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RESEARCH ARTICLE

A COLLECTION OF SONGS OF CULTURE FROM THE BAMASAABA COMMUNITY IN EASTERN UGANDA

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Abstract:

In this study, the researcher collected samples of BaMasaaba cultural songs and analyzed the different literary features. The collection has different songs of culture with different themes. The songs reflect themes of danger, pain, relation, oath, joy, emphasis, caution etc.

The analysis of those songs of culture has shown that they have wonderful literary features. The analysis shows that those songs of culture have literary features like the setting, plot, characters and styles and techniques.

1.0 Overview

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 songs of culture and gives the literary features which they reflect. All the songs have been written in a mother tongue called LuMasaaba and then translated in English.

1.1 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.

1.2 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 flour 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 ‘Indaali ye Kamatore.’ Pusaa is made from maize flour, Indali ye Kamatore 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.

1.3 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 believe 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.

1.4 Key terms

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

The word ‘culture’ means people’s ways of life.

The word ‘songs’ refers to the verses which are sang during the performance of traditional dances.

1.5 Research problem

The educated BaMasaaba in fields other than literature despise the songs of culture and take them to be useless and meant for the illiterate class. Such people do not know that the songs of culture form a very important genre of literature. This kind of thinking undermines the status of oral literature and may lead to its disappearance.

1.6 Purpose of the study

To find out the different literary features which are there in the BaMasaaba songs of culture.

1.7 Objectives

- (i) To make educated BaMasaaba appreciate their songs of culture.
- (ii) To ensure that the songs of culture do not disappear from BaMasaaba Community.

1.8 Research questions

- (i) What can make the educated BaMasaaba appreciate their songs of culture?
- (ii) What can be done to ensure that the BaMasaaba songs of culture do not disappear from that Society?

1.9 Literature review

Okello (2005) has carried out an analysis of Wangusa’s work on form in poetry and has said that an appreciation of the poetry of Wangusa is almost incomplete without relating it to oral culture and tradition. He says such a statement augurs well with a view that he shares with Curtius (1953 in Selden 1988) when he says that:

The timeless present which is an essential characteristic
Of literature means that the literature of the past can
Always be active in that of the present.....

He says, put simply, an understanding of the current work of literature ceases to have meaning unless it is related to the past; the traditional. Okello says that there is evidence in Wangusa's poetry that cultural practices and oral tradition appear in many parts of his poetry. He says, these are integral components of literature that literary scholars have consciously regarded as factors of growth of literature.

In Okello's view, these stylistic devices definitely constitute the foci from which the reader can discern the scholarly realm or the heterocosm and mythology of Wangusa's poetry. He says in 'To Mt. Masaba' and 'The Cock,' the poet makes good use of mythology. Okello insists 'To Mt Masaba' is what one would describe as a paean, a poem for praising someone or a thing (Hornby 2000:829). The persona is perplexed by the towering height of the mountain, which according to the poet coalesces the spiritual world.

You backrape of the rainbow
Upon whose face at rare sundown
I have glimpsed the enthralling
Light of the visiting dead

Or

And my spirit has gone tip-toeing
Upon your mystical summit
Till I touched heaven with a finger

Okello goes ahead to explain that in these two verses, there is the persona trying to comprehend the mystic universe; that is, the truth about the connection between the human terrestrial world and the spiritual celestial world. He says this is the core of Wangusa's mythology in the poems above as well as these two other poems: the 'Mystic Herb' and 'Ancient Oracle.' He says in the former, for instance, the persona addresses the interlocutor (apparently his grandchildren) asking them to perform a ritual that will bind them to him spiritually. He says the persona, one of the elders argues (Wangusa 1993:13):

On my mound of earth when I am gone
Place three leaves of the rare herb
Then true as the length of my years
Shall I return to you in peculiar dream
And into your ears whisper such a secret
As shall turn your tears into joyful song.....

He says 'Ancient Oracle,' on the other hand, explores the cohesion between the mortal and the immortal. He adds it decries the conventional deep-pit burial and instead recommends an open cast one. He reiterates that what is significant to the persona is the practice in which the mortals continue to traffic with the immortals.

Wallah Bin Wallah (2003) in the introductory part of his book entitled *Malenga wa ziwa kuu* has looked at the origin of Kiswahili poetry and says that poetry is a genre which is as old as man. And he continues to say that poems have been in existence long before Kiswahili language established itself the way it is now. He says that is why we hear about poems of Pemba, Poems of Mombasa, Poems of Pate, Poems of the Jews, and Poems of the Romans; he says this is because every society had its own poems.

He says that as a result of research and discussions, scholars have established that the origin of Kiswahili poems are the **traditional songs** which were sang by skillful singers at different ceremonies and public events like initiation, marriage, mourning and other entertainment dances in their lives.

Nasaka (2002) has studied the function of songs in the organization of circumcision among the BaMasaaba and says that according to one of his respondents, the BaMasaaba usually sung and danced to show their happiness after harvest and that this marked the beginning of singing. Nasaka says this means that the BaMasaaba boys sing to express themselves and also probably pass on culture from one generation to another. She explains that singing also makes the occasion colourful, because without songs, the occasion would be dull.

