used and cherished by people of all ages. In fact, fabling is a successive generational activity, predictably passing from parents to children. African fables tend also to use African based animal characters; the lions and the hyena are perennial favorites as the protagonists, are suit in a traditional African setting such as a village / savannah and teach lessons useful to African children. There textbook, fables from Africa (2010) authorized by Timothy Knapman, contains stories such as “the tortoise and the baboon” and “the hungry hyena” both which present moral lessons to children. The archetypal fable from the book recounts the story of “ the upside down lion” are animal trickster fables found in many cultures , handed down through generations , the type of animal may differ and the setting may change.

In the African cultures, jackals represents characters that are able to outwit stronger animals, lions represent courage, strength and occasionally foolish pride. And fables may appear under a different title and use different animals as protagonists. One of the most famous non Aesopian fables is often not even recognized as a fable. George Orwell (1903-1950) true less and timely story ; animal farm, it illustrates the dangers of communism all on the “benign “setting of a Russian revolution mimicking farm , using typical farm animals as the protagonists satirical in

form. Animal farm is also a political allegory that utilizes anthropomorphism in which the animals develop increasingly human like characters. Indeed, at times, the animals become so “human” that they are barely recognizable as animals noting the iconic slogan. As educational tools fables are powerful literary instruments for teaching basic moral lessons and complex political and social insights. The lessons in fables now extend beyond the simple but important Aesopian lessons of telling the truth, treating your neighbor well, and taking life slow and steady. Fables have evolved the present complex social and political ideas and even morbid life lessons. Nevertheless power of fables demurs from its components like many genres. Animal characters with human characteristics known as anthropomorphism, problem dilemma caused by a character trait weakness and resolution with a definite more lesson at the end usually a proverb.

Fables have traditionally been considered didactic stories. However, it is believed that early collections were written down without explicit morals, which were introduced later on by editors like Caxton. Caxton only printed books he believed to be of ethical value to the public, since he was worried about the degeneration of morality around him. The on holling popularity of fables is not just because of their moral value, but because of their sharp view of the world. Fables deal with human flaws and weaknesses in an ironic and humorous way and encourage us to laugh at them.

In this course of time, fables have been the subject of many retellings and continue to be so. Different writers adapt them to different times and their morals mirror the values of each society and each writer. For instance , modern versions of the “grasshopper sand the ant celebrate the carefree spirit of the grasshopper” instead of the industriousness of the ant, as traditional versions used to do – see , for instance , Toni Morrison’s“ whose got game? ‘The ant or the grasshopper?’ (2003). some versions emphasize the lesson in the fable; others emphasize the humorous side of human fables and other highlight political or social issues. In the worksheet for this unit you will be asked to compare Aesop’s traditional fable “the town mouse and the country mouse” with Beatrix potter’s retelling of it. This is so because retelling, especially fables and fairy tales, have traditionally been considered more appropriate or accessible to children than adults (Stephen 1998)

According to Thompson, Funk and Wagnalls (1977), they define fables as animal tale with a moral, Joseph Jacobs (1892) on the other hand defines them as short, humorous, allegorical tales, in which animals act in such a way as to illustrate a simple moral truth or inculcate a wise maxim. In other words fables is a tale in which animals acting as *dramatis personae*, behave like people while keeping their animal traits. Perry (1984) adds that fables are rhetorical form of expression which dramatically communicates an idea or truth of some kind in a metaphorical manner. Works recognized as fables may come from oral or literary sources, appear in prose or verse form, vary greatly in terms of length and serve as a vehicle for social commentary and satire as well as for philosophical and moral instruction.

Dawkins (1951) defines fables as stories be handed down by oral tradition from mouth to mouth to ear or in among the people generally in fact illiterate. He says that these stories are often told by the light of the moon, around a fire place in the village after the completion of the long days of work. These stories are really ended with happily ever after. Most of the stories taught a lesson and frequently, the selfish person learnt the lesson the hard way. In his view he only focuses on the surface, he only talks about what fables are, this leaves the study hugging. However, my study goes deeper into the fables and stress out the satire in these luganda fables. Through the portrayal of satire various lessons are developed in the fables such as working hard pays and it also brings out the relationship of fables with other oral genres like folktales which is important for my study. At this point I realize that fable characters share certain exaggerated traits which at least to some degree, set apart from reality. Often, they were very tall or small, very clever or dumb, very fast or very slow, very powerful or very weak, in some unique way these characters are developed with contrasting traits. Whatever happened in fables was not told on a human scale but rather in super dimensional or diminutive terms.

Brunvand, Dolby Stahi and Schwarzbaum (1979), challenge the view that fables are animal tales and according to them, they say fables may have gods, heroes, plants and even inanimate objects as their dramatize personae. Perry and Wiener (1925) say that the one type of fable which is apparently Asian origin but also occurs in the aesopic corpus, is the tale of contention between two rivals each claiming to be superior to the other or more useful to man., these rivals are not necessarily animals, fables may take the shape of as fairy tale, an animal story, a novella, a myth,

a debate between two rivals which may or may not involve dialogue. Weiner (1925) adds that for fable morals, many fables do not seem to have a specific moral point. Indeed fables which do not come with a maximum often seem to be open for interpretation. This point has been convincingly demonstrated by an analysis of fables “sour grapes” by Dolby Stahl.

According to Babajo (1920), he suggests that the plot of some oral tradition stories involve the tricks and competitions of various kinds of animals who constitute of the main characters. Spirit and inanimate objects such as rocks, streams, lakes, rivers and trees function as characters. Fables were cautionary against bad morals, which in turn brought home the idea that brains were preferable to brawn.

Fables are short stories, typically with animals as characters, conveying a moral. A fable is a fictional narrative meant to teach moral lessons. The characters in fables are animals whose words and actions reflect human behavior. As a form of folk literature, a fable is also one of the progymnasmata. Some of the mostly known stories about fables are attributed to Aesop, an enslaved man who lived in Greece in the sixteenth century BC. For example, the popular modern fable is George Orwell’s animal farm 1945.

Fables are always related to stories for children, but truth is that these are not focused only on them. Also the adult public can find books focused on them. According to RAE (Royal Spanish Academy) fables are short fictional stories in prose or verse with didactic or critical intention frequently manifested in a final moral and in which people, animals and other animate or inanimate beings can intervene.

Already in the Greek antiquity, it is known that the first fable was “the fable of the night in gale” this was told by Hesiod in the 600 century BC with the aim of making their reflect on justice. Others who used the resources, which are not so largely attributed as “fables” were however Socrates or Aesop (of which we know many of them today

Fables are structured in the following way;

The beginning, where characters are going to be introduced to see what defines or characterizes them.

The complication where the plot unfolds to be part of leading you to the problem.

The outcomes, where there is a result, positive, negative regarding the resolution or what happened in the complication.

Fables contain criticism about certain behaviors; they almost always have narrators, one who tells what happens to the characters. Fables fall under types which include; 1) animal fables, they are the most common, where relationships are established between animals, human beings, gods but really the protagonist are the animals, have many of them having human traits like they can speak, think, which in the literary aspect is what is termed as personification, and these animal characters put more situation that are more common to people than animals. 2) Human fables, in this case humans are the protagonists of the story and they tell what happens to them. 3) Fables of the plant kingdom, protagonists are always plants and as it are with animals, that also give traits more focused on human beings. 4) Mythological, these types of fables deities protagonists like they will be powerful gods, either give lessons with their wisdom or they themselves learn something from it. 5) Inter things, objects or things these too can be part of fables for example , might be the tin soldier an inanimate toy yet telling a story. 6) Atonal, refers to opposing characters protagonist and antagonist. 7) Etiological, refers to historical situations or characters themselves are not as important as the events they relate to in a way that helps their story to be known but in a more entertaining way.

From the studies above I can conclude that fables are narrative form, written or told, usually featuring animals and other creatures like plants that behave and speak as human beings, told in order to highlight human follies and weaknesses.

## **4.2 Background.**

Origin of the Buganda people.

The Baganda people are located in the interlacustrine region. They are one of the formerly powerful kingdoms before the white man antagonized the region. They were and are ruled by the king (kabaka) who is identified to have multiple names and he is highly respected among the Baganda. He is unquestioned and makes a final judgment with matters concerning the Buganda kingdom. This tribe of the Buganda was divided into clans; members of each clan regarded each other as relatives. The Baganda are mainly known as the Bantu people, they mainly live in the central parts of Uganda and cover up over 26 districts in Uganda which include; Buikwe, Bukomansimbi, Mukono, Masaka, Mityana, Kampala, Goma, Kayunga among others. Baganda people speak Luganda as their language, are mainly crop cultivators, they are settled around the lakes and rivers. Buganda traditional customs are *Kanzu* for men and *Gomesi* for women which are still highly respected. Buganda as a kingdom is made up of 52 recognized clans which include; Njovu, Ngabi, Fumbe, Ekkobe, Ngo, Nvubu, Nvuma, Nkima, Ntalaganga, Nkejje, Nsuma, Nseenene, Mbogo, Musu, Butiiko among others. The Buganda kingdom is made up of eighteen political divisions called *Amasaza*, in Luganda which include Buddu, Ssesse, Ssinga, Bugerere, Ggomba, Kabula, Buruuli, Buvuma, Busiro, Busujju, Butambala among others. Buganda boundaries are marked by the Tanzania border in Lake Nnalubaale / Lake Victoria to the River Kiira / River Nile to the east Lake Kyoga to the north, Ankole to the west and River Kafu to the North West.

