In this study, the researcher collected samples of oral narratives of Bamasaaba and analyzed the different literary features. The collection has different oral narratives with different themes. There are oral narratives about work, famine, wars, love, hatred, hospitality, courage, wickedness etc. The analysis of these oral narratives has shown that they have wonderful literary features. The analysis has shown that these oral narratives have literary features like the setting, plot, characters and styles and techniques.

Key words: Oral narratives, Bamasaaba, wars, love, work, famine.

INTRODUCTION

In this article, the researcher explains who the Bamasaaba are, what they are and also gives samples of the stories collected from that Community. The researcher analyzes those oral narratives and gives the literary features which they reflect. All the stories have been written in a mother tongue called LuMasaaba and then translated in English.

Who are the Bamasaaba?

According to stories narrated by the local population, the word ‘Bamasaaba’ is a name which means the descendants of Masaba. These people believe that Masaba was their ancestor, so they call themselves Bamasaaba meaning the descendants of Masaba. These people live on the slopes of Mt Elgon, one of the highest Mountains in Africa.

Bamasaaba and their economic activities.

According to a political map of Uganda prepared by the Country’s Ministry of Local Governments, Bududa District is found in the Eastern Region. It is also classified as one of the Areas in the Mt. Elgon Sub-region. Bududa District has got one big river called Manafa and several streams. The streams pour their waters into River Manafa at different points thus increasing its volume. Also, the presence of Mt Elgon with a thick forest cover has put Bududa district at an advantage of getting rainfall almost throughout the year. This has made the residents of Bududa to develop economically because of receiving rainfall almost every month.

According to the researcher who is himself a native of the place, the residents of Bududa are peasant farmers. Usually the rain starts during the month of March which makes it the month for planting seeds. The staple food for the people is bananas popularly known as Kamatore.

Because of this, the highest percentage of the people in Bududa has got banana gardens. The people also use maize floor as a substitute and grow maize every year. Other crops grown by the people of Bududa include beans, sweet potatoes, pumpkins, cassava, fruits, tomatoes, onions, cabbage and different types of greens. These crops are grown for home consumption and also for sell to earn the money.

In the researcher’s view, the streams which are found in Bududa District have made the people to get involved in fishing, sand mining and collecting stones that are
used in constructing houses. Some people fetch water from those streams and sell to bar and hotel owners to be used in washing stensils. The people who are involved in fishing usually catch the fish using the hook and bait, or by using a drug made out of leaves of a certain tree. When this drug is poured into the stream, it causes the fish to get ‘drunk’ and so be caught without difficulty. Some people, both the youth and the elderly climb Mt Elgon to harvest a particular plant called ‘Kamalea’ and sell to those people who cannot go there. The plant grows wildly in the forest. It can be sold in its raw form or when it has been roasted on fire. Some other people, especially those who live near the forest are involved in hunting. They usually hunt animals like elephants, wild pigs, wild goats, and smaller animals like the squirrels.

According to the researcher, some of the people rear animals like cows, bulls, pigs, goats, sheep and rabbits. They also rear birds like chicken, turkeys, wild fowl and doves. The people of Bududa prefer rearing bulls to other types of animals because there are days when they compete in the games of bull fights. During the fights, the owner of the bull which emerges victorious feels proud of himself. Sometimes such people win prizes. When those bulls are sold they fetch a lot of money for the owners. Some people prepare local brew which they sell to others to earn a living. The local brew include ‘Pusaa’, ‘Inguli’ and ‘Indali ye Kamatore.’ Pusaa is made from maize flour, Indali ye Kamatole is made from sweet bananas, while Inguli is made by mixing sugar and pusaa, keep it for a few days and then distil the contents.

These economic activities have greatly influenced storytelling among the BaMasaaba. This is because, many oral narratives among these people talk about these economic activities.

BaMasaaba and their religious beliefs.

According to the researcher who is himself a native of Bududa, the BaMasaaba of Bududa and those living in other parts of Mt. Elgon sub-region in life after death. They believe that the spirits of the dead continue to live and keep coming back to the homes of their relatives and can be disastrous if offended. So, as it is the case, when a newly born baby keeps on crying at night, the people believe that the child is being disturbed by the spirits of the dead. In such an event, the people organize a party to appease those spirits.

The BaMasaaba also believe that the people who die and leave their farms usually come back to inspect them. So, usually the parents warn their children not to go in the banana plantations during the hot hours of the day because they believe it is during such hours that the spirits of the dead are expected to roam around the world. Because of such a belief, it is not possible for the elderly people to eat all the food in the house fearing that if the dead come and miss food, they will cause problems.

According to the researcher, BaMasaaba also believe in gods called ‘Bawele matsakha.’ They strongly believe that those gods control their lives and if offended can become dangerous. When people’s daughters fail to bear children, the BaMasaaba usually say that it is because the gods have been angered. If a person is attacked by a strange disease, people say it has been brought by the gods.

These religious beliefs have also influenced storytelling among the BaMasaaba. Many of the narratives talk about these people and their traditional worship.

Key terms

In this study, the terms below have got the following meanings:

The word ‘oral’ means using the mouth.

The word ‘narration’ refers to the traditional storytelling.

The words ‘oral narratives’ refer to tales presented in a traditional way by mouth.

Research problem

The educated BaMasaaba in fields other than literature despise the oral narratives and take them to be useless and for the illiterate class. Such people do not know that these oral narratives form a very important genre of literature. This kind of thinking has led to a decline in storytelling and the oral narratives are slowly and steadily disappearing from that Community.

Purpose of the study

To find out the different literary features which are there in those BaMasaaba oral narratives.

Objectives

(i) To make educated BaMasaaba appreciate their oral narratives.

(ii) To ensure that the oral narratives do not disappear from BaMasaaba Community.

Research questions

(i) What can make the educated BaMasaaba appreciate their oral narratives?

(ii) What can be done to ensure that the BaMasaaba oral narratives do not disappear from Society?
Literature review

According to Wamitila (2008), a short story is a concept which explains a text in prose in which there is only one major event with only one or few characters. Wamitila says that short stories are a genre which does not have a long history in Kiswahili literature. In spite of this, he says that this branch of literature is growing very fast. He says that the growth of this genre of literature has been brought about by the growth of storytelling in different societies where people’s stories were published in daily newspapers and later they were compiled into a collection of short stories in the nineteenth century.

In Wamitila’s view, short stories have been largely associated with legends in oral literature. In oral literature, legends are the ones which are closely related to the short stories. According to him, the growth of this genre has its roots in oral literature. Wamitila asserts that short stories have got three sections which are: the introduction, the body and the conclusion. While quoting Allan Edgar Poe, he re-affirms the introduction of a short story needs to be that which affects the reader by tapping his mind at the beginning. He continues to say that the introduction in a short story follows a certain formula and includes words like: ‘Once upon a time’ and ‘a long, long time ago’.

Lakareber (2004) studied the role of folk tales in shaping morals and behaviour of girls and young women among the Acoli and she says that traditionally, folktales were performed at night after the evening meal as the family waited for bedtime. This is because the meal was always eaten a bit early. According to her, most of the folktales among the Acoli centre on the female gender particularly the youth. She asserts that she made this observation while carrying out her research, for most of the folktales were actually promoting accepted values or behaviour or criticizing a vice among the female gender. She explains that according to one of her respondents, the society insists that a girl should behave as stipulated by the accepted norms and values of the society because she is to get married and join a completely different clan unlike the boys who remain in their own clans. She says that according to that respondent, it would therefore be shameful to the girl’s clan if she was found to be lacking certain values that are expected of a woman.

Lakareber says that due to the need to bring up morally upright girls, several methods are used to informally educate them. She says folktales are a major means of inculcating the accepted values and behaviour in them. In her view, when girls listen to a folktale being performed, they store the events in their mind and always apply the moral lessons whenever the situation arises. She says that this effect of the folktale can however be said to be unconscious. According to her, there are times when folktales are consciously used to shape behaviour and morals. Lakareber re-affirms that another respondent proved this assertion by saying that her grandmother actually taught her to be a hardworking girl through a folktale of a lazy girl who lost her marriage because of laziness.

According to Lakareber, the Acoli folktales emphasized the following issues: cleanliness and adornment, discipline, modesty, communality, hardwork, honesty and creativity and intelligence. She says as far as cleanliness and adornment is concerned, an Acoli girl is expected to be clean and well adorned at all times. She says this is especially noticed at the dancing arena, for a dirty girl and one who is not well groomed got no dancing partner. Lakareber further explains that the Acoli folktales emphasized discipline so much because an indisciplined girl was a source of shame to her family.

Wako (2001) who studied the spiritual role of legends among the Baganda says that the spiritual role of legends are beyond human understanding. She explains that just as the Christians believe in the concept of the Holy Trinity; The Father, The Son and The Holy Spirit but yet interpreted in one ‘God’ the creator of all things, the Baganda too believed in one ‘God’ the creator, Katonda, and the lesser gods - balubaale. She adds that the god has mediators known as Basamize through whom the people pray, worship and praise him accordingly. She says the Baganda consult Katonda on different matters.