According to Nasaka, another respondent told her that BaMasaaba boys are usually encouraged to go around singing in preparation for circumcision in order to become brave. She adds that, according to that respondent, if a boy is got and circumcised there and then, he may not stand firm. But if he goes around singing, he may not have the fear and so remain firm.

Nasaka asserts that before the actual event of circumcision, the boys have got to train themselves how to sing and dance through a special dance known as ‘**Isonkya**’ – a testing dance to prove that one is ready for circumcision. She argues that after going through that stage, one sings self praise songs for having reached a stage of decision making which is to let him sit among men. Nasaka has also looked at the different types of songs and their importance.

Bukirwa (2001) has studied oral traditional songs as an expression of people’s cultural life experiences among the Baganda and says that on the basis of her findings, it can be concluded that songs play a very significant role in traditional ceremonies. She says, it has been noted that almost all communal activities in Buganda are accompanied by some songs. In her view, songs provide entertainment, promote togetherness amongst the people and also reveal the people’s conditions of life about their social, political and economic activities. However, the effort to promote songs has been neglected by many literary writers as indicated by the very few books on songs found in the market.

Bukirwa says that songs are a genre that is expressed across a variety of ceremonies. She adds that people create songs which express emotions that concern them, such as love, hate, hope, anguish or despair. She further asserts that songs also express concerns beyond people’s everyday life. Bukirwa insists that people create songs about their origins as a community, about their beliefs in supernatural powers and about the things they value for holding their society together over a long time.

In her view, the role which Baganda songs play in various ceremonies to portray people’s experiences, is to enable them understand the culture and environment of their society. She explains that it is also an important way of gaining an understanding of our people, as oral literature is the people’s own means of the way they see the world, their value and aspirations. Bukirwa says that her study found out that there was need to accept and appreciate the fact that songs play a very vital role in all ceremonies in the Kiganda society. She says that this implies that songs have always been the medium of expression and therefore their use has advantages and good points to justify their continued role in society.

Kitula (2001) has studied poetry and says that even if it is not easy to say exactly when poetry began, it is very clear that it is the one with the longest history compared to other branches of literature. Like it is the case with other genres of literature, poetry originated from the traditional songs. In his view, the songs were used in traditional dances during celebrations and other public functions. He asserts that some of the songs were composed basing on the established rules, however, the ancient songs and poems were not written down and preserved.

According to him, poetry is a very important artistic genre in literature. He re-affirms that according to the traditionalists, the origin of Kiswahili poems are traditional songs. In his view, a poem is a song, so if a poem can not be sung, then it is meaningless. Kitula says that poetry is a vehicle for societal traditions because poetry it is part of language and culture of society, and as a result, it is very difficult to understand the poetry of a particular society without knowing its language and cultures.

According to Kitula, poetry is the decorator of a language as poems enable the poets to present their messages in a more artistic way by using selected words. Kitula says that selection of words is carefully done as the black smith decorates the item he is working on. He says, decorations on the neckless make it attractive to the eye of that who wears it and him who looks at it, and so, just as it is with the neckless, arrangement of carefully selected words in a poem develops the picture which brings out the meaning and logic of the poem.

Benge and Bangirama (2000), in their ‘Introduction’ to Uganda Poetry Anthology say a people’s poetry lays bare their nation’s soul; and there is no better way to portray both individual and collective experiences, thoughts and feelings than through the semantic depth and aesthetic expressiveness of poetic language. Hence, this anthology of poems from Uganda is an attempt to bring to the world’s attention the tears and cheers, the aspirations and frustrations, in fact the inalienable struggle with raw life, that the sons and daughters of Uganda have experienced and reflected upon over the various stages of their nation’s historical development and social formation.

The two say that poetry gives a diversity of views rather than speaking with one voice. They say poetry is not out to persuade, but it is rather moving us to think and decide for ourselves what is to be done. They add that the poems in their anthology have been carefully selected to make it representative of a whole range of poetic experiences. They further say that the poets have been drawn from all walks of life and social backgrounds: from resident Ugandans to those in the diaspora, from ordinary people to University students, from teenage students to retired civil servants. They re-affirm that their anthology is a representative of a whole range of Uganda’s social milieu and poetic spectrum.

According to them, their anthology is geared towards breaking the myth that poetry belongs to an exclusive society of the initiated, or that it is beyond the intellectual grasp of the ordinary citizen. The two colleagues say that the accusation that poetry is too difficult and obscure is made by the enemies of literature.

According to Benghe and Bangirama, Ugandans are by nature, and socialization, poetic. They are introduced to poetry right from childhood through lullabies, children play songs and recitations. In their view, throughout life, their thoughts, feelings and experiences find poetic expression in speeches and cultural oral poetry performances. They reiterate that it is our contention, therefore, that everybody should be able to appreciate poetic expressions, as long as they are in a language he or she understands.

