



MASCULINITY IN SELECTED GANDA LEGENDS.

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PARTIAL FULFILLMENT OF THE REQUIREMENTS FOR THE AWARD OF THE
DEGREE OF BACHELOR OF ARTS WITH EDUCATION OF MAKERERE
UNIVERSITY.**

DECLARATION

I NALANWA JY declare that this is my very own work and that it has never been presented before for the award of a bachelor's degree at Makerere University or any other institution.

Date: 28/11/25

Signature: [Handwritten Signature]

APPROVAL

This dissertation has been submitted with my approval as the supervisor for this work

Supervisor:

Date: 28/11/25

Signature: [Handwritten Signature]

DEDICATION

To my dearest family, thank you for supporting me financially and morally throughout this research study.

ACKNOWLEDGEMENTS.

First of all, I give the greatest glory to the almighty God that has seen me through this project work; for the knowledge, wisdom, understanding and life that has enabled me to come up with this research and complete it.

Secondly, I want to thank myself for never giving up when the going got tough.

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Abstract

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This research investigates the representation of masculinity in three selected Ganda legends. The study explores how the concept of masculinity is constructed and conveyed through characterization, focusing on how male figures are portrayed in relation to cultural and social expectations within Ganda society. By analyzing these legends, the study identifies key traits, roles, and behaviors associated with masculinity and examines how these reflect broader gender norms. The research reveals that masculinity is not presented as a fixed or uniform trait, but rather as a dynamic concept expressed through the actions, responsibilities, and symbolic significance of male characters. The study aims to highlight the ways in which masculinity is both shaped by and shapes cultural narratives within the context of Ganda oral tradition.

Chapter one

INTRODUCTION

1.1 Introduction.

This study analyzes representation of masculinity among three selected legends of the Baganda.

In her seminal work “Masculinities,” Raewyn Connell (2005) defines masculinity as “a place within gender relations, a set of practices by which men and women engage in this place, and the effects of these practices on bodily experience, personality and culture” (Connell 71). In other words, masculinity is not a fixed trait, but a social position shaped through practices and interactions within the gender order.

Similarly, Michael S. Kimmel (2005), in his essay “Masculinity as Homophobia,” emphasizes the relational and anti-feminine nature of masculinity. He argues that in American culture, “being a man means ‘not being like women,’” and that “masculinity is defined more by what one is not rather than who one is” (Kimmel 63). In this view, masculinity is constructed in opposition to femininity. According to Kimmel, this opposition—what he refers to as “homophobia”—creates social pressure for men to display behaviors and traits that distance them from anything considered feminine. Thus, masculinity is socially enforced through these norms of opposition.

Connell and James W. Messerschmidt, in their influential 2005 article, define masculinity as “a configuration of practice organized in relation to the structure of gender relations” (Connell and Messerschmidt, 844). They argue that masculinity is made up of patterns of gendered practices that help sustain male dominance in society. While there are multiple forms of masculinity, “hegemonic masculinity” refers to the dominant model that legitimizes men's power over women and other, less dominant forms of masculinity.

Drawing on these perspectives, masculinity can be understood as the collection of qualities, behaviors, and roles that society typically associates with men. These definitions show that

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masculinity is not inherent or biological, but shaped by culture, history, and power relations. The study will draw on Connell's idea of hegemonic masculinity which deals with subversion of women in favor of men.

1.2 BACKGROUND OF THE STUDY.

The Baganda are an ethnic grouping located in the south-central part of Uganda. They are considered the largest ethnic group in the country making up 17% of the total population (Kizza 2010). The history of the Ganda people is one that is quite ambiguous especially due to the fact that their origin is explained by conflicting traditions. However, two of these, according to the oral of literature of the Ganda have become reliable, acknowledged and accepted by most of the scholars as well as the Ganda themselves.

The first and perhaps the commonest tradition that explains the origin of the Baganda is held in the legend of Kintu and Nambi, in which the Ganda people believe to be descendants of Kintu, a legendary figure that is believed to be the first human on earth according to them, and his

wife Nambi, who was a daughter of the deity, *Ggulu* and that after these two got married they gave birth to the Ganda people. Hence the Baganda place their origin to the legendary Kintu and Nambi. This legend will be analyzed in the later chapters; however, it will be discussed in line with the topic completely and specifically.

The other tradition is that that is held in the legend of Kintu or Kato Kintu, who came to Buganda and overthrew his rival brother Bemba and became the king in the region.

This variation in the origin of the Baganda actually brings about constant uncertainties about who the Baganda are as a group because some scholars and historical collections claim that Kintu actually originated from Bugisu and that the Baganda and the Bagishu are related in a particular way.

Despite these conflicting traditions, it is clear that the Ganda belong to the Bantu ethnic group, and this kingdom is one of those in Uganda that has remained strong and has maintained its historical superiority for overall the centuries of its existence with the king as the chief leader of the kingdom who has the title of the *kabaka*.

At the top of the political zenith is the kabaka who usually governs with the assistance of the chiefs. The major economic activities of the Baganda have been farming, fishing and a reasonable deal of trading with the neighboring kingdoms such as Bunyoro, Ankole among others.

Socially, the Baganda are grouped under clans and every clan has a clan head that represents his clan at the royal palace.

According to (Kizza 2010), the Baganda people have a very rich tradition of proverbs, myths, riddles, songs as well as legends among others. Basing on this rich history of a strong oral tradition, the Ganda people relied (and still do to a reasonable extent) on oral

Literature for purposes of educating the younger generation in their society as well for entertainment.

The Baganda are a society that relies strongly on legends when it comes to their preservation and conservation of their history. Most of the Ganda legends talk or present things that are believed to have existed before; in terms of explaining or informing about historical events, heroic personalities and describing and explaining what was considered an important phenomenon, important issues such as the issues of being a man and requirements of one being considered a hero or a heroine.

Legends have been found interesting because of their historical attachment to various societies in which they are told or belong. Most times, the analysis of these legends by most scholars rest in the need to find their content, composition and purpose(s) in relation to the culture.

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Kizza defines legends as “human stories about humans who in most instances are larger than life, these humans perform unimaginable feats like establishing kingdoms single-handedly, winning impossible wars with very little or no help” and so on. The core function or importance of legends is that “they preserve people’s history through generations.” (Kizza 2010).

Masculinity among the Ganda society is a concept that reflects from the fact that the Baganda are a patriarchal society. Therefore, masculinity is a foregrounded issue that is taken seriously among the Ganda people. The backbone of the Ganda society seems to be defined by the contribution of the men entirely as men dominate societal systems of both administration as well as socialization.

Men and masculinity in the Ganda society are issues that tend to be held right from the foundation of the culture of the Baganda. Immaculate Kizza foregrounds that another role of oral literature, not only in Buganda but also in the entire continent of Africa saying that; “in addition to the entertainment value, the African oral tradition is also an encyclopedia of the

various people's histories, cultural experiences, traditions and values." (Kizza). Therefore, the fact that men are highly respected and given a special position in the society is a history, a tradition as well as a value that the Ganda people hold in their society. The selected three legends shall address with analysis, the issue masculinity as it is represented these Ganda legends.

1.3 STATEMENT OF THE PROBLEM.

The Baganda are the largest ethnic group in Uganda, known for their rich oral traditions, deeply rooted cultural values, and well-preserved folklore that reflects their societal norms and worldviews. Understanding how masculinity is constructed and represented in Ganda legends is important because these narratives not only preserve historical and moral lessons but also reveal how gender roles and expectations are culturally transmitted across generations. This study examines how masculinity is portrayed in three selected Ganda legends, with the aim of uncovering the cultural ideals, tensions, and contradictions that shape male identity within traditional Ganda society. The objectives of this study are; to examine characterization and analyzing whilst explaining the issues related to masculinity in the selected Ganda legends. The methodology will majorly include reviewing of already existing articles, journals and visiting online reading resources like jstor, open library and research gate.

1.4 OBJECTIVES OF THE STUDY.

The objectives of this study are;

- i. To examine characterization in the selected Ganda legends
- ii. To analyze and explain the issues that are related to masculinity in the three selected Ganda legends

1.5 RESEARCH QUESTIONS.

- i. How are the characters in the selected Ganda legends developed?
- ii. What are the issues related to masculinity in the selected Ganda legends?

1.6 THE SCOPE OF THE STUDY.

The study centered on three selected Ganda legends that is, the legend of Kibuuka Omumbale, the legend of Kintu and Nambi and the legend of Nakayima. I have chosen to work with these three legends in this study because of their concrete and deeper presentation of masculinity and their exquisite and reliable explanation that they give when it comes to create an understanding and an explanation about the gender binaries among the Ganda people.

1.7 METHODOLOGY.

This section presents the mode of data collection; the sources of data, the research procedure, methods of data analysis and the problems encountered in research.

1.7.1 SOURCES OF DATA.

The study was conducted in a number of ways among which written texts, books, journals and articles were analyzed as well as physical interviews with the informant in the field. I centered the research among the Ganda people in Kampala district and the person I interviewed was a Ganda man, who works in the national museum.

I got information from various sources, purposely considering the relevance and appropriateness of the information gathered about the study in line with the topic of the study. These sources included; online libraries such as Open Library and jstor, electronic books, journals and articles as well as print materials and texts.

1.7.2 THEORETICAL FRAMEWORK

Hegemonic masculinity is used as a backdrop to analyze masculinity in the three selected Ganda legends. Hegemonic masculinity, which R.W. Connell has theorized, is the form of masculinity that privileges males and subordinates women and other dominated masculinities. She explicitly defines it as “the configuration of gender practice which embodies the currently accepted answer to the problem of the legitimacy of patriarchy” (Connell, 77). She further elaborates that hegemonic masculinity is “the currently most honored way of being a man, the culturally idealized form of masculinity” (77). By establishing what it means to be a “real man” this ideal emerges from and reinforces existing gender power dynamics, justifying men’s dominance.

In these Ganda legends, one can apply this approach to explain how essential qualities

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of masculinity—courage, bodily bravery, and authoritative command—are incarnated in virtuous personalities like Kintu, the mythical ancestor of the Buganda Kingdom. Such narratives work to consolidate patriarchal structures in putting men on center stage as masters and protectors and in secondary background positions, women. Therefore, this study will lean on Connell’s theory of hegemonic masculinity to foreground the markers of masculinity and also show how it is illuminated through characterization.

