

A CRITICAL STUDY OF SYMBOLISM IN LANGO ORAL NARRATIVES

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Declaration

I, Acen Rebecca Elyak, declare that the thesis entitled *A Critical Study of Symbolism in Lango Oral Narratives* is my original work and that all the references have, to the best of my knowledge, been correctly acknowledged.

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Date.....8-10-2025



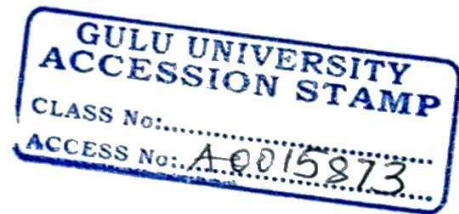
Approval

This thesis entitled *A Critical Study of Symbolism in Lango Oral Narratives* has been submitted for examination with my approval as the Supervisor

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Date.....10/10/2025



Dedication

I dedicate this work to my dear mother, Mrs. Mary Elyak, for her love and encouragement. Thank you for being a good mother and friend. May God bless you abundantly. To my dear late father, Mr Elyak George Emmanuel, for his desire to have a teacher in his family which resulted to my success as a teacher.

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I am very grateful to God, our gracious Father for the love He has shown to us, and as Bette Midler's song says *From a Distance, God is Watching Us*, may He watch over us with his fierce tears of pity.

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Abstract

The study examined the use of symbolism in Lango oral narratives. Symbolism is an important aspect of oral literature as it enhances the cohesion and meaningfulness of a text. The study sought to document the sub-genres of the oral narratives among the Lango; explain how symbolism is used in the selected oral narratives and examine the roles played by symbolism in the selected oral narratives in preserving Lango culture. The study was grounded in the theory of Structuralism advanced by De Saussure (1916). The case study design was used, guided by the descriptive design and qualitative research approach. Purposive sampling was used to identify the participants of the study (in Lira City). The study used interviews, observation and recording as methods of data collection. Data was analyzed using thematic and content analysis techniques. The study revealed three sub-genres of Lango oral narratives: the myth, legend and folktale. Furthermore, plot development, entertainment, thematic development, etc., were analyzed to explore the role of symbolism in the Lango oral narratives. The study also revealed that symbolism has preserved Lango culture by way of preserving historical and cultural knowledge, Lango's art and creativity, and the language itself. The study recommends that a digital archive should be established to preserve and protect Lango oral narratives by including transcriptions, translations, and audio-visual recordings, with collaboration from technology experts, cultural historians, and the local community. The study also recommends further study on the role of symbolism in other genres of Lango oral literature and their roles in preserving Lango culture.

Chapter One

General Introduction

1.0 Introduction to the Study

Symbolism is a central feature of African oral traditions, functioning as a means through which communities preserve, transmit, and reinforce their cultural values and worldviews. Among the Lango people of northern Uganda, oral narratives such as folktales, legends, and myths are rich with symbolic elements that entertain and embody moral lessons, cultural identity, and the link between the human and supernatural worlds (Nabukone, 2012; Antonielli, 2008). This study focused on the use of symbolism in selected Lango oral narratives, examining how symbols convey themes of morality, power, social cohesion, and cultural continuity. By exploring these symbolic representations, the research offers deeper insights into the significance of symbolism within Lango culture and its broader role in shaping the understanding of African oral literature.

1.1 Background to the study

This section is divided into four parts: conceptual, historical (exploring the development of Lango oral narratives), theoretical (examining relevant symbolism theories), and contextual (situating the study within the Lango people's social and cultural context) backgrounds. Symbolism is not only central to African oral traditions but also a universal literary and cultural device that transcends geographical and temporal boundaries, functioning as a tool through which societies across the world preserve, transmit, and interpret their values, beliefs, and collective worldviews. In global contexts, symbolism is evident in myths, folktales, religious texts, and artistic expressions, where objects, characters, and events carry meanings that extend far beyond their literal sense, thereby shaping identities and reinforcing social norms across civilizations (Rose, 2021). For instance, in Western traditions, symbols such as the serpent, the cross, or the journey have been used to embody concepts of evil, faith, and transformation (Frye, 2000), while in Eastern traditions, symbols like the lotus in Buddhism or the yin-yang in Chinese philosophy represent purity, balance, and cosmic duality (Cirlot, 2001). In African oral traditions, symbolism serves a similar role, functioning as a cultural lens through which morality, spirituality, and social order are articulated and reinforced (Nabukone, 2012). Specifically, Antonielli (2008) argues that art and poetry constantly remind us that nature itself is a symbol, a perspective that resonates with African storytelling traditions where elements of the natural world, animals, plants, rivers, and skies, are endowed

with symbolic meaning. Within this universal framework, the oral narratives of the Lango people of northern Uganda stand as a local yet deeply significant expression of the same human impulse to encode meaning through symbols. Folktales, legends, and myths among the Lango not only serve as entertainment but also embody symbolic representations of morality, identity, power relations, and the link between the human and supernatural worlds (Nabukone, 2012; Noonan, 1992). By situating the Lango oral tradition within this broader perspective, the study highlights how local symbols resonate with global symbolic practices, showing that while specific cultural contexts shape particular meanings, the universal reliance on symbols reflects a shared human tendency to express complex realities through figurative representation (Rose, 2021; Cirlot, 2001). Therefore, this research, by examining the use of symbolism in Lango oral narratives, does more than document a cultural practice of one community; it also contributes to the global understanding of how symbolism functions as a bridge between the tangible and the abstract, between tradition and modernity, and between local cultural memory and universal human expression (Frye, 2000; Antonielli, 2008).

1.1.1 Conceptual background

1.1.1.1 Lango culture

According to Awee (2021), Lango culture is deeply rooted in traditional practices and social structures, particularly in its emphasis on oral traditions, which serve as key vehicles for transmitting history, values, and norms within the community. These oral narratives, including proverbs, and songs, often employ symbolism to communicate moral lessons and social expectations. The Lango people are also known for their agrarian lifestyle, with millet and cassava as staple crops, reflecting the central role of farming in their cultural identity (Awee, 2021). The clan system is vital in organizing social relations, with elders playing a crucial role in maintaining cultural practices and resolving conflicts (Okello, 2013). Rituals and ceremonies, tied to life stages and agricultural cycles, further define the spiritual and communal values of the Lango people, connecting them to their ancestors and the land (Awee, 2021).

1.1.1.2 (b) Symbolism

Symbolism refers to the creative use of actions, items, or names to represent concepts or traits beyond their literary meaning. It involves taking something that is often material and assigning it a new or deeper and more abstract meaning by relating it to a symbol (Krosel et

al., 2023). The very word symbolism originates from the Greek verb *Symbollein*, meaning to put together (Sruthi, 2019). According to Sruthi, symbolism refers to the art of using symbols to represent other objects, moods and ideas. Furthermore, Chadwick (1971) opines that symbolism can be defined as the art of expressing ideas and emotions not by describing them directly, nor by defining them through overt comparisons with concrete images, but by suggesting what these ideas and emotions are, through recreating them in the mind of the reader through the use of unexplained symbols (cited in Obyerodhyambo (1990).

In this study, symbolism refers to the use of symbols in Lango oral narratives to convey deeper meanings, ideas, or cultural values beyond their literal interpretation. A symbol in Lango narratives can be an object, person, or action that represents a more abstract concept, such as morality, social roles, or spiritual beliefs. Symbols serve as a means of communication that transcends the literal, allowing for the expression of complex cultural and moral lessons. This study adopts the working definition of symbolism provided by Fischer (1967), who describes symbolism as a device used in oral traditions where objects, animals, or events represent deeper cultural meanings, often tied to the moral and social fabric of the community. Through this lens, this study explores how symbolic elements in Lango stories reflect and reinforce cultural identity, social norms, and values.

Glatch (2022) notes that symbolism is the use of representational imagery in which the author uses an image to express a complicated notion by giving it a deeper, non-literal meaning. This implies that imagery is sometimes used to arrive at symbols. According to him, the heart, for instance, is frequently used as a symbol of love. It goes without saying that love is more nuanced and comprehensive than simply sitting in the chest, but we frequently describe someone who loves as ‘having a big heart’ or someone who has lost their love as ‘heartbroken’. A particular thing or thought called the symbol may serve to indicate in some sense, a specific point of view, or a particular shade of life. Symbolism involves a highly sophisticated literary process to carry an inner truth or idea beneath the plain and common surface (Supriya, 2022).

Symbolism is categorized as: accidental, conventional and the universal symbol. Most words in the spoken language are examples of the conventional sign. It is one that is shared by a community, and the relationship between the sign and what it stands for is currently only a matter of tradition, regardless of the symbol's historical provenance (Fischer, 1963). This means that the concept of a conventional symbol, as typified by most words in the language,

refers to symbols whose meanings are determined by social agreement and tradition. Unlike natural symbols that have an inherent connection to what they represent, conventional symbols rely entirely on the shared understanding among a group of people. For instance, the word "tree" doesn't inherently resemble a tree; its meaning is understood only because English speakers have collectively agreed to use that word to represent the concept of a tree. This agreement is maintained through cultural and social practices, making the connection between the symbol and its meaning a matter of tradition.

A symbol, in the study of literature, refers to a setting, object, character, or event that goes beyond its literal representation to convey a deeper and often abstract meaning that is central to understanding the overall significance of a literary work. It functions on two levels simultaneously, holding both a concrete, literal meaning and a figurative, abstract dimension that enriches interpretation (Rose, 2021). Antonielli (2008) affirms this idea by observing that art and poetry, which make extensive use of symbolism, constantly remind us that even nature itself operates as a symbol, communicating meanings that transcend immediate appearances. In a similar line of thought, Nabukone (2012) defines a symbol as an object or action that communicates more than its denotative meaning, emphasizing its dual function: first, as something tangible in itself, and second, as a suggestion of deeper ideas beyond its visible form. She further notes that while some symbols carry universal resonance across different cultures, others are shaped by cultural contexts and temporal circumstances, meaning that no symbol can ever claim a fixed or absolute interpretation. Their meanings are fluid, conditioned by societal values, historical moments, and the perceptions of readers, which makes the process of interpreting them both complex and dynamic. Despite this fluidity, Nabukone acknowledges that symbols remain deeply embedded in human interaction, as societies consistently rely on them in everyday life to communicate layered meanings, share cultural values, and preserve collective memory. This intricate relationship between the literal and the figurative makes symbolism one of the most powerful literary devices, as it simultaneously grounds meaning in the concrete while opening space for boundless interpretation.

Fischer (1963) argues that the accidental meaning of symbol is derived from a singular incident in the life of the person for whom it is intended. One aspect of a particular scenario eventually serves as a symbol for another aspect of the same situation due to a historical accident of association. The concept of an accidental symbol revolves around the unique and often personal meanings that arise from specific incidents in an individual's life. Unlike

conventional symbols, which rely on communal agreement and tradition, accidental symbols derive their significance from particular events or experiences that hold personal relevance. These symbols, according to Fischer (1963), emerge when one aspect of a scenario becomes symbolically linked to another aspect through a historical accident of association. For example, if someone receives a particular type of flower during a significant life event, such as a moment of triumph or loss, that flower may come to symbolize that event in their mind.

Fischer (1963) defined iconic signs as signs that exhibit some similarity with the item represented, such as fire as a sign of lifelines. It is possible that certain universal symbols possess inherent associations or contiguities instead of similarities, such as the connection between cold and the direction of the compass pointing away from the equator.

According to Paula (2023), in oral traditions worldwide, a story featuring a protagonist, often an anthropomorphized animal with magical powers, is characterized as a compendium of opposites. Simultaneously an omniscient creator and an innocent fool, a malicious destroyer and a childlike prankster, the trickster-hero, serves as a sort of folkloric scapegoat onto which are projected the fears, failures, and unattained ideals of the source culture. This shows animals being used to symbolize human qualities, behaviour and values in society. Symbolism therefore is a very significant factor in human life, especially in culturally rich communities all over the world. For instance, in most folk narratives worldwide, symbolism takes a very central place and the Lango society is not an exception, hence the choice of my subject.

Besides symbolism, there are other literary devices that may appear similar in meaning but are actually different. It is therefore necessary to highlight on some other terms that are closely related to symbolism. These include signs, metaphor, allegory, etc. Carl Jung, as quoted by Rowland (2011), in making a distinction between signs and symbols, posits that, although both signs and symbols are imaginative images, a sign relates to a known thing or idea whereas a symbol is by a representation of unconscious creativity that in essence connects the human imagination to non-human nature through its fleshly embodiment and structuring properties. A metaphor on the other hand refers to the comparison of two dissimilar things by directly relating the two based on what they share in common. It is an implied comparison (Krosel et al., 2023).

Another concept is an allegory, which is a story in which a character, an event, or a setting conveys a deeper meaning about a real-world issue or circumstance. An allegory can be

referred to precisely as an extended application of a metaphor and symbolism on the whole. Other concepts include archetypes, which in the world of literature refer to people, images, or themes that represent symbolically a fundamental truth or aspect of the human condition (Krosel et al., 2023). A metonymy is the act of referring to a person, thing or situation using a word that bears close association to what is being referred to, such as *crown* for *king* or *kingship*. (Britannica, 2023). While allegory, archetypes, and metonymy all involve symbolic representation through the use of objects, characters, or actions to convey deeper meanings, personification differs in that it specifically attributes human characteristics to non-human entities or abstract concepts, thereby enhancing the symbolic weight of these elements within a narrative (Krosel et al., 2023).