The capital city of Buganda kingdom is Mengo and the head of the kingdom is kabaka Ronald Muwenda Mutebi II and his katikkiro / Prime minister is Charles Peter Mayiga. Buganda has a wide range of creative arts in terms of songs, drama, acnes, fables, proverbs, myth, legends, tongue twister, riddles among others. This creative art since way back was told by the elders to their younger ones near fire places, during work, during different festivals and celebrations in the effort to teach them good morals and prepare them for the future. according to Pawikova (2014) Sir Apollo Kagwa's historical works, written and published between 1900 and 1912, together with the literary atmosphere provided by the missionary settlers stimulated any people at the time those who got education to write detailed historical narratives in Luganda about the Baganda.

### **4.3 The Subject of research**

Fables were so important among the baganda people especially the elders. They used them to enrich speech and sometimes hide things from the children, who could hardly comprehend what these stories actually meant not just the entertainment. Elders in the baganda society used fables quite often because they were a sign of entertainment and wisdom to their younger generation. Fables were also liked because of their ability to represent real life experiences through other creatures which sounded and appeared unique to the way how knowledge was use to came up with the stories. In my research, I am going to focus on how the elders used satire in fables to break down important reforms and straighten areas of discipline amongst the young and also create unity in society.

### **4.4 Significance of the study.**

The research is going to focus on the attire in luganda fables which relate to human relations within their societies. It is important to look at the moral lessons that come up because generally satire is a literary technique that generally seeks after change for the good of condemnation of wrong and oral literature by nature is asocial subject. It's therefore important to study fables that exhibit the wisdom and knowledge that is relative to human beings. The fact that fables have hidden meaning requires that we need to analyze them and find out what they actually communicate. This study shall therefore identify the satires that hold meaning in the fables.

### **4.5 Problem statement.**

This research lam carrying out sets to explore the satire in luganda fables and how irony as an element of satire is employed to effectively achieve satire through the pretense theory of Serber and Wilson (1981). Most of the research done previously have concentrated on the creativity and importance of fables in different cultures and languages like Acholi, lusoga, igbo among others. For example, Betty, lakarber and Simon Ongodia have studied the importance of fables to the Acholi society; Moon and Tongue analyze the benefits of fables to children. Besides that; research done among the Baganda is mostly centered on the concept of folk tales, in relation to

their impacts on the society and they have ignored fables. I therefore set out to analyze irony and how it is effectively used to achieve the satire in selected luganda fables.

#### **4.6 Objectives.**

During the study, I intend to achieve the following objectives;

To demonstrate how fables utilize irony to achieve satirical effect.

To analyze how satire is effectively used in selected fables to develop meaning.

#### **4.7 Research questions.**

How is irony used to achieve the satirical effect in fable stories?

How is satire effectively utilized in fable stories to develop meaning?

### **4.8 RESEARCH METHODOLOGY**

#### **4.9 introductions**

I am discussing the sources of data relied on during the study, the methods of data collection used and the methods of analyzing data obtained from the field. The study carried out qualitative research based on the topic of interest that required interactions with people in the Baganda community. For example; the researcher carried out in depth interviews, organized focus groups and carried out content analysis.

It is also important to note that the qualitative approach employed came up with its own challenges and this chapter discusses the problem faced during the study and how thus problem was dealt with to ensure success of the study.

#### **4.10 Data sources**

There are mainly two types of data sources namely; primary and secondary sources. The study relied on each of them as follows;



#### **4.11 Primary sources**

The study carried out field work studies on the topic of interest by organizing focus groups, interviews and questionnaires.

#### **4.12 Secondary sources**

The study relied on the websites, books, journal articles, internal records and library research at the Makerere university main library

#### **Methods of data collection.**

The study collected data using various methods that is to say, interviews, focus groups and questionnaires.

#### **4.13 In depth interview**

The study carried out personal interviews; via what's up, calls and one on one with various respondents. I prepared an interview guide with questions before the interviews but since I used a semi structured interview method I did not always ask questions exactly the same way and not always all of them depending on the informants and their answers. Sometimes I also used follow up questions that helped me to collect more information.

The interview sessions were purely conversational and were open to get details in depth from the respondent. The interviews were recorded as a way of making it easier for me to collect all the information from the interviewees, which helped me when I analyzed the findings of the study.

#### **4.14 Focused group discussions**

The study had a target which was visiting two villages during the Easter holiday; kyampisi and nazigo within the kayunga community. The study organized a group of four people where they were asked questions of why, what and how questions; for example how is exaggeration portrayed in luganda fables? What is the relevance of the exaggeration of certain characters in any one fable? Why are fables that exhibited exaggerated characters fast fading in the modern era? What is the importance of fables to the baganda community? These questions helped me

obtain a lot more information to complete my research work as participants gave their thoughts and obtains.

## **Questionnaires**

I brain stormed a list of questions that I used to gather more information from the respondents about the experiences on fables that portray exaggerated characters. This was relatively quick and cheap for me as moving to the community is a lot expensive. Most of the questions were answered online.

### **4.15 Methods of data analysis**

The data collected was analyzed as follows;

#### **4.16 Content analysis**

The study analyzed the idea of satire/ exaggerated humor in the ten fables collected. The study relied on the theme of striking a balance between reality and imaginary characters that are related to human life experiences.

#### **4.17 Discourse analysis.**

Since most fables that portray exaggerated characters or feature may not be straight forward. I analyzed each fable collected and carefully by getting a deeper understanding of why a particular character was given certain characteristic that seems unreal or imaginary/ extra ordinary.

#### **4.18 Narrative analysis**

The study collected ten fables, wrote down the findings from the interview sessions and responses from questionnaires, the reviewed and analyzed each of them.

#### **4.19 Problems encountered**

#### **4.20 Limited time**

The timing of the research was not favorable as I had to carry out research amidst preparation for my final exams. This greatly affected me but nevertheless, I tried my level best to fix time to carry out the study.

#### **4.21 Lack of knowledge**

Some of the respondents lacked knowledge and information about fables and to be specific the concept of satire in the fables. It became hard for me as I had to first spend the first thirty minutes to explain to them about my topic and purpose.

#### **4.22 Poor responses**

The questions were mainly answered on line and this wasn't a good idea in the long run as some people never gave responses or others gave shallow or uncommitted responses that made it quite hard to gather the necessary information I needed. Nevertheless I had sufficient interview findings and a text book to rely on.

#### **4.23 Conclusion**

The study concludes this chapter by saying that satire has been employed in most fables to ridicule members of the society in one way or the other its social cohesion. However, many people do not appreciate the full significance of the use of satire in fables. They just laugh at them or even do not pay keen attention to the meaning of the comedic satire or characters whose role has been over hyped. The study thus encourages writers, scholars and academicians to address the role of satire in various fables so as to create awareness on the fact that certain characters or features exaggerated is one way of passing on to the young generation good moral values and beliefs and preserving the cultural heritage of a particular community.

I believe that the most ideas of data collection I adopted as above contributed tremendously to my full dissertation. My focus was on interviews with the groups and observations in the society thus acquiring enough data from the participants since they were able to express themselves freely.

Therefore, the data collected throughout this study is regarded as the best data collection approach in this study.

## **5 CHAPTER TWO**

### **5.1 LITERATURE REVIEW.**

#### **5.2 INTRODUCTION**

The field of fables has generally attracted attention of many scholars across the world. This may be attributed to the fact that fables are one of the widely used forms of oral literature. Among the Baganda and elsewhere, a number of scholars have done research about fables as well. In this chapter I am going to look at the different scholars who have handled different issues of fables and what exactly they have looked at in fables in relation to my area of study.

#### **5.3 Studies related to literature concerning fable stories.**

In this course of time, fables have been the subject of many retellings and continue to be so. Different writers adapt them to different times and their morals mirror the values of each society and each writer. For instance , modern versions of the “grasshopper sand the ant celebrate the carefree spirit of the grasshopper” instead of the industriousness of the ant, as traditional versions used to do – see , for instance , Toni Morrison’s“ whose got game? ‘The ant or the grasshopper?’ (2003). some versions emphasize the lesson in the fable; others emphasize the humorous side of human fables and other highlight political or social issues. In the worksheet for this unit you will be asked to compare Aesop’s traditional fable “the town mouse and the country mouse” with Beatrix potter’s retelling of it. This is so because retelling, especially fables and fairy tales, have traditionally been considered more appropriate or accessible to children than adults (Stephen 1998)

Festo Karemero (1925) observed and understood that by the help of the luganda fables . The baganda culture would be promoted and passed on from one generation to another. He believes that everyone has his or her own culture. In his writing it is observed that he is devoted to promoting and conserving the local languages. Fables in his view keep the culture going. However, his research deals with the preservation of culture which is not the case with this study. My focus is on the effect of satire and where exactly is the satire brought out in the luganda fables.

Lakareber (2004) studied the role of fables in shaping the morals and behaviors of girls and women among the Acholi and she said that traditionally fables were performed at night after the evening meal as the family waited for bed time. This was so because most people were free by this time and it was easy to dedicate one's time to understand the stories that were being narrated. These stories were told to the young by the elders of the community. I agree to this study; it is actually through fables that the moral values were passed on to generations. However, his study focuses on the Acholi fables whereas my focus is on the luganda fables.

Simon Ongodia (2014) examines various Teso narratives and argues that through the selfdiscovery the audience gets the oral narratives, their motivation is increased. Therefore, fables increase the motivation of the audience who are being told the story. Simon's study seems to revolve around the Ateso fables and other oral narrations and much more concentration on the audience which is different from the study. My study focuses on the satire in luganda fables and more so the satire in the luganda fables. He forfeits the fact that it's through satirizing of different characters in the story, that the audience gains interest in certain fable or story.