In accordance with their explanation, poetry gives us an insight into human nature, thoughts and actions, and psycho – social composure of individuals within a community. They insist that our very humanity finds this expression in poetry and unlike other genres of literature, poetry has a high semantic density and communicates much in just a few words. From time immemorial, human beings have always appreciated the beauty of poetic expressions and various poetic concerns, or themes have been addressed by the poems in their anthology. According to them, some of poems are universal in nature, while others are specific to Ugandan setting.

Karanda (1999) has studied traditional music among the Banyoro and says that the Banyoro of the pre-colonial days had a very long tradition of singing which went back probably several centuries. She asserts that music formed an integral part of their daily lives and most of the rites and ceremonies, festivals and feasts were performed with the accompaniment of melodious music and agile dancing. She explains that a woman grinding grain, courtship and marriage, a local craftsman busy at his work, a group of work women weeding or harvesting crops, work parties and the like could be heard humming in tunes or singing in chorus.

According to Karanda, there were numerous instruments such as drums of all kinds, flutes, varieties of horns and side blown trumpets, many types of stringed instruments, ankle bells which were used as accompaniment to the human race in the many types of singing. She claims that there were nightlong songs, courtship songs, funeral songs, twin ceremony songs, religious songs and so many more. Karanda concludes that in a nutshell, the Banyoro had very strong love for music, dance and rhythm.

In Karanda's view, songs among the Banyoro varied depending on age, occasion, ritual and rite as specific songs were sung for specific ceremonies and were sung right from the time a child was born. Karanda reiterates that babies' lullabies covered their world and that songs among the Banyoro were used to convey moral messages. She claims that certain moral ideas were inculcated in children through singing and that this promoted the art of language development in society. According to her, this gave people the opportunity to acquire the art of self-expression and public confidence thus partly preparing them for future participation in clan and chieftdom affairs when they become junior and senior elders.

Karanda says the songs were entertaining since they were invariably presented in the form of dramatic narrative. She asserts that when the song was beautiful and melodious, the audience joined in, showing fun and enjoyment. She says it was a crowning activity for the evening before going to bed.

Kigozi(1999) has studied the themes and variation on '**Ennyana Ekutudde**' and says that Buganda is a vast region that offers a taste of variety of traditional folk music which include work songs, praise songs, farewell songs and many more. He adds that this theme and variation is an instrumental piece of music based on the theme from '**Ennyana Ekutudde,**' a traditional folk song from Buganda, drawn out of a category of work songs, specifically cattle keeping. According to him, the music is arranged for twelve traditional instruments produced locally using local materials. He explains that all these instruments must be tuned to the pentatonic scale with equidistant notes of exactly one and a fifth tones in between the scale degrees.

According to Kigozi, there are six variations whose playing calls for particular interpretative skills that come naturally with players who have a cultural back-ground of where the music comes from. Basing on his observation the players need to slowly and gracefully sway in time with the music but on the first and fourth counts of the bar.

At the start, all tuned instruments play the theme accompanied by the drums and untuned percussions. In his view, this must sound lively and brilliant, and the upbeat of the theme should be well exploited and also the theme at this point should be played with care over the short slurred semi-quavers on the sixth beat of every other bar.

Kigozi says the element of variation is strong and should be enjoyed to the full, exploiting all the sequence, repetitions, question and answer, staccatos, legatos, rhythmic and melodic variations. He explains that the frequent *p* and *f* alterations are expressive rather than dramatic and should be cultivated throughout. He adds that no fraction of extra time, not even a ritardando may be needed anywhere in this whole work. According to him, the whole piece of music should run on the same tempo, from the beginning to the end. He re-affirms that playing in strict time will allow the music to have a steady and lively feel. He says that the staccatos in variation III should be contrasted well with the variations before and subsequent variations too. These explanations show that Kigozi has studied the performance of cultural songs.

Namugambe (1999) has studied oral poetry and worship in Buganda and says that oral poetry is passed down in form of performance from generation to generation, and that it cannot be reproduced verbatim from memory

throughout the centuries. In her view, oral literature is something that is discussed by the community as a whole so that there can be no question of individual authorship. Namugambe adds that worship songs as forms of oral poetry have been important in as far as the general literary background is concerned. She says that this is clear in considering their relationship with other literary forms such as proverbs, epigrams, and rhetorics.

According to Namugambe, oral literature above all has been used to convey religious education and it is known for its moral lessons. She adds that this reinforced quick thinking as the person became well versed with his culture and that this led to his gaining of intellectual skills as a result, and he was able to classify poetry.

Njagi (1997) has studied African theatre arts by taking circumcision of the Watharaka in Kenya as an example. He has explained clearly the process of carrying out those African theatre arts. This author says that African theatre arts involve drumming as evidenced among the Watharaka. He continues to say that usually there are songs which are sang.

Njagi says the group leader usually sings a song and then some other people do the drumming as the rest of the participants get involved in the dancing. However, Njagi has not said whether the drumming and singing in African theatre are the ones which have made the Africans to ignore their culture of storytelling.

Anyumba (1964) has given explanations about funeral songs of the Nyatiti singer as being an important element during the funeral occasions among the Luo in Kenya. During such occasions, the Nyatiti singer sings songs which give a reflection of the dead person and his actions. It is true Anyumba has talked about cultural songs in his explanations. However, he has not made the relationship between cultural songs and storytelling among the people.