1.7.3 METHODS OF DATA COLLECTION.

The research tools and methods that i used to collect my required and necessary data included interview method with audio recording of the narration, which was done with the help of a mobile phone, questionnaire that helped in fetching information relevantly and appropriately out of the interviewee. Data collection was done both in the Luganda, which is the local language of the Ganda people as in English, however Luganda greatly dominated the interview process since the narrations were done and provided in Luganda to match the context of the study.

1.7.4 ANALYSIS OF THE DATA.

The researcher chose three of the preferred and most relevant and appropriate legends for this study and transcribed the data by listening to the audio- recorded information which I later wrote down on paper and then typed for print. The data was translated from the local language (Luganda) into English and it was analyzed by interpreting the data and pointing out details that the researcher found helpful and important in line with the objectives of the study.

1.8.4. RESEARCH PROCEDURE.

The research procedure followed;

- i. The identification of the problem
- ii. Identification of information about the problem
- iii. Coming up with research objectives and questions.
- iv. Going to the field for interviews
- v. Collecting the data
- vi. Transcribing from audio to text
- vii. Translation of the data and making the analysis

1.8.5 PROBLEMS ENCOUNTERED IN RESEARCH

The problems include;

- i. Uncertainty of some data sources
- ii. Hardship in getting an effective and appropriate interviewee/informant
- iii. Inadequate literature especially about the Ganda legends
- iv. Translation problems

1.8 JUSTIFICATION OF THE STUDY.

The study is important because of the following reasons;

It explores the relationship between what is considered an international sensitive issue of masculinity and the legends of the Baganda, relating all this to how special it is viewed in the Ganda society. This can be a solid ground to close the gap between most of the written literature and the oral literature, since in most cases these are just various forms that present similar issues.

The research will be an eye opener to other scholars about the extended content of legends other than its forms and roles in society and as a genre of oral literature in order to view oral literature especially legends with an extended mind and a somehow what deeper analysis and understanding of the genre.

1.9 CONCLUSION.

This chapter has been about basically the explanation and introduction of the purpose of this study and the study itself. Most of descriptions and definitions of the core elements of the study such as legends and masculinity as a concept have been given in thoughtful and reasonably thorough details. The information developed and provided in the introductory chapter will relate to more investigative study that is deeply detailed especially about masculinity by looking at people and studies that have shown and written their research and ideas about the topic that is being handled in this study.

CHAPTER TWO

LITERATURE REVIEW

2.1. INTRODUCTION.

This chapter focuses on people, scholars and articles that have presented, written and discussed about the issue of masculinity in their articles and books. This chapter will focus on the interpretation of the information provided in this literature and make or create a link between these scholars' views and ideas about the issue of masculinity the representation of which is the central concern of this study.

2.2. LITERATURE REVIEW.

Connell (1995) suggests that to understand the concept of masculinity, “we must examine men’s gender practices, and the ways the gender orders define, positions and constraints men.”

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She points out that “the gender positions that society constructs for men may not exactly respond exactly with what men actually are, or desire to be or what they actually do.” She further emphasizes the study of “masculinity as well as men” and not in isolation of each other. This would mean that, she extendedly defines masculinity as a term to mean “the patterns or configuration of social practices linked to the position of men in the gender order and socially distinguished from practices linked to the position of women” (Connell 1995, p71).

While Connell identifies masculinity as a socially constructed concept, which is more or less the case among the Baganda, in this article, she tends to discuss masculinity as a forced constructed concept to identify manliness but this construction reflects nothing about what men actually are, what they desire to do or what they actually do. This might be the case for particular studies and societies. However, among the Baganda, the concept of masculinity is a very much recognized and lauded concept in the definition of manliness. As we shall see, the presentation of masculinity in the Ganda legends is brought out in a way that shows how

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attached the men are to their masculine behavior, roles and desires in society; it is not forced at all, instead, it is a necessity that takes the form of a requirement for one to be a legend; a historical figure; one that lived a life of admired masculinity in service to the community.

Further discussion of masculinity by scholars such as (Carigan, Connell and Lee, 1958) have transformed the term masculinity to “masculinities,” (551–604). The idea behind the pluralization of the term is basically because these scholars think that masculinity and that it cannot be discussed as if it takes one single form entirely. For the purposes of this dissertation, the most relevant code of masculinity is hegemonic masculinity. Hegemony in this case being a practice that puts men in a dominant position in the society at times leading to the insubordination of the feminine gender and the marginalized ways of manliness.

I have singled out hegemonic masculinity among the many sub-masculinity concepts because of its relevance to my dissertation. When Connell talks about the “subordinated masculinities”, it is understood that masculinity takes forms not only in the description or definition of manliness, but in the kind of man an individual is, still basing on the role and behavior. The relevance of this sub concept to this dissertation is that, while Connell discusses hegemonic masculinity as one that is found in one every society, the selected Ganda legends that are the core tools of discussion for this dissertation will show a reflection of this.

In one of her articles (Halberstam, 1998) discusses a somehow what peculiar concept of masculinity that only relates to the cultural concept of male femininity, saying that there is a concern to identify the women whose behavior is masculine in nature. More so, she writes about women who feel to be masculine rather than feminine.

The representation of such a concept would cross to register an issue about gender identity such as the trans-gender, however, in this dissertation, I will borrow the term to refer to feminine behavior in a way that some women possess characteristics that, according to the Baganda, would be identified as masculine such as intelligence, heroism among others. Such will be the appropriate term for a legend like that of Nakayima.

A particular scholar; (Yamaguchi, 1996) has responded to one of D.G Rossetti's works in which he represents the issue of masculinity. Yamaguchi argues that Rossetti like some other writers, has written about the issue of masculinity in a very cruel way, he says that;

“When the water color finally unveils, it was seen to be immensely and shockingly different from Rossetti's well-known jewel like water color chivalrous, fruitarian themes. There were no embracing lovers, no heraldic devices. There was no golden dream, no luminous coloring, no elaborate ornamentation, characteristic of Rossetti's medievalism.” (Yamaguchi 1996, p.49)

Yamaguchi bases his argument on the fact that the writer describes masculinity as something that is brutal and dull, contrary to the way she usually writes and presumably, this is a reflection of her attitude and opinion about masculinity. The description lacks appealing and colorful images because the text corresponds to a portrayal of masculinity, hence Yamaguchi's conclusion that this is a cruel representation of masculinity in Rossetti's work.

The kind of masculinity that has been presented in this study, might not necessary be viewed as cruel, in any sense of unrequired aggressiveness or dull and colorless description. However, it is important to relate Rossetti's portrayal of the masculinity with at least one or two of these legends that I am going to work with. Seemingly, there is a form of "cruelty" that the masculinities are portrayed in these legends, especially when it comes to the portrayal of the relationship between the legendary masculine heroes and the feminine personalities presented alongside them.

In her article; "Masculinity and the Acceptance of Violence," (Omar 2011) explains the issue of masculinity and violence, where she foregrounds a realization that "*men commit the majority of violent crimes, yet the majority of men do not commit violent crimes*" (p.ii). This article attaches violence to masculinity as a core trait that comes along with masculinity in society. Omar concludes that the possible explanation to this is R.W Cornell's shift of the term masculinity to masculinities, explaining that the variation in masculinity (masculinity being subdivided into various kinds or forms) also leads to variation in masculine behavior in society.

Audrey, in her realization creates a huge gap in her conclusion when she takes on a determination of masculinity to violence, and her sense of violence being the commission of crimes in the society. This study will try to fill this gap, because violence can not only be manifested through crime, and the fact that violence is viewed differently in different societies would also show a variation from Audrey's idea, such as violence being an act of heroism, where if a personality slays enemies or opponents with violence for the benefit of the society, this violence is not criminal at all, in fact, it is one that is acknowledged.

According to Budgeon (2013) there are realizations about the shifts in the concept of masculinity as changing norm impact upon binary construction of gender. Shelley says that; "*transformed gender ideals have materialized in the figure of the empowered and autonomous*

yet reassuring feminine woman” and that despite the efforts to assimilate the key attributes that define masculinity and associated with masculinity. The expression of idealized femininity does not “*necessary rework dominant perceptions of gender differences and their organizations into relations of hierarchal complementarity.*” (Budgeon 2013, p. 318)

In this article, Shelley foregrounds the idea that the efforts that have come up to empower women through transformed gender ideals whereby among the many steps taken, the basic being assimilation of the key issues and attributes that are associated with masculinity. This relates to this study in such a way that, in the Ganda society, masculinity itself tends to shift and extend beyond just being masculine in the sense of being male, for example, a woman that exhibits masculine attributes. For instance, it would be possible to have very wise, courageous and cunning women in the society. These are traits or attributes that are registered and related to masculinity among the Ganda people. This could as well be considered an assimilated to enhance the claimed ideals that Shelley tries to foreground. The study, as mentioned earlier, will relate to this claim by the use of the selected legends.

Annie George (2006) argues that women’s bodies and actions being basic sites for male honor, women too hold men responsible for this male honor. This is so in such a way that the standardization of masculinity is evenly and reasonably shaped by women’s discourses on men’s action in society and that the forms of masculinities men seek to shape by themselves have to be considered contemporaneously with the forms of femininities that are emerging around them.

George projects the fact that the kind of masculinity(ies) that is held in society is partly and greatly designed and influenced by the way women in the society view the actions of the men in the same society; that masculinity that is considered so is determined by the women which is also proceeded by the fact that masculinities in society are as well shaped by the femininities

in in the society. Similar to this, in the Ganda society, the legends actually prove that men are who they are because apart of the cultural construction of masculinity, women have a say and a part to play in the acceptance and determination of these masculinities.

In her book; “Masculinity and Popular Television,” Rebecca Feasey (2008) looks at the key debates concerning the representation of masculinity in popular television genres, as men are depicted in soap operas, situational comedy, medical or hospital dramas and male authority in police series among others. The book focuses on the way these masculinities are being constructed, circulated and interrogated in contemporary British and American programming.”

While Feasey is concerned with the representation of masculinity in popular television, this study will instead look at masculinity as it is represented in the selected Ganda legends and while the author looks at the image production of masculinity on screen, the study looked at the depiction of masculinity in the legends as they are narrated and literary portrayed in oral traditions of the Ganda people.