Makgamatha (1987) investigates the form and structure of the northern Sotho fables and tests the applicability of some models of structural analysis. Makgamatha sheds light on the embodiment of fables in the northern Sotho, he revised fables, folktales into myths and legends, which relates very well with the fables that will be investigated in the search of manipulative behavior in Siswati fables and folktales. She mentions that fables have social and religious functions as well as being narrated for amusement and didactic purposes. The religious and social functions of fables that he discusses are inspired in the present study on manipulation. Since manipulation is practiced in society, it has an influence on the emotional being of the audience, as well as the real

life of the people in the society where the fables are narrated. According to Makgamatha Sesotho fables incorporate moral lessons like discipline, conformity and responsibility to the young people. The current study made use of the moral lessons of each of the analyzed fable in search of methods of exposing fable manipulators and providing ways that can be used to avoid being a victim of manipulation. Moral lessons like conformity and sense of responsibility were dealt with in detail when seeking answers as to why victims of manipulation are unaware of the strategies used by the manipulators to hook them. Her focus on the northern fables provides well detailed discussion on the portrayal of satire in the Luganda fables which is different from hers as it focuses on the form and structure of the Sotho fables.

Betty A (2019), in her work observes that fables among the Acholi are used for passing on moral values like discipline, reconciliation, hard work, entertainment, spirit of love and mutual understanding and future reference of a particular tradition. Like every other tradition society the traditional Acholi society has maintained solidarity and peace among themselves and the unconscious acceptance of traditional codes expressed and encoded in their fables to ascertain peaceful living in their families and communities. The study revealed that fables are indeed important in relationship management. It avers that community with good understanding of fables and their implications in conflict resolution would appreciate conflicts as an intricate part of existence and harmonious living and would therefore avoid actions and inactions that would promote violence. However, in her study, she fails to appreciate the portrayal of satire in these fables. She only upholds the role of fables in, which is why my study is focused on analyzing the satire in these fables.

According to Ruth Finnegan (1970) in her work called "oral literature in Africa", she underlines the importance of oral literary genres in general and Africa in particular. She stresses the folk or communal factors, assumed to be significant in the composition and repeated performance or retelling a fable story. Fables have certain valuable cultural heritages, which are worthwhile preserving to benefit the people of the culture in which the stories emerged and for those other cultures, the study clarifies on fables stories by saying that people assume that fables are for only children. However, this study interlines such stories not to be associated with children alone, not

because they are childish but because they contain animal characters that portray human like behaviors and way of life in general.

Musagazi (2015) analyzes that many traditional stories have become vital for human grooming over time. Narrating fables and folk tale stories that depict good and bad enables children to learn to differentiate what is real and acceptable in a community and what is not acceptable as a member of a given society. Such stories influence people's choice and decision this grooming an individual at the end of the day. However, Musagazi forgets to acknowledge the fact that the critical role of fables and how they are developed and in my line of study, I am analyzing how satire is employed in these fables.

Isidiore Okpewho (1992) observes that it should be born in the mind of young ones as well as the adult audience and readers of fables that characters in these fables are created imaginatively, that they are symbolic and presentation of human types. Young and old people can clearly see the deeper meaning and relevance of the lessons which are meant to convey or promote in a given society. His analysis seems to focus on the relevance of fables to the audience of a given society which is not the case with my study which is focusing on the portrayal of satire in luganda fable

According to Bonn (2010), he says that fables are like a narrative intended to convey a moral; he adds that fable stories are not just for entertainment, but they help the audience or readers get essential lifelong lessons in them. With regard to that Bartens (2004) , asserts that moral values are the basic standard of good and evil which governs individual behaviors and choice view obvious indicates that moral values, in everyday life, concerns with a principle which is applied to evaluate right versus wrong. In the analysis of their study, Bonn and Bartens focus on the importance of fables in relation to developing moral lessons ,which is why the research I am carrying out is focusing on certain ignored aspects of fables , in particular satire and how it is effectively used to develop meaning.

The study learnt that African traditions such as fables are coded texts that a person with the right tools can decode to shed light not only on life in the past but the present and future as well. At the same time, they allow our imagination to leap back into the past and bring it with us to the

present. Therefore basing on the above studies, it's clear that the issues of satire requires special attention since it centers around exposure of the wrongs and seeking for a negative change, since research around fables doesn't look at satire in ganda fables. It's important to mention that friends and relatives are the people we interact with most. In order for people to live in harmony, such fables that remind them on how to relate and live peacefully are vital. That's exactly what the study aims at academia and to society in general In one of the books to high light in this study is the by sir Apollo Kagwa's **Ekitabo kya basekabaka bu Buganda**; the study discovers that to the ganda fables satirize and addresses animal characters with "wa" as in **wakayima** , **wankofu** in order to personify them so as to clearly bring out their message in the realm of human understanding and nature. Without the "wa" it remains at the animalism. With the introduction of "wa" it achieves abilities of humans and hence elevate to the level of human beings so as to communicate to society in the best understandable way. This strategy exploits so the buildup on imaginative power that the mind undergoes in transfiguring non humans to humans. This means that once the mind accepts that the non-human is a human, these the roles become sensible and worthwhile.

The baganda were and are still very intensive in their creation as evident in the fables that are rich and embedded with morality lessons and entertaining for the matter most especially to the young one. Growing up I was always inspired by the breath taking ways of the baganda, sometimes we would sit together in a circle after with and each of us would tell a story, the presentation of virtuous characters and those that are deviate of the truth and the subsequent occurrences they face both positive and negative consecutively all to show young people the best route is to take on. It's apparent that in Buganda, art produced in the studios is detached from its community. This realization undermines the basic tenants of the indigenous systems of knowledge generation, ascertain and practical usability.

T .O. Beidelman (1980) analyses how Africans have delighted in using animal tricksters to shape their children's moral imagination. He has analyzed the complex ways that the kaguru use **hare**, **hyena** and other animals as metaphors, partly for the surface rules and patterns of their life, but much more for the deeper intuition and meanings that make them... The kaguru like the Ashanti in their Anansesem (spider's stories) and the Azade in their tales of tom, the spider understand



that lies and outrages of their tricksters reveal the social order as sacred in its supple particularity. Beidelman in his study focuses on the morals developed from fables and how metaphor is achieved in fables. However, my study is focusing on the effective employment of satire in fable stories.

Bukenya (2002/2003) observes that storytelling was normally done by elders especially by grandparents to the younger people in the evening teachings after initiation or day's activities and the apprenticeship system. The story telling sessions were like the current history, religious, educative, social ethic lessons. Characters in the story had traits that the society wanted to discourage because they ended up miserable while characters with admired morals were rewarded. Fables were meant to instill morals among the young people. In addition to his analysis my study is focusing on how satire is employed in different fables of these societies.

Berry Jack (1991) says fables have obvious and recurrent themes and moral lessons. Goodness is always the main focus of his study. He focused on how fables aided in the promotion of good morals among the children. Therefore, this compelled me to examine satire in luganda fables because there is a big gap to fill up since Bukenya and Berry only focused on the moral values among the youth forgetting that it is through exaggeration that various morals are passed on within the baganda people from one generation to another, which is why I found it important and unique to analyze further about satire in these fables. Berry focuses his study on themes and moral lessons in fables

In conclusion , the above scholars ,like Joel focuses on the definition of fables , Timothy Knapam, Stephen, Deltor, Moon, Brumgfit , Tongue, Wagnall and Thompson focus on the study of children fables , their moral lessons and how they can develop the student's understanding of oral literature, Perry (1984) focuses on the study if metaphors and rhetoric questions in fables, Dolby Stahi and Wiener focus their studies on the characteristics of fables , Kimanan and Chimerah focus their study on exaggeration in fables, Dawkins and Berry Jack focuses their study on themes and lessons in fables, Lakarber , focuses her study on Acholi fables and Simon Ongodia focuses his study on Ateso fables , all these studies are relevant and important. However , none of these scholars analyzes the satire in the fable stories , which is important and there for my area of study involves analyzing the different elements of satire like irony in the

Uganda fables which ideas build significantly on the impact of fables on society, how society perceives aspects of culture and tradition, and how oral literature is incorporated into society to teach different morals and values to the young generation, and in particular how fables are significant in the Buganda society and how satire embarks on bringing forth references and development of moral among the young generation as initiated by the elders in the Buganda society as we are further going to analyze in the following chapters. As fables have been analyzed through by different scales, it has come to my understanding the fables are not particularly about animals, but they cut across different creatures that don't take the human form (human being). Therefore fables are unique in their portrayal of this animal like a character to bring out different aspects of society and what really people are in society in relation to the way they live.

## **6 CHAPTER THREE**

### **6.1 DATA ANALYSIS AND DISCUSSION OF FINDINGS**

#### **6.2 introductions**

Oral literature plays a significant role in shaping the lives of the Buganda people in Uganda. Oral literature is used in all kinds of situations either good or bad because each situation has different kinds of oral literature that apply to it.

This chapter presents the data collected that is to say; the fables, its analysis and discussion of findings on each of them. The chapter embarks on achieving the main objectives of the study as stated in chapter one.

As previously analyzed satire contains a lot of elements but in my area of study I am specifically going to focus on irony and parody. Parody is an imitation which uses distortion and exaggeration to evoke amusement or derision from the audience and irony is the expression of one's meaning by using language that normally signifies the opposite, typically for humor or empathetic effort. According to Gricean pragmatics, there has been a rich literature in the linguistics, rhetoric and literary studies on the nature and use of irony. With the expectation of romanticism (whose contribution has been on the critical rather than that of the descriptive side.)

in all this literature accepts the basic tenet of the classical approach that irony consists first and foremost in a **reversal of meaning**. In the paper called *les ironies Comme* (1978) mentions that irony consists of echoing a thought, belief, intention attributed to an individual, a group of people in general and expressing a mocking. In the unified theory of irony Goethe observes that “words come in handy when ideas fall us”

The traditional pragmatics theory by Grice (1975) and Searle (1879) assumes that an utterance is recognized to be ironic, when the hearer becomes aware of an apparent violation of some pragmatic principles for example maximum quality (conditions for speech act) and as a result it conveys the opposite of the literal meaning. the view applies well to typical ironies such as (LA) that irony can be communicated by various expressions that are less violate for example an **understatement, an over polite response** are interpreted as ironic under situational.