1.1.1 (c) Oral literature

Okumu (2020) emphasizes the importance of oral traditions in African cultures. Orature refers to the oral literature and traditions that are an integral part of African cultural expression. Oral literature includes songs, stories, proverbs, and other forms of oral art that are passed down through generations by word of mouth. Orature is seen as a vital repository of collective memory and cultural identity, preserving the values, histories, and social norms of African societies. This concept highlights the dynamic and performative nature of oral traditions, which are constantly evolving while maintaining their core cultural significance.

Okpewho (1986), a renowned scholar in African oral literature, provides a comprehensive conceptualization of African oral literature that emphasizes its depth, complexity, and cultural significance. He argues that African oral literature is not merely a collection of folktales and myths but a sophisticated art form that encompasses a wide range of genres, including epics, proverbs, riddles, songs, and rituals. Okpewho (1986) highlights the importance of performance in African oral literature, noting that it is often delivered through a dynamic interplay between the storyteller and the audience. This performative aspect involves the use of gestures, intonation, and audience participation, which are crucial for conveying the full meaning and emotional impact of the stories. Okpewho also emphasizes the role of African oral literature in preserving and transmitting cultural values, history, and social norms. He points out that these narratives often serve as educational tools, teaching moral lessons and reinforcing communal values. Moreover, African oral literature is a means of documenting historical events and genealogies, providing a sense of identity and continuity for communities. He underscores the adaptability and resilience of African oral

traditions, noting how they have evolved over time to address contemporary issues while retaining their core cultural elements.

According to González (2004), oral narratives refer to the collection of stories narrated to the audience about the events of the past. Fischer (1963) shows that an oral narrative is a story relayed to the listener through word of mouth and not by writing. Another term that is closely related to oral narratives is storytelling, which according to Tannen (1988), is an act of mind in which both narrator and listener are deeply immersed in, thus sharing a universe of experience and understanding of the world: storytelling is a means by which humans organize and understand the world, and feel connected to it and to each other'. Here, oral narratives provide a vicarious experience wherein one feels intimacy with nature and people around. The narratives are also considered as presenting situated events. Among the Oromo of Ethiopia, narratives were and are used as instruments of teaching moral wisdom embedded in the culture to children and the youth (Sumner, 1996; Sahilu, 2002; Bauman, 1986). The corpus of oral tradition of the people, wherein oral narratives are housed, has been an important arena of imparting issues and principles guiding the indigenous life. The studies titled, 'Borana Folktales and Oromo Wisdom Literature', particularly the folk narratives, reveals that the narratives have been used by the people as important means of passing on wisdom from generation to generation (Gutema, 2019).

1.1.2 Contextual background

This study centers on symbolism in Lango oral narratives. There have been a number of varying accounts of the history of the Lango people, for instance, Odwee (2013) notes that the Lango are believed to have migrated to their current location now known as Lango Sub-region from Ethiopia as early as 1000 AD, while Driberg (1923) states that the Lango are related to the Shilluk by origin, culture and customs. Driberg also acknowledged that the Lango, being in close proximity to the Acholi, to a great extent assimilated their language as well as some of their customs.

Between 1000 AD and 1650 AD, the Lango were very populous in the present-day Northern Uganda (Uzoigwe, 1973). He further noted that the way of life of the Lango is characterised by no centralized administration or hereditary leadership as was common to the monarchies of Buganda and Bunyoro. They practiced cultivation besides hunting, livestock farming and their staple food was millet. Their religion was monotheist, with *Jok* being worshipped as the giver of life and protector of all beings (Driberg, 1923). They also believed in the existence of

two worlds, the upper world and the lower world which was inhabited by the living, who after dying join the upper world, and that the gap between the two worlds is separated by the sun, moon and the stars (Driberg, 1923, p. 225).

According to the African Language Resource Centre, the most popular art among the Lango was music played mainly on the thumb piano, drum and flute and the women are known and respected for their talent as voice singers (ALRC, 2012). Though various studies attribute different features to the Lango, the Lango is known to have been part of the Plain Nilotes.

Lango oral narratives, just like most African oral narratives, are predominantly characterized by symbolism, where animals, objects, songs and human characters are used to represent human qualities, societal values and other superhuman attributes, such as *The elephant and the chameleon* (Driberg, 1923, p.443). This study therefore seeks to create an inventory of Lango narratives with clear depiction of symbols, and a detailed analysis and evaluation of the symbolism used.

1.1.3 Historical background

Symbolism remains one of the oldest elements or aspects of literature. According to Lenoski (1977), generally speaking, modern symbolism became popular in the late 19th Century. He states that modern symbolism is a production of the creation of Yeats. He argues that, W.B Yeats, being a developing poet and aesthetic theorist, in the eighteen- nineties was interested in the possibilities and effects of the symbolism of sound. His poetry is replete with symbols and he has been hailed as the chief representative of the Symbolist Movement in English Literature. As a man who embraced the ancient theory of correspondences, Yeats did a chapter titled *Necessity of Symbolism* in the Works of William Blake (1893). In this chapter, one could identify the advantages of employing a patterned, rhythmical musical structure to portray the ultimate reality. In the opinion of Yeats, especially after the turn of the century, the artist could use a variety of art forms to foster the harmony and symbolic power of his particular art (Lenoski, 1977).

The use of the word symbolism is also related to a French-centric literary movement whose supporters viewed the immediate, distinct, and personal emotional response as the ideal subject for art, and its full expressiveness as the ultimate goal of art (Obyerodhyambo, 1990). This development followed the Symbolist movement in poetry which reached its peak around the last decade of the 19th Century and started to decline drastically. Earlier scholars presented a varied range of perspectives on types of symbolism. In an attempt to clarify the

difference between artistic and linguistic symbols, Scruton (1974), states that the artistic symbol has a relationship to the alluded concept that is almost iconic. There is a degree of directness in the relationship as opposed to the linguistic symbol which has an arbitrary relation to the concept it represents, (Obyerodhyambo, 1990). This study seeks to focus on the use of the 'artistic' symbolism in Lango oral narratives rather than the linguistic symbol.

While in the general sense, symbolism initially emerged in the late 19th century, particularly influenced by figures like W.B. Yeats (Lenoski, 1977), the concept of symbolism in African cultures, including the Lango people of Northern Uganda, has its roots in the ancient oral traditions that predate Western literary movements (Isiguzo, 2008). In African oral cultures, symbolism has long served as a vehicle for expressing deeper truths, preserving history, and transmitting cultural knowledge across generations. The use of symbolic language in oral narratives, e.g. proverbs, folktales, and myths, has allowed for the safeguarding of social norms, ethics, and ancestral wisdom. African symbolism often encompasses both tangible and intangible elements, such as animals, plants, colors, and actions, which carry meanings deeply rooted in the worldview of the community (Isiguzo, 2008). In the East African context, symbolism has been a crucial part of oral traditions, especially in the preservation of ethnic identities and moral teachings, even as colonialism and modernization have led to a loss of many indigenous languages and cultural practices. Symbolism, therefore, plays an essential role not only in preserving culture but also in revitalizing the community's connection to its past.

In Uganda, and particularly in Northern Uganda, oral narratives have served as powerful tools for both cultural preservation and resistance against external influences (Nabukonde, 2012). The Lango people, with their rich storytelling traditions, have utilized symbolism within their oral narratives to convey lessons about identity, social structure, and spirituality. In the context of Lango oral traditions, symbolism is embedded in everyday life, from the symbolism of animals in folklore to the use of ritual objects in ceremonial practices. According to Nabukonde (2012) these symbols do more than merely represent ideas; they act as bridges to the spiritual realm, connecting the living with their ancestors. However, as modern influences continue to encroach on traditional Lango life, the potency of these symbols risk diminishing, and many aspects of the culture face the threat of being forgotten. Gaps exist in the documentation and study of these symbols, especially in how they are passed on through oral traditions. While there has been some scholarly work on the symbolism in African and Ugandan cultures, a more focused exploration of Lango

symbolism in the context of its oral narratives is still lacking. This study aims to fill that gap by highlighting how symbolic practices in Lango oral narratives not only preserve culture but also adapt to the challenges of the modern world.

1.1.4 Theoretical background

This study is underpinned by the theory of structuralism by De Saussure (1916), which argues that language is a systematic contrast and equivalence. It holds that language is made up of a string of linguistic elements such as words, phonemes, and morphemes, where each element derives its meaning in a way that distinguishes it from the other elements in a linguistic system. Although this theory was formulated originally to address issues in language, the researcher finds it relevant as it can be extended and applied in the context of symbolism, which uses symbols and signs to imply something beyond their literary meanings. This theory is therefore relevant to this study because this study also seeks to identify the different symbols, their referents or what they represent, and their implications in the Lango oral narratives and how they function as part of the preservation of the Lango culture.

1.2 Statement of the Problem

Lango oral narratives have long played a crucial role in preserving the culture, values, and traditions of the Lango people, serving as a medium through which societal norms, historical knowledge, and moral lessons are transmitted across generations (Watatua, 2019). These oral traditions, encompassing stories, songs, proverbs, and other spoken forms, are central to the cultural identity of the Lango community. While the significance of oral literature in African societies is widely acknowledged, particularly in facilitating the transmission of knowledge without written records (World Affairs Council of Houston), there is a gap in understanding the specific role of symbolism within Lango oral narratives. Existing literature on Lango oral traditions largely overlooks how symbolic elements embedded within these narratives contribute to the preservation and communication of cultural values. As indicated by Watatua, oral literature is not merely a form of storytelling but a powerful means of performing and transmitting culture. However, what remains unclear is how the symbols used in these narratives function as vehicles for cultural preservation. Although Lango oral narratives have been documented and published in various forms, no comprehensive study has focused on the role of symbolism in these narratives and its potential to safeguard Lango cultural heritage. This study, therefore, seeks to explore how symbolism in Lango oral narratives serves to preserve the culture of the Lango people by analyzing the symbolic

elements in these narratives and evaluating their contribution to the continuity of cultural practices and values.

1.3 Purpose of the study

The study aimed at examining symbolism in the Lango oral narratives with the purpose of establishing their roles in preserving culture among the Lango people.

1.4 Objectives of the study

The study was guided by the following specific objectives:

- i. To produce an inventory of the sub-genres of the oral narratives among the Lango.
- ii. To explain how symbolism is used in selected oral narratives among the Lango.
- iii. To examine the roles played by symbolism in the selected oral narratives in preserving Lango culture.

1.5 Research questions

- i. What are the main sub-genres of the oral narratives among the Lango?
- ii. How is symbolism used in the selected Lango oral narratives?
- iii. What roles do symbolism play in preserving Lango culture?

1.6. Scope of the study

The study focused on the use of symbolism and symbols in selected sub-genres of Lango oral narratives, with particular attention to examining and compiling an inventory of oral narratives that contain clear symbolic representations. In addition, the researcher sought to evaluate the role played by symbolism in the preservation of Lango culture, thereby highlighting its relevance in maintaining collective identity and values. Geographically, the research was conducted in Lira District, specifically targeting Agali Sub-County and Barr Sub-County. Lira District is bordered by Pader and Otuke in the north and northeast, Alebtong in the east, Dokolo in the south, and Apac in the west, covering a total area of approximately 1326 km², of which 1286.22 km² forms the central part of the Lango Sub-region. The Lango Sub-region itself occupies a central position in Northern Uganda, bordered by the Acholi sub-region to the west, north, and northeast, Teso to the east, and Bunyoro and Buganda regions to the southwest and south respectively. The choice of only two sub-counties was deliberate, as it allowed the researcher to access respondents with relative ease and manage the study efficiently within the available time. In terms of its time scope, the

research was carried out between July and December 2024, a period within which the objectives of the study were systematically pursued and achieved.

1.7 Justification of the study

This study on Lango oral narratives is important as it aims to preserve and document a core aspect of Lango culture, which includes myths, folktales, and historical accounts that have been passed down through generations. These narratives may offer a unique perception into the social, cultural, and historical identity of the Lango people, and their transformation over time especially in response to colonialism, modernization, and globalization needs to be explored to understand how these stories have adapted or been preserved. By examining these narratives, the study contributes to cultural preservation, the understanding of intergenerational knowledge transmission, and the role of oral traditions in maintaining community cohesion and cultural identity in contemporary society.

1.8 Significance of the Study

The successful accomplishment of this study will be of great importance to several entities and institutions as they will be able to derive several benefits from its findings. These will include the following:

1.8.1 The National Archives: The responsible Ministry will derive a documented basis for creating a functional archive of the Lango oral narratives that use symbols and how the symbolism contributes to the preservation of Lango culture.