Michael S. Kimmel (1994) argues that men police gender boundaries through rituals of exclusion, framing femininity and homosexuality as threats to masculine legitimacy. While aligning with Connell’s hierarchy model. Kimmel emphasizes psychological underpinnings framing masculinity as a precarious identity maintained through constant vigilance.

Messerschmidt (2018) refines Connell’s theory of hegemony arguing that marginalized men engage in violence to perform masculinity when excluded from legitimate power structures. He introduces embodied structured action, positing that masculinities are enacted situationally through the body thus addressing critiques of Connell’s model as overly abstracted.

Anderson (2009) challenges Connell’s model, proposing “inclusive masculinity” to describe declining homophobia and emotional openness among the youth. His argument directly critiques Connell and Kimmel by asserting patriarchal decline.

Schock and Schalbe (2009), frame masculinity as “interactional manhood acts” that collectively sustain male privileges. They shift focus from hegemony (Connell and Messerschmidt, 2005) to microlevel practices arguing that masculinity is reproduced through daily interactions where men seek validation from peers.

Comaroff (2024) examines how African masculinity is shaped by neoliberalism, colonial legacies and post-apartheid transitions. She also discusses prolonged youth unemployment and the rise of hyper masculinity.

Kizza (2010) provides an anthology of Buganda's oral traditions, including detailed accounts of the legends of Kibuuka Omubaale, Kintu and Nambi, and Nakayima. She emphasizes the role of these narratives in conveying moral lessons, cultural values, and societal norms. For instance, the legend of Kibuuka Omubaale illustrates themes of heroism and sacrifice, while the story of Kintu and Nambi explores the origins of humanity and the consequences of disobedience. Kizza's work is pivotal in preserving these oral traditions and analyzing their functions within Ganda society.

Yoder (1988) examines the political and moral dimensions of the Kintu and Nambi legend, particularly its utilization in the 19th century to promote unity and peace in Buganda. He discusses how the narrative was employed by political leaders to reinforce social cohesion and legitimize authority, especially during periods of conflict. Yoder's analysis highlights the adaptability of oral traditions in addressing contemporary societal issues.

Makumbi's novel (2014) reimagines the Kintu legend, weaving together historical fiction and myth to explore themes of identity, legacy, and the supernatural. While a work of fiction, it draws heavily on traditional narratives, offering a contemporary interpretation that resonates with modern audiences.

2.3 CONCLUSION.

The chapter has presented studies that have been made about masculinity and it has also shown a link between the study and other scholars' studies. The next chapter shall be guided by this literature review, in which case, information has been collected to determine what exists and what doesn't exist. What doesn't exist has been foregrounded by this study by discussing masculinity representation in the selected Ganda legends

CHAPTER THREE

3.1 INTRODUCTION

This chapter will provide a brief summary or background of the three legends that have been dealt with in the study. It will also show and analyze the issues that are related to masculinity and examine how characterization has been employed to depict masculinity in the Baganda through these legends. It will also try to echo the areas and ideas placed about the concept of masculinity-where, specific points shall show agreement with some scholars' ideas and variations from other scholars' whose ideas are included in the literature review.

3.2 THE SELECTED GANDA LEGENDS.

The Ganda legends selected and used in this study are three in number. They are transcribed in the local language; which is Luganda and then after, a translation in English is given. These are provided in the appendix. These legends are; "The Legend of Kibuuka Omumbaale," "The Legend of Kintu and Nambi" and the "Legend of Nakayima."

In "The Legend of Kibuuka Omumbaale," we are presented to a hero that super humanly helped Buganda to win a war that had taken ages between the Baganda and the Banyoro. The hero in this legend is at first called Kyobe as the birth name, but later, due to his ability to fly and fight from clouds, his name is later changed to Kibuuka Omumbaale; Kibuuka coming from the Luganda verb "kubuuka," meaning to fly and prefix "ki" is put to make a common noun out of the verb. His expeditions at war, with great assistance of super powers, killing and defeating the entire army of the Banyoro, mostly single handedly won him praise, recognition as well as a heroic identity among the Baganda, and he became terror to the Banyoro, like Samson in the Bible, his heroism and superhumanity is betrayed and hence brought to demise by a Munyoro

woman who was taken as a captive by the Baganda, when he shared his secret, that he fights from the clouds, which secret she went and disclosed to her fellow Banyoro, who used this intel to defeat and kill him. Kibuuka died and was buried as hero and up to now he is a legend in the history of Buganda and more than that, he is praised and consecrated as a deity of war among the Baganda.

The other selected legend is the “Legend of Kintu and Nambi.” The legend is known for a representation of yet another hero that overcomes extraordinary tasks that are posed before him as tests and challenges to recover his beloved cow, his only friend and provider of dung for food and milk, and also tasks and challenges that were, if overcome, supposed to show that he was man enough to marry Nambi, the daughter of a godly king; Gulu. The tasks presented are unimaginable but he is able to heroically overcome them by the help of nature which makes it seem like Kintu is a man beyond convention manliness. At the end of all the completion of these tasks and challenges, Kintu gets back his cow and the offspring it had given birth too, and he also gets Nambi as his wife. Sadly, at their return on earth, they are followed by Nambi’s deadly brother, Walumbe, who destroys life; the life of their children and even when another brother Kayikuzi is sent to bring him back home he fails. It is believed that this deadly brother of Nambi is the cause of all misery and death among the Baganda even up to now, and it has led to the introduction of the myth that whenever an earthquake passes, it is Kayikuzi and Walumbe in the chase. This legend at times is also used to explain the origin of the Baganda; that they are descendants of Kintu and Nambi. Following this section is the analysis of how masculinity is represented in these three selected legends.

3.3 THE REPRESENTATION OF MASCULINITY IN THE SELECTED GANDA LEGENDS

i) Producing of many children as a Performative Ritual of masculinity

For Judith Butler, the reproduction of sons is not biological but a “*performative ritual*” that confirms hegemonic masculinity as proposed by Connell (1995). The son is built into a sign

through which masculinity is repeated. In her “Gender Trouble: Feminism and the Subversion of Identity” she notes that,

“The hetero-sexualization of desire requires and institutes the production of discrete and asymmetrical oppositions between ‘feminine’ and ‘masculine’ where these are understood as expressive attributes of ‘male’ and ‘female’” (1990, p. 17)

Butler argues that society forces people to fit into a rigid, parallel, heterosexual framework (a man should love a woman and vice versa). These are considered as extensions that are natural to being male or female. She argues that this is not biological but constructed by society.

Having sons or many children is inclusive in such a system. In many cultures, such as Buganda, sons or many children are seen as a proof of a man’s masculinity.

The three of these legends place this idea at the core surface of their content.

In “The Legend of Kibuuka,” it is very clearly shown that chief Wannema gets pride from the fact that he has very many sons, Kibuuka among and in fact the legend does not mention whether he has any daughters or not. Wannema and his sons have a close relationship and in fact he (Wannema) shows great concern for his sons. That is why, he suggests conditions for the release of his son, Kibuuka, to the Kabaka; that should he die, the king has to compensate him with a prince and princess and that his sons should be allowed to settle around the good part of the kingdom. Wannema’s actions show that he is a responsible father who looks out for the wellbeing of his children.

Similarly, the legend of Kintu informs us that Gulu has very many sons and one daughter. The sons also show great influence in the affairs that concern the sister as shown in the narrative where Nambi impulsively decides to marry Kintu, which her brothers disagree with,

“...on their way back home, Nambi’s brothers scolded her and asked why she had to do such a thing...”

and when they returned to heaven and informed their father Gulu who retaliates by having Kintu’s cow abducted. This also represents the fact that the sons assume to act responsibly as their father would. Ken Lipanga Jr. (2017) notes that most father-son relationships in African literature reveal masculinity as a socially constructed performance as Connell (1995) argues. Nambi’s brothers do not agree with her decision and haste promise that she will come back to get married to Kintu and in a bid to protect her, they inform their father Gulu. This brings out the idea that masculinity is represented through the way sons take on masculine roles and responsibilities such as that of being the guiding position of their female counterparts. Still on the same issue, Helen Mugambi transcribes the myth,

“...Kintu guarantees the continuation of the community by declaring that no matter how many

Commented [ED8]: Instead of being very narrative, your analysis should be structured on particular points, in relation to the theory you are using

of his children Walumbe will kill, he, Kintu will always beget more... [52]

Here, Kintu is portrayed as the father and “therefore an originator” (Kwanya, 34) which emphasizes the notion that producing of many children(sons) is a key masculine issue.

While the representation of masculinity in these two legends (Kintu and Kibuuka) foregrounds the importance of having sons, as similar (reasonably), the legend of Nakayima represents it in a quite a different way. The legend explains the king’s (Ndahura) reason for leaving his wife on the throne. The king “leaves for battle” and his wife takes charge of the throne temporarily. Conventionally, if the king had a son, he would stand in but that’s not the case in the legend. The son still is shown as a survival code for a man’s masculinity that without a son, there is likeliness of one’s “maleness” being masculinity that without a son, there is likeliness of one’s “maleness” being

halfway achieved. In the same legend, the king is captured as a prisoner of war and only a few of his men return to the kingdom to relay the news. His stay in captivity prolongs his wife's reign as the leader which threatens the kingdom's balance of power.

Another form of masculinity this legend depicts is inherent in the fact that the king feels "emasculated" when he is released finally and instead of going back to the throne, he moves to a far place where "his shame could not be a reminder to him." Laura Berman (2025) notes that "*Men put in a great deal of effort to appear masculine in our society, meaning being strong, stoic, fearless and impenetrable at all times...*" (lauraberman.com) which aligns with Butler's argument that society puts rigid restrictions on men. Zoe Clark (masculinities.blogs.rice.edu) adds, "*The emasculation concept stems from an ideal hegemonic masculinity, nostalgia for toxic masculinity...*" which supports the notion that the king feeling inadequate after his release stems from his fear of what and how the society will treat him. Connell (1995) argues that "*Hegemonic masculinity imposes an ideal set of traits which stipulate that a man can never be unfeminine enough. Thus, fully achieving hegemonic masculinity becomes an unattainable ideal.*" This assertion highlights how society's ideal masculine traits like fearlessness, stoicism and strength as noted by Berman (2025) create a sense of inadequacy should a male fail to meet these standards that is why when the king loses the war, he faces emasculation.