In Wako’s perspective, among the Baganda, women who want to have children sacrifice to Lubaeale Mukasa, the god of birth. At that time, special rituals are performed at the birth of Balongo (twins) popularly known as Obweeza obwa Mukasa, and are done in praise to Lubaeale Mukasa for giving the parents twins; and if a woman gives birth after consulting Lubaeale, the child is given the name of that Lubaeale. If the child is a girl, it is offered to Lubaeale as a wife. In case that child is a first born, it is offered to Lubaeale as a living sacrifice. Wako says owing to the special role of the Balubaale in Buganda, the Baganda find it vital to name their children after them, especially if that particular Lubaeale is consulted before the birth of that child.

According to Wako, some of the Balubaale like Walumbe and Kawumpuli, gods of illness and death, who killed people with incurable diseases, would not have children named after them. This Wako says that these gods were ruthless and cruel and therefore, out of fear people could not name their children after them and whenever a child fell sick, the parents consulted the Lubaeale for healing and in particular they consulted Mukasa – omusawo. And when the child got well, it was given the name of that Lubaeale with a belief that the child will live longer and have a healthy life.

Kembabazi (2000) has looked at the entertainment role of folktales among the Bakiga and says that in the Kiga culture, long ago, people would wake up early to go and cultivate their fields. She explains that they would have their lunch in the field and would retire back home at around 6.00p.m or even 7.00 pm, depending on the kind of work they had to accomplish.
She adds that because of the work which they did, the grandfather’s call for the storytelling session would be a welcome call. Kembabazi says around a warm fire, under the starry sky, the grandfather or grandmother would show their talents of storytelling. According to her, the tired workers would have time to unrewind and stretch their tired muscles. Kembabazi asserts that as the teller weaved his magic, the tired minds and bodies would relax and become attuned to the teller’s voice and that this would relieve people from tension.

Kembabazi says that folktales among the Bakiga were also meant to pass time. According to her, unlike these days, marriages of long ago took some time. The bride had to stay inside the father’s house for three whole months without going anywhere and the friends had to give her company but they would get bored. So, they would engage themselves in storytelling in turns. And everyday, they had to tell a different story in order to kill monotony.

In Kembabazi’s view, folktales were also told to children in order to keep them awake, especially when their mothers’ had delayed to prepare supper because of too much work during the day. Kembabazi explains that the tale of the frog and the snake would keep them awake as they kept imagining how the frog could have thought that a mere ‘wash’ would take off all its scales or clean its rough body.

Kimani and Chimerah (1999) say that oral literature is important in socialization. According to them, anything which is done on earth is associated with oral literature. They say because oral literature originates from peoples’ behavior and how they respond to their environment, this genre has been in existence throughout human life and has given explanations in different fields like in history, science, language, knowledge, geography, philosophy, education and written literature.

The two authors say that oral literature also explains how man struggles with the problems and tries to live. So, according to them, storytelling has shown how people in the different regions of the world have avoided catastrophes by improvising means of getting food, homes and education. They say that the excellent means which were improvised by man in order to meet the challenges of his environment made him to live on to date.

The two further explain how to teach stories in class. In their view, legends are stories which give several examples of man’s life and the problems which he faces in the world. They say that the major objective of many stories is to show how man overcomes the problems which he faces and he gets himself in a better position. Kimani and Chimerah assert that many stories emphasize that foolish or lazy people who do not want to use the wisdom which they have to solve their problems usually face death.

According to them, characters in a story are usually people or animals or people and animals or people and Ghosts or people and trees. The characters can also be people and nonliving things like stones. The two companions re-affirm that in the stories, it is the people who learn and change their behavior and live well and once they ignore the messages carried by the stories, they face death.

Mushengyezi (1999) has researched on the influence of folk myths and legends on the cultural ideology in Ankole and says that the classification of folk narratives as myth or legend is in some cases a little problematic especially where some legends seem to have receded into myths. In his view, people have therefore relied on the definition offered by oral literature scholars as our guide. Mushengyezi asserts that since the myths and legends have had a more or less similar impact on the ideology of the Banyankole, there is need to carry out a detailed analysis of both orature forms concurrently.

He explains that legends and myths in orature belong to the broader category of prose narratives which include folktales, fables and fairy tales. He argues that many scholars tend to use the terms ‘legend’ and ‘myth’ interchangeably, for the two oral narrative forms are mutually exclusive in their generic denotation. He adds that over time, legends easily turn into myths or ‘mythic legends,’ while some legends are usually accepted as oral history.

Mushengyezi refers to Bukunya’s explanation of how myths and legends develop. According to that explanation, the story starts from a specific historical happening, then as we draw away from it, it becomes legendary. Even though the facts continue being narrated, a lot of decoration and exaggeration is applied. Then as we go further, it becomes mythical; it begins to be weird and it is given all sorts of supernatural dimensions.

Mushengyezi says, however, myths and legends differ in many aspects. He says legends can be defined as accounts of historical personalities and events that are so memorable in a society that they deserve to be constantly reminisced over. He goes ahead to say that their major purpose is to ennoble the heroes and the heroines that have shaped a society’s history, and with whom a people have a strong psychological attachment.

**Research design**

Research design describes the nature of pattern the research intends to follow. It describes the plan or strategy for conducting the research. In this study, the researcher used field research design and a case study design. He used the field research design because this would bring him in contact with the old people who have a lot of information about storytelling and would therefore give words of wisdom which are required in the study. He also used a case study design for convenience because covering the whole District would be expensive.
By using the field research design, the researcher went into the field and collected data concerning storytelling among the BaMasaaba. And by using a case study design, the researcher did not study all the oral narratives of BaMasaaba, but just took a sample. The collected data then gave a reflection of storytelling among BaMasaaba. While in the field, the researcher sampled the respondents whom he interviewed. The respondents included: middle aged men and women, the elders, and artists.

Population and sampling

Target population

According to Yuko and Onen (2005), a target population refers to the total number of subjects of interest to the researcher. According to Enon (1998), target population are the people whom the researcher expects to meet and they give him the information concerning his topic of study. So, in this case, the subjects of interest to the researcher were members of the general public. In selecting these subjects, the researcher considered the age and gender issues.

The respondents were those people between the ages of 18-70. The researcher involved people of 18 years and above as his respondents, because these could respond to questions with ease. The researcher involved elderly people in his study because they have witnessed different events like tribal wars, famine, traditional marriages and ritual ceremonies as they occurred in society.

Sample size

Sample size refers to the total number of subjects involved in the study (Enon 1999). The researcher, therefore, had a population of 120 subjects. These were drawn from the four parishes which are found in Bukigai sub-county. The researcher selected 30 subjects from each parish, because according to the data at the Sub-county, almost all the four parishes had an equal number of the population.

Sampling techniques

With population sampling, the researcher used the random sampling technique. Before carrying out the sampling process, the researcher ensured that the respondents were properly represented taking into account the age and gender issues. Because of that, the respondents included the youth, middle aged men and women, and elderly people.

Research tools

Interviews

By using verbal interviews, the researcher met the respondents face to face and asked them questions. The researcher used guiding questions to ask questions during the interview with his respondents. This enabled him to ask the questions systematically. The list of questions was not exposed to the respondents because they would probably become nervous and fail to express themselves. The researcher used this method so that he could get some explanations which the questionnaires could not give as the respondents simply say agree or disagree.

Observation

By using observation method, the researcher attended some storytelling sessions and observed how the event is carried out. This enabled him to take note of some key issues like the starting words which are: a long time ago or once upon a time before they proceed with the narration.

Validity and reliability of the instruments of data

The validity and reliability of the instruments of data collection was taken care of by carefully developing the questionnaires and interview questions to ensure that they measure what they are supposed to measure. Secondly, each research tool was pre-tested on a selected population to confirm whether it would give the required results.

Data collection

Data collection took place in the field. It involved collecting oral narratives from the local people. While in field, the researcher conducted interviews with his respondents. The interviews enabled the researcher to get original information from the respondents. The researcher also learnt more from the expressions made by the respondents as they answered the questions. The respondents were asked two types of questions, both structured and unstructured.

With the structured questions, precise and factual
responses were given by the respondents. The researcher used structured questions because the respondents would find them easy to answer. He also used the unstructured questions because they would enable the respondents to give their personal views according to the way they feel. With the unstructured questions, different views concerning the same question were given by different respondents. All the responses given by the respondents were recorded in the researcher's note book. The oral narratives on the other hand were tape recorded using a radio cassette.

Validity and reliability of the collected data

The following measures were taken to ensure that the collected data was valid and reliable:

- The researcher ensured that all the parts in the area where the research was carried out were represented.
- The researcher selected the respondents from the different age groups so as to get different views.
- The researcher also involved in his study the people of different sexes.