Mention theory proposed by Serber and Wilson (1981 -1986-1992) focuses on the allusive nature of irony. They have argued that verbal irony has a variety of echoic mention of an attribution thought or utterance ; by mentioning or alluding to someone’s thought, utterance , expectation or cultural norm , irony communicates the speakers discrepancy between what is actually is and what has been expected .

In my area of study, I am focusing on the **pretense theory**. Pretense theory does not apply directly to what is called dramatic or situational irony. This theory reflects the reasonable use of several feature as mentioned by Serber and Wilson (1981). *Asymmetry of effect* ; an ironist is more likely to say “ what clever idea” of a bad idea than “ what a stupid idea “of a good one, as Jorgensen (1984)pointed out that people pretend to see the world according to norms of success and excellence . in the pretense theory , this is just the sort of version ironists pretend to be , if, so, they should be more likely to make positive pretenses , “what a clever idea “ than negative ones , “what a stupid idea” . *Victims of irony*; irony generally has vices. According to the pretense theory, they should be two kinds of vices the first is “who is the unseeing or injudicious person the ironist ids pretending to be, the second is “a” who is the uncomprehending audience not in the inner circle. *Ironic tone of the voice*; in pretense theory or make believe, people generally leave tire voices behind the new ones. For example san ironist pretending to be S might

assume a voice appropriate to be “S” in order to convey an attitude about “S”. However, the ironists will generally exaggerate or caricature. Grice (1978)/125 says that

*If speaking ironically has to be or at least appear to be, the expression of a certain sort of feeling or attitude, then a tone suitable to such a feeling or attitude seems to be mandatory at any rate for at least sophisticated examples.*

With pretense, there is a natural account of the ironic tone of the voice Clark and Gerrig (1984)/122. Treated as pretense for example Swift’s irony in “*a modest proposal*” “*makes good sense*.” Swift pretends to speak as a member of the ruling class to the English audience. He expects his readers to recognize the pretense and see how by affecting the pretense he is denouncing the English attitude towards Irish. Swift mocks the English methods to deal with the people regarding Ireland and offers solutions to some really urgent problems of the period.

Bukenya (2002/2003) observes that storytelling was normally done by elders especially by grandparents to the younger people in the evening teachings after initiation or day’s activities and the apprenticeship system. The story telling sessions were like the current history, religious, educative, social ethic lessons. Characters in the story had traits that the society wanted to discourage because they ended up miserable while characters with admired morals were rewarded. Fables were meant to instill morals among the young people.

Berry Jack (1991) says fables have obvious and recurrent themes and moral lessons. Goodness is always the main focus of his study. He focused on how fables aided in the promotion of good morals among the children. Therefore, this compelled me to examine satire in Luganda fables because there is a big gap to fill up since Bukenya and Berry only focused on the moral values among the youth forgetting that it is through exaggeration that various morals are passed on within the Baganda people from one generation to another.

#### APPENDIX ONE ; story of the mice in the council

According to Grice (1975) and Serber (1979) they assume that irony can be achieved in various expressions that are less violent for example, an understatement, or an over polite response. In the story of the mice in the council; during the meeting the old aged mouse makes an over polite statement which turns out to make the rest of the mice in the council look foolish and stupid.

**“awono nga bawamesse bali mulukiko, wamesse omu omuto naletta ekitesso nti, “wakkapa tumusibeko ekidde munsingoye, bali bakya sanyukila ekitesso , awo wamesse omukulu nabuza nti ; “ani agenda okugenda asibe ekidde ku wakkapa.” Bawamesse bonna olwawulila ekibuzo , buli omu natunulira munne , era okukakana, nga , buli wamesse afulumye mulukiko , era wamesse omukulu , nasigala mulukiko yekka.**

The idea was good but the issue was who was going to tie the bell around the cat, funny enough before the eldest mouse could finish the question, all the rest of the mice had already left the meeting and no one remained, meaning no one among the mice was willing to tie the bell on the cat because it implied death. The above statement brings out the pretense theory well, in that all the mice were happy about the idea of tying the bell around the cat’s neck. The old mouse becomes the main ironist in that it possess a question that is so ironic in the way that instead of saying directly that ;” no one among us can risk their life to tie the bell around the cat’s neck “ instead it asks “ who is willing to risk and go and tie the bell around the cat’s knock” such a statement clearly brings out the satire in that no one among the mice comes up to do it but instead they all leave the meeting without saying anything or responding to the question. The above question is raised as a solution but it appears to be another challenge to the mice because no one is willing to engage in doing it.

At the start of the meeting when the mice were in the council debating on what to do save themselves from the cat , they were all in one accord and agreed to on how to fund a solution to the problem , which they actually succeeded ion, they were able to think through the all situation and gained a solution which they all commented that it could actually work to help them fight against the cat , however when it came to the initiating of the plan , they all failed to agree , so the meeting ended when no one was willing to go and tie the bell around the cat. In the same way, those story mirrors different calamites that befall the society as a result of divisions. Divisions of society , in particular the Buganda society are as a result of religion, different cultural beliefs , clan, taboos; its known that the Buganda kingdom comprises of different tribes which include ; the baganda , bagushu, basoga., banyoro, badama, bakiga, basamya among others, all these tribes excite in the Buganda kingdom and so these communities and divided in terms of the clan, cultural practices , taboos , that are performed differently in different tribes. For example among the baganda, the mother in law is not supposed to have any close contact

with the son in law, however to the banyakore, the mother in law can hug her son in law, among the bagiushu , circumcision is a must and is performed as a cultural customs, particular the boys and anyone who is not circumcised is not a man. These tribes do not only stop at their differences in cultural practices but also their mother languages differ. For example the baganda speak luganda, the basoga speak lusoga, the banyankore speak lunyakole, the banyankore speak lunyoro , the batoro speak lutoro and so on, in their dressing code the banuyankore wear mushanana , the baganda wear gomasi and kanzu . such different aspects on these societies actually cause a lot of divisions, where these tribes tend to conflict and fight each other like the basoga claiming that baganda are thieves and the baganda claiming that basoga have a low intelligence capacity, in this case these societies continue to fight against themselves for not good reason and yet they all belong to the Buganda kingdom, such divisions cause disunity and un ending wars among these societies,

The story embarks on bringing out the lesson that having bright ideas is no use unless one puts them in to practice. In the story the mice had a great idea of making sure that they save themselves from being eaten by the cat, but their plan failed because no one among them was willing to go and tie the bell on the cat, this directly happens in our everyday society, because most of the times we use words and less of the actions that people would expect us to use. In the Buganda society , work was and is still valued till date, the baganda done a lot of respect to work , and its actually proved them to be almighty kingdom, with in their culture nobody was supposed to be dominate in that work was assigned to everyone and work was categorized among the men and women, girls and boys.

The girls were supposed to learn how to do house work and prepare to be good wives to their future husbands in that submission was emphasized, the boys were taught how to hunt and prepared with different skills of how to be great leaders in the future and great fathers. Within the Buganda society being weak or lazy was curses and so they ensured that the elders taught their children the easy of work jus through stories like these fables that they learnt more about life and how society runs, among the baganda time was valued and a man was considered a man right from his home read , how he managed his home the wife and children, meaning everybody was held responsible and accountable to the king , in that every work was supposed to be done

and so failure to fulfill one's responsibility would lead to punishment. The above story full brings it out through the satire, in that it ironically comes out that the mice are scared of the cat but they are not willing to do what it takes to get rid of it or stop it from killing and eating them.

character and characterization is used in the fable to bring out the satire; the old mouse and the young mouse are portrayed to be cunning and wise mice; the young mice brings in the idea of tying the bell around the cat's neck which idea is greatly supported and the mice is credited and cheered by the rest of the mice for its great knowledge. The satire is clearly brought out by the old mouse that proves all of the mice to be ignorant and less knowledgeable, satirically even so wisely the old mouse out thinks and out smarts all the rest of the mice in the council by asking them that ; " who will tie the bell around the cat's neck . Truthfully all the mice had not actually thought of the fact that there was need to tie the bell into the cat's neck, since the bell could not tie itself in the cat's neck. All of the mice awoke from their fantasy and it was not long that they realized that no one among them was willing to go and tie the bell around the cat, as they had earlier celebrated the idea since they found it significant and effective.

Setting is used to bring out the satire in the story ; the mice hold a meeting in the council but according to the description of the place , the place is not convenient and the all situation becomes ironical when the meeting starts , in that the mice start debating on the problem that they are facing and how they can fight their enemy , but because the place is not protected , the mice are unaware that actually the cat is outside piping on them and its clearly hearing what they are planning to do to it in order to defeat it and stop it from eating them, this is so ironical because the mice were plotting to end their enemy but not to their knowledge the cat was right behind them and listening to everything that they were saying. A.2 Story of the three cows.