Masculinity, therefore in these legends, has been represented in such a way that it is quantified by the importance of having many children for a man to legitimize their social standing.

However as emphasized by Butler (1990), this performative act may lead to alienation of men who fail to meet this standard as they face ridicule and exclusion from society. This argument aligns with Connell's notion that masculinity is not an inherent biological trait, but a result of expectations society puts on men in different positions (1995).

ii) Heroism and hegemonic masculinity

Connell notes that hegemonic masculinity thrives on control and dominance, both of which are at the heart of heroic archetypes (James Bond, Hercules and the like) where heroes are defined by their ability to conquer their enemies, suppress their emotions and exercise control. She asserts that these narratives “*neutralize men’s authority through cultural ideals*” (Gender and Power, p. 183). Heroism as presented in the three selected Ganda legends is also an issue of masculinity. Despite the different level and intensity of heroism presented in each of these legends, they tend to communicate the same idea of masculinity.

The legend of Kibuuka foregrounds this concretely and deeply; he is a man whose masculinity transcends the rest of the men due to his abilities and performance exhibited during the battle. As transcribed by Grayson (2025),

“In the kingdom of Buganda, amidst its lush landscapes and rolling hills, Kibuuka Omumbaale reigned as the revered Divine Warrior God. Known for his extraordinary ability to soar high above the clouds, Kibuuka was not merely a protector but also a symbol of strength and resilience for his people in times of adversity. His legend unfolded against the backdrop of longstanding rivalries, particularly with the neighboring kingdom of Bunyoro, where political tensions often simmered beneath the surface.

Buganda flourished under Kibuuka's vigilant watch. From his celestial perch, he safeguarded his homeland with unwavering dedication and strategic acumen. His ability to fly endowed him with a unique advantage, allowing him to survey Buganda's borders and anticipate threats before they materialized. Buganda's warriors revered Kibuuka Omumbaale not only for his divine powers but also for his wisdom in matters of defense and diplomacy.

Amidst the tranquility of Buganda's verdant landscapes, a mysterious woman arrived. Her beauty was mesmerizing, and her presence seemed to cast a spell over Kibuuka. Little did he know, she was an agent from Bunyoro, tasked with infiltrating Buganda's inner circle to gather intelligence and exploit any vulnerabilities she discovered. With cunning and charm, she insinuated herself into Kibuuka's confidence, extracting information that would prove invaluable to Bunyoro's military strategists.

As political tensions between Buganda and Bunyoro reached a boiling point, the stage was set for conflict. Kibuuka, ever vigilant, ascended into the skies to assess Buganda's defenses and prepare for the impending storm. Unbeknownst to him, Bunyoro had been meticulously planning its moves, armed with the insights provided by the mysterious woman. When war finally erupted, Buganda found itself facing a foe that seemed to anticipate every move.

Bunyoro's strategy was devastatingly effective. As Buganda's warriors braced themselves for battle, they were met with a barrage of attacks that seemed to come from all directions. Arrows flew with deadly accuracy, disrupting Buganda's formations and sowing confusion among its ranks. Despite Kibuuka's valiant efforts to rally his forces

and mount a defense, the kingdom found itself overwhelmed by an adversary that had exploited its vulnerabilities with ruthless precision. (vocal.media. 2025)

Kibuuka's masculinity transcends that of the Baganda fighters as well as that of the Banyoro fighters. He fights for the Baganda warriors because probably, they were not masculine enough to win. In her article; "Masculinity and the Acceptance of Violence," (Omar, 2011) explains the issue of masculinity and violence, where she foregrounds a realization that, "*men commit the majority of violent crimes, yet the majority of men do not commit violent crimes*" (p. ii). This article attaches violence to masculinity as a core trait that comes along with masculinity in society. Omar concludes that the possible explanation to this is R.W Cornell's shift of the term masculinity to "masculinities", explaining that the variation in masculinity (masculinity being subdivided into various kinds or forms) also leads to variation in masculine behavior in society.

Audrey in her realization, creates a huge gap in her conclusion when she takes on a determination of masculinity to violence, and her sense of violence being the commission of crimes in the society. However, violence can not only be manifested through crime, and the fact that violence is viewed differently in different societies would also show a variation from Audrey's idea, such as, violence being an act of heroism, where if a personality slays enemies or opponents with violence for the benefit of the society, it is not criminal at all, in fact, it is one that is acknowledged, a case in Kibuuka's legend and Buganda's victory over the Banyoro and he manages to defeat them single-handedly. Presumably, his act is violent, but not a crime which is considered as an act of great masculinity, "obusajja" among the Baganda.

The heroism in Kintu and Nambi is shown though not as vividly as it is in Kibuuka Omumbaale's legend, however, it is shown in such a way that, when Gulu tasks Kintu, Gulu concludes how heroic and masculine Kintu is because he is able to struggle and succeed in all tasks in order to rescue his beloved cow and win Nambi's hand. He is considered masculine because of this kind of underdeveloped sense of heroism. Inherently, Kintu is portrayed as resilient and resourceful

as he undergoes a number of tasks set by Gulu and some include identifying his cow among a herd, splitting a rock with an axe and eating a large quantity of food. When he succeeds with all these tasks, his intelligence, and endurance are demonstrated and these qualities associated with masculinity.

One should also acknowledge the fact that one of the characteristics of legends is that they feature heroic figures and focus on their accomplishments. In the legend of Kintu and Nambi, Nambi is not the hero, but rather villainized despite her act of offering to marry Kintu to keep him company. Kintu on the other hand is made hero, despite the fact that his ability to win the obstacles set by Gulu should be attributed to a series of supernatural incidents like a bee telling him where his is, an axe appearing to split a rock and a hole appearing in the ground to swallow the food he is tasked to eat. All this is not because of his intellect but rather luck. The fact that Nambi offers to marry Kintu is a heroic act because she chooses to leave her father's house, leaving the freedom and autonomy she had enjoyed for a life of hard labor. This argument aligns with Connell's hegemonic masculinity that frontlines men and puts women in secondary positions.

For Nakayima, her heroism also makes her seem masculine. Referring to Judith Halberstam's "*Female Masculinity*" (1998), this is the kind of masculinity that is presented through heroism in the legend. Nakayima's assumption to the code of masculine, despite her being female is made possible by her husband (the king) leaving her in-charge of an entire kingdom, which is a role and trait (kingship) designed for the male gender. However, she is able to exhibit such great capability in managing this masculine responsibility. According to Budgeon (2013) there are realizations about the shifts in the concept of masculinity as changing norm impact upon binary construction of gender. Shelley notes that; "*transformed gender ideals have materialized in the figure of the empowered and autonomous*

yet reassuring feminine woman” and that “despite the efforts to assimilate the key attributes that define masculinity and associated with masculinity, this particular expression of idealized femininity does not necessary rework dominant perceptions of gender differences and their organizations into relations of hierarchal complementarity.” (p. 317). Shelley foregrounds the idea that efforts have come up to empower women through transformed gender ideals whereby among the many steps taken, the basic being assimilation of the key issues and attributes that are associated with masculinity. In essence, masculinity itself tends to shift and extend beyond just being masculine, in the sense of being male, for example, Nakayima, a woman exhibits masculinity attributes like, wisdom, courage and cunning. These are some of the traits or attributes that are registered and related to masculinity among the Ganda people. This could as well be considered as assimilated to enhance the claimed ideals that Shelley tries to foreground. Connell in “Masculinities,” (2005) introduces the concept of ‘*marginalized masculinities*’ (subordinate forms of masculinity, such as those associated with femininity) where she shows that female heroes are masculinized. Her core argument is that women who are portrayed as heroes are forced to assume masculine traits (bravery, aggression) which makes them abandon “*feminine*” traits that are culturally coded like kindness, nurturing, empathy, etc. Nakayima becomes a heroine just like Kibuuka because she saves the people through miraculous healing as Kibuuka does through miraculous fighting. Relatively, she stands in for her husband, the king, and has to drop her “*feminine*” traits and adopt those deemed masculine. She has to put on a brave face when the kingdom is plagued by small pox and the task of healing her entire kingdom falls on her shoulders. Her success makes her a consecrated deity and both her and Kibuuka have their heroism remarked as deity-like and deserving consecration. Heroism in these legends, therefore is another way of representing masculinity among the Baganda.

In conclusion, the link between heroism and hegemonic masculinity shows that heroes are often used to represent the "ideal man" in society. These heroes are usually strong, brave, in

control, and do not show much emotion. Stories that praise such men help to support the idea that these are the best qualities a man should have.

iii) Women and Hegemonic Masculinity

The role of women in defining the grounds of masculinity in society and their acceptability to the view of masculinity is another way of how masculinity has been represented in these legends. Masculinity is represented as a concept that is determined and recognized by the women in a particular degree. Annie George (2006), argues that women's bodies and actions, being basic sites for male honor makes women responsible for this view in such a way that the standardization of masculinity is evenly and reasonably shaped by women's discourses on men's actions in society and that the forms of masculinities men seek to shape by themselves have to be considered with the forms of femininities emerging around them.

George projects the fact that the kind of masculinity(ies) that is/are held in society is/are partly and greatly designed and influenced by the way women in the society view the actions of men. In spite of this, in the Ganda society, the legends narrated in the previous chapter actually prove that men are who they are because apart from the cultural construction of masculinity, women play a part in the acceptance and determination of these masculinities. With this knowledge, I will present my own argument in relation to that of George in the next sections.

THE LEGEND OF KIBUUKA

In the legend of Kibuuka, the Banyoro fighters employ a woman, Lukowe who is to infiltrate the kingdom of Buganda and gather as much intel as she can on Kibuuka. However, to make it believable, she enters the kingdom as a captive. As transcribed by Grayson,

“...a mysterious woman arrived. Her beauty was mesmerizing and her presence seemed to cast a spell on Kibuuka...” and *“little did he know, she was an agent from Bunyoro, tasked with infiltrating Buganda's inner circle to gather intelligence and exploit any vulnerabilities she discovered...”*

Lukowe's beauty is a trap, one that Kibuuka falls for. Like the biblical Delilah, who is employed by the Philistines to trap Samson, Lukowe is as cunning as they come. In the Bible, Delilah finally finds the source of Samson's strength which she relays to the Philistines culminating into his downfall. In the legend, Lukowe is able to extract information from Kibuuka and informs the Banyoro. Her cunning and charm work in her favor as Kibuuka confides in her. When war comes, the Baganda are surprised to find that Bunyoro is in tune with their strategy. In spite of Lukowe's betrayal, we should remember that Kibuuka's masculinity is undoubtedly eminent exceeding other masculine personalities in the legend, but this eminency is broken and destroyed by a woman's single act of betrayal. She concludes his masculinity when she gives power to the other masculine personalities (the Banyoro fighters) to break and destroy the source of his eminent masculinity by revealing his secret to them.