Presentation and analysis

With the data analysis, the researcher began by modeling the collected data. Data modeling is very important in research because it is critical for a researcher to have a grasp of the fundamentals of data which has been collected. The researcher began the process of data modeling by integrating data obtained by the two instruments of data collection which were used in the study.

He then grouped the different types of data basing on the research questions. After grouping the different types of data, the researcher then sorted out the unwanted information. He identified relationships of the data, carried out normalization to reduce data redundancy, and also denormalized to improve performance.

The researcher then developed a simple physical data model of tables which he used to analyze the data. The researcher also used bar graphs during the process of data analysis. The researcher used both tabular and bar graph forms on the assumption that some readers find it easy to interpret information which is presented using tables whereas others find it easy to interpret information which is presented using bar graphs. The researcher therefore used both methods so as to meet the needs of both categories of the readers.

Samples of the oral narratives

Kusilu

Yabawo khalakho Wanakhamuna ni kusilu.
'you have also washed the hands, what do you want to eat?' Then the Hare replied 'I want to eat my food.' Then he got his food and began to eat. When the Hyena asked him for something to eat, the Hare refused, saying 'you threw your food into the river.'

The Hyena said 'so you hid your food and deceived me that you had thrown it into the river?' The Hyena had to go hungry untill they reached where they were going.

Analysis

The above oral narrative shows that it has got a setting. The setting is depicted to be many centuries into the past. The artist does that by using the words – 'A long time ago' in his introduction. Looking at the use of these words, it is difficult to tell whether it is five, twenty or two hundred years ago. What we know is that the event he talks about happened many years ago.

The oral narrative has also got the plot. Looking at the story, it becomes clear that the events being narrated flow in a systematic manner from the beginning to the end. The artist narrates how the Hyena and the hare lived together. The Hare was clever compared to the Hyena. He explains how they went on a journey and then the Hare tricked the Hyena to throw away the food. In this story, the artist uses the narrative and flashback techniques to present his message. The story itself has only two characters. The characters are the Hyena and the Hare. In this story there is a conflict. The conflict is between the Hyena and the Hare. This story teaches us that in society, there are foolish and clever people. The clever ones usually put the foolish ones in trouble.

Umukhasi ni khawondo


Ne Nambotso aba nga wabyaal a ango ewe luwondo lwesi bakhalo ta, lwekhuba abe lura. Nambotso nga ashili khukhunyukha khutsya imubimbi ta, wakambila babaana bewe ali " intsala yang’abalya mukhakhakokho mwatekha kamaondo ako taa." Ne lwanyuma lwewe khumala tsinakhu nga akobolama taa, intsala yalya babaana ela bakhalawo khubuta kamaondo kesi mayi wawe abalomelali bakhalya, bakatekha bakalya. Ne lwanyuma lwekhulya kamaondo ako, babaana abo boosi likhumi na babili bafa. Ne abe Nambotso wabaya liusi ango ewe. Liusi ilyo nga lyaboone babaana ba Nambotso bafile, lyapambulukha lyatsya imubimbi khumulanga. Liusu lyatsya nga lyemba kumwenya kuno:

Khetsha entsya mumbo, khetsya entsya mumbo, kheentsye. Intsya khulanga Nambotso kheentsye, khwondo esile walekha khentsye khamala babaana boosi, likhumi na babili boosi.

Liusi ilyo nga lyoilile imubimbi ela lyabolele Nambotso, enyukhlimo wakobola ingo. Inga wolile, watuya nga babaana boosi likhumi na babili bafile. Sheesi akhola atsya inyuma wentsu yewe, wabuta lufufu, wabakakho babana abo boosi balumuka.

Translation

A WOMAN AND THE POISONOUS PUMPKIN

A long time ago, there lived a woman whose name was Nambotso. The woman had twelve children. After sometime, the land where the woman lived experienced severe famine. People began to die because of lack of food. They then heard that there was plenty of food in the plains, very far away from where the woman lived. And whoever wanted to live had to go there for food. Just like others were doing, Nambotso decided to go to the plains for food.

But before her departure, she instructed her children not to cook and eat the pumpkins which she had planted in her compound because they were poisonous. But when Nambotso took long to return, the children decided to cook the pumpkins and eat. And after eating them, all the twelve children died. Nambotso had reared a dove in her home. And when the dove saw that the children had died, it flew to the plains to inform Nambotso. The dove went while singing the song below:

I am going to the plains, I am going to the plains
I am going to call Nambotso, let me go
The pumpkin she left at home, has killed all her twelve children.

The dove went while singing this song until it reached Nambotso. It reported the matter to her and she hurried back home. When she reached there, she truly found her twelve children dead. As soon as she confirmed it, she immediately went to the back of her house and plucked the branch of a certain plant (Lufufu) which she used to beat the dead bodies slightly and then the children came back to life.

Analysis

The above oral narrative shows that there is a setting. The setting is depicted to be many centuries into the
past. The artist does that by using the words – ‘A long time ago’ in his introduction. Looking at the use of these words, it is difficult to tell whether it is five, twenty or two hundred years ago. What we know is that the things he talks about happened many years ago.

The oral narrative has also got the plot. It is clear that the events being narrated flow in a systematic manner from the beginning to the end. The artist talks about how the land was struck by famine leading to death and people started travelling long distances in search for food. There happened to be a woman with her twelve children.

When the situation became worse, she also travelled away to look for food. While she was away the children cooked poisonous pumpkins and ate. All the twelve children died. The dove then followed the woman in the wilderness and told her. The woman went back and applied some jams on the bodies and her children resurrected.

The story has fourteen characters - the woman, twelve children and the dove. The artist presents the story by using narrative and flashback techniques. In this narrative, the conflict is between man and nature.

Lusukhu lwe linani


Lunakhu lutwela umusani uyo ni bemungo mweve batsya khukhuba kamatoole ke linani inga bushele. Inga bolile mulusikhu, balekyikha khulya kamaturo. Oli mga balya khulya, bakyeka ke khutsya nako inga ela baamba intsilwa batsya. Sheng’abi imbi, inga bakwile khuntsila khutsyengo, babana bawe batsya nga balya kamaturo balakasa tsindau khuntsila.


Linani lyabukula bosy latsya nabo. Inga lyabolisile ingo, lyabalamela lili ali iwe umusani buli lunakhu khukhatsyatsake fombi imibimbi khuentesa bilyo. Lyalomela umukhasi lili newe ukhalamatsake ano khufuka busima. Lyelosela lili ne lwanyuma lwe khufuka busima, buli lunakhu ula umwana mutwela undekhele imulye. Ela intsakamo nga babana bawele, lwanyuma lwe khufuka busima, omwene newe uhekhetekhe ina netsile ing’ulye.


Umukhasi wakholatsaka alyo khukhwolisa babana musanvu nabawela mubale. Lunakhu lwo mukhuki umwene khukhutekha nga lwolle, ndi wakufuka busima amala waentsa kamakumba watekhekhuhe la linani, umwene walonda khubana mulilobe. Linani lyaloma oli lilota, lyatuya awo busima ni kamakumba lyalya, inga libasa lili umukhasi umwene naye weteshile.

Oli lunakhu lulwelelako, lwekhubu imawo umunwe we khutekha bilyo, linani lyalomela umusani lili shalo lelala unalama ango utekhe bilyo. Lyelosela lyamulomela lili ne kane nga wakufyile busima, omwene newe kane utekhe amala enindota ing’ulye. Lwanyuma lwe kuwa bilakyile, linani lyalula lyatsya.


Lwanyuma libale lyekukhawo, umukhasi ni babana bawe banyowu balo yitsa khubise ife khuli muno. Umusani wabolomulo ali ng’ana mwaombisa busa linani mwetekhama ta. Lekha linani lilote inalibolela. Inga umusani walomole alyo, libale lyeyikala.

Umusani walamal akhaka ali manya atsyu akwe mumetsi ne kamulisa. Intsakamo linani lyalota lyamutunya nga ashitekhamo ta. Lyamuleba lili lwoshina ukhetekhile. Umusani balo asiholma ali umukhasi ni babana ng’ana betekhama ta bayibisa mubale, linani lyamufakihila kumulundu mutwela ny wa mumwata muduramu ye kametsi khumayika washila omwo.

**Translation**

**THE OGRE’S FARM**

A long time ago, there was severe famine in one Area
which killed many people. There was only one man who survived with his family. The man had a wife and seven children. In that Area, there was an Ogre who had a very good farm of bananas. The bananas would get ripe and the birds just eat. So, the man who had survived up to that time would take his wife and children to go and steal bananas from the Ogre’s farm. Whenever they reached there, they would first of all eat the ripe bananas before cutting down what they needed for home consumption. The Ogre always wondered who was stealing his bananas.