Comme (1978) says that irony involves the reversal of meaning. He mentions that irony consists of echoing a thought, belief or intention attributed to people in general and expressing mocking . In the story of the three cows , the lion is able to show a pretentious and convincing facial expression to the cows through trying to show his belated concerns with other motives. The story has typically two parties of characters; the lion and the three cows. The story is about three cows one is white, the other is black and three other is reddish brown in color. The three cows try to live life in the forest together as a mechanism of protecting themselves from other animals,

however one day the lion of the forest becomes hungry and tries to hunt out for food, in the course it meets the three cows, it fails to attack them since they are three and so it comes up with a hooked plan to get them all .the lion came up with canning idea that it got the three cows trapped. The story is satirical in the way how the lion manages to get the three cows. It befriends the reddish brown cow and its able to execute its plans, it told the reddish brown cow that;

**“ya mugamba nti esnsolo zonna nzilugavu era nti ekidugavu tekikwatagana nakyeru, awo’no**

**Ntensa nti wante omweru mulye , okusobala okujjawo okwawukanya mu nffanana “**

This is so satirical in the sense that the lion manipulated the reddish brown cow with the fake idea in it embarks on wearing a fake attitude of concerned towards the well-being of the forest and the reddish brown cow, as discussed by Gerrig (1984) where he says that attitude is also important in the portray of irony. The lion wears the attitude of a Good Samaritan trying to look out for the cow s to get them something to eat, in order to gain their trust and friendship. The reddish brown cow falls for it, in that its manipulated by the lion to betray its own kind, first the lion tells it that; the color of their bodies is dark and that body color of a white cow is light, and so the light color is the opposite of the dark color and so it would be very good to eat the white cow so that there will be no difference among us any longer and that they will be able to live together well.

This story is so satirical in that the cow itself could not think that it was also not black , it could not reason out to understand that the lion was just trucking it into eating it , it’s so very funny how the lion confused the cow with the color idea of all animals being black in color yet the cow itself is not black and even the lion itself is not black , such ideas makes the story satirical in that the cow is manipulated and it eventually gives in its own fell white cow to be eaten buy the lion, this actually reaches significant moral lessons . The story at this point endeavors to bring out the aspect of social interaction in society; it’s not safe to make decisions without consulting or seeking advice from the elders. just like the cow in the story, it did not try to seek any opinion from its fellow animals but fell for the lion’s trap, in the Buganda society such a fables was taught to the younger ones by their elders in a way of equipping them with knowledge to think



well, in that ; in their buganda society , the young ones are answerable to their parents, the wife is answerable to the husband, the husband is answerable to the council and cultural norms of the society and the king, meaning every action concerning the kingdom is supposed to be discussed and agreed upon by the king , in such situation the elders used such authority to bring up their children with a lot of discipline and respect for their elders and society, in that if they committed any mistake , any of the elders in the village would punish him or her. In the Buganda community a child was not raised by his parents alone built every elder in the community was considered to be responsible towards raising the child, thus the child was raised by the whole village and therefore consultation was made amongst elders on the best way if how to raise the children in the society.

Furthermore what makes this story satirical is that the lion used the same tactic of color to eat the black cow; in that it told the reddish brown cow that;

**“Langi yomubiri gwo ne’yange ziffanagana, kale langi enzilugavu teffanana yaffe , awono ntessa nti wante omudugavu mulye tusobole okusigalawo ffeka abalina langi effanagana”**

The lion was able to manipulate the reddish brown cow that it would be for their good that he eats the black cow and that they remain together alone since they are the only ones who share the same color. The story becomes more satirical in that the cow stupidly allow that lion to eat the black cow, without considering that it’s going to remain alone and it won’t be long until the lion also gets hungry again and feeds on it, it’s not actually long after days when the black cow is eaten, the lion calls the reddish brown cow and eventually eats it too. This story further teaches that we should be very careful with the people around us and the people that we stay within our communities. In this as we are leaving in the society its nit safe to trust everybody in that much as we take people around us to be our friends some of the people are not . The rises a proverb which say;

**“Befriend many but trust a few/ yaggala bangi naye wesigge batono”**

**“sinti buli akusekera munno oba mukwano gwo owadala”**

This proverb is so significant in this story in that , it warns against trusting people around us , sometimes people laugh with us but it's not long until they turn out to be our worst enemies and such people live with us and among us and they can do anything in their power to see to it that they destroy us , just as the lion in the story , at first it came as a friend trying to find pastures for the cows but later turned color and devoured all the three cows right from the white cow to the black cow and then the reddish brown cow , which had thought that since it had become friends with the lion , the lion would spare it , which was not the case because that lion confronted it and said that it's not any one's friend which is actually true with some of the people that we leave with in society .The story also emphasizes the need for unity; in the story at first the three cows stayed with each other and so they could protect themselves from the lion but you could notice in the story that once they disagreed and left each other , the lion got its opportunity to kill and eat all of them.

There is a saying and proverb that states;

“Two heads are better than one / united we stand , divided we fall”

**“aggalya awamu gegaluma enyama “**

**“emitwe ebiri gyisinga ogumu”**

These proverbs are actually very significant in bringing out the moral lesson in the story; the proverb emphasizes the importance of togetherness in that if people are standing or working together, they're able to do a good job, they are able to yield good results, they are able to correct and learn from each other, they are not easily defeated. This is so important in the Buganda kingdom more so in the marriage affairs where the husband is considered to be the head of the family but he is also expected to have a wife to be his adviser, support and help, in the same way even in the political aspects of the Buganda society, the king is considered as the head of the kingdom,. However, he has the right hand man called “katikiro” who monitors every activity of the king and he guides him on given matters to do with the state. Therefore the elders used such kind of stories to alert their children about the value and the good in togetherness and keeping unity and harmony in the kingdom as they grew up.

Character and characterization is used to bring out the satire in the story; in the story the lion is portrayed to be wise and cunning, the lion creatively hatches a plan to have itself what to eat and it actually succeeds in the plan, the lion cunningly manipulates the reddish brown cow by playing on its mind, at first the lion acts friendly, then starts to make requests that are weird and funny but the cow stupidly falls for its trap. In this same line the cow is portrayed as naïve and stupid, through its character traits satire is brought out. The reddish brown cow stupidly believes everything that the lion tells it, it stupidly gives in its fellow friends to be eaten by the lion without thinking so that it won't be long that the lion will turn its back and kill it also. The lion comes up with silly ideas that the reddish brown cow falls for it. A. 3; Story of the wolf and the crane.

The story of the wolf and the crane is so enchanting, but so satirical at the end. The story has two characters, the wolf and the crane, the wolf is the ironist in the story. As discussed by Gerrig (1984) in the pretense theory says that in achieving irony there are certain aspects of exaggeration of a situation, the most direct striking irony in the story is that a wolf cannot be friends with the wolf, which is why the wolf makes a pretence, in convincing the crane, the wolf convinces the crane to help him because he was going to die if the bone had not been removed. The story commences with the wolf stuck with a long bone in its neck after a long day of slaughtering and killing other animals, so he thought to himself who could get the bone out of his throat; not long he remembered the crane and so had promised to give a good reward to the crane, the crane was uncomfortable with having its mouth into the throat of the wolf but eventually got the bone out. However the last statement that the wolf made to the crane was satirical and kind humorous, the wolf said that;

**“gwe kaloli nkuwadde ekilabo kya kuleka omumwa gwo, nogugya muddokoli lyange era siyina kilabo kilala kyengenda kuwa”**

The wolf seemed like; it's already a reward from me to you that have already allowed your throat out of my throat. At this point the wolf meant that your reward has actually been forgiving you or else I was going to eat you up and you were not going to survive me. This is so satirical because the crane had thought that it was going to really get a real reward from the wolf as promised. The story with its exaggerated ending actually brings out a significant moral lesson; in that we

should never expect any reward from the wicked. Sometimes we do good thinking right about the wrong people or bad people or people with wrong intentions and we think that they will appreciate or pay us back, unfortunately such people are very selfish and they hardly appreciate anything done for them even in the heart of freewill. Such people are dangerous and are not worthy of being trusted or kept around with. These people are supposed to be far away from us and we ought to trust them less for our own benefit, which is why the leaders in the Buganda kingdom and elders emphasized their younger ones not to trust or welcome strangers that they don't know where they are coming from, that is what was actually emphasized for their own safety. In the Buganda kingdom if anyone was found to be a stranger in their kingdom, he or she would be summoned by the king and the council of elders and he would be questioned, this was done to guard the safety of the people in the community.

Character and characterization is used to bring out the satire in the fable. The wolf is portrayed to be cunning and fierce and the crane is portrayed to be gullible; the wolf makes an open lie to the crane in the name of a promise since it wanted the bone to be removed from its throat/ neck. The crane regardless of how it attempts to think wisely, by attempting to refuse helping the wolf, it's not long until it's convinced by the gift that the wolf plans to offer it after removing the bone from its neck. The crane could not think wisely to know that, it's not safe to make agreements with your enemy, hence it fell for the trap and actually in the end it did not receive anything from the wolf.

Story of the hare and the lion king of the forest.