KINTU

The interpretation that Nambi is a temptress who lures Kintu into the sky for marriage and then returns to earth with her brother Walumbe (Yonder, 364) ignores her role as the first to "*conceive the idea of a family with Kintu on earth where he had been lonely and dejected*" (Kwanya, 34). In the legend, Gulu's children, Nambi included, visit the earth and are shocked to find a man on earth which is perceived to be desolate. They approach Kintu and talk to him and he informs them that he's lonely and only has his cow for a companion. Kintu's survival on earth, while a single man living alone depends on a cow that provides him with food, company and milk. Kwanya asserts that Kintu "*lacked the imagination to make the ground produce other foods for his survival*" (38). This female creature therefore makes Kintu the man he is.

In spite of this, Nambi sympathizes with Kintu and asserts herself by promising to marry him and coming to live with him on earth, which doesn't make her brothers happy. On their way home, Nambi's brothers scold her and ask her why she had to do such a thing. When Nambi marries Kintu, she subjects herself "*to a life of hard labor and subservience giving up the freedom and autonomy*

she had enjoyed in her father's house," (Musisi 767).

Despite these arguments, the legend focuses on Kintu's "heroic acts" and puts Nambi in a secondary position. As if that's not enough, the legend employs her as the sole causer of death on earth. When her father bids her to not return to heaven, lest her brother Walumbe sees her, Nambi returns to heaven,

"...Gulu cautioned Kintu and Nambi to pack their belongings together with their livestock and leave heaven to go back to Buganda and to never come back. They were cautioned to hurry up before Nambi's deadly and destructive brother, Walumbe could return for he would insist on going with his sister because if this he happened, he would bring death, misery and sickness on earth. Among the things that Nambi packed were her chicken and after all the packing they set off for their journey.

*While they were on their way, Nambi remembered that she had forgotten something important and this was the millet that she was to feed her chicken, she suggested that she should go back. However, her husband did not approve of this and remembering Gulu's caution and warning he refused Nambi to go back, nonetheless she instead and she went back. She reached and got all the millet that she wanted then left, but as she was leaving, she encountered her
brother
Walumbe..."*

This transcription portrays Nambi as disobedient as she doesn't heed her father's warnings. However, Nambi should not be blamed as she is moved by her maternal instincts to act. She remembers that her birds need to feed and goes back to pick millet and seeds to sow on earth to sustain herself and Kintu with their animals. John Yoder (1988) argues that the narrative that centers Nambi as sole causer of death aligns with the biblical narrative of Adam and Eve.

Eve in the Bible is depicted as disobedient like Nambi and also as one the one who causes death and suffering (Yoder,364). Portraying the woman figure negatively is one of the proponents of hegemonic masculinity, but women are not weak. Nambi's only crime is according to the original myth is to return to

the sky to bring chicken feed against her father's instructions (Kwanya, 35).

Even Kintu's being able to know where his cow had been taken and who was through the kindness of a woman-Nambi. Therefore, it is clear that masculinity is represented with the fact that it cannot survive in isolation from femininity in the Ganda society.

Masculinity has also been represented through the settings in which these masculine personalities have been placed. The kind of nature and the collaboration of nature in protection

of masculinity places masculinity in a position that is special and hailed. Kibuuka's flying ability and combat skills are protected and shielded by a cloud in the sky, making his masculinity invincible and exceedingly superior in this context. Kintu's success in the completion of the tasks given to him is due to the help and support that is given to him by nature; the hole dug in the hut which was able to swallow all the food for him, the crack in the heavy rocks, the spider that put its web around the basket and the bee that helped him to spot out his cow and all the other cows it had given birth to.

THE LEGEND OF NAKAYIMA

In the legend of Nakayima, women are presented as challengers of masculine norms. Butler (1990) argues that gender isn't something we're born with, it's something we do. The way we dress, speak and behave creates the idea of gender. We act in ways that society expects based on whether we are labeled as "male" or "female." Since gender is something, we "perform," it can also be changed or challenged. This means traditional ideas about masculinity and femininity aren't fixed, and people can express themselves in different ways beyond those norms.

Nakayima's masculinity comes out in the fact that she manages to run a kingdom that hails masculinity on the throne, but in the same extended way, the "female masculinity" becomes profoundly vivid because of her heroic healing that she is able to do through the use of nature (herbs) to heal people from small pox. The representation of masculinity is so in a way that depicts it as a concept that works in supremacy and is placed in higher levels of societal consideration that seems to operate within aspects/concepts of praise that is even depicted in nature.

Looking at these legends, gender issues, among which, gender roles would include, have been implicitly shown alongside the bolding and magnification of masculinity. Femininity

especially, is seen as a concept that is governed by masculinity in the society and that is why Nambi's entire fate is dictated and arranged by her father and brothers and her marriage is dependent on Kintu's ability to succeed through all the tasks and the challenges that are given to him. She is fated, through it all, despite her core participation in warning and providing Kintu with the information of where his cow has been taken, her role as a female child and feminine personality has been determined by masculinity that she must end up as a wife.

Nakayima gains power after her husband lets her, but her possession of power and display of such masculine character, greatly and deeply are contestant of the code of masculinity. She is a woman that performs unwomanly activities and tasks that are

masculine in nature, something that is seen as contest to masculinity, nonetheless, this, as earlier mention is qualified as female masculinity.

In conclusion, women can act as reinforcers of masculinity as their expectations in the men reinforces hegemony. Sometimes, society itself dictates what a woman should or not do, and in the long run, the same society frontlines male needs over their female counterparts. However, women can also challenge the traditional masculine norms as the legend of Nakayima highlights. This assertion rallies behind Butler's gender performativity that argues that gender is performed.

3.4. CONCLUSION

The representation of masculinity in these legends is greatly reflective of the admittance and acceptability that is given to it. In some way, these legends (at least two of them) seem to indicate or show a similar way of representing the masculinity concept.

CHAPTER FOUR

4.1. CONCLUSION

Masculinity among the Baganda is an issue that can hardly be isolated from the oral tradition or literature of the Ganda people. Being a patriarchal society, manliness issues tend to be foregrounded as important and praised even when they manifest through a feminine personality and therefore, from the study of the representation of masculinity in the selected Ganda legends, the legends being a profound and prominent way of preserving and conserving of cultural and traditional histories of the society among the Baganda, it found out that these legends effectively represent the concept of masculinity.

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APPENDICES

APPENDIX 1: INTERVIEW GUIDE

1. What kind of legends are presented?
2. How are the hero and heroine personalities presented in these legends?
3. How do these personalities relate with other characters in these legends?
4. Why are the masculine legends or heroes represented the way they are? What is the implication and how does it reflect to society?
5. How is masculinity gauged among the Baganda in relation to these legends?
6. How is the represented masculinity in these legends generally presented?
7. Is the role of the feminine personalities vital in these heroic personalities' lives or not?
8. How similar or different are these legends?

**APPENDIX 2: THE SELECTED GANDA LEGENDS AND THEIR
TRANSLATION IN ENGLISH.**

OLUGERO LWA KIBUUKA OMUMBAALE

Okusinzira ku lugero lwa Kibuuka omumbaale, Kibuuka teyali mutuuze wa ku ttaka lya Buganda ekkulu, wabula yava ku bizinga by'e Ssesse ku nnyanja Nalubale mubiseera bya kabaka Nakibinge, waliwo entalo ez'obulabe wakati wa Buganda ne Bunyoro, era abaganda abalinga abavumu abamannyi battibwanga. Ku kazinga Ssesse, kwaliko omutaka eyali ayitibwa Wannema. Wannema yalina abaana ab'obulenzi bangi era ng'omu kubbo mwemwali kirimaanyi omuvumu; Kyobe, eyayitibwa Kibuuka. Oluvannyuma, Kabaka Nakibinge eyali eyakasikira entebe okuva ku Kayima, yesitula n'agenda e Ssesse kubiziinga neyegayirira omutaka Wannema amuwe mutabani we Kyobe amuyambe mukulwanyisa Abanyoro. Wabula Wannema yesikamu, ng'atya nti mutabani we ayinza okufiira mu ntalo zino. Oluvannyuma olw'entesegana, yakkiriza nakwasa Kabaka Nakibinge Kyobe ku kakwakkulizo nti singa mutabaani we aba attiddwa mu lutalo, kabaka wakumuddiza ng'amuwa omulangira

n'omumbejja. Ekirala, Nakibinge yalina okukkiriza batabaani ba Wannema okujja okusenga ku ttakka ekulu erya Buganda ery'omunda okwetooloola enyanja Nalubaale. (Waliwo enzikiriza egamba nti Wannema yalina amannyi ag'enjawulo era mbu yagabirako ne ku batabani be, era mbu okujja kwabwe mu Buganda kwekwaleeta ne balubale).

Kibuuka yasooka kutuukira ku mwalo Bulindi kumugga Bukaye era ng'awano y'asimbawo ekitooke. Omunyoro yali talina kukozeza kitooke kino, era ekomo lino lyavaako olugero olugamba nti; "oli kalusambulira ng'omunyoro asala ekitooke kya Kibuuka." Kibuuka bweyatuuka mu Buganda, abakongonzi bamutegeeza ne bamukuutira nti tageza n'akwana omukazi omunyoro.

Kibuuka yalwana entalo nnyingi nnyo n'abanyoro ku ludda lwa Buganda era abanyoro abalwananga bafirwa obulamu bwabwe mu mikono gya Kibuuka. Naguno gwaka, kikkirizibwa nti Kibuuka y'alwaniranga mubire era nga kino kyavako erinnya lye okukyuka okuva ku Kyobe okufuuka Kibuuka omumaale olw'ensonga nti yabuukanga nagenda mubire, gy'eyattiranga abanyoro enkumi n'enkumi, nga tebamanyi era tebalaba mafumu na busaale gyebiva.