One day, the man and his family went to steal the bananas from the farm. As usual, they first ate the ripe ones and then cut down what they needed for home consumption. Unfortunately, as they left the farm, the children went while eating the ripe bananas and dropping the inner linings on the way. When the Ogre went to the farm, he found out that his bananas had been stolen. But when he moved around, he saw the foot steps of the thieves. When he followed the foot steps for a while, he saw the linings of the sweet bananas dropped all along. The Ogre then followed those linings until he reached the man’s home. When he reached there, he found a pile up of bananas which they had stolen from his farm.

The Ogre took all of them to his home. When they reached there, he gave them instructions. He said the man would always accompany him to go to the plains to look for food. The woman was instructed to cook food and everyday she was to kill one child and prepare the sauce. There was a very big stone in the Ogre’s compound. So, the woman asked the stone to open up so that she would hide her children in there. The stone accepted. So everyday, the woman would prepare food, collect some bones to prepare sauce and then she would hide a child in the stone. She kept on doing like that until all the seven children were hidden in the stone. Eventually, it was the day for her to cook herself. Just like she had been doing all along with her children, she prepared the food. After doing that, she collected some bones and prepared sauce for the Ogre and she joined her children in the stone.

When the Ogre came back in the evening, he did not find the woman and he was convinced that the woman had prepared herself into sauce. So, the Ogre told the man that the next day he was to remain at home and prepare food and that he would prepare himself for sauce. In the morning the Ogre left. When it was time for lunch, the man prepared the food as he had been instructed. Afterwards, he boiled water in a drum ready to cook himself for sauce. He moved a little behind and then came running but when he reached the drum, he feared to jump into the boiling water. He tried several times but he could not manage. Eventually the stone opened up and the wife called him saying ‘come and we hide in here, for us we are here.’

But instead the man said, so you deceived the Ogre and you are hiding there? Let him come back, I am going to tell him. Then the stone closed up. The man kept trying to jump into the boiling water but he could not manage. Eventually, the Ogre returned and found the man there. The Ogre asked him why he had not cooked himself just like his wife did. As the man was trying to narrate how the wife and children were hiding in the stone, the angry Ogre graped him and dumped him in the drum of boiling water. Within a very short time, the man was ready for eating.

Analysis

The above oral narrative shows that it has got a setting. The setting is depicted to be many centuries into the past. The artist does that by using the words – ‘A long time ago’ in his introduction. Looking at the use of these words, it is difficult to tell whether it is five, twenty or two hundred years ago. What we know is that the things he talks about happened many years ago. The oral narrative has also got a plot. The events being narrated flow in a systematic manner from the beginning to the end. The artist talks about how the land was struck by famine leading to the death of people, leaving only one family.

That family survives by stealing bananas of the Ogre. The Ogre finally arrests them and takes them home. The Ogre instructs the woman to be killing a child each day for a meal as the husband accompanies it to go to the wilderness. Instead of killing the children as she had been instructed, the woman keeps preparing the bones and then hides her children in a big stone nearby. When her turn came, she did the same and hid herself. When the turn for the man to prepare himself for a meal came, the woman tries to save him by telling him the trick she had used. The man turns a deaf ear and when the Ogre came back and found him alive, it quickly carried the man and put him in a drum of boiling water.

This story has some characters. The characters are: the parents and their children, and the Ogre. The narrator uses narrative and flashback techniques to present his message. The story also has the conflict. The conflict is between members of a man and nature.

This story teaches us that we should be people who listen and take other people’s advice.

Umwana uwela papa weve

A long time ago, there lived two brothers in Bumukoya village in Bumatanda parish in Bukigai sub-county. The two brothers were Wanyela and Bung’ono. Each of them had children. Bung’ono had two sons. The two sons were Makosia and Watsyeli. After sometime, Bung’ono fell sick and died. But before he died, he told his brother Wanyela to be in charge of his land until his children would grow up and then distribute it among them.

Later, Wanyela’s eldest son called Mayeku went without asking for permission from his father and planted banana stems in the late Bung’ono’s land. That meant that he had taken over the ownership of that land. When Wanyela his father learnt about it, he became very furious and rebuked him seriously. He then up rooted all the banana stems which his son had planted.

Mayeku went to his maternal uncles and made consultations with them. His uncles gave him instructions of witchcraft. They told him to go back home, collect all the uprooted banana stems and replant them upside down. Mayeku returned home and did as he had been instructed. He collected all the banana stems and replanted them upside down as he had been instructed by his uncles.

Shortly after, his father fell sick and died. It was widely rumoured that he had been killed by his son. Mayeku then took over the responsibility of his father’s estate. After sometime, he got married and his wife gave birth to a baby boy. He named his son - Malesi. His son grew up and also reached the age of marrying a wife. He identified a girl called Etseleya from Bunaporo village in Bunamubi Parish. But his father did not want him to marry that girl. That resulted into a bitter quarrel, leading to great enmity between them. Malesi went ahead and married Etseleya despite his father’s objection.

At that time, another young man called Masiina who had been living in Kenya returned home. Because he looked strong due to good feeding, Malesi went and looked him to say hello to them. Unfortunately, when he reached there, he was given poisoned tea and he died a few hours later.

**Analysis**

The above oral narrative shows that it has got a setting. The setting is depicted to be many centuries into the past. The artist does that by using the words – ‘A long time ago’ in his introduction. Looking at the use of these words, it is difficult to tell whether it is five, twenty or two hundred years ago. What we know is that the things he talks about happened many years ago.

The oral narrative has also got the plot. This is because the events being narrated flow in a systematic manner from the beginning to the end. The artist talks about how one man had a son. The son grew up and married a lady whom the father did not want. The father quarrelled with his son and enmity developed. One morning when the man went to check on them, they gave him poisoned tea and he died instantly.

This story has three characters. The characters are:
Malesi, his wife and Mayeku the father of Malesi.
The narrator uses both narrative and flashback techniques to present his message.
The story also shows that there is a conflict. The conflict is between Mayeku and his son Malesi.
This story teaches us that we should be careful with our own children. The narrator applies both the narrative and flash back techniques to present his story.

Busiku bwe liloba

Lunakhu lutwela kumutikhinyi, Khawanga ni Wantsusi babukula kamafumo kawe ni tsingabo batsya ingo wa Shibiita nga bakhalilewe khutsya khumula. Inga batabule batuya Shibiita nga wekhole ashilala shewe alikholela kumumu. Bamulomela bali lunakhu ulwo alime uwekhuna ta. Ne ng’anu Shibiita naye abe olela kumumu nga wasobeshile lifumo lyewe lirwe. Lifumo lyewe abe lili ni kumwini mumi kuli, lifanana ni lyesi Shaka alwanatsakila. Inga awulila bandaye bamubolela balyo, Shibiita wenyuuka mangu wasoleyo lifumo lyewe.

Translation

THE DANGERS OF LAND OWNERSHIP

A long time ago, there lived a man called Shibiita in Bumukoya village in Bumatanda Parish in Bukigai sub – county. The man had three brothers. The three brothers were: Naluwa, Khawanga and Wantsusi. Naluwa was the youngest and still under the care of Shibiita his elder brother. Shibiita had more land and cattle than his other two brothers – Khawanga and Wantsusi. This attracted envy from those two brothers and they planned to kill Shibiita.

One morning, they picked their spears and shields and went for him. They found Shibiita seated by his grannery, enjoying sunshine of the morning hours. The two brothers then declared war against him. When Shibiita saw that his life was in danger, he quickly got up and drew his spear which he had pushed under the top cover of the grannery. The spear was as short as the asakai of Shaka of the Zulu.

He then began defending himself and at the sametime calling his young brother Naluwa for help. But when Naluwa who was inside the house came out and saw the sharp spear heads knock each other as the two brothers struggled to spear Shibiita to death, he ran into the house and hid himself. Then Shibiita’s wife came out and raised an alarm. The alarm attracted the neighbours who came and rescued Shibiita from his brothers. Thereafter, Shibiita cursed his two brothers and they both left their homes and went to live in distant places from where they later died without bearing children.

Analysis

The above oral narrative shows that it has got a setting. The setting is depicted to be many centuries into the past. The artist does that by using the words – ‘A long time ago’ in his introduction. Looking at the use of these words, it is difficult to tell whether it is five, twenty or two hundred years ago. What we know is that the things he talks about happened many years ago.

The oral narrative has also got the plot. This is because the events being narrated in the story flow in a systematic manner from the begining to the end. The artist talks about how one man had brothers. Because he had large pieces of land, his brothers planned to kill him. However, he was able to defend himself untill the neighbours went and helped him.

The man cursed his brothers and they all vanished from home, and died from an unknown place.

In this narrative, the narrator uses narrative and flashback techniques.
The story has some characters. The characters are: Shibiita, his wife, brothers and the neighbours who rescued him.

The story also shows that there is a conflict. The conflict is between Shibiita and his brothers.