The story is satirical in an ironical nature; the story has two characters, the hare and the lion. This poem is supported by Krenz and Glucksbergs (1989) study of the cognitive approach, which supports the psychological experiment, in the story the hare is portrayed as a stupid creature, in this story the major aspect of the pretense theory employed is exaggeration. The hare as our ironist embarks on bringing out the satire in the story, the hare is able to use its wisdom and cunning nature. One day the king of the forest fell sick and when he fell sick, he invited the rest of the animals to visit him in his hut. The animals went about each of time one by one with different gifts to visit the king of the forest who was feared and respected. As animals went one

by one to visit the king of the forest, when it came to the hare's turn, he noticed something that was amiss/ very satirical on his way to the king's hut; he thought to himself;

**“buli bikulubuze bye bigere byendaba ebyaggenze okukyalira kabaka we kyibira , bitunula biggenda bugenzi, ekitegeza buli agenda okukyalira kabaka wekibira tadda”**

The hare realized that all the footsteps to the lion's hut were only pointing one direction , only going to his hut, meaning every boy who went to visit the king of the forest would not comeback , so being wise enough the hare was able to save himself. The whole idea of the footsteps pointing only to the king's house is satirical and humorous but from that the hare is able to save himself from being eaten, because it realized that whoever goes to visit the king is eaten, meaning the lion was not sick but rather hungry and it was just looking out for what to eat and if it went there, then it would also be eaten up by the king of the forest. This sorry morally teaches us to be wise people and analyze every situation or action that we think of taking before we take it. The hare was wise enough to figure out what the rest of the animals that went to the king's hut could not figure out. The hare escaped being eaten because of its wise skills and knowledge otherwise it would also be eaten. In the same way it is important for us to think wisely before we say or do anything because our actions may save us or lead us into danger. Such a story was told in the Buganda society to help their children learn and understand the mechanisms of security and self-conscious of the situations around them, to be wise enough just as the hare was. The hare as much as it is small it was able to outsmart the feared and strong king of the forest which the rest of the animals like the wild pigs and cows failed to do.

Character and characterization is used to bring out the satire in the fable; the hare is portrayed to be very canning than the rest of the animals including the king of the forest. At first the king of the forest proves to speak so highly of himself in that he sets a trap which almost all the animals in the forest fall for an it's only the hare that proves to be wise enough not to fall for it. The hare is able to expose to us the actual satire in the story. The hare is able to spot the fishy situation, in that he is able to unfold the trap that the king of the forest had planned for all the animals in the forest.

A. 5 ; Story of the wolf and his shadow.

The story embarks on the use of exaggeration to bring out the irony that embarks on revealing the satire in the story. One day the wolf looked at itself in its own shadow (looking very big) and so thought to itself, why should I fear a puny lion yet I am big. By looking at itself in the shadow it saw a big image of itself and said;

**“ ndi munene nsobola okufukka kabaka wekibira, ate sirina nakutya wango yadde kubba musinga obunnene”**

After that the wolf had gained confidence and it rushed out to confront the lion but it was not long that the lion grabbed it and devoured it at once. The story morally teaches us that we should always be remained of reality, in that we should not allow ourselves to be carried away by fantasy and fancies to forget how we are. In the story, the wolf looked at itself in the shadow and by doing so, it felt convinced that it had actually gained weight and strength and it could defeat the lion and become the king of the forest which eventually led to its death. In the same way sometimes as people we tend to think so highly of ourselves because of the exciting and simple things that we have gained and we forget where we come from, which eventually lead us to our destruction. In the Buganda kingdom the young ones where taught such a fable to teach them that they should always respect and value their culture and traditions. in that they should never forget who they are and where they come from, which is why ; the baganda have different unique names from other tribes ,this is one way of reminding them about their origin , who they are and where they come from so as not to forget their identity. It also further justifies the way how the baganda dress, their language, and their cultural practices like marriage. Such and more of these activities remind them of who they are and they should never forget where they come from, so the elders used fables as well to remained and teach the young ones about the importance of their origin and never forgetting where they come from because their origin identifies them.

Character and characterization and symbolism used to portray the satire in the story. The wolf is portrayed as stupid, its convinced to believe that its stronger than the lion who is the king of the forest, the shadow in this case symbolizes the stupidity of the wolf, since it looks at its shadow

and because its large, it thinks to itself that its strong and powerful and it can defeat the king of the forest and replace him,

A.6; Story of the two goats.

The story has two characters that include the white and the black goat that embarks on bringing out the satire in the story by the use of exaggeration as discussed by Grice (1978) the two animals create a symmetric effect on the story, that is intense but funny. The two goats portray an ironic attitude that is developed in form of a conflict between them. The story revolves around two goats the white goat and the black goat that lived on the rocky steps of the mountain valley, they to meet, one on each side of a deep chasm through which poured a mighty mountain torrent. The trunk of the fallen tree forms the only means of crossing the chasm. The irony in this statement brings out a satirical atmosphere in the story;

**“Ne binyonyi bibiri byali tebisobola kuyitta kumuti , okusala kuludda olulala , wabula bawambuzi buli omu yali ayagala sala kudda kuludda lulala era basisikana Makati go’mutti nga terri assobola kuyisamunne kudda kuludda lulala”**

This statement reveals that not even two birds could be in position to pass or cross using the bridge; the image in this statement creates the picture that the tree branch was absolutely small. The two goats had argued among themselves in that all of them wanted to cross the trunk of the tree at once yet it was not possible because they said not even two squirrels would walk past each other on the tree trunk. So the story ended in the way that neither of the goats crossed because they found each other stuck along the bridge. Meaning they met each other in the middle of the tree trunk and none could cross over to the other side which showed the stupidity of the two animals. The story morally teaches us to apply patience in everything that we do. In the story both of the goats were very stubborn and none of them was willing to allow the other cross to another side of the forest, so they ended up meeting each other in the middle of the tree trunk. However, if the two goats had agreed and one went first then the other followed, they would not meet at cross roads and they would reach their destination without blocking each other’s way. In the same way, sometime we hinder our progress by working to prove to others that we are better than them or sometimes we tend to be important and take wrong decisions and actions without

taking much or good thought into the situation, such a fable among the baganda largely groomed the young people to be wise and knowledgeable in doing different aspects within the society.

Character and character and characterization and symbolism are used to bring out the satire in the story. The two goats are portrayed to be foolish, stubborn and assertive, both of them insist that they want to cross the bridge at once together yet they are aware that the ridge is very small to hold both them or even create way for both of them to cross at once. The tree bridge symbolizes the stupidity of the goats because when they all attempt to cross the bridge at once, when they meet each other in the middle of the bridge, that when they realize that they actually could not cross at once. This ending makes the story and clearly brings forth different moral lessons for example; sometimes it's not good to do things without thinking twice, because every citation as a reaction or a consequence.

### **6.3 Story of the owl and the grasshopper.**

The story has two characters; the owl and the grasshopper, the owl has the ironic attitude that it employs that it manipulates the grasshopper into its trap. The owl pretends to be kind and friendly towards the grasshopper. In the forest there was an old owl , one day it was resting on the tree and the grasshopper came singing on its tee branch near its house; hooo hooooo hoooo. The owl was trying to sleep and it got offended, it tried to scare the grasshopper away but it remained and so it came up with a funny but good idea of how to get rid of the grasshopper.

Since the owl does not see well during day, it kept the grasshopper nearby suggesting that anyway it feel good on hearing the grasshopper sing and so let it continue singing as it rests , after a while the owl went into its house where it was dark and called out to the grasshopper that it had got some wine from its neighbor and friend Mr. Apollo and that Mr. Apollo would sing before he drinks , so he called the grasshopper to come in its house and have a drink then go back and sing, stupidly the grasshopper fell for it and it was eventually eaten by the owl in its house. It said to the grasshopper;

**“ jjangu muyumba yange nkuwe kuwayini wange mwami Apollo gweyampadde onweko , awono olwoke odemmu okuyimba”**



This action was an outstanding plot for the owl to show the foolishness of the grasshopper, that's how the owl tricked the grasshopper into eating it. The story morally teaches us that flattery is not a proof of true admiration; do not let flattery throw you off your guard against an enemy. This teaches us not to get carried away the sweet speeches that people offer us but we should rather be on our guard to think wisely in different situations towards how people treat us and what they think about us .

Character and characterization is used to bring out the satire in the fable. The owl is portrayed to be cunning; the grasshopper on the other hand is portrayed to be stubborn, stupid and gullible. The grasshopper is tricked by the cunning owl. The grasshopper at first proves to be wise and provocative towards the old owl, but it's not too long that the owl outsmarts it by inviting it in his house pretending to want to give the grasshopper a drink. The owl comes up with a funny fake story about singing all about Apollo which the grasshopper easily falls for and ends up being eaten by the owl at the end.

In conclusion the pretense theory embarks on the use of attitude , two parties or characters , oppositeness of a statement , exaggeration , as discussed by Gerrig (1984), Grice (1978), Serber and Wilson (1981) , in their analysis of the major concepts that are represented in the theory, in the above stories / fables the above aspects are embarked on to bring out the irony which is one of the elements of satire.

## **7 CHAPTER FOUR**

### **7.1 CONCLUSION AND RECOMMENDATION**

#### **7.2 Conclusion**

The study explored the satire in the luganda fables. The study was guided by two major objectives; to analyze the satire as portrayed in the luganda fables and its impact on the society. The study observed that fables share characters with folktales and have moral lessons embedded in different proverbs. But generally fables are different by the fact that its only animal characters exist in the stories unlike folktales which have both animal and human characters present. The fables are immersed with funny and good wisdom stories.

In addition to that personification is a general techniques that is employed I all the fables , in that these animals are given human characters , behaviors and reasoning , in a way that they are able to portray how human beings live and stay in their societies and whatever they do , in their daily life, which is why , these fable stories are so significant and important in our daily lives because of the different moral lessons that they bring out that are related to our everyday living and are significant to the young generation in imparting them with useful information about life , responsibility and their origin like in the baganda society as discussed above.

The study therefore focused on the exaggerated or satirical statements and characters in the different fables that produce a humorous comparison to reality, above exaggeration to prove a point or draw the listeners of such fables in to the focal point. Recommendations

The study recommends the following;

A modern society has come with people moving away from the old traditions such as oral literature. The study recommends the putting into written form, video form and audio form of all kinds of oral traditions especially fables to cater for the next generation that may never get the benefit of listening to the story being told. However, once written down, one may get the chance to read books that present various moral lessons or even watch the stores on different social Medias since technology is advancing there and then. Thus the intended message for the people is not missed out.