1.8.2 Cultural Institution: The Lango Cultural Institution(s) will have a source of authentic documented study of symbolism in Lango oral narratives. The significance of this study to cultural institutions lies in its exploration of the role of symbolism in preserving Lango culture through oral narratives. By understanding how symbols in stories, legends, and myths communicate cultural values, norms, and historical knowledge, cultural institutions can better curate and promote these genres. This study provides insights into the ways oral narratives reinforce social cohesion, transmit moral lessons, and maintain cultural identity. It highlights the importance of supporting and documenting oral traditions to ensure their continued relevance and preservation for future generations. This research can guide cultural institutions in developing educational programs, exhibitions, and initiatives that celebrate and sustain the rich heritage of the Lango people, thereby contributing to a broader understanding and appreciation of their cultural legacy.

1.8.3 Teachers of literature in Leblango will be able to get an inventory of the sub-genres of Lango oral narratives from which they can select the narratives relevant to teaching moral values. Teachers of English will also use the narratives to teach language and literature. The significance of this study to teachers of literature is substantial. By analyzing how symbolism in Lango oral narratives preserves cultural identity and transmits values, teachers can incorporate these narratives into their curriculum to enrich students' understanding of cultural heritage and literary devices. The study provides concrete examples and thematic elements that can be used to illustrate the power of storytelling in teaching moral lessons, fostering social cohesion, and preserving language. This research equips teachers with authentic material to demonstrate the dynamic nature of oral literature and their relevance in contemporary education, thereby enhancing students' appreciation of both literature and cultural diversity.

1.8.4 Other researchers: They will be prompted to carry out similar research with other orature genres as this study is narrowed only to oral narratives.

1.9 Theoretical framework

As earlier mentioned under the theoretical background, the study used Ferdinand de Saussure's theory of Structuralism of 1916. The theory of Structuralism, as proposed by de Saussure in 1916, forms a foundational perspective in the study of language, culture, and society. de Saussure's ideas revolutionized the way we understand the structure and function of language, emphasizing the relational aspects of linguistic signs rather than focusing solely on their intrinsic meanings. Here are the key assumptions of Structuralism according to de Saussure:

de Saussure posited that language is a system of signs where each sign is composed of two parts: the signifier and the signified. The signifier is the form of the word or phrase, essentially the sound pattern, while the signified is the concept it represents. For instance, the word "tree" (signifier) evokes the concept of a tree (signified). This relationship is arbitrary and based on social convention rather than any inherent connection. Furthermore, one of de Saussure's most significant contributions is the principle of arbitrariness, which asserts that there is no natural or intrinsic connection between the signifier and the signified. The link between a word and its meaning is established by convention within a particular linguistic community. For example, there is nothing about the word "dog" that inherently connects it to the concept of a canine; different languages have different words for the same concept.

de Saussure distinguished between two dimensions of linguistic structure: the syntagmatic and paradigmatic axes. The syntagmatic axis pertains to the linear combination of signs in a sequence (e.g., how words are arranged in a sentence). The paradigmatic axis involves the set of signs that can substitute for one another in a given context (Fischer, 1963). These axes illustrate how meaning is generated not only through individual signs but through their relationships and contrasts with other signs. Saussure introduced the distinction between "langue" (the abstract, systematic rules and conventions of a language) and "parole" (the actual use of language in concrete instances). "Langue" represents the underlying structure of language that is shared by a community, whereas "parole" refers to the individual speech acts and utterances. This distinction underscores the structuralist focus on the underlying system rather than on individual expressions.

Structuralism, as articulated by de Saussure, offers a valuable framework for analyzing Lango oral narratives by focusing on the relational aspects of signs. By viewing these narratives as systems of signs, we can explore how symbols within the stories function together to convey cultural values and beliefs. de Saussure's idea that the connection between the signifier (form) and signified (concept) is arbitrary yet socially constructed aligns with how Lango symbols derive meaning through communal understanding. The distinction between "langue" (underlying system) and "parole" (individual usage) helps in understanding the consistency of cultural themes despite variations in storytelling. Additionally, the synchronic (current structure) and diachronic (historical development) perspectives allow us to analyze both the present function and historical evolution of these narratives in preserving cultural identity and social cohesion.

de Saussure's theory of Structuralism, which emphasizes that language is a system of signs governed by rules and structures, has been both highly influential and critiqued over time. While it provides a foundational framework for understanding language as a system of interrelated elements (signifiers and signified), it has been criticized for overemphasizing structure at the expense of agency, historical context, and individual subjectivity (Said, 1978). Critics argue that it disregards the fluid, dynamic nature of language and culture, as well as the influence of power relations on meaning-making (Derrida, 1976). Despite these critiques, scholars like Roland Barthes, Claude Lévi-Strauss, and Michel Foucault have built upon de Saussure's structuralist ideas, applying them to fields such as semiotics, anthropology, and literary theory (Barthes, 1967; Lévi-Strauss, 1963; Foucault, 1972). In this study, de Saussure's structuralism remains valuable for analyzing Lango oral narratives because it

allows us to examine the underlying linguistic and cultural structures that organize meaning in the narratives, considering how signs and symbols within the language system produce social and cultural meaning, even in the context of evolving oral traditions. By focusing on the interrelationships within the narrative structures, we can gain insights into how Lango cultural values are encoded and transmitted through storytelling.

Chapter Two

Literature Review

2.0 Introduction

This chapter examines pertinent literature in this chapter in light of themes generated from the study objectives: exploring the sub-genres of traditional oral narratives to perspectives and issues of oral narratives in their sub-categories, examining the use of symbolism in oral narratives and how symbolism is used in cultural preservation. In the process of the review, the researcher analysed works by scholars based on the objectives, concluding with the gaps identified that my research fills.

2.1 Common sub-genres of oral narratives among African culture

The three main sub-genres of oral narratives are: folktales, myths and legends. According to Bowen (2022) folktales typically start out as solely oral tales that evolve over time. They may be brief or lengthy, straightforward or complex. The characters in the stories are mostly people, though they can occasionally be animals who converse with the humans. The stories change as they develop to reflect the viewpoint and preferences of the individual or culture in which they are embedded and narrated (Bowen, 2022). In contrast to the folktales, myths are typically based on one particular belief of a social group and feature characters and issues unique to that group such as the Lango social group. Frequently, myths are used to provide an explanation for occurrences that would not otherwise have one. The most well-known examples are the classical myths of the Greeks and Romans, but the people of Lango too have their myths that provide context and explanation for commonplace things like the seasons, variations between light and darkness, or the existence of certain natural phenomena. The literature on folktales, myths, and legends is relevant to the current study as it highlights how the narrative forms use symbolism to reflect cultural values and explain natural phenomena. Bowen (2022) emphasizes that myths, like those in Lango culture, serve to explain the world, while folktales mirror societal perspectives, both of which rely on symbols to convey meaning and preserve cultural identity.

Myths on the other hand, tend to provide a connection between the natural and the supernatural worlds. Myths deal with supernatural phenomenon, origins of people and natural phenomena. Some myths are used to explain certain things to the young people while others work for adults. According to Okumu (2020), a myth is a symbolic story that typically has an undetermined origin and is at least partially traditional, allegedly relating true occurrences,

and is particularly connected to religious belief. Myths differ from symbolic behaviour (cult, ritual), symbolic locations, and symbolic things (temples, icons). Myths are particular descriptions of gods or other supernatural creatures engaged in unusual occurrences or circumstances in an undefined time that is believed to exist outside of the realm of everyday human experience. The study of myths as well as the collection of myths associated with a particular religious tradition is both referred to as mythology. An example of a myth is the Greek myth relating to creation. According to Hesiod, cited in Fatica (2021), there was only Chaos (Night) in the beginning of creation, Chaos gave birth to Gaia (Earth), Tartarus (Underworld), Eros (Desire), Erebus (Darkness), and Nyx. After that, they produced the remainder of the primordial creatures, including Pontus (Sea), Hemera (Day), and Uranus (Sky or Heavens). The myth proceeds to relate how trouble and fights ensued in heaven among the children of Chaos. Also, about the cause of the Sun, Greek mythology has it that, 'The Sun was placed in a chariot, and every day, God Helios would pull the chariot across the sky, according to ancient tales. The Sun would rise and set in such a manner. The chariot was covertly taken one day by Phaethon, who was the deity Helios' son. But because he was unskilled and young, he lost control of the horses and died. The literature on myths is relevant to the current study as it underscores how myths use symbolism to connect the natural and supernatural worlds. According to Britannica (2022), myths often explain supernatural events, origins, and natural phenomena, using symbolic stories to convey religious and cultural beliefs. This is particularly relevant for understanding Lango myths, which similarly offer symbolic explanations for the world and human existence, drawing on supernatural elements to explain natural occurrences. The study of these myths reveals how they encode cultural values and beliefs through symbolic storytelling.

In trying to unveil the mystery of night and day, Ekuka (2014) narrates how Opio, a hunter one day chased an animal until he reached the far end of the wilderness, and was forced to sleep in the new kingdom, where he was to see the night for the first time. This caused him great fear as he had not known the night before since it never existed in his home kingdom. He then begged to be allowed to carry night back home, which was granted on condition that he never looked back till he reached home, which he did. Opio then reached home with night following him, a scene that scares his fellow villagers until he explains to them and this makes them very happy from that time. Whether similar myths exist in Lango or not, the researcher seeks to establish such possibilities and have them documented to fill the literature gap.

The Yoruba creation myth is another very fascinating myth. According to the Yoruba oral narrative, Olodumare, the Supreme God, resided in the lower realm of heaven, looking out over boundless oceans. Olodumare decided to build Earth one day (Ikechukwu & Ejikemeuwa, 2017). He sent an agent, the Orisha Obatalá, to carry out this duty and gave him the materials he needed to build the earth, which included a bag of loose earth, a gold necklace, and a five-toed hen, each of which served a role (Vega, 2001) cited in Ikechukwu & Ejikemeuwa (2017). The chain was to be used by Obatalá to drop from heaven to the water below. When he reached the final link in the chain, he dumped the loose earth on top of the water, set the hen on the ground, and ordered the hen to scratch and spread the earth to create dry ground over water. This narrative provides a good account of a myth and its characteristics, which the researcher will make use of in analysing Lango narratives and accordingly classifying them into creation myths and compare them especially with the Lango religious myths. The researcher will also refer to the Yoruba myth to investigate and determine if there are similar myths among the Lango corpus of myths. The Yoruba creation myth, as described by Vega (2001), illustrates how symbolic elements, such as the chain, earth, and hen, are used to explain the creation of the earth through divine intervention. This will aid in analyzing Lango creation myths by providing a comparative framework for examining how similar symbols and divine actions are used in the Lango corpus. The study will explore potential parallels between Yoruba and Lango religious myths, focusing on their symbolic narratives

Alexander (2014) explores the mystery of the origin of baboons in his story *The Baboons That Went This Way and That Way*, where he presents a myth that portrays baboons as having once been human beings. According to his account, these humans migrated from the plains to the mountains in response to frequent invasions by wild animals that threatened their survival. In adapting to their new environment, they learned to climb trees, shifted their diets to accommodate new foods, and gradually abandoned agricultural practices. Over time, they increasingly relied on walking on four legs rather than two, and eventually lost the ability to speak, retaining only the capacity to laugh at each other's exaggerated noses. This ridicule and resulting discord led them to disperse into small, scattered groups, in contrast to human societies that continued to live in larger and more organized communities. The value of this myth to the present study lies in its symbolic interpretation of human-animal transformation and the cultural attempt to explain natural phenomena through narrative. For the researcher, such a myth offers a comparative foundation for analyzing the symbolic dimensions of Lango

oral narratives, particularly in examining how different cultures construct explanations of origins, social behavior, and identity through symbolism. By engaging with this myth, the study not only situates Lango narratives within a broader global context of mythmaking but also enriches its interpretive framework by showing how symbolism serves as a universal tool for addressing existential questions, cultural memory, and the relationship between humans, animals, and the environment.

Besides myths, there are also legends. Just like myths, legends are stories that are taken to be true by the people who narrate them but they are regarded as secular rather than sacred. They relate memorable historical events about people. Legends can be traced to be true or factual yet they are understood as secular because such stories take place in the world (Sunkoli and Miruka, 1990). They tell of the migration of an ethnic community, wars and victories or deeds of chiefs and kings and occasions in the ruling dynasties. Common characteristics of legends include facts such as: legends give a narrative account of a historical figure or place, operate within the scope of possibility, keep evolving, have distinct settings, including strange but possibly true happenings, and are told like true accounts of the history of man. Examples of well-known Ugandan legends include: the famous legend of the spear and the beads in the Labongo and Gipiir (Lwo legend in Hanebrink & Smith, 2013); Kintu and Nambi in Baganda legend (Mugasha, 2023), and Mundu and Seera from the Bagisu legend (Wangusa, 1987; as cited in Makwa, 2010). It is therefore upon the researcher to investigate the origins and presence of legends among the Lango people and have them documented and archived. The researcher will search for symbols embedded in the identified legends.

Another sub-genre of the oral narratives is the folktale. Unlike myths and legends which are considered true, folk tales are regarded as fiction. They are diffused from one society to another. However, legends and myths may change to folktales or vice versa. A society can determine whether a tale is regarded as fact or fiction. All folktales mirror images of human experiences. For example, in a home setting, at social gatherings, during hunting expeditions, while exploiting resources, provision of justice through the court system, trade, etc. They are usually presented around the bonfire in narrative forms where the different episodes in the particular narrative are sometimes linked through songs. There are a number of folktale sub-genres. including: human tales, animal tales, ogre tales, fables, trickster tales, etc.