1.10 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.

1.11 Population and sampling

1.11.1 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.

1.11.2 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.

1.11.3 Sampling techniques

With population sampling, the researcher used the random sampling technique. Before carrying out the sampling process, he identified particular groups of people required in the study. The respondents were then selected randomly according to those groups. The researcher did not meet all his respondents in one place. He usually visited them in their homes and on other occasions, he met some in public places. During 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.

1.12 Research tools

1.12.1 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.

1.12.2 Observation

By using observation method, the researcher attended some cultural functions and observed how the songs of culture are performed. This enabled him to take note of some key issues like the setting, plot, themes, characters styles and techniques.

1.13 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.

1.14 Data collection

Data collection took place in the field. It involved collecting songs of culture from the local people. While in field, the researcher conducted interviews with his respondents concerning their songs of culture. 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. Songs of culture on the other hand were tape recorded using a radio cassette.

1.15 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.

1.16 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.

1.17 Samples of BaMasaaba songs of culture

1.17.1 Bakyeni Bolaa

Bakyeni, bola

Bakyeni, bolaa

Papa wankye, bakyeni bolaa
 Bakyeni, bola
 Mayi wankye, bakyeni bolaa
 Bakyeni, bola
 Kumutambo kwela, bakyeni bolaa
 Bakyeni, bola
 Businde bubi, bakyeni bolaa
 Bakyeni, bola

1.17.1.1 Translation

Visitors arrive

The visitors are arriving
 The visitors are arriving
 My dad, the visitors are arriving
 The visitors are arriving
 My mum, the visitors are arriving
 The visitors are arriving
 I am upset, the visitors are arriving
 The skin is bad, the visitors are arriving

1.17.1.2 Analysis

The candidate sang this song when he was at home. In the song, the candidate tells his parents that the visitors are arriving. What he tries to communicate is that the visitors are arriving because he has decided to get circumcised. This can be confirmed by him saying the skin is bad, in the last line of the stanza. Furthermore, the song shows that there are characters. The characters are the candidate who is the main character, the parents and the relatives who have gathered to participate in the event.

The song has also got the theme. The theme is 'Circumcision and its pains.' This can be confirmed by the candidate saying that he is upset in line seven of the stanza.

Finally, the artist uses the language artistically. When he says that the skin is bad in the last line of the stanza, he does not really mean it because the skin does not act.

1.17.2 Khotsa wankye

Khotsa wankye eeee watabule
 Eeeee watabule
 Khotsa wankye wanyala wolaa
 Wanyala wolaa
 Khotsa wankye basiku bariyile
 Basiku bariyile
 Ilala bariyile

1.17.2.1 Translation

My uncle

My uncle has arrived
 It is true he has arrived
 My uncle thank you for coming
 Thank you for coming
 My uncle, the enemies have surrounded me
 Enemies have surrounded me
 For sure, they have surrounded me
 It is true they have surrounded me

1.17.2.2 Analysis

In the song, the candidate welcomes his uncle. He thanks him for coming. He tells the uncle that he has been surrounded by the enemies. Furthermore, there are characters in the song. The characters are the candidate who is the main character, the uncle, the parents and the relatives who have gathered to participate in the event.

Finally, the artist uses the language artistically when he says that the enemies have surrounded him. What he means is that all the people gathered around want him to undergo the pain of circumcision. Nobody is willing to protect him, and that is why he calls them enemies.

1.17.3 Babanu Banguta

Bateso banguta, Bacholi banguta
 Umwana omusinde, ndaila ne shalelo o!
 Bakhana banguta, ilala ese banguta
 Umwana omusinde, ndaila ne shalelo o!
 Basomi banguta, ilala ese banguta
 Umwana omusinde, ndaila ne shalelo o!
 Babukusu banguta, ilala ese banguta
 Umwana omusinde, ndaila ne shalelo o!
 Bakikuyu banguta, ilala ese banguta
 Umwana omusinde, ndaila ne shalelo o!
 Bakonjo banguta, ilala ese banguta
 Umwana omusinde, ndaila ne shalelo o!

1.17.3.1 Translation

People backbite me

The Iteso backbite me, the Acholi backbite me
 The fellow is not circumcised but today.....
 The girls backbite me, for sure they backbite me
 The fellow is not circumcised but today.....
 The students too backbite me, for sure they backbite me
 The fellow is not circumcised but today.....
 The Bukusu backbite me, the Kikuyu backbite me
 The fellow is not circumcised but today.....

1.17.3.2 Analysis

In the song, the candidate tells the gathering that people backbite him because he is not circumcised. He goes ahead to mention the different tribes which backbite him. He mentions those tribes because they know that BaMasaaba carry out circumcision for the boys. Furthermore, the song shows that there are characters. The characters are the candidate who is the main character, the parents and the relatives who have gathered to participate in the event.

Finally, the artist uses the language artistically. The arrangement of words in each line confirms this.