Weasa umulosi

Yabawo khalekho umusani mutwela bamulanga bali Weasa. Umusani uyo abe umulosi nabi. Abe khushalo khwesi amenya, imawo umunu uunyaa ninaye ta. Abe buli umunu osi umukhalasa, oyo aloka busa wela. Singa abe umukholokho shishinu shosi, ne wakhukhabila ali kane omwene obunele khu kwo, umanya busa oli atsya
It was a harvest season. And just like other people had done, Weasa had also harvested his millet and piled a hip in the courtyard. At night, the other man who had monitored him took the feaces and pushed the stuff under the pile of millet. The following morning when Weasa went to scatter the millet for drying, he found there the feaces. He did not know who had done that to him. So, he moved with the feaces around the village demanding that the person who had done it should confess and be forgiven. However, no body came up to confess. Then Weasa said ‘usually they complain that I bewitch them but today, this one has brought himself’. Weasa took the feaces and bewitched hoping that he was bewitching somebody else. Later, he began feeling sick. He thought that somebody else had bewitched him. He also became bedridden for years just like the other people whom he used to bewitch. When he became seriously ill, he decided to kill the other person whom he thought he had bewitched before he would also die. So, in trying to kill the other unknown person, Weasa killed himself. From that time, people in that Area lived in peace and there was no more fear among the people.

**Analysis**

The above oral narrative shows that it has got a setting. The setting is depicted to be many centuries into the past. The artist does that by using the words – ‘A long time ago’ in his introduction. Looking at the use of these words, it is difficult to tell whether it is five, twenty or two hundred years ago. What we know is that the things he talks about happened many years ago.

The oral narrative has also got the plot because the events being narrated flow in a systematic manner from the beginning to the end. The narrator talks about a man who used to terrorise residents by bewitching them. However, with time the residents managed to make him bewitch himself.

The artist uses both narrative and flashback techniques to present his story.

The story shows that there is a conflict. The conflict is between Weasa and his community.

**Umusani uwabilia mulilwana wewe**

tse muliwana wewe. Ela muliwana wewe inga imawo shesi aloma ta. Inga buli shikhokolha ashilolakho busa wasila. Ni Iwe shishenesho, wele wamuwa tsing’abi ela wafuna bibinu bikali naabi.


Translation

THE MAN WHO HATED HIS NEIGHBOUR

Once upon a time, there lived a man called Wanambwa. That man had a neighbour whose name was Kutosi. He was a very good man but Wanambwa did not like him. The achievements of Kutosi never pleased Wanambwa. Because of that, he could on several occasions let his cows roam and destroy Kutosi’s crops in the garden. Inspite of that, Kutosi never complained at all. Because of his behavior, God blessed him with wealth. He became more rich than Wanambwa.

However, as he prospered, Wanambwa became more unhappy. One day, he left and went to a witch at Bufumbo with the intention of trying to kill Kutosi. When he arrived there, the witch consulted his spirits and found out that Kutosi whom he wanted to kill had no problem with him. He then told the Wanambwa that he could not kill for him his neighbour because he was an innocent person. The man took his hand to the things of the witch and picked the money which he had paid to the him, saying that the witch had no spiritual powers. After he had gone away, the witch sent one of his spirits which went in form of a Leopard and attacked the man on the way and killed him.

People at home waited for him to return but he could not. A few days later, they received reports that an animal had killed a person somewhere in the forest, on the way to Bufumbo. Members of his family and the Kutosi went and found out that actually he had been killed. They carried the body home and buried it.

Later, the witch came from Bufumbo while asking for Kutosi whom the other man had wanted to kill. People directed him to his home. When he reached there, he narrated to Kutosi how the other dead man had wanted to kill him. He explained how he sent his spirit in form of a Leopard and it killed him while on his way back. Kutosi thanked the witch so much for having saved his life and offered him a cow in appreciation.

Analysis

The above oral narrative shows that it has got a setting. The setting is described to be many centuries into the past. The artist does that by using the words – ‘A long time ago’ in his introduction. Looking at the use of these words, it is difficult to tell whether it is five, twenty or two hundred years ago. What we know is that the things he talks about happened many years ago.

The narrator uses narrative and flashback techniques.

The narrative has also got the plot. This is because the events being narrated flow in a systematic manner from the beginning to the end. The story teaches us that we should love one another. The narrator also uses a good language to present his story. The language he uses is not obscene.

Bakhana barano


Yabawo bakhana barano mushifo esho, babatsyatsaka mushisibo na bakhula tsininyi itso. Buli lunakhu kunani kutsya kutuya nga bakhulle tsininyi tsakwo. Kunani kwelebatsaka umunu ukhula tsininyi tsakwo ne kwatambela lumunya ta. Lunaku lutwela, kunani ukwo kwakhele khamilu nabi, kwakhekalambo amala kwakhalu munyinyi itso. Shisela oli shola nga bushele,
bakhana abo batsya munimilo ye linani khukhula tsinyinyi.


Khasaka namiitsila kumutambo, mambile mambile Khalebe khalebe, mambile nolile nolile.


Translation

THE FIVE GIRLS

Once upon a time, a severe drought hit the land and made everything to dry up. It was extremely difficult to find vegetables. At that time, it was discovered that the Ogre had grown its vegetables along the river banks down the valley. The vegetables had grown up very well and were very attractive to the human eye.

There were five girls in the neighbourhood who used to go secretly and uproot the vegetables. After doing that for sometime, a trap was set and one of them was caught. The Ogre ordered the girl to take it to their home where it killed everybody. This story teaches young people that stealing is not good.

Analysis

The above oral narrative has got a setting. The setting is depicted to be many centuries into the past. The artist does that by using the words – ‘A long time ago’ in his introduction. Looking at the use of these words, it is difficult to tell whether it is five, twenty or two hundred years ago. What we know is that the things he talks about happened many years ago.

The oral narrative has also got the plot. The events being narrated flow in a systematic manner from the beginning to the end. The artist talks about how the five beatiful girls used to go and steal vegetables from the valley. After doing that for sometime, a trap was set and one of them was caught. The Ogre ordered the girl to take it to their home where it killed everybody. This story teaches young people that stealing is not good.

The narrator uses flashback and narrative techniques to present his story. The narrator uses the language carefully as he does not use obscene words in his presentation.

The characters in the story are the five girls and the Ogre.

There is also a conflict in the story. The conflict is between the five girls and the Ogre.

Mwambu ni seera

Yabawo khalekho umusani mutwela bamulanga bali Mwambu. Umusani uyo abu na numokoko wewe mutwela onyene, lisina lyewe bali Seera. Umukhana oyo abe wamilia khutuma bakhana bosu khushalo isho. Ne khumbuka iyo, yabawo linani liyaba nga liyaba babanu. Esho shyikila Mwambu wafungatsakyila Seera muntsu ina atsa khwaisha tsing’afu. Ela abe nga alota, etsa nga alanga mulikona lyewe ali: Tse mwambu tsalota, tse
Seera tsalota. Umukoko wewe naye abe nga waulile likona elyo, ekulowo kemumyangelo. Linani lyentsa inkyelu yoosi liile Seera ne nyakhisawi. Lunakhu lutwela, linani lyatsa omufumu. Umufumu uyo waliwipangila buli shiu amala wallomela ali nenga otsyoli, wang'atuva tsiwa kwintsila tsiwamubulukha ukhalya ta. Wallomela ali kanega woliyelo ulange likona lye Mwambu ela Seera kane ekule kemumyangelo. Linani nga lyatsile, lyola kwintsila lyatyuva tsiwa tsiwamubulukha lyalya. Lyatsa yooya kwintsu ye Mwambu lyalanga:


Translation

MWAMBU AND SEERA

A long time ago, there on the land lived a man called Mwambu. The man had only one sister called Seera. That girl was extremely beautiful. At that time, there was an Ogre which devert and ate human beings. That made Mwambu to always lock up his sister in the house whenever he went to graze his cattle. On his return, Mwambu would call out: The cattle of Mwambu here come back, the cattle of Seera here come back. Seera would then open the door. That made it hard for the Ogre to get Seera. Therefore, the Ogre decided to seek the help of the witch doctor. The witch doctor prepared everything and advised the Ogre not to eat anything on its way back. The witch doctor assured the Ogre that once that was observed, it would call out a voice similar to that of Mwambu and Seera would open the door. Unfortunately, on its way back, the Ogre found white ants flying and it ate. So, when it reached the home of Mwambu, it called out:

The cattle of Mwambu here come back, the cattle of Seera here come back.

The voice was very different from that of Mwambu and Seera could not open the door. She replied from inside— that is not the voice of Mwambu, my brother. The Ogre went away very dissapointed. On another day, the Ogre went back to the witch doctor. He again prepared everything for the Ogre and instructed it not to eat anything on the way. This time, the Ogre observed the instructions and could not eat anything. So, when it reached Mwambu’s home and called out, the voice was exactly like that of Mwambu and Seera opened the door. The Ogre grabbed her and ate her. When Mwambu returned home in the evening, he did not find Seera. He knew that the Ogre had eaten her.