Every culture has a number of folktales with clear moral lessons for the audience to learn from. Schechter (2014) for instance, presents a Mozambican animal tale *The Race*, in which

the snail outwits the boastful hare and defeats him in a race, despite the snail being very slow. The moral lesson of this narrative is that we should have respect for everyone in their capacities and avoid being boastful because of our special positions or abilities. Mabeta (2014), a South African storyteller, in a story titled *The Clever Jackal and the foolish Crow*, retells Aesop's fable of *The Fox and the Crow*, in which the Crow fell for the flattery of the Fox and lost the piece of meat she had stolen from a butchery. The moral lesson is, 'never to trust a flatterer in life'.

Thiir (2015), using fable, also relates the story of Rooster and Hare, in which Rooster tricked his friend Hare by saying the best way to sleep in peace is to cut off one's head, which they did as a family, yet in reality, they only hide their heads under their wings. The result of imitation by the Hare and his family spelled doom, a result of trying to live a way that is not natural to one's life. Further still, in portraying the danger of greed, Mulwa (2014) tells the story of the greedy Hyena who went with Tortoise to try to steal honey from the beehives in a distant plain. The Hyena was severally stung until the stings left the spots on his body which he carries till today. One such narrative from Lango was presented by Driberg (1923), in which he recorded the story of "The Enchanted Guinea Fowl" in which a man sets his snare. After some hours, he sent his sons to check on the trap. When they came back empty handed because they could not remove the trapped Guinea Fowl, he sent his wife but she too failed. He himself, being uncertain of their bravery, went and removed the trapped Guinea Fowl and brought it home. He proceeded to prepare it for a meal, despite the pleas by the Guinea Fowl to be spared in exchange of white beads and a white sheep (Driberg, 1923, p. 452). This communicates the need for patience and tolerance, the lack of which led the man to miss a whole meal completely.

Nduku (2014) also tells of the greedy and ambitious Hyena that ended up with a broken leg after forcing himself to fly to eat fatty meat in heaven as advised by his cunning friend the Raven. When he saw the white clouds, he thought it was the fatty white meat and he left his friend's tail to which he was hanging, to grab one. He crashed back to earth and broke his leg. This tale explains why the hyena limps up to now. In this tale, the moral message conveyed is the need to avoid greed, as it leads to injury or even destruction.

Amandu (2014) presents an animal tale in which two friends, the hardworking Hyena and lazy Hare lived as neighbours, until the laziness brought hunger and forced Hare to start stealing from Hyena's garden. The Hyena caught him using gum trap. This incident made

them enemies from that time up to the present. The moral lesson is that laziness brings disaster while hard work brings happiness. Wakholi (2014) narrates the story of *Mulongo and the Ogre*, in which famine drives Mulongo and his family to the house of the Ogre to look for what to eat. The Ogre offers them food but later demands to eat them one by one, until he was tricked and killed. Mulongo took over the Ogre's home and property. This depicts what is always portrayed of the monsters (ogres) as they usually appear huge and rude, but less intelligent, and therefore are outwitted by smaller but more intelligent animals like Hare, and also humans. This study seeks to find out if such occurrences are also common among the narratives of Lango community.

Amandu (2014) presents an animal tale where the hardworking Hyena and lazy Hare become enemies after the latter's theft. The story highlights the moral that laziness leads to disaster, while hard work brings happiness. Similarly, Wakholi (2014) tells of Mulongo's encounter with an Ogre, where intelligence overcomes brute force. These tales provide valuable insights into symbolic storytelling, where characters' traits represent broader societal lessons. This study will explore whether similar themes, such as the contrast between hard work and laziness, and the outwitting of stronger but less intelligent beings, are present in Lango narratives.

2.2. The use of symbolism in selected oral narratives among different ethnic communities

Symbolism involves the use of signs and symbols to represent a concept or concepts other than the literary meaning of the object used. In an attempt to explain what symbols are, Minichiello, Aroni, Timewell, and Alexander (1995) argue that in order to understand people, the contents of their minds which constitute their beliefs, wishes, feelings, desires, fears, and intentions must be understood. Similarly, Bruner (1990) notes that the symbolic systems that individuals use in constructing meaning are deeply entrenched in culture and language. Therefore, we must look to people's stories to infer their intentional states and their interpretations of cultural experiences. Symbols can be abstract, contextual or universal. Okpewho (2014) argues that objects, concepts, conditions, places, behaviour and phenomena represented by symbols bear no direct resemblance to what they represent. This is confirmed by Ogden and Richards (1923) who state that the only relationship between the symbol and its referent is an indirect relationship. However, it still remains noteworthy that there are relationships that exist, though some may be explicit while others may be purely abstract. This is a knowledge gap that my study is yet to establish whether all the cited types of

symbols are also found in Lango oral narratives, as there is yet no previous study that focused on the studies of symbols in Lango narratives and their roles in modeling social behaviour.

Finnegan (1970), in relating trickster characters in African oral narratives, observed that sometimes the same story has the trickster represented by different animals in the different regions of Africa. For instance, citing the *Tug of war*, in which the trickster character (usually a small animal) is represented by the hare among Central African communities such as Ila, Shona, Bemba, and many others; the spider among West African communities like Limba, Temne, Akan in Ghana and others; the mouse by the Tetela people in Congo; the tortoise by the Mpongwe and other West Equatorial African communities and coastal areas of West Africa, while the hare is common in East African folktales. As for the two giant animals who happened to be victims of the cunning trickster, mostly represented by the elephant and the hippopotamus, she noted that sometimes the rhinoceros is also used. On a similar note, the West African folktales portray the tortoise and Ananse, the spider, as the most cunning trickster characters. For instance, as portrayed in *The Marriage in Heaven* as narrated in *Things Fall Apart* by Achebe, the tortoise suggested getting a new name before entering the feast, and henceforth he assumed the name “All of You” which name he later used to deprive his benefactors of their share of the feast (Achebe, 1958, pp 96-99). The researcher intends to find out whether or not the Lango narratives have similar trickster narratives and the symbolic role of the trickster character.

Odonga (1999) presents *Ododo pa Acoli* with a number of characters in his book such as elephant, the magic drum, *Obibi* (Ogre, Giant), cattle, the millipede, crocodile, eagle, hawk, hornbill; besides the other mentioned characters like the hare, people, and other birds, including living and non-living things. The famous Aesop in the documented Aesop’s fables, uses characters such as humans (The Boy and the Wolves), animals (The Wolf and the Lamb), and gods (King Log and King Stork), insects (The Ant and the Grasshopper), birds (The Eagle and the Jackdaw), among other characters, both living and non-living things. From West Africa, characters such as dog, frogs, thunder are mentioned by Achebe & Iroaganachi (1972), then the vulture, the tortoise, the kite, the palm kernels, lizards and others by Achebe (1958). Whether these characters are used symbolically or not is not very clear, and since the stories are from other cultural communities, the researcher would like to establish the kinds of characters and their symbolic roles in oral narratives of the Lango people.

Finnegan further noting a number of bird characters in the etiological story, traces how hens went into debt and why chicks are often carried off by birds of prey. Using versions from two ethnic communities of Kakarima and Kamabai of the Lima country areas of Northern Sierra Leone, she presents characters such as mother hen, brother vulture, finch (small tropical bird) and eagle. Adrienne (2005) on the other hand, presents Aardvark, an insectivorous animal in an account that relates how it had to start sleeping during the day and operate nocturnally after being a menace to other animals. According to the story, Aardvark was feared by other animals due to its very loud and irritating snores. This later leads to intervention by ants that solve the problem but become permanent enemies with Aardvark. For good, Adrienne also presents the zebra as a character in *Greedy Zebra*, a story in which Greedy Zebra, due to its greed, arrives late at the cave where other animals had discovered and were sharing beautiful cloth (body fur). Being late, the zebra finds only a few stripes of black cloth that was left by others. This narrative provides good guidance for the researcher to investigate similar etiological stories in Lango oral narratives in relation to animal colours and behaviour.

In one Sierra Leone story, Clifford (1972) presents the drum as a character in *Old Jo, the Talking Drum*, while Kipling et al, (1902) in a collection of stories titled *Animal Tales*, presents such characters as Elephant in *Elephant's Child wants some Answers*, in which the ostrich is portrayed as the aunt to Elephant's child. Other affected animals happen to be the giraffe, the baboon, crocodile and others. Another character that features in the collection is the tiger in *Mrs. Packletide Kills a Tiger* in which the tiger tries to prey on a goat, not knowing that it was a trap. As he draws near, he gets shot by Mrs. Packletide using a rifle. Escondido (2019), in a detailed animal tale titled *Animals Dig a Well*, narrates how Hare as a small, cunning and mischievous member of the animal kingdom, defies the orders of King Lion asking all animals to dig a well after months of dry spell. In this story, Hare was later caught stealing the water after twice evading other animals keeping night watch at the well. Then he is finally caught by the leg by the turtle that had hidden himself inside the well, Hare was punished, though he still outwits them and escapes. Other characters common in oral narratives include humans, snakes, and other animals and birds, both domestic and wild. Since the narrators do not clearly state whether their characters are used symbolically or not, the researcher intends to establish the existence of similar narratives among the Lango and find out if the characters used carry some symbolic referents they represent.

The Ogre is one of the common symbols in oral narratives. According to Mate (2004), the Moran-ogre or the human-ogre binary opposition features prominently in the ogre tales,

symbolizing death, insecurity and oppression. According to Driberg (1923), common characters mentioned in Lango oral narratives include the hare, the bee (p.443), the leopard, the python, the jackal (fox), dog, the hornet (wasp) and even humans (p. 449). On the other hand, The Nile English Course, Pupil's Book 5 mentions characters such as the cat, (Dr. Clever Cat and the Weaver bird), the hyena (*Ichuli part One*), the elephant and the chameleon) and others, including humans. MacDonald, in The Canadian Museum of History, as cited in Eden (2018), classifies the raven in the traits of greed, mischief and lechery, where it sometimes acts good to humans and another time becomes a threat to the welfare of mankind. Other native American stories present the coyote as a symbol of cunning, mischief, but who always fails in his wily ways, as his supposed victims end up outwitting him, and where he wants to act good, his beneficiaries do not show him gratitude. This therefore suggests that the characters chosen as symbols have some linkage to the real-life human characters they symbolize in their respective societies. The researcher will therefore be guided by this literature to investigate the relationship between animal characters found in Lango oral narratives and what they symbolize.

2.3 The role played by symbolism in preserving culture among African culture

Rosmaidar (2012, p. 3) opines that “symbols are educational devices for evoking ideas without having to resort to painstaking explanations that would make a story more like an essay than an experience”. On the other hand, Austin (2022) observes that through literature, one can travel through time and learn about life on Earth from those who came before us. We can learn more about different cultures and develop a deeper appreciation for them. We get knowledge via the methods used to record history, including manuscripts and verbal communication. She further presents the example that through studying the ancient Egyptian paintings and scripts, we are able to learn about ancient Egypt's past as we use the symbols that the ancient Egyptians left behind to comprehend their civilization. On the other hand, other cultures like that of the Roman and Greek are easier to trace because of their earlier concern for correctness in their writing systems. This literature however refers to symbols on a general perspective and not as a specific attribute in literature. The researcher is yet to establish if the symbols used in oral narratives have connection to the role of preserving and promoting culture of the Lango people.

According to McKay (1997), while referring to the use of trickster characters, there are tales that celebrate the trickster, whether in animal or human form, and these tales are universal in human folklore. He cites the popularity of Brer Rabbit in the folklore of the slaves in

America, which attests to the enduring faith of black Americans in the power of mind over matter. This is used to represent the tendency of outward loyalty over an underlying inward aggression towards one's master, which is common among humans as Brer Rabbit did to its master. It is believed that the same spirit was copied by every slave who deceived his/her master with a smile of loyalty while stealing from his storehouse and making plans to escape. In East African trickster tales, characters such as the lion and elephant are used to symbolize arrogance, bigheadedness, pride and sometimes folly, as they are often outwitted by small but very cunning animals such as the hare. Smaller animals like the hare, tortoise and chameleon are often used to portray very cheeky, naughty, and mischievous but sometimes exhibit very caring qualities possessed by those who always act in favour of the majority of the society. For instance, in the story of the Elephant and the Chameleon in a race, the Elephant in his pride of being big size with long strides, boasted that no one could beat/defeat him in a race, whereupon, he was ashamed when the chameleon tricked him and won riding on his back (Acan 2013). To the researcher, inferring from the above, there are moral lessons such as the need to treat one's servants fairly, the need to be kind to the weak, and avoid imposing one's superiority in a way that humiliate or demean those who work for them or under their influence. The researcher would like to find out if there are such characters used to portray qualities that promote the values of respect for those who are in lowly positions in Lango culture.