1.17.4 Umwana wa Kutosi

Umwana wa kutosi kane mbone
 u...kane mbone x2
 Tsingano elala kane enganikhe
 u...kane enganikhe x2
 Umwana wa Seera kane engubone
 u...kane engubonex2
 Mayi wasala kane muwe
 u...kane muwex2
 Baba wasala kane muwe
 u...kane muwex2
 Kamang'anyu kawa lekhe enkyakale
 u...lekhe enkyakalex2

Businde bubi kane mbulekhe
u...kane mbulekhex2

1.17.4.1 Translation

Son of Kutosi

Son of Kutosi, I will see it
Truely, I will see it
Stories, I will tell
Truely, I will tell
Son of Seera, I will see it
Truely, I will see it
My mum, I will give him
Truely, I will give him
My dad, I will give him
Truely, I will give him
Shame is no more, let me dance
Truely, let me dance

1.17.4.2 Analysis

In the song, the candidate tells his parents that he is ready to face the knife. He assures them that under all conditions he must be circumcised. Furthermore, the song shows that there are characters. The characters are the candidate who is the main cerebrant, the parents and the relatives who have gathered to participate in the event. Finally, the artist uses the language artistically. This can be confirmed by the way he uses words in his song.

1.17.5 Umwana wa Massa

Mwana wa massa shalelo nakoya
Indakano mung'ali bona yawele
Khukhulibanga emawo ilala byawele
Abele ninyaa ne shalelo
Bilyo khulya balebe kwe kanile
Kane enkyimale o – o nio endye
Akhali khukyimala eee sikane endye
Lukhoola khatalu o – o kane muwe

1.17.5.1 Translation

Son of Massa

Son of Maasa, today I have brewed alcohol
See, the agreement is complete
No more dodging, surely it is complete
I used to joke but today....
No appetite for food
I will eat after circumcission
Without finishing, I can not eat
On the third day, I will give him

1.17.5.2 Analysis

In the song, the candidate tells the gathering that he has made an agreement. According to him, the agreement has been accomplished by brewing **Malwa**. He calls this activity an agreement because usually after preparing it, one is not supposed to change his mind. Furthermore, the song shows that there are characters. The characters are the candidate who is the main cerebrant, the parents and the relatives who have gathered to participate in the event. The song has also got the theme. The theme is 'Circumcision and its pains.' This can be confirmed by the candidate saying that he has lost appetite for food in the fifth line of the stanza. Finally, the artist uses the language artistically. When he says that 'I used to joke but today...', he does it intentionally so that the participants can complete the statement.

1.17.6 Kane engubone

Kane engubone bakoko kane engubone
 Kane engubone x 2
 Kane engubone basenkye kane engubone
 Kane engubone x2
 Kane engubone bayaya kane engubone
 Kane engubone
 Kane engubone bakhana kane engubone
 Kane engubone
 Kane enkyakale bakoko kane enkyakale
 Kane enkyakale x2
 Kane enganikhe basenkye kane enganikhe
 Kane enganikhe x2
 Lekhe embole tsingano, lekhe embole
 Lekhe embole

1.17.6.1 Translation**I will see it**

My sisters, I will see it
 Truly, I will see it
 My aunts, I will see it
 Truly, I will see it
 My brothers, I will see it
 Truly, I will see it
 Girls, I will see it
 Truly, I will see it

1.17.6.2 Analysis

In the song, the candidate tells the relatives that he is ready to face the knife. Furthermore, the song shows that there are characters. The characters are the candidate who is the main cerebrant, his sisters, brothers and other people who have gathered to participate in the event.

The song has also got the theme. The theme is 'Circumcision and its pains.' This can be confirmed by the candidate saying repeatedly that he will see it.

Finally, the artist uses the language artistically. When he says that he will see it, he does not really mean it. What he means is that he will withstand the pain of circumcision.

1.17.7 Nambakha

Nambakha netsa shinume
 Nambakha netsa imuwe
 Nalaba netsa imuwe
 Nakhula netsa imuwe
 Nayola netsa imuwe
 Nafuma netsa imuwe
 Balebe mutes mubone

1.17.7.1 Translation**The strong**

I the strong, I come to be eaten
 I the strong, I come to give him
 I am grown up, I come to give him
 I am of age, I come to give him
 I am famous, I come to give him
 Relatives come out and see, I come to give him

1.17.7.2 Analysis

The candidate sang this song when he was returning home from the river to be circumcised. In the song, the candidate tells the general gathering that he is coming to be circumcised. Furthermore, the song shows that there are characters. The characters are the candidate who is the main cerebrant and other people who have gathered to participate in the event.

Finally, the artist uses the language artistically. When he says that he comes to be eaten, he does not really mean it. What he means is that he has offered himself to be circumcised under all conditions.