The study also re commends in incorporating in to the new curriculum in all Uganda schools design topic and time for oral literature so as students learn from fables for a better society. This is helpful as most times of a youth is spent at school giving them a greater benefit since they have little time at home to sit down and listen to these stories like long ago.

Furthermore, the literature department in Makerere University should stock written literature on fables for the benefit of English and literature students. The students at this department should also be encouraged as part of their school practice to each gather fables from their different societal back grounds and come up with a collection of oral traditions from all parts of the country and put them in writing for a better tomorrow.

In conclusion, with the coming up of the new modern technology such as internet oral tradition can be uploaded for the benefit of the social media lovers.

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## 9 APPENDIX 1

### 9.1 Fables

No. 1

The mice in the council or the belling of the cat

A cat was chasing all the mice and eating all the ones she could get. The mice called a great meeting to try and think of some way of making themselves safe from the cat. The meeting went on for a longtime. Many ideas we put forward by the mice at the council, but none of them seemed any good. Finally one bright young mouse stepped forward. "I have got it" he said excitedly. "The reason why the cat keeps catching us is because we cannot hear her coming. Isn't that right?" "Of course it is" said the other mouse. "That does not really help us through". "I have not finished yet, what we need is something to warn us that the cat is coming. Well I know what to do; we must tie a bell around the cat's neck! That way, every time the cat comes near us, we will be able to hear the bell tinkling and have time to hide." What a good idea! "Shouted all the mice. "Well done! Well done! You have solved all our problems, whet we need is to find the

bell and tie it around the cat's neck "the other mice started to cheer and shouted excitedly. but then a very old and wise mouse said, " just a minute, it may be good idea but tell me this , is anyone here willing to risk his life by going up to the cat and tie the bell around his neck ?" no one answered . Within a few seconds all the mice had left the meeting and the room was empty .no one was prepared to tier the bell on the cat.

Translation.

*Amesse mulukiko.*

*Awo olwatuka; aboluganda nga otulabira , waliyo amamesse ne kappa, kappa yali nenene era nga elya buli mamesse gesanze . awono lwali lumu , amamesse negayita olukiko , okutesssa webanawona okulibwa wakappa, ba wamesse banonya ebitesso awono nebula, naye bali basilikilidde wamesse omu , omuto naletta ekito, nti "wakappa atulwa lwansonga nti tetumulaba nga aze otulumba , awono mbadde ntesa nti tufunne ekidde to kyimusibbe mu nsingoaaaa" ba wamesse abasing wono ne basanyukila ekitesso ekyo, wabula bali bakyasanyuka, wamesse omukulu mubo nagamba nti," mulindeeko ,ekitose kyilunji naye ; ani agenda okusiba wakapa ekidde mu nsingo?" awonno bonna bawemmesse nebasilikirila era , nebe tegula omu kwo 'mu, okukakana nga wamesse omukulu assigadde yekka mulukiko, nga bawamesse teli asobola kusibba wakappa kyidde musingo. Nange awo wenalabira.*

No. 2

The three cows.

Once upon a time, there was a green and fresh pasture around the forest, in which the three cows lived. A white cow, black cow and a reddish brown one in color. The cows were nice and kind to each other. They used to graze together and could also sleep near each other until one day, the reddish brown colored lion in the forest happened to pass that way. The lion was unhappy and to hungry looking for what to eat .on seeing the cows it became glad, but could not attack them because they lived together. So, the lion sat in a corner and waited till the cows could separate. The cows lived together and would not part away from each other because they knew that if they were together, no predators could attack them. The lion laid in ambush nearly for two to their day's .but the cows continued to remain together and would not separate still. A plan occurred, to

lion went towards the cows and greeted them, “how are you my friends. Are you fine? I have been thinking about you for a long time because I am not busy, I could not come to you and know about your health” the reddish brown cow said “sir you’re coming has really pleased us and brightened our pasture”. “I have always been thinking about you and I have even ordered for a better pasture made ready for you.” Said the lion. Replied the reddish brown cow “sir you have really obliged us and we are very thankful to you”. Both the white and the black cow were troubled by what their friend said. They talked to each other, which forest does have better pasture? Why does the reddish brown cow believe in what the lion is saying. Doesn’t he know that lions seek other animals only to eat them. The reddish brown cow became more and more close friend of the lion each day. The black cow and the white cow advised him as much as they could, but the reddish brown cow was not bothered at all. One day the lion talked to the reddish brown cow. “You know that the color of our bodies is dark and that the body of the white cow is light and you also knew that the light color is the opposite of the dark color. It would be very good if I eat the white cow so that there will be no difference among us any longer and that we will be able to live together well.” The reddish brown cow accepted to the words of the selfish lion and stated taking to the black cow to keep it busy, so the lion could eat the white cow with more ease. The white cow was left alone to be eaten, while the black and the reddish brown cow were busy in the idle talks. Two to three days passed since the lion had eaten the white cow. The lion became hungry again, it laid in the same corner and there came a red brown cow grazing around. The lion called the reddish brown cow. ” yes sire” he responded. “The color of my body and your body are reddish brown, and so black does not go with pure color. It will be very good if I eat the black cow, so that in the forest we all have the same color. ”said the lion. The reddish brown cow accepted and moved away from the black cow .the lion attacked and ate the black cow. The reddish brown cow was so filled with joy that bit do not know what to do. It happily grazed and said to itself, “it is only me who has same color of the lion” a few days passed since the black cow had been eaten. The lion roared and said “ ooooooooh the reddish brown cow! Where are you?” the reddish brown cow started shaking in fear and went forward “yes sir.” “Today it is your turn, get yourself ready, I am going to eat you. The cow, with the great fear and horror said, “why sir, I am your friend. I did whatever you said. So why do you want to eat me?” the lion roared and replied “friend of a friend less! How it possible is that lion makes friendship

with a cow?" no matter how much the reddish brown cow begged not to be eaten, the lion did not accept its words. The lion attacked the cow. The cow pleaded "Mr. Lion please allow me to cry out three times before you eat me" quickly, quickly!" said the lion. The cow cried out , " I was eaten the very day the white cow was eaten , I was eaten the very day the black cow was eaten , I was eaten the very day I made you become my friend." "I have finished my job in this forest, now I better go to other forests." Said the lion.

#### Translation

#### Olugereo lwe'nte ssatu

*Awo lwatuka; aboluganda ng'otulabira; waliyo bawante basatu , wante omu , nga mweru, omulala nga mudugavu, ang asebeyo wakyitaka. Bawnte bali nga mukibila naye nga buli kimu baskyikolela wamu, nga balya wamu, era nga batambula wamu, nga yeyo engeri yokka okwekumamu bawansolo abalala obutabalya. Wabula okulaku lumu, wango enjala yamuluma nasalawo atambule anonye ekyokulya, awo nasanga ba wante nga balikulya muddo, era nebamulema okulumba okufuna ekyokulya. Wango awono yatula nalowoza enkalirila nga yebuza ; " nfunye ntya ekyokulw?" awono bweyali atudde nafuna ekiwolozo, era wayitamekka nga alumbye bawantenabagamba nti , abadde abalumilya era nga abagaliza obulamu obulunji , era nga yabafuniddeyo omuddo omulunji emitalawamayanja. Awono wante omudugavu, nomweru nebagana okukiriza wango kyagamba baye wante owekyittaka nakiriza , awono wayitamekka nga wante owekyitaka afusse mukwano gwa wango era nebatandika okulabagananga , munkukutu, awo wayitamekka nga wango aleta ekitesso anga akyigamba wante owekyitaka, nti , " ffena bawansolo tulina kala yakyidugavu era kala enjeru tekwatagana na nzilugavu, awono ntessa nti wante omweru mulye awono tusobole oberawo nga tetuyina ajawukana" wante owekyitaka nassanyuka era nakiriza nti wante omweru bamulye. Era wayitameka nga wante omweru , wango amulidde , nga wayisewo enaku satu , wango naddamu naleta ekyitesso nti, " ffena nze nawe tulina kala yakyitaka era kala enzilugavu tetufanana, awono mbadde ntessa nti, wante omudugavu mulye tusobole okuberawo nga tuliffeka abafanagana" wante owekyitaka nasanyukanyo era nakiriza ekyitesso nti wante omudugavu bamulye. Wante omudugavu erawayitamekka nga wante omudugavu bamulide , kaleno enaku zayitawo era akabanga wekali kayisewo , wango ejjala nedamu nemuluma, era nayita wante owekyitaka , namugamba nti*



*enjala enumma era genda kulya , wante nalajana nti , “ mbadde manyi ndi mukwano gwe” awono wango namuddamu nti, “ nze silina mukwano era sili mukwano gwamuntuyena” wante no no nasamba nti ayimbeyo akayimba anga tebanamulya , era wante olwamala okuyimba, wango namulya . olwamala okumulya wango ’no nasalawo nti kagende mukyibila ekilala anonye ekyokulya ekilala . nange awo wenalabila.*

No. 3

The wolf and the crane

A wolf had been feasting too greedily, and so a bone had stuck crosswise in his throat, he could get it nearer up nor down and of course he could not eat a thing. Naturally that was an awful state of affairs for the greedy wolf. So away he hurried to the crane .he was sure that she, with her long neck and bill, would easily be able to reach the bone and pull it out. “I will reward you very handsomely.” Said the wolf, “if you pull that bone out form me”. The crane, as you imagine, was very uneasy about putting her head in a wolf’s throat. But she was grasping in nature, so she did what the wolf asked her to do. When the wolf felt that the bone was gone, he started to walk away, “but what about my reward! “Called the crane anxiously. “What!’ snarled the wolf, whirling around “haven’t you got it? Isn’t it enough that t let you take your head out of my mouth without snapping it of?”