Glatch (2022), in analysis of symbols in the short story "Big Mother" by Anya Ow, presents the complex relationship that people have with adulthood as represented by Big Mother. This is a fish character, which at first, is praised by all the youngsters but the older ones come to understand that there is a price they must pay to escape her fury. As the oldest children learn about the permanency of adulthood and the frailty of innocence, this lowers their spirits. At first glance, the real world appears mystical and fantastic, yet it is actually filled with dread. Here the Big Mother fish is used to symbolise adulthood, which every young child of the community is eager to achieve at first, but they soon start to fear it because they end up realising that adulthood is permanent. Similar symbolic representations could also be in the experience of Lango oral narratives, and this study seeks to find out and document in the inventory of Lango oral narratives. On a similar note, the same author analyses the play *Hamlet* by Shakespeare and draws a symbolic relationship between the skull of Yorick and the meaninglessness of life. This was when Hamlet, on discovering that Yorick, who used to make people laugh a lot during his life time, could no longer do so, because he was no more

than just a skull (Glatch, 2022). The researcher infers that every narrative could be having symbolic elements that relate to the society in which the narrative is popular, thus, the need to establish if the same is true in Lango oral narratives with clear symbolic properties.

Symbolism is integral to the preservation of cultural heritage in Africa, deeply embedded within the continent's diverse societies and traditions. One notable example is the Adinkra symbols used by the Akan people of Ghana, which serve as a cultural repository of the community's values, beliefs, and historical experiences. Each Adinkra symbol embodies a particular concept or philosophy, such as "Fawohodie," representing freedom and independence, or "Sankofa," symbolizing the importance of learning from the past. The use of these symbols in various artifacts, including textiles, pottery, and architectural elements, ensures the continuity of cultural knowledge. This integration of symbols into everyday objects not only maintains cultural relevance but also reinforces community identity and shared values (Osei, 2018). For instance, Adinkra cloth, traditionally worn during ceremonies, becomes a medium through which cultural narratives are preserved and communicated to future generations (Wiredu, 2015).

In religious and ritualistic contexts, symbolism plays a crucial role in reinforcing cultural practices and societal structures. Many African societies employ symbolic elements in ceremonies such as initiation rites, marriage rituals, and funerals, which are vital for the continuity of cultural traditions. The Maasai people of Kenya and Tanzania, for example, use beadwork that carries symbolic meanings related to age, social status, and clan affiliations. This beadwork is not merely ornamental but serves as a social and cultural marker that signifies one's role within the community and connects individuals to their ancestral lineage (Kibomi, 2021). During initiation ceremonies, symbolic practices and adornments are employed to transition individuals into new social roles, thereby perpetuating the cultural and spiritual beliefs of the society (Mwangi, 2019). Through these rituals, African communities preserve their cultural heritage while reinforcing social structures and relationships.

African oral narrative also utilizes symbolism to preserve and convey cultural heritage, offering insights into societal values, spiritual beliefs, and historical narratives. Traditional art forms, such as masks, sculptures, and paintings, often feature symbols that represent important cultural concepts. For example, the masks used in masquerades by the Yoruba people of Nigeria are imbued with symbolic meanings that connect performers with ancestral spirits and divine forces (Olupona, 2020). These masks and other artworks are not static; they

evolve over time while retaining their symbolic significance, allowing them to adapt to changing cultural contexts. By showcasing these artistic expressions in festivals, museums, and educational programs, African communities both preserve their artistic traditions and ensure their continued relevance (Falola & Heaton, 2019). Through the dynamic interplay of art and symbolism, African cultures maintain a vibrant link to their past while engaging with contemporary audiences.

2.4 Summary of literature review

The above literature review highlights the important features and functions of symbolism in oral narratives. However, none of the studies focused on symbolism in the context of Lango oral narratives. Therefore, the knowledge gap identified through the literature review above will be filled through this study.

Chapter One

Research Methodology

3.0 Introduction

This chapter presents the research design, the methods of data collection, the study population, the sample size and sampling techniques, research procedure, data analysis and ethical considerations.

3.1 Study approach

A qualitative research approach was employed to enable an in-depth exploration of the symbols and their use in Lango oral narratives. Streefkerk (2019) asserts that qualitative methods are preferable when the goal is to understand concepts, thoughts, or experiences, which aligns with the aims of this study. The qualitative approach was particularly suitable for investigating the meanings embedded in the narratives, allowing the researcher to explore the symbols from the perspectives of the community. Additionally, document analysis was used as a key method in the study. Bowen (2009) defines document analysis as a systematic procedure for reviewing printed and electronic materials to extract meaning, understand contexts, and develop empirical knowledge. This method, as described by Corbin and Strauss (2008) and Rapley (2007), involves interpreting documents to generate insights. Bowen highlights that document analysis can serve as a triangulation tool, where different methodologies are combined to study the same phenomenon, thereby enriching the understanding of the Lango social world (Denzin, 1970, as cited by Bowen, 2009).

3.2 Study design

This study adopted a case study design, which is commonly used when investigating a small, homogenous sample. According to Leymun et al. (2017), the case study design allows for a detailed examination of a specific issue, providing deeper insight into a problem by focusing on a small set of circumstances or events. In this case, the study specifically targeted participants from the Lango community, ensuring a focused and contextually relevant exploration of the phenomenon under investigation. By using this design, the researcher aimed to gain a thorough understanding of the symbolism within Lango oral narratives through a detailed examination of a selected group of respondents.

3.3 Study population

The study targeted Lira District out of the ten districts in the Lango sub-region. Lira District is surrounded by the districts of Pader and Otuoke in the north and north-east, Alebtong in the

east, Dokolo in the south, and Apac in the west. It is situated in the Lango sub-region of Northern Uganda. The district is physically located between: Latitudes 1o 21'N and 2o 42'N 340 15°E and 320 51°E in longitude. The district has a total area of about 1326 km², of which 1286.22 km² are land.

3.4 Sample size

A total of ten (10) participants were targeted to participate in the study out of an estimated population of 4,788,000 (UBOS, 2014). The targeted participants included middle aged and the elderly, cultural custodians and Lango cultural institution. The researcher limited the number to only 10 because the interest was on the number of narratives, and not the number of narrators, thus, 10 was seen as sufficient as some participants provided several narratives. The decision to limit the study to ten participants is justified by the research's focus on the richness and variety of oral narratives rather than the number of narrators. By selecting a smaller group of participants, each of whom provided multiple narratives, the study aimed to delve deeply into the symbolic elements within the stories. This approach ensures a comprehensive exploration of the cultural and symbolic significance embedded in the narratives, capturing diverse perspectives and recurring themes. The sufficiency of ten participants is based on the ability to gather detailed and varied symbolic content and providing robust data for analysis. The summary of the participants' demographic is summarized below:

Participant ID	Age	Gender
1	25	Male
2	32	Male
3	35	Female
4	40	Male
5	44	Male
6	46	Male
7	49	Male
8	54	Female
9	60	Female
10	68	male

Source: Researcher's data but the text does not agree with the age brackets in the table.

The participants in the study consisted of 10 individuals, with ages ranging from 25 to 68 years. Of these, 3 participants (30%) were between 25 and 35 years old, and 7 participants (70%) were aged 35 and above, with the oldest being 68 years old. In terms of gender, 6

participants (60%) were male, while 4 participants (40%) were female. This demographic distribution reflects a mix of younger and older individuals, providing diverse perspectives on the topic of symbolism in oral narratives.

3.5 Sampling technique

The researcher used purposively sampling technique, considering middle aged and the elderly, cultural custodians and Lango cultural institution. The purposive technique method directed the investigation. According to Etikan, Abubakar, and Alkassim (2016), this type of sampling technique involves the researcher selecting participants based on their judgment or choice because they are typically thought to be relevant in supplying crucial information needed for the study. The choice of purposive sampling was to ensure the data obtained is original and suitable for the study.

3.6 Data collection

The researcher used both primary and secondary sources of data. Specifically, primary data included information provided by the participants through interviews (narratives provided by the participants). The secondary data included sources like literature review and documents written about Lango oral narratives (e.g. *The Lango* by Driberg, 1923). The consideration of both sources of the data was to complement one another, hence enhancing a holistic discovery for an extensive discussion.

3.7. Methods of data collection

3.7.1 Interview Method

The study employed interviews as one of the main methods of data collection. These interviews were conducted through face-to-face interactions between the researcher and the respondents, which enabled the collection of in-depth information on the use of symbolism in Lango oral narratives. In addition to individual interviews, focus group discussions (FGDs) were also used, involving groups of three to four respondents at a time. The group setting allowed for interaction, comparison of views, and collective reflection, which enriched the data and provided insights into how symbols are interpreted within community contexts. During these sessions, the researcher also paid attention to subtle non-verbal cues such as hesitations or shifts in body language that might reveal the reliability or doubtfulness of certain narrations, particularly in cases where respondents might have been influenced by expectations such as financial gain.

3.7.2. Observation Method

Observation was another key method of data collection in this study. The researcher directly attended community storytelling sessions to capture not only the narratives themselves but also the dynamics between the storyteller and the audience. Through this process, the researcher carefully noted how stories were performed, the gestures and body language of the narrators, as well as the responses of the audience. Observation provided a rich understanding of how symbolism functions in practice, showing how stories are told, received, and interpreted within a communal setting. This method also highlighted the intergenerational transmission of knowledge, as different age groups interpreted symbols in unique ways. By being physically present, the researcher was able to see how oral narratives were embedded into everyday cultural activities, making symbolism a living and active component of Lango tradition.

3.7.3 Focus Group Discussion (FGD)

This method was applied in the study both as a method and as an instrument of data collection. As a method, FGD refers to the process of gathering information by bringing together a small group of participants to share and discuss their views on a given subject. In this study, FGDs were conducted with groups of three to four respondents at a time, which created an interactive environment where participants could freely exchange ideas, compare experiences, and collectively reflect on the meanings and functions of symbolism in Lango oral narratives. The method enabled the researcher to capture multiple perspectives at once and to observe how consensus or differences emerged in interpreting cultural symbols within oral traditions.

3.7.4 Recording

Recording methods were also applied to ensure accuracy and reliability in capturing the collected data. Oral narrations and discussions from both interviews and community sessions were recorded using audio devices, which provided a permanent record for later reference and analysis. These recordings allowed the researcher to revisit the narrations in detail, verify interpretations, and cross-check emerging themes during analysis. Recording also minimized the risk of data loss, as it preserved the exact words, tone, and expressions of respondents. This method complemented interviews and observations, ensuring that the richness of oral traditions and symbolic expressions was preserved with minimal distortion.

3.8. Instruments for data collection

The researcher used interview guide, FGD questions, observation and a digital recorder as instruments for data collection.

3.8.1 Interview guide

This was a semi-structured interview questions to help guide the interaction with the respondents. The last part of the interview guide was designed to prompt the respondents to narrate any narrative from memory, which was recorded on a digital recorder for analysis. This choice of instrument was preferred because it is more time-saving; and easily enabled the building of a rapport between the researcher and the interviewees.

3.8.2 Observation checklist

In my study of Lango oral narratives, the observation guide was employed as a key data collection instrument to systematically capture the realities of storytelling within its cultural setting. The guide provided a structured framework that enabled me to focus on specific aspects of the storytelling process, including the manner of narration, the interaction between the storyteller and the audience, and the use of non-verbal cues such as gestures, facial expressions, and body movements. By following the prompts in the observation guide, I was able to record detailed notes that reflected both the delivery and reception of oral narratives. The instrument further directed attention to the contextual factors surrounding the storytelling events, such as whether the narratives were performed in family gatherings, community celebrations, or other social occasions. This approach ensured consistency in recording observations, allowing for a clear analysis of the cultural significance of storytelling. In this way, the observation guide served not only to document what transpired during the sessions but also to reveal how oral narratives function in preserving cultural identity, reinforcing social values, and fostering intergenerational communication within the Lango community.

3.8.3 Focus Group Discussion Guide

As an instrument, the FGD guide was employed to provide a structured framework for directing the discussions. The guide contained carefully prepared questions and prompts that ensured the discussions remained focused on the objectives of the study while still allowing participants the freedom to explore ideas in their own words. This instrument helped the researcher maintain consistency across different groups, making it possible to compare responses systematically. The FGD guide also included instructions on how to probe participants further, when necessary, as well as how to capture both verbal and non-verbal

contributions. In this way, the method of FGD created the interactive platform for collective dialogue, while the FGD guide as an instrument served as the tool that organized, structured, and facilitated the smooth flow of information during those discussions.

3.8.4 Recorder

Since interviews and FGDs were long and in-depth, the researcher used a digital recorder to ensure that all the data was captured for further analysis and reference. A recorder captures first-hand voiced information provided by the different age groups, thus, the reason for its choice by the researcher. However, FGDs were recorded through note-taking as preferred by the respondents.

3.9 Data collection procedures

The researcher prepared the tools/instruments for data collection and shared them (interview guides and questions) with the supervisor before the data collection. Later she conducted face-to-face interviews with the participants and recorded the findings on a digital storage device. The narrated stories were transcribed in long hand and then translated into English.

3.10 Data analysis

After collecting all the field data, the researcher translated, sorted and compiled the data. After this, the researcher applied content analysis. This was done as guided by the study objectives under the respective themes.