Therefore, he sharpened his spears and went to look for the Ogre. When he found it, the Ogre pleaded for its life to be saved and instead vomit all the people it had eaten. Mwambu agreed to the request and spared its life. The Ogre then vomited all the people it had eaten including Seera.

Among those people there was an old woman who said that she had forgotten her tobacco pipe inside and requested to go back for it. She was allowed to go back. But when she was inside, the Ogre requested Mwambu to allow it remain with the old woman. Mwambu granted the permission and the old woman did not come out.

Analysis

The above oral narrative shows that it has got a setting. The setting like in other stories is depicted to be many centuries into the past. The artist does that by using the words—a long time ago in his introduction. Looking at the use of these words, it is difficult to tell whether it is five, twenty or two hundred years ago. What we know is that the things he talks about happened many years ago.

The oral narrative has also got the plot because the events being narrated flow in a systematic manner from the beginning to the end. The artist talks about how one man called Mwambu had only one sister whom he loved so much and did everything possible to protect her.

The artist uses good language which has no obscenity. The characters in the story are three—Mwambu, Seera and the Ogre.

The artist uses narrative technique as he narrates the story from the beginning to the end. He also uses a flashback technique as he keeps referring to the past events. The narrator also uses dialoquism in his presentation. This technique is applied where the Ogre pleads with Mwambu not kill it. The conflict in the story is between Mwambu and the Ogre.

This story teaches people to love their relatives and
A long time ago, there lived a woman. The woman gave birth to a baby girl. The woman did not train her child to do work as she grew. People would tell her to teach her child to do work but she objected saying her child was too beautiful to do work. Every morning she went out to dig alone leaving behind her girl sleeping. The girl grew up into a mature person without knowing how to do any kind of work. Time came and her mother died. One young man married her. But later the young man discovered that his wife did not know how to do anything. Whenever she went to the garden to dig, she could just cry.

One day as she was crying, the ghost of her mother appeared. It began to dig for her while singing:

Njabala, Njabala, Njabala – your friends dig like this.

Within a very short time, the ghost had dug a very large portion and the girl went back home. Later on when the husband went to the garden and saw the portion which had been dug, he was surprised. The following morning he went and hid himself in the nearby bushes to confirm whether it was really his wife who was digging the garden. As he watched, the ghost of his dead mother appeared and began to dig. The man then left his hide out and went back home. After the ghost had finished digging, the wife also left garden and went home. Unfortunately, when she reached, the husband told her to pack up her belongings and return to her father's home. The girl tried to ask what the problem was but the man could not say anything. The girl cried but the man could not change his mind. Eventually, the girl packed up her belongings and left.

Analysis

The above oral narrative shows that it has got a setting. The setting is depicted to be many centuries into the past. The artist does that by using the words – a long time ago in his introduction. Looking at the use of these words, it is difficult to tell whether it is five, twenty or two hundred years ago. What we know is that the things he talks about happened many years ago.

The oral narrative has also got the plot. The plot is reflected by the systematic flow of the events from the beginning to the end. The artist talks about how one woman brought up her daughter without letting her do work. Later, the woman died and left her daughter alone. After some time she got married. However, because she could not work, the husband abandoned her.

The narrator uses a good language. The language he uses has no obscenity. The narrator uses a narrative technique as seen by the narration of the story from the beginning to the end. He also uses a flashback technique.


Translation

**THE HARE AND THE GROUND NUTS**

A long time ago, there lived the Hare and the Hyena. The Hare was very clever, crafty and hardworking whereas the Hyena was very foolish and lazy. All the time, Mr. Hyena wanted the Hare to do for him everything.

One time, it was the time for preparing fields to make them ready for planting. The Hare worked on his field and made it ready for planting. After seeing how ready the Hare’s field was, Mr. Hyena asked the Hare to do the same for him. The Hare accepted and prepared the field.

It was time for planting, the Hare went and planted his garden. When he had finished to do his work, Mr. Hyena asked the Hare to do the same for him. The Hare accepted to do so. Mr. Hyena got his ground nuts and gave him to go and plant. The Hare picked the ground nuts and left.

When he reached in the garden, instead of planting the ground nuts, the Hare sat down and ate all the ground nuts. He then dug the holes in lines and covered them as if he had planted the seeds. Later, when Mr. Hyena went to the garden and saw the covered holes, he got convinced that the Hare had planted the ground nuts.

He went back home and waited for the ground nuts to germinate. However, after some weeks, he realized that as the ground nuts in the Hare’s garden germinated, there was not even a single seed which germinated in his garden. Mr. Hyena then noticed that the Hare had played him a trick.

Mr. Hyena then left the garden very angry and went to look for the Hare. But when the Hare saw Mr. Hyena and how angry he was, he knew that his trick had been discovered. Therefore, the Hare began running at once. Mr. Hyena followed up and got him.

Then the Hare told Mr. Hyena that ‘if you want to kill me, you need to look for where there is an ant hill, lift me up and then hit me on it.’ Mr. Hyena accepted. He looked for an ant hill, lifted up the Hare and hit him on it. But after hitting him on it, instead of the Hare dying, it disappeared into one of the holes. Mr. Hyena was left standing beside the ant hill with his anger boiling.

**Analysis**

The above oral narrative shows that it has got a setting. The setting is depicted to be many centuries into the past. The artist does that by using the words – a long time ago in his introduction. Looking at the use of these words, it is difficult to tell whether it is five, twenty or two hundred years ago. What we know is that the things he talks about happened many years ago.

The oral narrative has also got the plot because the events being narrated flow in a systematic manner from the beginning to the end. The artist talks about how the Hare and the Hyena were friends. The Hare was hardworking but the Hyena was lazy. Everyday the Hyena wanted the Hare to work for him. One time the Hare decided to teach his friend a lesson by eating the groundnuts he was given to plant. When the Hyena discovered the trick, he wanted to kill the Hare but still played him tricks and he survived. This story teaches us that in society there are wise and foolish people.

The narrator uses a narrative technique as he narrates his story from the beginning to the end. He also uses a flashback technique as he talks about events of the past. He further uses dialoquism. This technique is used where the Hare pleads with the Hyena not to kill him. In this story we see a conflict between the Hare and the Hyena.
**Basaani balondane**


Khubkwamila awo, Wamaniala walekyikha khufuka Bukigai. Inga Wamaniala walekyikhile khufuka Bakigai, ashukhakho mangu waba umubi nabi elta buwuli bweewa bwabanza bwe luksi ta.

Mubuwuli bweewa, abenga wabone kamatoole mulusikho mwo munu kundi, abe alakalya busa balambi bewe bakyeka bamuyiilla ingo. Shiselana nga shoille, walimisa lukuto khukhwama Ibushiribo lwabilila lwufukhulu, Ibumatanda lwatsya lwatabula Ibumamubi. Nenga lukuto ulwo lwawe, abe ts'ing'afu tsufukyilisiwa khubiliitko aha ta. Ela abe nga batuyile ing'afu yesi ili khalukuto ukhwo, abe bakyiamba bayilila Wamaniala, bamusintsila walya tsinyama.


The Baganda therefore came to Bukigai to establish the British rule. When they arrived in Bukigai, they found a man bathing in the river and asked him to show them the home of their chief. But the man told them that they had no chief. He told them that there was only an influential man in the Area called Wamaniala.

The Baganda then asked the man to take them to the home of Wamaniala. When they reached there, Wamaniala received them warmly and told his wives to prepare food for them. The visitors ate the food and refreshed themselves. Eventually when they were leaving, they declared Wamaniala the chief of Bukigai.

From that time onwards, Wamaniala began ruling the people of Bukigai. Unfortunately, when Wamaniala became chief of Bukigai, he immediately changed and began harassing the people. Whenever he saw pleasant bananas in other peoples gardens, he just ordered his servants to cut them down and take to his home. Time came and he opened up a road from Bushiribo, passing through Bufukhula and Bumatanda to Bunamubi.

**Translation**

**THE TWO BROTHERS WHO WERE LEADERS**

A long time ago, there lived a man called Wamaniala in Bukigai sub-county. The man had a descent home and had plenty of land and cattle. That man had some qualities of leadership. At that time the British had arrived in Uganda and the Baganda were helping them to establish their rule in different parts of the country. The Baganda therefore came to Bukigai to establish the British rule. When they arrived in Bukigai, they found a man bathing in the river and asked him to show them the home of their chief. But the man told them that they had no chief. He told them that there was only an influential man in the Area called Wamaniala.

The Baganda then asked the man to take them to the home of Wamaniala. When they reached there, Wamaniala received them warmly and told his wives to prepare food for them. The visitors ate the food and refreshed themselves. Eventually when they were leaving, they declared Wamaniala the chief of Bukigai.