Transilation,

Olugero lwe’kibbe ne kalori

*Awo olwatuka; aboluganda ngotulabila .nga wabayo wakibe, olunaku lwalimu nga wakyibe egumba lyekisolo limulari munsingo, awono wakibe nga agenda ewa mwami sekanolya nga ’mugamba nti, “ nina agumba elilalidde munsingo yange , naye nsaba onyambe oligyeyo , era nkusubiza nti ngendda kuwa ekilabo nga oligyeyo.” Mwami ssekanolya yali attidde naye nakiliza lwansonga wakibe yali amusubiza ekyilabo. Awo mwami ssekanolya nateka omumwagwe omusongovu paka munsingo ya wakibe. Mawmi sekanolya yalwana nyo era egumba ne livayo munsingo lya wakibe. Olwamala odigyayo , wakibe natambula navila mwami ssekanolya. Naye wakibe yali tanatukawala, mwami sekanolya namuyita, namugamba nti;*

*“wakibe ekilabo kyange kye wansubiza kiliwa?” awono wakibe namugamba nti ; “ to lab anti nkukiliza okujja omumwa gwo munsingo yange nga sigukujeko, awono tonsubira kuwa kilabo kisinga awo.” Nange awo wenalabira.*

No 4.

The hare and the lion king of the forest.

Once upon a time, there was a forest which was headed by the lion and all the rest of the animals obeyed and feared the king. One day the king of the forest was not well, he felt very hungry and so he told all the animals in the forest that he was very ill. So all the animals were concerned and so they decided one by one to go and pay a visit to the sick king of the forest. One by one went to visit the king of the forest, the cow, the sheep, the zebra, the chicken, and the rabbit, among other. After all the animals had visited the sick king, when it was time for the hare to visit the king, as he was moving to the king's abode / hut, he observed and stopped for a while, he looked at the foot steps that were heading to the king's hut and none of the foot was heading back wards from the king's hut. So he stopped and said to himself, “ why are all the footsteps only heading one direction to the king's hut” there and then he came to realize that the king had eaten all the animals that had gone to visit him and that none came out alive of his hut which is why all the footsteps are pointing one direction. From there the hare could not go any further to the king's hut to visit him ,but instead run for his life because he got to know that if he goes to the king's hut , his life will not be spared.

*Translation.*

Olugero lwa'wakayima ne wango

*Olwatuka ; aboluganda nga oyulabira; olunku lumu , wango kabaka we'kibira nga ejjala emuluma era yali tayinakyakulya, awono olunaku lumu anga ayiya okufuna ekyokulya; wayitameka , nga , amawulira gatambula nti kabaka we'kibira wango mulwadde nyo. Awono ebisolo byonna ebyo mukibira nga bitessa nti; bigendde bilabe ku kabaka.Ebisolo kimu kukimu byagenda bikyalire kabaka we'kibira. Olunaku lwa wakayima welwatuka neyetegeka agendde akyalire kabaka we'kibira , wabula yali atambula nga anatela okutuka kukasisila ka kabaka , natunula wansi era kyeyalaba nekyimwewunyisa; wakayima yagendda okwetegereza nga buli*

*bigere byonna byali bisonze mukasisila kakabaka , nga teli bigere bitambula biva wakabaka; wakayima awo 'no yasilikirila nalowozanyo okumala akabbanga , ngayebuza nti; "lwaki buli bigere bitambula bigenda mukasisila kakabaka teli bivayo?, awono wakayima, nategere nti awono kabaka yalidde buli kisolo ekyageze okumukyalira, era nti kyilabika kabaka teyabadde mulwadde , wabula njala yemuluma. Awono olwakyitegera wakayima, naduka era teyatawana kutuka mukasisila kakabaka , kuba yamanya nti wagenderayo wakulibwa nti era tajakuda.*

No 5.

The wolf and his shadow.

Once upon a time, there was a wolf that lay one evening in fine spirits and an excellent appetite. As he ran, the setting sun cast his shadow far out on the ground and it looked as if the wolf were hundred times bigger than he really was. "Why," exclaimed the wolf proudly, "see how big I am! Fancy me running away from a puny lion! I will show him who is to be king, he or I." Just then an immense shadow blotted him out entirely and the next instant a lion struck him down with a single blow.

Trasilston

Olugerro Iwa'kibbe ne kizikirize kyakyo

*Awono lwatuka , aboluganda nga otulabira; waliyo wakibe ne wango kabaka wekira. Wakibe olunaku lumu yali awumuddeko mukasana era nga omwezi guvayo, awono omusana ne kukola ekisikilize kya wakibe, era wakibe nayimulila era ne yetunulira mukisikilize nga 'alaba munene , awono neyegamba nti; " kale labe bulijo ndi munene bwenti , nsiga newango obunene , ekitegeza mutila bwelere musinga obunene , awono nze ayinna nokuba kabaka wekibira, kangende mulumbe mulwanyise nfukke kabaka wekibira" wakibe yagenda nalumba wango era namugamba nti azemulwanyisa, awono wango natega wakibe era mukatikitiki aga wakibe amutedde kutaka. Nangenno awo wenalabira.*

No. 6

The owl and the grasshopper.

The owl always takes her sleep during day. then after sundown , when the rosy light fades from the sky and the shadows rise slowly through the wood , out she comes ruffling and blinking from the old hallow tree . Now her weird “hooo-hoooo-hooooo-ooooo-oo-o” echoed through the quiet wood, and she begins her hunt for the bugs and battles, frogs and mice she likes so well to eat. Now there was a certain old owl that had become very cross and hard to please as she grew old, especially if anything disturbed her daily slumbers. One warm summer afternoon, ad she dozed away in heart den in the old oak tree, a grasshopper nearby began a joyous but very raspy song. Out popped the old owl’s head from the opening in the tree that served her both the door and window. “Get away from her, sir” said to the grasshopper. “Have you no manners? You should atleast respect my age and leave me to sleep in quiet!” but the grasshopper answered saucily that he had as much right to his place in the sun as the owl had her places in the old oak. Then he struck up a louder and still more rasping tune. The wise old owl knew quite well that it would do no good to argue with the grasshopper, nor with anybody else for that matter. Besides, her eyes were not sharp enough by dayto permit her to punish the grasshopper as he deserved. So she laid aside all hatred words and spokevery kindly to him. “Wellsir,” she said. “If I must stay awake, I am going to settle right down to enjoy your singing. Now that I think of it, I have a wonderful wine here,sent me from Olympus, of which I am told Apollo drinks before he sings to the high gods. Please come up and taste this delicious drink with me. I know it will make you sing like Apollo himself,” the foolish grasshopper was taken in by the owl’s flattering words. Up he jumped to the owl’s den, but as soon as he was near enough so the old owl could see him clearly, she pronounced upon him and ate him up.

Tasislation.

Olugero lwa’nsenene

*Olwatuka; aboluganda nga otulabira .waliyo wansenene ne wajjoba, ne wansenene, lwalimu wansenene nga agenda kumpi ne nyumba ya wajjoba, wajjoba, yali yebase era nga awumuddemu, awono wansenene yenattandikka okuyimba mudoboz eddene, wajjoba namugamba nti, “mvila wano wange lwaki ondekanila , lwaki towabakulubo kyitibwa, awono wansenene namuddamu nti; “ nange wano wange , sijjakuvawo” era no wasenene nayongera okuyimba nga alekanilawagulunyo. Obudde bwali bwamisana era nga wajjoba talababulunji*

*kuba nobudde bwali bwatuntu emisana, awono , nalowoza muye nti akoze atya wansenene olekela'awo omulekanila. Era wayitamekka nga wajjoba Afunye egezi. Wansenene yali akyayimba, wajjoba namugamba nti; “ eeh kyilunji oze nonyimbilamu, mbadde mpubadde naye kati ngendda malako olunaku nga oyimbila, kaleno, nga tonaddamu kuyimba , jjangu nkuwe muyumba yange nkuwe ku kawayini kange kebandetela. Ate , ne Apollo weyalinga tanayimba yasokka nga kunwa ku kawayini.” Wansenene yasayunka era nayingila muyumba ya wajjoba, era awo wajjoba namuboneleza bulunji kubba muyumbaye mwalimu ekizikiza nga asobola okulaba obulunji. Awono nange awo wenalabira.*

## **10 APPENDIX 2**

### **10.1 INTERVEIWS GUIDE**

I am Nandudu Eseza a student at Makerere University. I am carrying out some research to full fill some of the requirements for graduating with a bachelor of arts with Education, so lam asking for your cooperation in this activity.

Some of the details will be kept in complete secrecy.

\*General details

a)A respondent's name

b)Name of the village .

c) age

\*20-25

\*25-35

\*35-40

1. Have you ever heard of luganda fables?

\*yes

\*no

2. Why did they create satirical aspects in these fables?

3; Is there any possibility to understand and interpret the deeper, meaning of the satire in the fables?

4. If yes, what do you think are some of the reasons for the satire in the fables?

5. What is your final word to narrators, performers, listeners, readers and writes of fables that portray exaggeration?

\*Thank very much for your cooperation!

### 11 APPENDIX 3

#### RESPONDANTS

Name	Age	Residence
Namusoke Elizabeth	24	Makerere kikoni Kampala
Abbey sigowa	27	Gayaza , kyekima village Kasangati subcountry.
Natongo Rachael	24	Makerere kikoni Kampala in kikumi kikumi

Nakakande Maria	23	Makerere kikoni Kampala / Wandegeya
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