Data analysis in this study was conducted qualitatively, employing thematic analysis to identify and interpret patterns within the data. Initially, the researchers transcribed all oral narratives and participant discussions from the interviews and observations. These transcripts were then meticulously reviewed to familiarize the researchers with the content. Through an iterative coding process, key themes and categories were identified, focusing on recurring symbols, their meanings, and their functions within the narratives. Codes were developed inductively, allowing themes to emerge naturally from the data rather than being imposed by pre-existing frameworks. Each theme was analyzed in-depth to understand its relevance to cultural preservation, such as how symbolism aids in moral instruction, character development, and the transmission of cultural values. The researchers also employed constant comparison, cross-checking themes against different narratives and discussions to ensure consistency and reliability. Furthermore, the analysis included contextual interpretation, situating the findings within the broader cultural and historical context of the Lango people. This comprehensive approach provided a rich, nuanced understanding of how symbolism

operates within Lango oral narratives, supporting the study's conclusions about its role in cultural preservation and transmission.

3.11 Ethical considerations

Before the field visit the researcher presented the proposal before the Departmental Committee. Upon successful presentation and defense, the researcher sought a letter of introduction from the Dean, Faculty of Education of Gulu University which she used to obtain permission from authorities in Lira District. While in the field, the researcher ensured that every participant participated only after giving free, fair and informed consent. The researcher also assured and ensured the participants and respondents' identities were not disclosed to ensure confidentiality and anonymity. To achieve this, the interview included a paragraph in the interview guide and for the FGD that: 'the study was for academic purposes only; participants' names were not included and participants were left free to withdraw at any point in the course of interviews as part of the ethical consideration'.

Chapter Four

The Sub-genres of oral Narratives among the Lango

4.0 Introduction

This chapter analyzes and discusses results concerns the sub categorization of oral narratives among the Lango. The study examined the significance of symbolism in Lango oral narratives. While collecting data from the study participants, the researcher used interviews, focus group discussions and observation guides to explore issues regarding the significance of symbolism in Lango oral narratives. A qualitative approach was used in order to obtain more detailed responses and to better understand the participants' perspectives of the issue understudy. The study examined several oral narratives narrated and explained by the participants of the study. These narratives were explained in line with the research objectives. The findings were analysed based on the theory of structuralism by de Saussure (1916), which assumes that language is a system of signals, and meaning is derived from the connections and contrasts among them. The "signified" (the idea) and the "signifier" (the form) make up each sign. This paradigm highlights the systematic aspect of language, which makes it essential for interpreting symbolism in oral narratives.

The presentation, interpretation and discussion of the results in this chapter are intended to fulfill the first objective of the study and answer the following research question:

- i. What are the common sub-genres of the oral narratives among the Lango?

4.1 The sub-genres of the oral narratives among the Lango.

The findings of this study revealed a rich chunk of narratives that were meticulously classified into distinct sub-genres. These narratives, drawn from Lango cultural and historical contexts, were scrutinized to identify their unique characteristics and thematic elements. Notably, specific examples were highlighted to exemplify each sub-genre, providing concrete illustrations that illuminated the nuances of mythological tales, legendary accounts, and the narrative/folktale which is the most common subgenre since some of the narratives reflect human characteristics. This classification is based on Okpewho (1979, 1992), who classifies African oral narratives into four main genres: myths, tales, folktales, and legends. Myths are narratives that explain the origins of the world, natural phenomena, or cultural practices, often involving gods, spirits, or other supernatural beings, and they convey foundational truths and societal values (Okpewho, 1979). Tales are primarily imaginative stories, frequently including trickster narratives or moral lessons, designed to entertain while

transmitting cultural norms and ethical teachings (Nabukone, 2012). Folktales are traditional stories passed down through generations, typically involving ordinary humans, animals, or anthropomorphized beings; they combine education and amusement, often emphasizing practical wisdom and communal values (Finnegan, 2012). Legends are narratives rooted in historical events, notable figures, or heroic deeds, blending factual and imaginative elements to preserve collective memory, reinforce cultural identity, and provide social exemplars. Okpewho's classification highlights both the thematic and functional dimensions of oral narratives, offering a framework for understanding how African communities, including the Lango, use storytelling not merely as entertainment but as a means of cultural preservation, moral instruction, and the transmission of historical knowledge (Okpewho, 1992).

4.1.1 Myths

One of the sub-genres identified by the participants of the study was the myth. The participants observed that this is just one of the categories of oral narrative which is treasured in the Lango culture, and always told with purpose. Specifically, the participants further explained that mythology in Lango explores a relationship between human beings and gods, who are more powerful in such stories. Additionally, the participants were asked in regard to the kind of relationship that existed between gods and humans that they had noted. Consequently, one of the participants stated that in Lango mythology, the gods sometimes come in to solve mortal problems that cannot be solved by human characters in the story. Another participant observed that the gods may sometimes fight with human beings in case of disdain to show their dominance. Additionally, one of the participants mentioned that in some of the stories, the gods are seen to provide fortune to human beings, especially in times of hunger, a curse, a war, or general needs. One of the participants observed that the involvement of supernatural elements, such as deities, or extraordinary events, in that there are mythological tales that features animals and birds and gods which are anthropomorphized, and others possessing human traits and behaviour. Such activities include attending a wedding in heaven, showing feelings of jealousy, and communicating complex plans. A good example is the hare marrying the king's daughter in heaven and the other animals travelling there to attend the wedding which adds a supernatural layer to the tale. Another example is a transcription of the Leblango version of the myth of Akwang that was provided by one of the participants (R. 01)¹. The cosmological myth of Akwang in

¹ Note that this stands for *Respondent one*, and the numbering is based on the number of the participants of the study

Lango culture centers on the strong spirit of the Nile River, also called Akwang. It tells the story of Akwang's role as the benevolent protector and source of fertility and prosperity for the land, as well as the struggle between Akwang and the evil spirit Okuthe, highlighting themes of bravery, resiliency, and the enduring bond between the Lango people and the natural world. Through Akwang's victory over hardship, the myth represents the eternal struggle between good and evil and emphasizes the importance of honoring and respecting the natural forces that support life.

Here is a shortened translation of the myth

Long ago, when the world was still young and the spirits roamed freely, Akwang emerged from the depths of the River Nile as a majestic serpent, shimmering with scales of silver and turquoise. With a voice that echoed like thunder across the land, Akwang brought forth rains that nourished the crops and filled the rivers with abundance. The Lango people revered Akwang as the guardian of their land, offering prayers and ceremonies to honour the spirit's benevolence. However, this harmony was threatened by the malevolent spirit Okuthe, who envied Akwang's power and sought to usurp control over the river. In a fierce battle that shook the earth and stirred the heavens, Okuthe unleashed torrents of rain and summoned fierce winds to challenge Akwang's dominion. Yet, with courage and wisdom, Akwang summoned the spirits of the ancestors and marshaled the forces of nature to defeat Okuthe, casting the malevolent spirit into the depths of the underworld. As a testament to Akwang's victory, the Nile continued to flow with life-giving waters, ensuring prosperity and harmony for the Lango people for generations to come.

This myth of Akwang and Okuthe continues to be passed down through oral tradition, symbolizing the eternal struggle between good and evil, the resilience of the human spirit, and the profound connection between the Lango people and the natural world around them.

Over all, the revelations from these findings provide profound insights into the nature and dynamics of mythology within Lango culture. Specifically, the participants underscored that Lango mythology explores a hierarchical relationship between human beings and powerful gods. This relationship is characterized by the gods' significant role as arbiters of fate and justice intervening in mortal affairs to address issues beyond human capability. One participant highlighted that gods in Lango mythology often intervene to resolve mortal problems that exceed human capacity, portraying them as benevolent guardians or problem-

solvers in times of crisis. Another participant noted instances where gods may engage in conflict with humans, emphasizing their authority and the consequences of disrespect or disobedience. Moreover, participants emphasized that gods are revered for their ability to bestow blessings upon humans during times of adversity, such as famine, curses, wars, or general hardships, illustrating their role as providers and protectors within the cultural narrative. These insights enrich the current study by illustrating the intricate dynamics of divine-human relationships in Lango mythology, shedding light on how these narratives reflect and shape cultural values, beliefs, and societal norms within the community.

The features and illustration of myth as a sub-genre of oral narratives in Lango culture agrees with Cohen (1969), who opines that myths encapsulate profound narratives that transcend mere storytelling; they are imbued with sacredness and symbolic communication, setting them apart from other forms of folklore. Cohen further states, central to the essence of myth is its portrayal of events and objects that exist within a realm separate from everyday reality. These narratives often weave together elements of the supernatural or divine, presenting them as foundational to the cosmos or the origins of humanity. Similarly, Bowen (2022) observes that myths are characterized by their dramatic references to beginnings or significant changes, whether in the world's creation, the emergence of cultural practices, or the actions of deities and heroes. Unlike broad conceptual frameworks like cosmologies, myths maintain a distinct narrative quality, weaving together symbolic messages that convey deeper truths about existence and human experience. This narrative approach distinguishes myth from legends, which often recount heroic deeds grounded in historical or quasi-historical contexts.

Moreover, myths are distinguishable from historical narratives by their focus on events and entities that lie beyond the realm of known history, emphasizing the mysterious and ineffable aspects of life and the cosmos. These myths serve not only as cultural repositories of belief and wisdom but also as evocative narratives that explore the mysteries of existence and the human condition. One of the participants noted the utmost psychological effect of myth, in that unlike other stories, myth has to do with belief and a mythological story may affect psychological behaviour of members of its society. One aspect of the myth that cannot be ignored is the processes of incorporation and expulsion—both mental and physical—the fear of abandonment and destruction, the desire for admission or re-admission (after exclusion), the rivalry between siblings and between parents, and the use of common unconscious devices in all of these processes. This points out the force of language, which is highlighted in the theory of structuralism by de Saussure (1916).

4.1.2 Legends

The participants were asked whether there were other forms of oral narrative that are found in Lango culture. Accordingly, they cited the case of legends which they say is slightly distinct from other sub-genres of the oral narrative. When asked to provide more information about a legend as a narrative form, the participants stated that legends are narratives that often have a historical or semi-historical basis, involving real people, places, or events that have been embellished over time. They are rooted in reality but include fantastical elements, and they often serve to convey cultural values, moral lessons, or explanations for specific events or phenomena. This conceptualization of a legend as an oral narrative is similar to that of Sunkoli and Miruka (1990), who elucidate that legends relate memorable historical events about people and can be traced to be true or factual yet they are understood as secular because such stories take place in the world of Man. Consider the examples provided below:

In the Lango culture of northern Uganda, one of the most cherished legends is the story of Odongo-Nyeko, a revered figure known for his wisdom and strength. According to the legend, Odongo was a mighty hunter and warrior who lived many generations ago. Born into a humble family in a small village, he quickly gained fame for his unparalleled skills in hunting and combat. It is said that he could communicate with animals and had a deep understanding of the land, which allowed him to provide for his people during times of scarcity. The elders tell of a time when a great drought plagued the Lango land, causing crops to wither and rivers to dry up. The community was on the brink of despair when Odongo embarked on a journey to the sacred mountains, seeking guidance from the ancestors. After days of treacherous travel and profound meditation, he encountered a spirit who revealed the secret of finding hidden underground springs. Armed with this knowledge, Odongo returned to his village and, with the help of his people, uncovered a series of springs that rejuvenated the land and saved the community from famine. Odongo's legacy extends beyond his physical prowess; he was also a wise leader who advocated for peace and unity among the Lango people. He mediated conflicts and forged alliances with neighbouring tribes, ensuring stability and prosperity for his community.

One of the most poignant episodes in his legend involves his confrontation with a feared rival warrior from a neighbouring tribe, Okello Alara. Instead of engaging in a bloody battle, Odongo proposed a contest of strength and skill, which he won decisively. However, he spared Okello's life and extended a hand of friendship,

leading to a lasting peace between the tribes. This act of mercy and diplomacy is often highlighted in Lango storytelling as a testament to his character and leadership.

After providing the story to illustrate legends in Lango culture, the participant was joined by other participants who explained that the Legend of Odongo-Nyeko is not only a story of individual bravery; it is also a reflection of the Lango values of community, wisdom, and resilience. His story is told at communal gatherings, especially in difficult times, to foster hope and solidarity. Songs, dances, and rituals have been created in his honor to ensure that his legacy is perpetuated for future generations. R. 03 submitted that the story also teaches the value of wisdom, community well-being, and respecting the environment. His name is still invoked in specific traditional prayers and ceremonies today, symbolizing the Lango people's enduring spirit and their bond with their ancestral heritage.

Several features differentiate a legend from other sub-genres of oral narrative as indicated by the respondents. For example, they said that most of the legends in Lango point to the historical issues and matters of origin, and that though they have been romanticized or inflated throughout time frequently they contain a grain of factual truth as also noted by Brunvand (1968). Similarly, Sunkoli and Miruka, (1990) noted that this historical detail lends the narrative a feeling of realism and authenticity. Accordingly, looking at the historical feature portrayed in the extract by one of the participants, *The legend of Odongo* is grounded in the historical setting of the Lango people. It refers a period of great drought and famine, a real hardship that the communities might have faced. Odongo, as a mighty hunter and leader, is portrayed as a historical figure who lived many generations ago, grounding the legend in a plausible reality. His heroic experience is thought of as a real event. This agrees with Brunvand (1968) who explained the historical feature of legends. This then brings about a communal function, being told and retold during social gatherings, rituals, or ceremonies. They foster a sense of belonging and continuity within the community according to Campbell (1993). Legends play a crucial role in shaping and preserving cultural identity. As noted by Besom (1965), they are passed down through generations, often orally, and reinforce the shared history and traditions of a community. For instance, the story is recounted during communal gatherings, ceremonies, and rituals, helping to preserve and transmit cultural heritage across generations. The legend emphasizes the importance of community, respect for nature, and the connection to ancestral wisdom. By celebrating Odongo Nyeko's achievements and virtues, the Lango people affirm their shared history and identity, fostering a sense of pride and continuity within the community.