From that time onwards, Wamaniala began ruling the people of Bukigai. Unfortunately, when Wamaniala became chief of Bukigai, he immediately changed and began harassing the people. Whenever he saw pleasant bananas in other peoples gardens, he just ordered his servants to cut them down and take to his home. Time came and he opened up a road from Bushiribo, passing through Bufukhula and Bumatanda to Bunamubi. However, after completing that road, people’s cows were not supposed to step on it. Any cow which was found stepping on that road was taken to Wamaniala’s home to be slaughtered for meat. He also ordered the people of Bukigai to keep cutting down their trees and take to his home of Wamaniala. When they reached there, Wamaniala received them warmly and told his wives to prepare food for them. The visitors ate the food and refreshed themselves. Eventually when they were leaving, they declared Wamaniala the chief of Bukigai.
home for firewood free of charge.

Every morning, the people of Bukigai, both men and women gathered at his home to do work for him. The work for women was to dig his gardens whereas men were to graze his cattle and perform other heavy duties. As he sent women to gardens to dig, those whom he wanted to make love with were usually told to remain behind and grind the millet. Whenever Wamaniali wanted the wife of another man, he would just order his servants to pick her and the husband was not supposed to complain. He also married people’s daughters freely without paying dowry. But the parents of such girls were usually happy because they had been married by the chief. Wamaniali would also take other people’s land by force without paying them.

Those terrible actions made the people to think about killing him. Some elderly men left and went to a place called Ibulwa on Mt Elgon. They consulted Balwa about the matter. Those people gave them a killer herb which they planted in Wamaniali’s compound upon their return and it killed him.

After Wamaniali’s death, his brother Makuma came to power and also ruled the people of Bukigai. However, he became more worse than his late brother. Makuma had a very long tobacco pipe and whenever he wanted to smoke it, he would order people to come and hold it for him. At that time, the Baganda gave him a bicycle which he would use when going to attend meetings. Then Makuma told the people that the tyres of his bicycle drink milk in order to fill up. So, he told the people to collect milk for his bicycle everyday. After collecting the milk, Makuma would just pump the pressure in his bicycle and go away. Whenever he went for a meeting, somebody was supposed to follow him to push the bicycle when climbing the hill. That person would run after him as he rode his bicycle.

Those actions made the people to undermine him. They went and told the Baganda that Makuma did not know how to count things. At that time, there was wide spread famine and the Baganda had issued an order for the people to collect food items and store them at sub-county levels.

The Baganda then went and tested Makuma. They asked him the total number of granaries he had. But Makuma could not tell the number. He instead told them to ask his Secretary. The Baganda then confirmed that Wamaniali did not know how to count things and they removed him from power.

Analysis

The above oral narrative shows that it has got a setting. The setting depicts the period of colonialism.

The oral narrative has also got the plot because the events being narrated flow in a systematic manner from the beginning to the end. The artist talks about how the colonial agents reached Bukiga and made Wamaniali a chief because of his personality.

There is also conflict in the story. The conflict is between the people of Bududa and the colonial agents.

The story has got some characters. The characters in the story are the colonial agents, Wamaniali, his brother Makuma and the residents of Bukigai.

The language used is good. The narrator uses the language which is not obscene.

The artist uses both narrative and flashback techniques to present his story.

The story shows that there is a conflict. The conflict is between the administrators and the residents of Bukigai.

Umusani uwesinkyila mulutsi


Translation

THE MAN WHO BATHED FROM THE RIVER

Once upon a time, in Bukugai sub-county, a man went to the river to bath at midday. When he reached there, he removed his clothes, put them aside and began to bath. He began by applying soap on his body. After a short time, he lifted up his head, he saw satan in form of extremely short people nearly one foot tall. The man was gripped with fear. He then picked up his clothes and ran away naked. The man didn’t see satan follow him. When he reached home, he kept quite till night time. Then at night he began narrating to his wife the story of what he had seen at the river that day. Little did he know that the beings were outside listening to him. So, suddenly, he heard a voice asking from outside – did we tell you to publicise us? The man then fell sick. His relatives tried to
treat him but they could not manage and eventually he died.

Analysis

The above oral narrative shows that it has got a setting. The setting is depicted to be many centuries into the past. The artist does that by using the words – a long time ago in his introduction. Looking at the use of these words, it is difficult to tell whether it is five, twenty or two hundred years ago. What we know is that the things he talks about happened many years ago.

The oral narrative has also got the plot because the events being narrated flow in a systematic manner from the beginning to the end.

The story shows that there is a conflict. The conflict is between the man and Satan. The story also has some characters. The characters are a man who bathed from the river, his wife and Satan. The language is used properly. The narrator uses both narrative and flashback techniques. The narration reaches deunudation by Satan causing death to the man.

Umukhansi ni shuu

Khalakho inga babanu bashili khukhutsula naabi ta, tsintsitsi abe tsasiba bisala ela inga babanu nikhufula be shikhansi barya khutsyayo. Abe khuntsitsi kholiko busa bifo bilala bikyekhe bili bikhasiba ta, esi abe babanu batsya bataaa kametsi ni khukhusinga. Ela ni lwe khusiba khwe tsintsitsi, shalokhiksaka shili sitani amenya mubifo byene ibyo. Ela abe shakhila babanu natala babana ni bakhisi khutsya khukyenda ilutsi muwankyiwe ta.

Lwekhusiba khwe tsintsitsi, iweneyo yabatsakeyo kyimisulu kyesi abe bakhisi batsya khwaa bakyekhekomo tsinyinyi. Ne lwekhuba abe shilomikha shili sitani amenya ilutsi ate abonekha muwankyiwe, abe bakhisi bakana khukhwa ta tsinyinyi. Batsya angoloe inyama ta yakwile. Ninashilayo abe kumusi basetsa bawe baashila khubakulila tsinyinyi.


Antsye inga bwashele, umusakhulu uyo wala balele balele balele balele balele. Wabakalula bakangulula tsing’afu tsitalu, tsimbusi tsine, itwaya, wabaa ni bimbi bimbi swa byesi umusani uyo abu abawakwela. Balele balele basuta bimbi byo byo bamsileyo ela bakobola nu umukhana wewe.

Oli umukhaisai uyo wamenya ango obaba wewe khalakho kwemwezi mutwela, umusani ukundi uwa umunendifu we tsing’afu wetsa wamulselela ela waa baba womukhana uyo tsing’afu kamakumbi kabilo ni bimbi bimbi swa. Umusani uyo watya wambolela uyo umukhaisai uyo mubulayi nabi, ela inga bali lunakhu lwo khane amukuliila tsinyama ni bimbi bimbi.

Translation

THE WOMAN WHO WENT TO COLLECT VEGETABLES AT THE RIVER

In the past, when people were not very many, the rivers passed through the bushes because wide areas on both sides of the rivers were not tilled for farming. There were just a few open places where people usually went to fetch water and bath. Women would go in groups because the areas were too bushy. And because of the thick bushes, it was said that satan lived at the rivers and that he would appear to the people at mid-day when it is very hot, and so it was not advisable for the people to the rivers during the hot hours of the day.

Because of the presence of the thick bushes at the rivers, there grew some green plants which could be prepared for source. Usually women whose husbands did not buy vegetables, went there to collect those green plants to prepare source. And because it was said that satan lived at the rivers and would appear to people during the hot day, it was advisable for women to go
there in the evening when the sun is setting. So, during the day, they depended on their husbands who were supposed to buy the vegetables for them.

In Bukigai sub-county, every Thursday was and still is a market day and every married man is supposed to go to the market and buy meat for his wife or wives. And whoever wanted to visit a relative did so on that day because it was a day when meat was made available almost in every household.

However, there was one man who always did not want to buy meat for his wife. One Thursday, his mother-in-law went to visit them. After her arrival, her son-in-law left home and went away. His wife thought that he had gone to the market to buy meat. So, she prepared the food and only waited for her husband to take meat home. To her surprise, when it was time for lunch, her husband returned home drunk and without meat. This angered the wife very much and she decided to go to the river at mid-day, the prohibited time, to collect the wild vegetables and prepare the source.

And as she plucked the leaves of the green plants, she heard a voice asking her: who told you to come and pluck the leaves which I use to clean my ass? Don’t you know that today is a market day? Why didn’t you go to the market to buy meat? There and then, something invisible struck the woman and she fell to the ground unconscious. When people were returning from the market, they found the woman lying there. They automatically knew that satan had got her collecting the green plants. So, they rushed home and brought a he-goat which they slaughtered from there and collected the vegetables for dowry. He told them to take back those things also gave them other items which that man had given them to untie three cows, four goats and one cock. He should be withdrawn from that man.

When the woman stayed at his father's home for a month, another wealth man went and married her. The second man handed over twenty cows and many other items for dowry. That man looked after that woman very well and could provide for everything, everyday.

Analysis

The above oral narrative shows that it has got a setting. The setting is depicted to be many centuries into the past. The artist does that by using the words – a long time ago in his introduction. Looking at the use of these words, it is difficult to tell whether it is five, twenty or two hundred years ago. What we know is that the things he talks about happened many years ago.