Olunaku lumu, abaganda bawamba omukyala omunyoro nebamutwalira Kibuuka. Ng'ogyeko okuwabula kw'abakongozi eri Kibuuka, kunsonga nti Kibuuka teyesembereza omukazi omunyoro, Kibuuka yegomba obulungi bw'omukazi ono eyali awambiddwa era bwatyo nasalawo amutwale mu mbuga zze n'atandika okubeera naye. Wabula Kibuuka n'abalwanyi ba Buganda kyebataamanya kyali nti omukyala ono yali mbega wa banyoro, eyali atumiddwa okuzuula ekyama kya kibuuka. Omukyala ono yabuza nga Kibuuka ebibuzo nti asoobola atya okulwanyisa abanyoro abo bonna nabawangula obwomu bwati. Kibuuka yasooka neyesikamu nga tayagala kwasanguza kyama kye, wabula mukulemera kko okungi ennyo, yamala namubuulira ekyama kye nga ye bwalwanira mu bbanga mubire era nti singa abanyoro

bagoberera oludda obusaale n'amafumu gy'ebiva bbaba basobola okumulaba era bbaba basobola okumutta.

Omukyala ono olwazuula ekyama kya Kibuuka, natoloka n'agamba abanyoro banne ebyali bimugambiddwa Kibuuka era abanyoro baakozesa obubaka buno nebakuba Kibuuka okuva mu bire era yalumizibwa nnyo. Eky'omukisa, Kibuuka yasobola okubuuka ng'adda e mbale mu mawokota, gye yagwira mu matabi g'omuvule ogukyaliyo ne kaakati. Kigambibwa nti omuntu eyasooka okulaba Kibuuka yali mukulu w'ekikka eky'endiga ne Kibuuka kyeyali avaamu. Omukulu ono yalinnya ku muti asobole okujjaye Kibuuka wabula ebyembi mu kasera ako, Kibuuka yaffa na musererako okuva mungalo.

Maama wa Kibuuka yayitibwanga Nagadya ow'ekika eky'emmamba ng'ono ye yafiira ku lw'entebe ng'agenda okukungubagira mutabani we.

Oluvannyuma lw'okuffa kwa Kibuuka, abamu bagamba mbu Kibuuka yalama nti tebamuziikanga, era omulambo gwe baguteeka mu ddiba ery'engo, ery'empologoma n'ery'empisi era teyazikibwa. Wabula abalala bbo bagamba nti, bamujjako akaba, ekkundi n'ebitundu bye eby'ekyama, nebabiteeka mu lubugo, olw'ensonga nti bino bye byajjibwanga kubazira era bye byalinga ebyamakulu ebiziikibwa ku muzira; omubiri ogwasigalira gwaziikibwa gwokka.

Kigambibwa mbu kibuuka yalabikira muzungu ow'ekika eky'emmamba, namuwa ne kumaanyi gge ag'okubuukira mu bbanga naye asoboole okulwanyisa abanyoro nga Kibuuka bwe yakolanga.

Essabo lya Kibuuka lyazimbibwa e Mbale era yafuuka lubale ow'entabalo n'entalo era abaganda bonna ng'omwo mwemuli ne kabaka bagenda ne bamusaba emikisa gye ngatebanaba kuluumba mu lutalo lwonna.

KIBUUKA; THE MUGANDA WARRIOR.

According to the legend of Kibuuka Omumbale, Kibuuka did not originally live on the Buganda mainland. He came from Ssesse islands in Lake Victoria. During the reign of kabaka¹ Nakibinge, there were fierce tribal wars between the Baganda and the Bunyoro, and many brave Baganda were killed. On the Ssesse islands lived a chief called Wannema. Wannema had several sons and among them was the brave Kyobe, who later came to be called Kibuuka.

Kabaka Nakibinge, who had just succeeded Kayima to the throne, went to the Ssesse islands and pleaded with Wannema to give him his son Kyobe to help him fight the Bunyoro, but Wannema hesitated, fearing that his son might be killed in the war with the Bunyoro. After further negotiation, he agreed to release Nyobe to king Nakibinge on condition that if Kyobe (later known as Kibuuka) was killed in the war, Nakibinge would compensate him with a prince and a princess. Nakibinge was also to allow Wannema's sons to come and settle on the Buganda mainland in the area around Lake Victoria. According to popular belief, Wannema had powers that made him a kind of deity (*lubaale*), and it is said that he passed on some of his powers to his sons. The coming of his sons to settle in Buganda also marked the coming of the *lubaales* (deities) to Buganda.

Kibuuka first landed at Port Bulindi on River Bukaye and here he planted a banana plant. A Munyoro was not allowed to make use of this plant in anyway, and from this restriction came the saying that; "you are a trouble-seeker like a Munyoro cutting a leaf from Kibuuka's banana plant." When Kibuuka reached Buganda, the seers warned him never to befriend a Munyoro woman.

Kibuuka fought many wars with the Banyoro on behalf of the Baganda, and many Banyoro lost their lives at the hands of Kibuuka. It is still believed up to this day that Kibuuka used to fight from the clouds. According to the locals, Kibuuka's name changed from Kyobe to Kibuuka

because of his ability to fly and go into the skies. (the Luganda word for flying is okubuuka). From the clouds, Kibuuka killed the Banyoro in large numbers without their being aware of where the attacks came from.

One day, the Baganda took captive a Munyoro woman called Lukowe, and took her to Kibuuka. Despite the warnings by the seers against befriending a Munyoro woman, Kibuuka was struck by the woman's beauty. He took her to his camp and began to live with her. Unknown to Kibuuka and the other Baganda fighters, the woman was a spy sent by the Banyoro to find out his war secret. She asked Kibuuka how he alone could kill so many Banyoro. Kibuuka at first hesitated, but later, he told her his secret. He revealed to her how he fights from the cloud, and even told her that if the Banyoro could identify the direction from which the spears and the arrows came, they would see the cloud. "By shooting into the cloud," kibuuka told her, they could kill him. The woman escaped with and went back to her fellow Banyoro and betrayed to them Kibuuka's secret.

The Banyoro used the woman's information, shot into the cloud and wounded Kibuuka. However, he managed to fly to Mbale in Mawookota, where he dropped into the branches of a big mvule tree, which tree still exists up to today. It is said that the first person to see Kibuuka was an elder of the *ndiga* (sheep) clan, which was also Kibuuka's own clan. He climbed the tree to bring him down, but Kibuuka died in the process.

Kibuuka's mother was called Nagaddya, from the mmamba (lung fish) clan. It is said that she died at Nkumba near Entebbe when she was on her way to mourn her son. She became a deity and from that time onwards, the village of Nkumba is referred to as Nagaddya's Nkumba.

After his death, Kibuuka's corpse was dressed in leopard, lion and hyena hides, and laid on his bed. According to the locals, Kibuuka refused to be buried, and he was not. The locals also tell of how Kibuuka later appeared to Muzungu of the Mmamba clan. He gave him all his powers

to fight the Banyoro like he did, and he himself became a hero for his war exploits. A shrine was built for Kibuuka at Mbale, and he became a deity of war. The Baganda, including the king, used to seek his blessing before going to war.

(Translation adopted from; Nsereko Arthur's lower secondary literature essentials, (Arthur 2012)

OLUGERO LWEBYAFAYO OLWA KINTU NE NAMBI

Aw'olwatuuka, Buganda yali nkalu ngaterimu bantu okujjako omusajja omu yekka era nga erinnya lye ye Kintu. Kintu yalina ente ye enkazi nga eno yali mukwano gwe nnyo asinga era nga yensibuko ye mmere gyali.

Waggulu mu bire waliyo obwakabaka obubalagvu ennyo era nga kabaka wabyo yayitibwanga Gulu. Gulu yalina abaana ab'obulenzi bangi no w'obuwala omu eyayitibwa nga Nambi. Abaana bano bateera nga okulinda musoke na tuka kungsi ne balyoka bajja kungsi okuzanyira mu miti. Wabula tebalwangawo olwensonga nti musoke yali talwa kugwerera.

Olunaku lumu, batabani ba gulu balaba musoke ngase kungsi nebayita mwanyinabwe, Nambi bakirire ku nsi. Nambi yali muwala mubalagavu nnyo era nga kitawe yamwagalanga byansuso. Bwebatyo bakka ku nsi. Ekitundu musoke kyeyali asemu kulwo kyali Buganda, era ngawano webalabira Kintu omulundi ogusooka ng'atudde yekka bwatunulira ente ye ng'erya omuddo. Mukusooka abaana bano beekanga nnyo kubanga bali tebalabaanga ku muntu ku nsi era kwolwo balwawo okuddayo nga banyumya ne Kintu.

Kintu yabagamba nga bw'eyali omuwubaavu era ng'abeera yekka ku nsi. Nambi yamukwaatirwa ekisa era nawulira enakku kulwa Kintu kubanga yali abeera yekka era yamusubiza okukomawo amufumbirwe alekere awo okubeera yekka ku nsi.

Bwebaali baddayo, bannyina ba Nambi bamuyombesa nti lwaki yali ayogedde bwatyo eri kintu ng'akimanyi ntino Gulu tayinza ku mukiriza ku komawo kufumbirwa Kintu era baafuba nnyo

okuziyiza obufumbo buno okubaawo olw'ensonga nti omusajja ono yali tamanyi na mmere yonna okujjako ente ye gy'emuwa era bali bamunnyomera ddala. Wabula bwebagamba Gulu, yyaleta ekirowoozo nti Kintu bamutekke ku kigezo ngatanaba kuwassa muwalawe. Bwaaty Gulu yasindika omuntu nabba ente ya Kintu.

Mu kaseera ako, Kintu yali talina wadde emmere ey'okulya okujako ebikola by'emiti n'ebiragalalagala byeyasobola nga okufumba nalya. Lunaku lumu, nambi yalaba ente ya kintu ng'erya omuddo najjukira. Yalooza nti bannyina bali bekobaana kutta musajja gweyali ayagala era naasalawo aggye ku nsi ategeeze Kintu wa ente ye gyeyali.