Legends typically convey moral or ethical lessons. According to Thompson (1946), they reflect the values and beliefs of the culture from which they originate, often promoting virtues like bravery, wisdom, and justice. For example, in the extract above, the legend conveys several moral lessons. Odongo Nyeko's actions teach the importance of wisdom, resilience, and leadership. His journey to seek guidance from his ancestors and his subsequent discovery of the springs highlight the virtues of perseverance and seeking knowledge for the greater good. Additionally, his decision to spare the life of his rival, Okello Alara, and to extend a hand of friendship instead of engaging in further conflict, promotes the values of mercy, diplomacy, and peace. Well-known legends from Uganda include the one about the spear and beads in the Labongo and Gipiir Lwo legend (Hanebrink & Smith, 2013); the legend about Mundu and Seera in the Bagisu legend (Wangusa, 1987; as referenced in Makwa, 2010); and the legend about Kintu and Nambi in the Baganda legend (Mugasha, 2023).

One of the participants observed that much as there could be several legends with different story line, it is important to note that there are also contemporary issues that have found their ways into some of these stories. In other words, this points to the issue of authenticity of some legends and also other genres as instantiated about the legend. This relates to Koski's elaborate discussion on legends as an oral narrative. Koski further notes that the main factors in traditional legend telling are the narrator's personality and his interpretation of the subject being told, while the audience's role and the previous discourse can also have an impact and cause the narrator to depart from the customary interpretation. Thus, the domains of field and tenor are where variation occurs most frequently. But when the same tales are sent via e-mail, web pages, or photocopies, there's a noticeable shift in mode. The roles of the narrator and listener are also significantly altered by this mode shift, which lessens the significance of instantaneous feedback. Similar to this, when a folklorist records the same legend, the new variant is significantly impacted by the shift in mode: simply changing from spoken to recorded form. The new audience may not be conversant with the intricacies of legends and their plot, hence necessitating the need for adjustment in both the plot and the mode of narration. It is noteworthy to consider the fact that Koski submits that numerous sub-genres are combined with legends. Therefore, scholars who would prefer to be thrilled with legend plus ordinary discussion or legend plus ghost trip may not find legend plus written archival record to be an interesting combo. Analyzing various legends both independently and collectively can provide new insights into how they vary functionally.

On the contrary, legends in Lango oral narratives often have a historical or semi-historical basis, involving real people, places, or events embellished over time, highlights the distinctive role of legends in this cultural tradition. Unlike myths, which explain natural phenomena through supernatural beings, or folktales, which impart simple moral lessons through common folk, legends serve as a bridge between historical reality and imaginative storytelling. They are rooted in actual events or figures, lending them authenticity, yet they incorporate fantastical elements to enhance their appeal and memorability. This blend of fact and fiction allows legends to preserve and transmit cultural values, moral lessons, and explanations for specific events or phenomena, reinforcing the community's collective memory and identity. By celebrating the extraordinary qualities and deeds of historical figures, legends foster a sense of continuity and belonging, ensuring the relevance and resonance of cultural heritage across generations. This nuanced understanding underscores the dynamic and multifaceted nature of Lango oral traditions, where legends play a crucial role in shaping and preserving cultural knowledge. Furthermore, the categorization of legends as a distinct sub-genre within Lango oral narratives reveals the dynamic and adaptive nature of storytelling in this culture. As legends evolve over time, they incorporate new elements and adapt to changing social and cultural contexts, reflecting the community's resilience and creativity.

4.1.3 Folktale

Analysis of participants' discussion revealed the sub-genre folktale as another sub-classification of the oral narrative. When asked about the elements of folktale, the study participants mentioned that there are stories that feature animals only or birds only, and there are those with a combination of all the characters: human, bird, and animal characters. They further concurred that, unlike the legends which are based on real occurrences, folktales are not based on reality, and that their structure is entirely based on metaphor and analogy. This revelation is in line with Koski who explains that folktales often feature ordinary characters, such as common folk or animals, in everyday settings, and convey universal themes or moral lessons. These narratives typically include elements of fantasy or magic, such as talking animals, enchanted objects, or supernatural beings, which add to their appeal and didactic purpose. Folktales are structured with clear plots, involving a problem, a series of events, and a resolution, making them accessible and memorable. Their primary function is to entertain while imparting cultural values and life lessons (educational lessons). A total of twelve stories were collected during data collection. These included stories like “Hare and

Millipede” and “The Woman” and “the Little Dove” among others are typical of folktales. According to Harun and Jamaludin (2013), folktales are categorized by type, pattern, and function in the many classification schemes. This supports what one of the participants said about the functional and thematic features of tales in the Lango culture. Animal and human tales, bird tales, magical tales, religious tales, realistic tales, jokes and anecdotes, and formula tales are the most common types of folktales. However, while analyzing the folktales provided by the participants during the survey, magical, religious, and realistic tales were not found. Below are examples of the common tales the participants narrated:

4.1.3.1 Human-bird folktale

The woman and the little dove

Can I tell you, my story?

Yes, please tell us!

My story is about a certain woman and a dove. One day, this woman was walking through the forest when she came across a little dove in its nest. The bird was so small and innocent, and the woman, feeling pity for it, decided to take it home with her. She carefully removed the little dove from its nest and carried it away. Back at the nest, the mother dove noticed that her baby was missing. She searched everywhere, flying around the trees and calling out, but her little one was nowhere to be found. The mother dove, frantic with worry, realized that the woman must have taken her baby.

Filled with desperation, the mother dove rushed to the woman's house. She perched on a tree near the woman's home, and from there, she began to sing. Her song was not just a call, but a mournful cry of a mother who had lost her child. The woman had not yet returned from the well where she had gone to fetch water, and the little dove was still in the house. The mother dove continued to sing, her voice echoing through the air. When the woman finally returned home, her children greeted her and said, "Mama, there is a bird singing on the tree. We think it's the mother dove you took the little one from." The woman stopped and listened. She realized that the bird's song was familiar. It was the same song the mother dove had sung earlier.

Once again, the mother dove came back to the tree and started singing her song. It was the same, full of longing and grief. The woman listened carefully, and her heart filled with understanding. She stood up and said, "That must be the mother dove. It's the same bird I took the little one from yesterday. She's come to find her child."

At that moment, the woman entered her house and took the little dove into her arms. When the mother dove saw her baby, she flew down from the tree and flew straight to her little one. The little dove, sensing its mother's presence, immediately flew to her. The two doves embraced, and the mother took her baby back. The lesson we can learn from this story is that if you find someone's child—whether by accident or in need—it is important to care for them. But when the time comes, you must also return them to

their rightful place. Just as the dove was reunited with her child, we should respect the bonds of family and the rights of others. Taking a child, even with good intentions, should never be an act of possession. One day, they will need to be returned to where they belong.

This story teaches us that, no matter how small or helpless they may seem, every child has a rightful place. So, if you ever find someone's child, it is important to keep them safe, but remember that one day, you must return them to their rightful home.

While commenting about the narrative, the participants explained that the story revolves around a woman who unwittingly separated a mother dove from her chick by taking it from its nest. Upon realizing her mistake through the mother dove's mournful songs, the woman acknowledged her actions and reunited the chick with its mother. This narrative underscores the themes of empathy, responsibility, and the bonds between family members, emphasizing the importance of understanding and respecting the connections that unite all living beings. This is indeed typical of folktale. According to Dundes (1962), folktales are characterized by a variety of characters, which does not exclude birds and humans. Comparably, Propp (1998) confirms the fact that *Human-birds'* folktales are a sub-category of folklore that specifically features interactions between humans and birds, where birds often possess human-like qualities such as speech, wisdom, and emotions. These tales, prevalent in various cultures, use anthropomorphized birds to convey moral lessons, cultural values, and societal norms. Birds in these stories often symbolize specific traits such as freedom, foresight, and spiritual connection due to their ability to fly and their presence in both the heavens and the earth. For example, Propp says that an owl might represent wisdom and knowledge, while a dove could symbolize peace and harmony. According to Thomson (1977), the interactions between humans and birds in these narratives often highlight ethical dilemmas, the consequences of human actions, and the importance of virtues like kindness, loyalty, and honesty. The dual nature of birds—being creatures of the sky yet interacting with humans on the ground—provides a rich symbolic framework for these tales, making them powerful vehicles for imparting lessons and reflecting the human experience, a point emphasised by Dundes,(1997). This is similar situation in the Lango culture as in the story of the *Woman and the Dove*, and the *Tale of Otima the Hornbill*.

4.1.3.2 Animals-human folktale

Hare marries the King's daughter

Hare went to marry the King's daughter in heaven, so he told the other animals and birds to accompany him on his trip to the marriage. He invited Falcon, Eagle, Tortoise, Dove, and others, and they all went to heaven to attend the event until its very end. However, one thing happened during the celebration.

Falcon had a hollow anus, which had been temporarily sealed with spear grass. When the dance reached its climax, most of the girls flocked around Hare and Falcon, but not as much around the other animals and birds. Tortoise, in particular, was not liked by the girls, although Falcon looked very handsome. Jealousy began to mount, and the less-favored companions decided to remove the seal from Falcon's anus to create a splash of faceses to impress the girls. So, Dove pulled off the grass that had sealed Falcon's anus, causing a burst of faceses to fly out. The faceses dirtied the girls and frightened them away.

Then came the problem when it was time to start the return trip. Falcon was to transport Tortoise, while Hare was safe because he had already arranged transportation with his in-laws in heaven. Hare would return later. Dove and another bird then decided to help Tortoise since Falcon had refused. The two birds decided to hold a stick with their beaks, and Tortoise would hang in the middle, holding the stick with his mouth. They cautioned Tortoise never to open his mouth until they reached the Earth. However, as they approached the surface of the Earth, some beautiful girls began singing in praise of Tortoise:

"Wot Angia tin oboe imalu

Wot Angia tin oboe imalu"

Which translates as:

"Son of Angia is cruising in the sky today

Son of Angia is cruising in the sky today"

Excited by the praise, Tortoise couldn't resist and opened his mouth to laugh. But, lo and behold, he fell down and crashed. His shell cracked. The cracked shell was later

repaired by Snail. That's why, to this day, when you see a Snail, you'll notice that Tortoise and Snail look alike.

This story teaches us that:

If you are living in this world, never get at odds with someone who supports you in times of need. If you do, it will be hard for them to help you again in the future. This is the reason why Tortoise fell to the ground.

For this narrative, the participants who told it said that it explores themes of betrayal, gratitude, and the repercussions of one's actions, using animal characters like Falcon, Dove, and Tortoise to impart wisdom about trust and loyalty. Through these characters' interactions and the events that unfolded, the narrative underscores the importance of appreciating those who support us and the potential consequences of disregarding their help or acting out of jealousy. The story ultimately emphasizes the enduring value of mutual respect and the impact of one's choices on relationships and outcomes. This revelation can be explained in line with a situation established by Fischer (1963), who opines that a human-animal tale is a kind of folklore that depicts interactions between humans and animals, frequently with animals having human-like traits like speech, reasoning, and emotions. These tales are prevalent in many cultures and have a variety of purposes, such as moral instruction, entertainment, and the explanation of natural phenomena. Furthermore, Fischer said, in human-animal tales, animals frequently represent particular human traits or societal roles, and their interactions with humans highlight cultural values and ethical lessons. For example, a fox's cunning might highlight the virtues of wit and intelligence, while a dog's loyalty could emphasize the value of faithfulness and companionship (Propp, 1998). Because animals are human-like, these tales can engage audiences more deeply and effectively. The blending of human characters with animal characters is highly personified and they create a motivation for human interactions.

4.1.3.3 An example of animal-bird folktale

Hare and the toasted seeds

I tell a story about Hare who used tricks to obtain food, yet he had a weakness of not wanting to work. So, one day, when his mother wanted him to plant pigeon peas, he told his mother to roast the seeds, whereupon the mother wondered if that was a new style of planting. So, he went and ate all the seeds. When his mother went to check how far he had worked, she was surprised that the seeds had done very little yet.

However, on returning home, when she complained, Hare told her to prepare more seeds by roasting. Then hare fearing that this would bring him problems, decided to sneak around after noticing some strange footprints in the garden. Soon, he noticed the presence of his mother, who was talking to herself, cursing him for being a bad son. But he came out and told his mother that, “Mum, I have discovered a new method of farming, so I decided to first keep the seeds. I have not yet sown them because my friend who advised me told me that the time is not yet ripe for planting. He convinced his mother, and so the mother gave him food. When elephant passed by, Hare told his mother that his friend who had given him advice was Elephant, and before his mother could talk to Elephant, he rushed and told Elephant that, “My friend, I will now move with you to implement the new skills you advised me about” and he jumped on Elephant’s back and went, leaving home for good.