The oral narrative has also got the plot because the events being narrated flow in a systematic manner from the beginning to the end. The artist talks about how the woman went to the river at a wrong hour to look for vegetables and was assaulted by Satan. Later she was rescued by people returning from the market.

In this story, the conflict is between the wife and her husband.

The characters are the uncaring husband and the suffering wife.

The narrator uses both the narrative and flashback techniques.

The language is properly used.

The narration reaches denudation by the woman being withdrawn from the man’s home by her relatives. The story has the implication that husbands need to be caring to their wives.

Khukhwombekha mushisali

Yabawo khalakhho umusanlumutwela watsya mushisali washisheeba wombekha intsuka. Inga wamalile khukhwombekha intsuka iyo, mushisela shifiti shili walekyikha khukonomo. Ne iweekhuba intsuka iyo yaba ishili inyilif, umusanlumutwo aban inaseatsakilamo kumulilo nio akyila afune bukhafu.


Lunikhaloluthwela ashilo, umusanlumutwo abana kholela kumulilo, waulila sitana tseza etsa inase alomana, ali shalelo khakhutsye akhubolele tsingokho tsewe natsilikha. Umusanlumutwo uli nio alwo, wabonina sitana tseza enkyila umuntu mishifeni she bimwewo. Akholi khulinda ta, umusanlumutwo wataa kumulilo mawo ayika watsuka khublmwemwe ibyvo.


Translation

THE MAN WHO BUILT A HOUSE IN THE FOREST

Along time ago, there was a man who went to the forest and cut down part of it and then constructed a house. The man began living in that house there and then. And because the house was not yet dry, he used to light fire in...
it. The man had his chicken. Satan used to come from the forest and eat the man's chicken. The man used to complain and wondered as to who was stealing his chicken.

One evening, as the man sat around the fire to warm himself, satan emerged from the forest and came while fuming, saying let us go and he us why he is complaining about the chicken. Within a very short time, the man saw satan enter the house in form of light. Without any delay, the man scooped the fire and whirled it at the light.

Satan then rushed out while crying – oh he has burnt my children, he has burnt my children. From then, that satan stoped eating the man’s chicken.

Analysis

The above oral narrative shows that it has got a setting. The setting is depicted to be many centuries into the past. The artist does that by using the words – a long time ago in his introduction. Looking at the use of these words, it is difficult to tell whether it is five, twenty or two hundred years ago. What we know is that the things he talks about happened many years ago.

The oral narrative has also got the plot because the events being narrated flow in a systematic manner from the begining to the end. The artist talks about how one man build a house in the forest and then later Satan started grabbing his chicken. The narration reaches the deunudation when the man chases Satan using the fire at night.

In the story, the conflict is between the man and Satan.

Language is properly used. The language has no obscenity at all.

The narrator uses both the narrative and flashback techniques to present his story.

The characters are the man and Satan.

Busolo ni Basungu


Translation

WAR WITH THE COLONIALISTS

Long ago, when the British came to rule Uganda, they began from Buganda region. And after establishing their rule among the Baganda, they picked on some of the Baganda and used them to spread their rule to other parts of Uganda. The available stories say that Semei Kakungulu was one of them. They say this is the Muganda who brought the British rule to Bugisu region and other parts of Eastern Uganda.

It is said that in Kakungulu used both force and peaceful means to establish British rule in different parts of Eastern Uganda. It is said that in some parts, he was recieved peacefully while in other parts, he faced resistance from the local people. They say Bududa is one of the areas where he faced resistance from the local people.

The prevailing oral narratives have it that when the Baganda and the British reached Bududa, the local people fought them. According to those narratives, the British and the Baganda were dressed in white robes and they had the guns. The oral narratives among the people of Bududa say that the local people waged war against those foreigners using spears and shields. That whenever the people went out to fight the British and their supporters from Buganda, they always short at them from a distance. According to the available oral narratives, the people of Bududa took the guns to be the usual sticks known to them. And when the British short at them , killing them instantly, they said that the invaders had their magic sticks which they could just point at the people and they fall down on the ground dead.

It is said that when the fighters of the people of Bududa realised that they were dying in large numbers, they withdrew and went to the mountains. The British then
took over the place. Then they selected some of the capable residents and made them chiefs to rule the rest.

Analysis

The above oral narrative shows that it has got a setting. The setting shows establishment of colonial rule. The artist does that by stating clearly what the British did during the establishment of the colonial rule.

The oral narrative has also got the plot. Looking at the oral narrative, it becomes clear that the events being narrated flow in a systematic manner from the beginning to the end. The artist talks about how the Baganda were used by the British to spread colonial rule in the different parts of Uganda. He explains how the people of Bududa responded to the efforts by the British to establish colonial rule in their area.

In this story, the conflict is between the people of Bududa and the whites.

The narrator uses both narrative and flashback techniques.

The characters are the people of Bududa, the Baganda and the British.

The narration reaches denouement when the people of Bududa retreat to the mountains after coming under serious gunfire.

Umukhaana umumiliwu


Oli nio ashiliwo alyo, Seera watysa mushilala waabukula bulo wabuula khulusisi walekyikha khubusha inga emba kumwenya kwewe ali:

Ise Mwambu antsangala, bulayi bwoosi bulumushikhuwu Ise Mwambu antsangala, bulayi bwoosi bulumushikhuwu.

Aloma ali alihaamba alyo, Mwambu walula mutala lye tsing’afu, wafelafela imoola, wabukula likhobola lye shikhuwu walyookha kumulilo. Lwanyuma iwe khukhwokha likhobola lyo, walomela Seera ali ng’ana nasuta eni nasutile shikhuwu ng’ana nasuta iwe umukhana umumiliwu ule. Wamulomela ali khukhwaila shalelo, iwe uli umukhasi wose.

Translation

THE MOST BEAUTIFUL GIRL

A long time ago, there was a very beautiful girl called Seera, in one of the places in Bududa. This girl was extremely beautiful. One day, she went with other five girls from the same place to go and dance a traditional dance called Inemba. When they reached there, they found a shell which had been left there by the tortoise. Then Seera told her counterparts that she wants to put on that shell. She then picked the shell and put it on. However, when she wanted to remove it, the shell could not go off. So, Seera remained like a tortoise. The girls danced to the end. And after the dance, the other five girls were picked by the boys as wives and were taken away. Seera remained at that place in form of a tortoise. Later, when Mwambu passed by, he saw what he took to be a tortoise and picked it while saying ‘I have found my tortoise.’ He carried it home without knowing that he was carrying a very beautiful girl.

In the morning, Mwambu left home and went away. When he had gone away, Seera removed the tortoise shell and began to do work. She swept the house and washed all the utensils. When Mwambu returned home in the evening, he was very much surprised to see the house the way it was. The next day, he again went away and Seera did what she had done the previous day.

So, Mwambu decided to hide himself and see who exactly was doing the work at his home. So, on the third day, Mwambu pretended to be going away. When he reached somewhere on the way, he returned home secretly and hid himself in the kraal. And as he watched, Seera removed the tortoise shell. Mwambu saw her as a very beautiful girl. He said to himself ‘I thought I was
carrying a tortoise yet I was carrying a very beautiful girl.’ As he watched, Seera went to the grannery for millet. She immediately began grinding the millet while singing:

Ise, Mwambu antsangala bulayi bwoosi buuli mushikhutu
Ise, Mwambu antsangala bulayi bwoosi buuli mushikhutu

As for me, Mwambu collected me, I had been ignored but the full beauty is in the tortoise

As for me, Mwambu collected me, I had been ignored but the full beauty is in the tortoise.

Without the shell, Mwambu realised that what he took home was not a tortoise but a very beautiful girl. Then he went secretly without the knowledge of Seera and picked the tortoise shell. He set it on fire and was burnt to ashes. After burning it, he said to Seera that ‘I thought I had carried a tortoise yet I carried you, a very beautiful girl.’ From today onwards, you are my wife.

Analysis

The above oral narrative shows that it has got a setting. The setting is depicted to be many centuries into the past. The artist does that by using the words – a long time ago in his introduction. Looking at the use of these words, it is difficult to tell whether it is five, twenty or two hundred years ago. What we know is that the things he talks about happened many years ago.

The oral narrative has also got the plot. The events being narrated flow in a systematic manner from the beginning to the end. The artist talks about how one beautiful girl called Seera went with five others to attend a local dance. He explains how she wore a tortoise shell and it got stuck on her body. When the dance ended, the other girls were picked by the boys and they left Seera there thinking she was a tortoise. Later, she was picked by one man called Mwambu. A few days afterwards, Mwambu discovered that what he had carried thinking he was carrying a tortoise was a very beautiful girl whom he decided to marry.

The story teaches us that we should not despise certain things as we may lose better opportunities.

The characters in this story are Mwambu, Seera, the other four girls and the boys who picked them after the dance.

Language use is very good as it has no words of obscenity.

The narrator uses both narrative and flashback techniques to present his story.

The story reaches deunudation by Mwambu discovering that what he took to be a tortoise was a very beautiful girl.

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