Yatuuka ku nsi naamusaba akkirize bagende bombi mu ggulu asobole okununula ente ye. Kintu teyalina kyakusalawo kirala okujjako okukkiriza asobole okununula ente ye gy'eyayagalanga ennyo. Kintu bweyatukka mu ggulu yewuunya nnyo okusangayo abantu, abalina amayumba, ente, embuzzi, endiga okwo sako ne nkoko ezali zetala.

Bannyina ba Nambi bwebalaba Kintu ng'atudde ne Nambi ku nnyumba ye, bagenda nebategeza Gulu, eya balagirira okuzimbira Kintu ennyumba. Gulu yasubiiza okuddiza Kintu ente ye, era naamusubiza nti ajja ku lowooza ku kya Kintu okuwassa Nambi singa Kintu yali asobodde okuyita ebigeezo ebyali eby'okumuwebwa.

Ekigezo ekyasooka kyali kya kuwa Kintu mmere empitirivu gyeyalina okulya yekka ngabamugalidde mu kasisira. Baafumba emmere eyali erina okuliisa abantu ekikumi ne bagiretera Kintu yalina okujjira agyimalewo oba sekyo, okulemerera kijja kuba kitegeeza era ngakikakasa mbu ono si Kintu owekinwa. Bwebaty bamugalirayo ne mmere yonna. Bweyali ngalidde nnyo n'okunnya nganywedde era ngakusse, yasoberwa ngatamanyi kyakukolera mmere yali esigaddewo, eyali empitiirivu ennyo. Eky'omukisa omulungi, Kintu yazula ekituli ekinene ekyali kisimiddwa mu kasisira era muno mweyayiwa emmere eyali esigaddewo, bwaty nayitta abantu bagye banone ebisero byebaali baletteddemu emmere. Batabani ba gulu

olwategeera nti Kintu yali amazze emmere yonna Bagenda ne babulira kitabwe. Baanonnya mu nsisira mwona ngatemuli kirimu, era kkino kyewunyisa nnyo Gulu naasalawo okwongera okugeza Kintu okusobola okumannya obuvumu bwe n'obusajja bwe webukoma.

Ekigezo eky'okubiri, Gulu yawereza Kintu embazi ey'olubatti nalaggira nti Kintu alina okumuletera omuliro okuva ku lwazi ng'akozesa embazi eyali emuwereddwa. Kintu byamusobera ne yeebuza batya bwagenda okuleeta omuliro okuva mulwazzi ng'akozesa embazi ya Gulu. Wabula olwatuka ku lwaazi na lwekannya, yazuula nti kwaliko enjaticka, mu mangu ago, Kintu yateeba awali enjaticka mu lwazi mweyatema embazi. Kwavakko obuganga obw'omuliro negukwate esenke ekalu eryali awo. Bwatyo Kintu yasobola okuzaayo omuliro ewa Gulu nga ne mbazzi tefunne buzibu bwona. Kino kyayongera kuwunikiriza bantu, ne Gulu yennyini yewunnya nnyo kuba kino kyali tekisubirwa. Gulu yasalawo okukakasiza ddala obusajja bwa Kintu ng'amwongera ekigezo, eky'okusattu.

Mukigezo eky'okusatu, Gulu yawa Kintu ekisero ekyalimu eebitulituli, era ngamuno Kintu yalina kuleteramu mazzi. Kintu byamusoberera ddala ngatamanyi ngeri gy'agenda okusobola okuletamu amazzi mu kisero. Wabula enjera olwattuka kuluzi, kintu abalyawo newalabika nabbubi. Nabbubi yamutegeza nga bwagenda okumuyamba era bwatyo yezingirira ekisero ngabwazimbakko ekiyumba kye eky'emiguwa. Kintu yasannyuka nnyo, era olwatekkamu amazzi tegayika. Yasobola okukima amazzi gonna gebali bamusabye.

Gulu yewunyiza ddala omusajja ono, era nayongera okufuna obukakafu nti mubutuffu, yali musajja ddala. Gulu yasalawo nagamba Kintu nti wakuddizibwa ente ye n'okumuwa Nambi abeere mukyalawe singa ayita ekigezo ekyali kisembayo. Mukigezo kino, Kintu yalina okuzuula ente ye okuva mu ggana eryali mu nte empitirivu ennyo ddala. Ye yamannya nti Gulu ayolekedde ku mujako mukwano gwe asinga nakumulemesa kuwassa Nambi. Wabula mu kiro, enjuki yajja awali Kintu nemutegeza ngabwejali egenda okumuyamba. Yamugamba nti ente

nambi yonna gyalaga. Nambi yalaba guli gutyo, nasalawo bagende bombi era bakomawo basatu kungsi; Kintu, Nambi ne Walumbe.

Tewayita kaseera kanene, ngabali ku nsi. Kintu ne Nambi bazaala abaana babwe musannyu eringi. Wabula olunakku lumu, Walumbe yagenda ewa Kintu namusaba amuweyo omwana omu anamuyamba ku mirimu gyewakka. Kintu yajukira Gulu byeyabagamba, nga Walumbe wali ow'obulabe, aleeta okuffa, endwadde nokubonaabona, era Kintu yagaana. Kino tekyasannyusa Walumbe era ekiro ky'olwo, Walumbe yadda natta omwana wa Kintu ne Nambi ow'obulenzi. Kino kyaleetawo enkayana wakati wa Kintu ne mukoddomi we Walumbe, era Kintu nakakibwa okudda ewa Gulu amulopere ensonga. Gulu yasooka namuyombesa olwensonga nti yali yabaganna okudda mu Gulu, wabula olwawulira bino, ya tumirawo omu ku batabaani be omulala Kayikuzi, agende ku nsi awembeje muganda we Walumbe amuze mu gulu oba wekiganna amulette olwempaka. Kayikuzi yatuuka ku nsi neyegayirira muganda we nti waba ayagala nnyo Nambi akirize amuviire ku nsi bo baddeyo mu gulu, wabula Walumbe yagaana. Teyakoma okwo yagenda mu maso nga ata abaana bamwanyina. Buli olwawulira nga emiranga, ng'olwo Walumbe aalina ku baana ba Kintu ne Nambi basse. Kayikuzi yannyiga era kwekusalawo atwale Walumbe kumpaka. Walumbe yalaba guli gutyo nadduka nayingira ekituli. Kayikuzi yasima ebituli ngagezako okunonnya Walumbe amukwate amujje ku nsi, naye yamubula. Ekituli kya Walumbe kyeyangiriramu ettaka kyali Tanda mu Buganda era nga wano bayitawo ewa Walumbe ettanda. Kigambibwa nti, naguno gwakka, Kayikuzi akyanonnya muganda we era buli omuntu bwaffe, abaganda bakiriza nti Walumbe yaba amuse era ngakuno kwekwava nokuyitta obulwadde olumbe olw'ensonga nti Walumbe yabuleta asobooble okumulawo abaana ba Kintu ne Nambi.

THE LEGEND OF KINTU AND NAMBI.

Once upon a time, the land of Buganda had no inhabitants apart from a single man who was called Kintu. Kintu lived alone in Buganda together with his cow, which was his best friend and provider of food in form of dung and milk.

Up in the sky was a beautiful kingdom and the king of this kingdom was known as Gulu. Gulu had a very many sons and one daughter who was called Nambi. Gulu's sons used to come down on earth to play among the trees, but they would do this whenever the rainbow touched the earth. One day, when these children saw that the rainbow had descended and touched the earth, the sons called their beloved sister Nambi such that they can go down together and they did. That day, the part of the earth that the rainbow touched was Buganda, and while Gulu's children had reached this part, they saw Kintu alone, sitting, watching his cow as it grazed. They were so shocked to find a man on earth, which they expected to be inhabited. They went to Kintu and talked to him, he told them how lonely he was and that he had only his cow for a companion.

Nambi was deeply touched and felt sad for this man who was living alone in such a vast place. The children had to go back to Gulu (which translates as heaven) before the rainbow melted, lest they get stuck on earth and fail to return to their kingdom. They said their goodbyes to Kintu and Nambi promised to come back and marry Kintu such that he could stop being alone.

On their way back home, Nambi's brothers scolded her and asked her why she had to say such a thing, making a promise to marry him yet she very well knew that their father Gulu would never offer consent to such a marriage. They despised Kintu because he was just a man who did not even know real food.

When they reached the kingdom, they talked to their father and told him about the way things were, including Nambi's promise to the man. After hearing all of it, Kintu planned to have

someone go and steal Kintu's cow and this was done. For this time Kintu had nothing to eat or drink. He started to look for leaves and herbs which he ate as food.

One day Nambi was moving around the kingdom and she saw Kintu's cow and she recognized it. She concluded that her brothers were determined to kill the man that she so dearly loved. She decided to descend on earth to report to Kintu where his cow was. When she reached his place, she explained everything to him and she even suggested that they go back together such that he can rescue his cow. Kintu at first hesitated but since he had nothing but his cow, he decided to go with Nambi to Gulu. They reached the kingdom and as they were seated at Nambi's home, Nambi's brothers saw Kintu and they quickly rushed to tell Gulu. Gulu ordered them to build him a house right way, which they did.

After sometime, Gulu decided that if Kintu really wanted to get his cow back and take Nambi as his wife, he had to be tested and accomplish some set tasks in order to prove his manliness.

The first task that Kintu had to attempt was to eat baskets full of food that was meant to serve a hundred people with drinks alone while he is locked in his hut. This frightened Kintu so much, for he knew that he would definitely fail. When the time came, they brought plenty of food for Kintu to eat and they locked him inside the hut. Kintu ate to the fullest and plenty of food had remained. He was confused and did not know what to do with it. Suddenly he saw a whole that had been dug in the hut, he decided to pour all the remaining food inside this whole and later covered it. He called the servants to come and take their baskets which he had emptied. This shocked everyone including the king Gulu. They searched the entire hut but they found no food. Gulu was impressed, however, he decided to test Kintu further so he decided to put him on another test.²

Gulu sent an iron axe to Kintu, and his task was to get fire from a rock and bring it to Gulu because his food was not cooked by ordinary fire. Kintu went to the place where the rocks

where he found very huge rocks and Kintu did not know how he would start a fire from such gigantic rocks. Fortunately, as he was examining the rocks, he spotted a crack in the biggest rock and there he hit his iron axe in the crack. This gave off sparks off fire that caught the surrounding dried shrub around. Kintu managed to collect the fire and carry it to Gulu. This greatly impressed Kulu. That he decided to test Kintu's manliness further by putting him on a third test.