1.17.8 Khembole emboo

Yaya kumayi khembole mboo
Lunakhu lwe shalelo nasaina mboo
Baba wang'anda wandekhela etabu
Lunakhu lwe shalelo nkyimale nio
Yaya kudasani khembole mboo x 2
Yaya kudasani khenganikhe mboo x 2
Awo kudasani imuwe x 2
Awo kubaba imuwe x 2

1.17.8.1 Translation**Let me say**

My mum let me say
Today, I have signed
My dad Wang'anda, you have left problems for me
Today, I must accomplish it
To you who are men, let me say
Truly, I will give him

1.17.8.2 Analysis

The candidate sang this song on the last day. This can be confirmed by him saying that today he must accomplish it., in line four of the stanza. In the song, the candidate laments to his parents and tells them that he has signed. The song has got the characters. The characters are the candidate who is the main cerebrant, the parents and the relatives who have gathered to participate in the event.

The song has also got the theme. The theme is 'Circumcision and its pains.' This can be confirmed by the candidate saying that he father Wanganda has left problems for him..

Finally, the artist uses the language artistically. When he says that he has signed, he does not really mean that he has put his signature on paper but has taken a decision which he can not reverse.

1.17.9 Khwamila ebukuwa

Khwamile ebukuwa
Nefe mbo ba kyimaswa
Kumukamba kane muwe
Matsima kane muwe
Nambakha kane muwe
Nese kane emubone
Ilala kane muwe
Tsisoni kane entsione
Lukosi kane efune

1.17.9.1 Translation**We come from Bukuwa**

We are the descendants of Kyimaswa
We come from Bukuwa
Tomorrow, I will give him
The strong, I will give him

Truely, I will give him
 Truely, I will give him
 I will see shame no more
 Respect, I will get

1.17.9.2 Analysis

The candidate sang this song on the second day of preparations. In the song, the candidate tells the participants about his origin. The song shows that there are characters. The characters are the candidate who is the main cerebrant, the parents and the relatives who have gathered to participate in the event.

The song has also got the theme. The theme is 'Circumcision and its pains.' This can be confirmed by the candidate saying repeatedly that he will give him.

Finally, the artist uses the language artistically. When he says that he will give him, he does not really mean handing over something but he is ready to be circumcised.

1.17.10 Kumutambo kwamambile

Kumutambo kwa mambile wasala
 Ishina shakyela ese nasalikha
 Natamba khwe isintsya khali sindiwo
 Shalelo netsubile kane muwe
 Businde shalelo nekanile
 Bakhana shalelo kane muwe
 Shalelo netsubile kane muwe
 Shalelo netsubile kane antye
 Kamanga'nyu shalelo kane kawe
 Busani shalelo kane fune
 Businde shalelo kane buwe

1.17.10.1 Translation

I am upset

My parent, I am upset
 What made me to be born
 I have no where to go, I would not be here
 Today, I have sworn, I will give him
 Today, boyhood I have rejected
 Girls, today I will give him
 Today, I have sworn I will give him
 Today I have sworn, he will eat me
 Today the shame will go
 Today, I will be a man
 Today the skin will go

1.17.10.2 Analysis

In the song, the candidate shows his anguish by saying he is upset. He wonders why he was born and he wishes he had where to go. The song shows that there are characters. The characters are the candidate who is the main cerebrant, the parents and the relatives who have gathered to participate in the event.

Finally, the artist uses the language artistically. When he says that he will be eaten, the candidate does not really mean it but he only uses it as an idiom.

1.17.11 Mayi wasala

Mayi wasala shalelo lwolile
 Shalelo lwolile
 Sawa likhumi na tsibili kane ang'ale
 Kane ang'ale
 Businde bubi kumutambo kwa ntsila

Ilala kwa ntsila
 Baba wasala shalelo bibi
 Shalelo bibi
 Yaya bakhana bizibu byolile
 Bizibu byolile
 Yaya bakoko bizibu byolile
 Bizibu byolile
 Yaya Basaale bizibu byolile
 Bizibu byolile
 Kamang'anyu ilala mungo kamabi

1.17.11.1 Translation

My mother

My mum, today is the day
 It is the day
 At 6.00pm, he will cut me
 He will cut me
 The skin is bad, I am upset
 Truly, I am upset
 My dad, today things are bad
 The things are bad
 Girls, problems have come
 Problems have come
 My sisters, problems have come
 Problems have come
 Friends, problems have come
 Problems have come
 Shame in the home is bad
 Truly, it is bad

1.17.11.2 Analysis

In the above song, the candidate alerts his parents about the day. He tells them that this is the day with problems. The song shows that there are characters. The characters are the candidate who is the main celebrant, the parents and the relatives who have gathered to participate in the event. The song has also got the theme. The theme is 'Circumcision and its pains.' This can be confirmed by the candidate saying that problems have come. Finally, the artist uses the language artistically. When he says that problems have come, he uses an idiom to show the pain of circumcision.

1.17.12 Businde bubii

Businde bubi ee-ee
 Businde buswatsa ee-ee
 Bakali banguta ee-ee
 Mubakhulu sinoma ee-e
 Eninoma bali khasinde ee-ee
 Neleyo neumba ee-ee
 Bakhana nabo bandoba ee-ee
 Bali likhoba sekhukana ee-ee
 Namenya nalwene ee-ee
 Businde bubi ee-ee
 Mung'ali bubi ee-ee
 Kane embumale ee-ee

1.17.12.1 Translation

Boyhood is bad

The skin is bad
 The skin makes me feel ashamed
 Many people backbite me
 Among the elderly, I do not speak
 When I speak, they say - the fellow with a skin
 This makes me quiet
 The girls also don't like me
 They say they don't want the skin
 This made me to live without tasting
 The skin is really bad
 Truely, it is bad

1.17.12.2 Analysis

In the above song, the candidate tells the participants that not being circumcised is shameful. He says that because he is not circumcised, people usually backbite him and he does not talk where circumcised people are. The song shows that there are characters. The characters are the candidate who is the main cerebrant, the parents and the relatives who have gathered to participate in the event.

Finally, the artist uses the language artistically. When he says that lived without tasting, he uses an idiom. This means that he lived without having sex because the girls rejected him for not being circumcised.

1.17.13 Bera busaa

Umwana wa Masaaba bera busaa
 Umwana wa Namono bera busaa
 Umwana wa Kutosi bera busaa
 Umwana wa Mukoya bera busaa
 Imalu maoya bera busaa
 Kumukamba kane nkyimale bera busaa
 Businde kane buwe bera busaa

1.17.13.1 Translation

They are to kill without cause

Son of Massa, they are to kill without cause
 Son of Namono, they are to kill without cause
 Son of Kutosi they are to kill without cause
 Son of Mukoya, they are to kill without cause
 With circumcision, they entice, they are to kill without cause
 Remember, I will finish, they are to kill without cause
 The skin will go, they are to kill without cause

1.17.13.2 Analysis

In the song, the candidate tells the participants that he is to be killed without cause. The song shows that there are characters. The characters are the candidate who is the main cerebrant, the parents and the relatives who have gathered to participate in the event.

Finally, the artist uses the language artistically. When he says that he will be killed without cause, he uses an idiom. He does not mean killing but the suffering he is to go through.

1.17.14 Kakyeke

Kakyeke tsalama embale x2
 Ingo ibushikhame bwasha bubi x 2
 Ingo ibushikhame ing'aande x 2
 Imaalu yabeene ing'aande x 2

1.17.14.1 Translation

Small

Small, few days are left
 At home, Bushikhame, tomorrow is a bad day
 At home, Bushikhame, I will settle the matter
 Their circumcision, I will settle it

1.17.14.2 Analysis

In the song, the candidate emphasizes the decision he has taken and he says only a few days are left for him to be circumcised. The song shows that there are characters. The characters are the candidate who is the main character, and the people who have gathered to participate in the event, the ones he is communicating to.

Finally, the artist uses the language artistically. This can be confirmed by his arrangement of the words in the song.

1.17.15 Inyanga imbii

Bakhotsa musibule inyanga imbii
 Inyanga imbii
 Bamayi musibule inyanga imbii
 Inyanga imbii
 Bakoko musibule inyanga imbii
 Ingo banindile inyanga imbii
 Inyanga imbii
 Bakyeni banindile inyanga imbii
 Inyanga imbii
 Bakhotsa munonkyise basiku banindile
 Basiku banindile
 Basiku banindile bakhotsa bankye
 Bakhotsa bankyeee
 Mukhandekha tawe ilala babii
 Ilala babii

1.17.15.1 Translation

Time is bad

My uncles, bid me farewell, the time is bad
 The time is bad
 My aunts, bid me farewell, the time is bad
 The time is bad
 My sisters, bid me farewell, the time is bad
 The time is bad
 At home people are waiting, the time is bad
 At home the visitors are waiting for me, the time is bad
 The time is bad
 My uncles, escort me, the enemies are waiting for me
 The enemies are waiting for me.

1.17.15.2 Analysis

The candidate sang this song when he was about to depart from the homes of his maternal uncles. In the song, the candidate asks his maternal relatives for permission to go back home and be circumcised. He tells them that time is bad on his side. The song shows that there are characters. The characters are the candidate who is the main character, his relatives on the mothers' side.

Finally, the artist uses the language artistically. When he says that enemies are waiting for him, he uses an idiom to mean that the people at home are anxiously waiting for him to arrive and be circumcised. None of them is willing to protect him from being circumcised and that is why he calls them enemies.

1.17.16 Khotsa musibule

Khotsa musibule mboo

Musibule ndote
 Kukhu usibule mboo
 Usibule ndote
 Bayaya musibule mboo
 Musibule ndote
 Kuka usibule mboo
 Usibule ndote
 Bakoko musibule mboo
 Musibule ndote
 Nasiimile mwanosile mboo
 Musibule ndote

1.17.16.1 Translation

Bid me farewell

Uncle, bid me farewell then
 Bid me farewell and I go home
 Grandmum bid me farewell then
 Bid me farewell and I go home
 Cousins bid me farewell then
 Bid me farewell and I go home
 Grand dad, bid me farewell then
 Bid me farewell and I go home
 I am glad you have given me gifts

1.17.16.2 Analysis

The candidate also sang this song when he was about to depart from the homes of his maternal uncles. In the song, the candidate asks his uncles for permission to go back home to be circumcised and he thanks them for the gifts. The song shows that there are characters. The characters are the candidate who is the main celebrant and his uncles whom he has visited.