With the third test, Kintu was supposed to fetch water using a basket. The basket was old and full of holes. Kintu was worried that he will have no way of completing this task successfully since all the previous ones have been accomplished under sheer luck, or so he thought. The time came however, for him to take on the test, he got the basket and went to the river to get the water, still perplexed at how to do it. Luckily enough there appeared a spider. The spider promised to use its webs to seal off the holes in the basket such that Kintu can be able to carry the water using the basket. This was the case and Kintu was able to accomplish the task successfully, and again Gulu was overly mesmerized and impressed that he decided to give Kintu one last test.

After the completion of all the previous tasks successfully, Gulu suggested that Kintu should be given back his cow, but to get it he had to spot it out among the many herds that were available. If this was to be achieved, then Kintu would be able to go back with his cow and also be able to marry Nambi. Kintu detected this as a way of Gulu's conspiracy to take away his cow forever, send him back to starve and deny him the opportunity of marrying the woman he loved. This nervous condition was so because Kintu knew spotting out his cow in such innumerable cows was more than impossible.

While he was in deep thoughts, a bee appeared and told Kintu not to worry as long as he followed its movement. The bee said that Kintu should watch it closely, the cow on whose horns

it settles, then that will be his cow. When the time came, Kintu took a perfect spot where he could be able to clearly watch the bee. The first herd was brought out. The bee did not move and Kintu confidently said that there was no cow of his in this herd. They brought the second herd which was quite bigger than the first one and again the bee did not move. This made Kintu more nervous, but he still gave the same response that there was no cow of his in this herd. This was also taken away, leaving everybody surprised at how he is able to do this.

Finally, a third herd was brought to Kintu, and suddenly the bee flew and settled on the horns of one of the cows, Kintu spotted, pointed to it and said that that was his cow. The bee went ahead and settled on the horns of another cow and this Kintu suggested that it was one of his cow's calves. It further settled onto two more cows and Kintu still said that these were calves that his cow had gave birth to for all the long time it had been at Gulu's place. This was all true and Kintu was congratulated upon his success. His cows were returned to him, and Gulu blessed his marriage with Nambi.

After all this was done, Gulu cautioned Kintu and Nambi to pack their belongings together with their livestock and leave heaven to go back to Buganda and to never come back. They were cautioned to hurry up before Nambi's deadly and destructive brother, Walumbe could return for he would insist on going with his sister because if this he happened, he would bring death, misery and sickness on earth. Among the things that Nambi packed were her chicken and after all the packing they set off for their journey.

While they were on their way, Nambi remembered that she had forgotten something important and this was the millet that she was to feed her chicken, she suggested that she should go back. However, her husband did not approve of this and remembering Gulu's caution and warning he refused Nambi to go back, nonetheless she instead and she went back. She reached and got all the millet that she wanted then left, but as she was leaving, she encountered her brother

walumbe who had gone for hunting, returning home. Walumbe was surprised at his sister's early travelling and asked her where she was going that early and why? Nambi told him nothing but he insisted and became so curious, that in the end Nambi decided to go with him.

The three of them reached Buganda on earth, and it did not long when Kintu and Nambi started producing children. One day, Walumbe decided to go to Kintu and ask for one of Kintu's sons to come and help him with the chores, remembering Gulu's warning, Kintu hesitated and finally refused. This hurt Walumbe terribly and he was upset and later that night he returned and he killed Kintu's son. This brought about a strong disagreement between Walumbe and his brother-in-law. Kintu decided to go back to Gulu and report to him Walumbe's behavior. When he reached heaven, Gulu was so bitter with him for not obeying his orders and not taking his caution seriously, however, when Gulu learnt about Walumbe, he asked one of his sons, Kayikuzi, to go on earth and persuade his brother to return home with him and that, if need be, he should bring him back by force.

Kayikuzi went for his brother and told him that he should return with him if he wanted their sister Nambi to be happy but Walumbe refused and on top of that, he killed more of Kintu and Nambi's children. This forced Kayikuzi to resort to force, however, Walumbe ran off and hid in a hole which led underground the earth that his brother could not find him. Kayikuzi dug very many holes looking for him, but all in vain. More of Kintu's children kept on dying and whenever wails and screams were heard, it meant that Walumbe had killed yet another of his nephews and nieces.

It is believed by the Baganda that the coming of Walumbe brought death, and that had things been any different the Baganda would live forever. That up-to-date Kayikuzi and Walumbe are still in the chase and Walumbe never being found. It is still believed that whenever a person

dies in Buganda, it is because Walumbe has taken that person since the Baganda believe that they are all children and grandchildren of Kintu and Nambi.

OLUGERO LWA NAKAYIMA.

Okusinzira ku munyuma w'olugeero lwa Nakayima agamba nti olugero luno lunyimizibwa mu Buganda ate era wamu ne mu Bunyoro, wabula luno lwe lugero nga bwe lunyimizibwa okusinzira ku Baganda.

Waliwo kabaka eyayitibwa nga Ndahura. Ono yali kabaka nga ate mu kiseera kyekimu yali omugabe wamagye ggo bwokabaka mu Bunyoro. Kabaka Ndahura yalina omukyala era nga ono yayitibwanga Nakayima. Olunakku lumu, kabaka yagenda mulutalo namagye gge geyali akulemba wabula olwensonga nti kabaka ono teyalina mwana wabulenzi, tewali mulala yalina kusigara ku namulondo okugyako mukayala we Nakayima.

Ekyembi, webali mu lutalo luno, kabaka ono bamuwambira yo era teyasobola kudda mu bwaka bwe okumalira ddala ebbanga ddene, bwatyo nakayima nasigala ku namulondo nga yaddukannya obwa kabaka. Yali mukyala mu kujukuju ate nga mutetenkanya era ng'obwakabaka yali abuddukannya bulungi nnyo.

Ekiseera kyatukka kabaka Ndahura abali bamuwambye ne bamuta, naye mu kuddayo mu bwakabaka bwe, yali awulira obuswavu obutangambika nategeeza nakayima nti yali tasoobola ku sigala ku namulondo nga kabaka olwensonga nti yali ava mu buwambe era yawulira nga mu kaseera ako yali tawera nga kabaka sinakindi ng'omusajja. Kino kyamutawannya nnyo era bwatyo yasalawo agende avve mu bwakabaka. Mukomawo wabula, olwo nga tannaba kuvva mu bwakabaka, ndahura yali afunnye obulwadde obwa kawumpuli. Obulwadde buno bwali bwamanyi era bwatandika okukwata abantu abalala mu lubiri nga muno mwe mwali ne Nakayima yennyini.

Ekyali ekye kyewunnyo kyali nti, nabakyala ono nakayima ye buli bweyakwatiibwa obulwadde buno, kigambibwa nti yali nga afuna amaanyi agakiwonnya mu ngeri nti yalinga nga alinyidwa ko emandwa natandika okugenda okunoonnya eddagala erya vumula nga n'abantu abalala mu lubiri. Abantu babakunganyiza mu kifo kimu abali nga bafunnye ekirwadde kino era mu kifo kino waliwo omutti (omutti gguno naguno gwakka gukyaliwo, era nga baguyita omutti gwa Nakayima e Mubende) era nga guno guli ku nsalosalo ya Buganda wamu ne Bunyoro ekyavako olugeero luno okwawuzibwamu Abaganda nebamuyita Nakayima ate abanyoro nebamuyita Nyakahima.

Ekikolwa kino wamu n'amannyi geyafuna byali byanjawulo era nga kino kyali kitwalibwa nga kyabuziira. Mu Buganda, Nakayima yafulibwa emandwa ewonnya ekilwadde kino era ngabuli eyamuddira nga mu bigere yalina nga okuba namannyi ganno. Kigambibwa nti buli muntu eyafuuna nga ekirwadde kino yagenda ku mutti guno ogwa Nakayima nawonnyezebwa bulungi nnyo. Nakayima yasinzibwa nga nnyo mu Buganda nga emandwa era nga mu Buganda mulimu abakongojja oba abasamiira emandwa eno eya Nakayima. Nakayima ajukirwa ku lw'obuziira bwe okuwoonya endwadde eno eya kawumpiri ne mubiseera bino.

THE LEGEND OF NAKAYIMA.

According to my sources, this legend is spilt and told by both the Baganda and the Bunyoro, however, this is the narrative of the legend according to the Baganda.

There lived a king called Ndahura. Ndahura was a king and at the same time the army commander of the kingdom's army. He had married a woman called Nakayima, but he had no son. One day, the king had to lead his men to battle, but because he had no heir, he decided that his wife Nakayima should stay behind in charge of the kingdom in his absence to take care of

all the issues that would require the king's attention on his behalf. The king set off to battle and left Nakayima, his trusted wife in charge of the throne.

Unfortunately, while at war, the king, Ndahura was captured and taken as a prisoner of war, and he did not return home, only a few of his men that returned brought back such news. He took a very long² time in captivity and therefore, Nakayima had to stay in charge of the kingdom for this time. One day however, after a long time, he was released and returned back to his kingdom. He had not stayed the same because his being captured as a prisoner of war made him feel emasculated, that he decided not to stay, instead to move in a faraway place where his shame could not be reminded to him.

Sadly, on coming back, the king had caught a contagious disease of small pox, and this infected nearly everyone in the kingdom, his wife inclusive. He had to stay for some more time. Surprisingly, Nakayima, on being infected, became a healer of this epidemic and it is said that whenever she got sick, she could get the powers to go to the bush and collect the herbs that could cure this disease. For long, she managed to control the disease and kept it away from the kingdom. There was a big tree that grew next to the borders of Buganda and Bunyoro, however the tree grew in Buganda, which is reported as one of the reasons as to why the Baganda share part of this legend. Around this tree, whoever got infected with the small pox would be taken there for healing by Nakayima and this tree became popularly known as Nakayima's tree.

From then onwards, Nakayima became a heroine and was made a deity of this disease (most written sources refer to her as the goddess of small pox). She was mostly celebrated in Buganda that they made her a goddess with a shrine and there are people who are in charge of praising her soul and it is believed that her descendants possess such powers of healing this disease.