Finally, the artist uses the language artistically. This is shown by the careful arrangement of words in his song. The candidate also uses the language properly as he does not apply obscene words.

1.17.17 Ukhatelema nayola

Ukhatelema mayi ilala nayola
 Ilala nayola
 Ukhatelema mayi ilala natsowa
 Ilala natsowa
 Ukhatelema baba ilala nayola
 Ilala nayola
 Ukhatelema baba ilala natsowa
 Ilala natsowa
 Bakoko bankye ilala natsowa
 Basenkye bankye ilala natsowa
 Basale bankye ilala natsowa
 Mukhatelema tawe ilala natsowa
 Mwitse mwibonele ilala natsowa

1.17.17.1 Translation

Don't worry

Don't worry, I am really fit
 Truly, I am fit
 My mother, don't worry, I have grown
 Truly, I have grown
 My father, don't worry, I have grown
 Truly, I have grown

My sisters, don't worry, I have grown
 Truly, I have grown
 My friends, don't worry, I have grown
 Truly, I have grown
 Come and see by yourselves
 Truly, I have grown.

1.17.17.2 Analysis

In the song, the candidate tells his parents, brothers and sisters that they should not be worried because he is fit. The song shows that there are characters. The characters are the candidate who is the main celebrant, the parents, sisters, brothers and friends who have gathered to participate in the event. The song has got the theme. The theme in this song is encouragement.

Finally, the artist uses the language which is very clear for the participants to understand. Furthermore, the candidate does not use obscene words in his singing.

1.17.18 Nayola basani

Nayola basanii nayola
 Natsowa balebee natsowa
 Kane ngubone eee kane ngubone
 Lukhola khatalu basanii kane ang'ale
 Mung'ali ilala basanii kane angale
 Akhali khurya basanii kane muwe
 Ilala basanii kane ambone
 Isolo yayola ilala kane akyibone
 Akhalekane nayo ilala naye akakase

1.17.18.1 Translation

I am fit

I am fit men, I am fit
 I have grown relatives, I have grown
 I will see it, I will see it
 On the third day, men he will cut me
 Truly, men he will cut me
 Without fear, men I will give him
 Truly, he will see me

1.17.18.2 Analysis

In the song, the candidate still tells his parents and other people that he is fit. He assures them that he is mature enough to be circumcised. The song shows that there are characters. The characters are the candidate who is the main celebrant and the general gathering. The song also has a theme. The theme in this song is also encouragement. Finally, the candidate uses the language artistically. For example, he uses an idiom when he says that he will see it. When he says that he will see it, he means that he will face the knife.

1.17.19 Kuka baamba

Kuka baamba buambi
 Nese kane muwe
 Bakali imalu itolosa
 Nese kane muwe
 Inga khufa kane efe
 Tsintsakho nekanile
 Kumwakha kuno sekundekha
 Yakhaba shina sekundekha

Indakano eyo yawele
Shangumu nalelekho

1.17.19.1 Translation

My grandfather was forced

My grandfather was forced
But for me I will offer myself
Many cry but I will not
If it means dying, then I will
Jokes I don't want
This year can not leave me
Come what may, I must be circumcised
The agreement has been sealed
The signature I have already put

1.17.19.2 Analysis

In the song, the candidate swears that the year will not leave him. He says that his grandfather was forced but he is to offer himself.

The song shows that there are characters. The characters are the candidate who is the main cerebrant and the general gathering of the relatives who have gathered to participate in the event.

Finally, the candidate uses the language artistically. When he says in the last line of the stanza that he has put the signature, he uses an idiom. Because by saying that he has put a signature, he does not mean that really he has put his signature on the paper but has offered himself willingly to be circumcised.

1.17.20 Umwana watabula

Mubolele papa mulu umwana watabula
Nama wa khotsa bona nola
Mubolele mayi mulu umwana watabula
Nama wa khotsa bona nola
Mubolele kuka mulu umwana watabula
Nama wakhotsa bona nola
Mubolele shikuka mulu umwana watabula
Nama wakhotsa bona nola
Mubolele bakweni mulu umwana watabula
Nama wa khotsa bona nola

1.17.20.1 Translation

The candidate arrives

Tell my father that your son is arriving
From the uncles' place, I am arriving
Tell my mum that your son is arriving
From the uncles' I am arriving
Tell my grandfather that I am arriving
From the uncles' place, I am arriving
Tell my clan that I am arriving
From the uncles' place, I am arriving
Tell the visitors that I am arriving
From the uncles' place, I am arriving

1.17.20.2 Analysis

The candidate sang this song while on his way back home after visiting his maternal uncles. In the song, the candidate indicates that he is on the way home from his uncles' place. In this verse the candidate tries to alert people at home that he is on the way coming. The song shows that there are characters. The characters are the candidate who is the main cerebrant, the parents, uncles, grandparents and the relatives who have gathered to participate in the

event.

Finally, the candidate uses the language artistically. The arrangement of the words and the tone of the song reflect the artistic use of language.

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