This teaches us that we should be vigilant with people who come asking for assistance from us, since most of such people have some mischief in their hearts, be they relative, parent or child.

The subject matter of this narrative revolves around the themes of trickery, deception, and the consequences of dishonesty. Through the character of Hare, the story explores how cunning and deceitful behaviour can lead to short-term gains but ultimately result in betrayal and abandonment. It serves as a cautionary tale about the importance of honesty, trustworthiness, and being wary of those who manipulate others for personal benefit, regardless of their relationships or claims of friendship. The narrative underscores the need for vigilance and discernment in dealing with others, emphasizing the repercussions of deceitful actions on relationships and personal integrity. This is a case of animal tales, where animals talk and are attributed the psychological experiences of human beings. Relatedly, numerous animal stories combine various genres into a polyphonic message that transcends the bounds of belief discourse. According to Blecourt (2012), all of these narrative genres are strongly tied to the norms and daily experiences of the communities in which they are found. They also function as reminders of the ideals that members of the community to which they belong hold dear (Tangherlini 1990). Personification, the idea that animals can think and communicate like humans, is a common rhetorical device in animal narratives from many cultural backgrounds.

Overall, the participants revealed a rich embodiment of stories carefully categorized into distinct sub-genres. These stories, which were taken from a variety of cultural and historical

contexts, were examined to determine their distinctive qualities and thematic components. Interestingly, particular examples were emphasized to highlight each sub-genre, offering tangible examples that shed light on the subtleties of mythological stories, legendary tales, and folktales. For example, mythological stories were distinguished by their emphasis on gods and creation myths, which frequently explained the Earth's origins and natural phenomena. A thorough understanding of the various narrative forms and their significance in various cultural contexts was provided by this classification and the detailed examples. Legendary accounts were distinguished by their semi-historical basis, which involved real people and events embellished over time to convey moral lessons and cultural values. Folktale s, on the other hand, were marked by their simplicity and timeless nature, featuring common folk or animals in everyday settings and imparting universal themes or moral lessons through fantasy or magical elements.

Chapter Five

The Use of Symbolism in Selected Oral Narratives in Lango Culture

5.0 Introduction

The chapter presents analyses and discusses the results of the findings in line with Objective Two of the study. Participants of the study were asked to provide answers to the question regarding the significance of using symbolism in the oral narratives of the Lango culture.

5.1 The Conceptualization of symbolism in Lango culture

When asked about symbolism, the study participants explained that symbolism represents something else in Lango culture. Furthermore, they added that a symbol can be an object or a feature that has an embedded meaning in it; they argue that oral narratives are built on the aspect of symbolism. Interestingly, what the participants provided here while conceptualizing symbolism in Lango is corroborated by Saussure, who discusses symbolism from the perspective of semiotics, which is the study of signs and symbols as components of communication. According to him, a word or symbol's "signifier" (its form) and "signified" (the idea it conveys) make up the linguistic sign, a concept that de Saussure first proposed. In this context, using particular signifiers to express more general, frequently abstract, signified concepts is known as symbolism. de Saussure observed that symbols frequently have a more innate or culturally based link to what they represent, in contrast to arbitrary signals in a language where the relationship between signifier and signified is customary. This implies that symbols are more than just their literal form and have a deeper, occasionally widely understood meaning, which makes them effective communication tools (de Saussure, 1916). Accordingly, the participant provided several uses, which have been categorized and explained.

5.2 The use of symbolism in Lango oral narratives

5.2.1 Thematic development

Analysis of participants' discussions revealed that symbolism is used in thematic development of oral narratives in Lango. The participants further noted that there are great ideas and concerns in Lango's oral narratives that are developed through the use of symbolism. This finding is in line with de Saussure's theories on how language (symbolism) is significant in the development of themes and concepts in a piece of work. This means that the thematic concerns in the stories already presented are so much embedded in the different symbols. Relatedly, the stories discussed present various specific themes, each conveyed

through distinct characters and their symbolic actions. In the story of Mr. Hare and Mr. Tortoise, themes of deception versus honesty and the value of hard work are prominent. Mr. Hare's actions, such as tricking his mother into roasting the seeds, highlight the pitfalls of dishonesty and the consequences of avoiding responsibility. In contrast, Mr. Tortoise's patient and determined approach symbolizes the rewards of perseverance and integrity. The myth of Akwang and Lango explores themes of divine power and respect for nature. Thunder and rain symbolize the might of Akwang, the river god, emphasizing the importance of reverence for the natural world and the gods who control it. This story underscores the consequences of human actions on the environment and the necessity of maintaining harmony with the divine. In the tale of the woman and the little dove, themes of compassion and responsibility are evident. The woman's realization of her moral error in taking the little dove and her subsequent act of returning it to its mother illustrates the importance of empathy and the moral imperative to correct one's wrongs. The role of symbolism cited in these oral narratives relate to Neufeld's (1996) study, which discusses how symbolism is used as a basic structure of developing themes and ideas in a literary narrative. In other words, through symbolism, these stories embed these themes deeply within their plots, allowing for a richer and more engaging exploration of cultural values and societal norms.

5.2.2 Enhancing comprehension

While discussing the role of symbolism, one of the participants noted that symbolism enhances a better understanding and comprehension of oral narratives. The participant further explained that, while reading, telling or hearing a story in Lango, concerns are always placed on the significant importance of the different symbols that have been used. The participant's insight regarding the significance of symbolism in improving the understanding and appreciation of oral narratives in Lango culture is noteworthy within the framework of the current study. Storytellers and listeners can enhance their comprehension and interaction with the tales by highlighting the significance of various symbols employed in the stories. This focus on symbolism highlights how crucial it is to have knowledge of and proficiency in cultural interpretation in order to completely understand the subtleties of Lango oral traditions. According to Fischer (1963), aside from the fact that a large portion of the content of folktales that are taken literally cannot be explained, positive explanations for the existence and use of symbolism in folktales have been advanced. Perhaps the two main explanations are disguise and the increase in comprehension impact. Furthermore, Fischer submits that even in situations where members of a particular society possess the mental capacity to

formulate a particular message, it may directly exacerbate psychological conflicts on both a social and individual level. Presenting the message in images rather than directly in words requires the individual to engage in a double decoding process. Assigning the message to actors who are distant in space or time or to fictional actors helps to partially conceal the message. In de Saussure's theory of structuralism, symbolism instrumentally contributes to meaningful development and enhances a logical interpretation of the text.

5.2.3 Entertainment and emotional catharsis

Furthermore, one respondent in the study pointed out the emotional and entertaining importance of symbolism. The script below is one for the respondent who cited the purpose of symbolism in emotional catharsis:

Wan Ilango, kop ame ogonyo pire tek ateka ka icawa ame iciina, pien mio dano bedo agonya dang ayie yom aluber kede kit ame leyi nyo winyi loko ked bala dano.

In a literal translation, the participant explained that the use of symbolism clarifies the meaning of the tale giving one psychological comfort and to a larger extent, acts as a mechanism of entertainment. In another participant's words, exploring animal symbols such as *Mr. Hare and Mr. Tortoise* in oral narrative keeps the children attentive and interested in the story due to its comical experience. The findings from my study highlight the multifaceted role of symbolism in Lango oral narratives, revealing its psychological, educational, and entertainment functions. Participants indicated that the use of symbolism, particularly through animal characters like Mr. Hare and Mr. Tortoise, provides psychological ease and serves as a coping mechanism, helping listeners, especially children, to process and understand complex concepts and emotions in a more accessible and engaging manner, a concept portaged by Thompson, (1951). Furthermore, as Dundes (1961), suggested, the comical and entertaining nature of these symbolic animal characters maintains children's attention and interest in the stories, suggesting that symbolism is not only a pedagogical tool but also an effective means of keeping the audience engaged and entertained. Symbolism as an emotional force may also be connected to Roheim's, conceptualization of symbols' magical nature as mentioned in Fischer (1963). He points out that although psychoanalytic symbolism can be utilized for camouflage, it is not always unconscious in cultural sources. Compared to more somber tales, humorous folktales tend to have greater symbolism. Similarly, the playful interactions and adventures of Mr. Hare and Mr. Tortoise make the narrative more relatable and enjoyable, thus enhancing the storytelling

experience. These insights underscore the importance of examining the symbolic elements within Lango oral narratives, as understanding how symbolism functions to entertain, educate, and provide psychological comfort can offer deeper insights into the cultural significance of these narratives and their impact on the community.

5.2.4 Exploring the relationship between humans and supernatural being

Further still, analysis of results from participants' discussion revealed the use of symbolism to explain the relationship between gods and Lango people amidst intensification. Citing the case of the Lango myth *Akwang and Lango*, the participants observed that *the thunder and the rain* explicitly revealed the power and the might of Akwang, the god of the river. Another participant emphasized that through the myth, one could see a clear difference between immortals and mortals. In other words, this underscores how symbolism can distinctly differentiate between immortals and mortals, helping to establish and communicate the hierarchy and distinct realms of existence within the cultural narrative. These insights demonstrate that symbolism in Lango oral narratives is not just a storytelling device but a crucial tool for expressing and maintaining the cultural and spiritual beliefs of the community. It shows how symbols bridge the gap between the human experience and the divine, making complex theological concepts accessible and relatable. This underscores the importance of understanding and analyzing symbolic elements within these narratives to fully appreciate their cultural, religious, and educational significance. By embedding symbols into the narrative, the narrators create a network of relationships that contribute to the overall meaning and thematic depth of the work. This finding can be compared to Fischer (1963), who explained that a different view of mythical symbolism is that it alludes to significant natural occurrences for humans. For example, Fischer pointed out that, in terms of oral tales, symbolism plays a major role in the understanding of the complicated experience of gods and supernatural beings. Furthermore, adds that personifying natural (and even supernatural) phenomena symbolically is a common element of many religions and mythologies. However, often the association is quite explicit, and it is hard to understand why symbolism is needed here for concealment; perhaps it is used for intensification.

5.2.5 Plot development

Furthermore, another participant mentioned that symbolism is used in the language development of oral narratives in Lango. The participant explained that symbolism is what adds to the plot of the story. This was supported by others, who say that the chronology of a particular narrative in Lango is structured on symbolism as a literary aspect. Symbolism plays

a crucial role in the plot development of narrative stories by embedding deeper meanings and thematic elements within the narrative structure, enhancing the listener's engagement and understanding. For example, in the story of Mr. Hare and Mr. Tortoise, the characters themselves are symbolic. Mr. Hare represents cunningness and laziness, while Mr. Tortoise symbolizes patience and perseverance. These symbolic roles drive the plot forward, highlighting moral lessons and creating a framework for understanding the consequences of each character's actions. According to de Saussure's theory of structuralism, the meaning in language and literature arises from the relationships between elements within a structure, rather than from the elements themselves. In narrative stories, symbols serve as these elements, creating a network of interconnected meanings that develop and intensify the plot. For example, a recurring symbol, such as a journey or a specific object, can represent a character's growth or a central theme, adding layers of significance to the storyline. This symbolic layering helps to build suspense, foreshadow future events, and provide insights into characters' motivations and conflicts. As the narrative progresses, the interplay of symbols can reveal hidden truths, emphasize the stakes of the story, and contribute to the resolution of the plot. According to Propp (1968) and Thompson (1977), symbolism not only enriches the narrative but also drives its development, guiding the listener through the unfolding events with a deeper understanding of the underlying themes and messages.

5.2.6 Character development

Following from the previous discussion, the above role of symbolism can be considered together with character development, which culminates into the roles played by specific characters in a given narrative. While discussing this dimension of symbolism, the participants who mentioned this role of symbolism submitted that there is no character without any particular motive, meaning the motivation behind naming and presenting characters the way they are is important and significant. Symbolism significantly contributes to character development in oral narratives by providing deeper insights into characters' traits, motivations, and growth throughout the story. This finding is also in line with Akello (2021), who notes that in Teso oral narratives, symbols significantly contribute to the development of both the minor and major characters; for instance, Akello (2021) demonstrates the role of symbolism in character development in the Teso oral narrative: *The Girls and the Wizard*. This story tells the story of three wild girls who one night ran away from home to go dancing with their suitors at a far-off party. However, they had a pretty exciting night when they met wizards who were eating a dead man. The wizards chased the girls back to their house, and

their screams woke up the entire homestead, including their father, who caught them in their mischievous ways and disciplined them early the next morning. Over all, in the story of Mr. Hare and Mr. Tortoise, Mr. Hare symbolizes cunningness and laziness, while Mr. Tortoise represents patience and perseverance, which drive their development as the plot unfolds, showcasing Mr. Hare's reliance on trickery and Mr. Tortoise's resilience. In the myth of Akwang and Lango, thunder and rain symbolize Akwang's power and might, developing his character as a formidable deity and illustrating his divine attributes. Similarly, in the story of the woman and the little dove, the dove symbolizes innocence and maternal love, highlighting the mother's nurturing nature and the woman's eventual moral recognition of her evil actions. These examples demonstrate how symbolism enriches character development by conveying complex traits and growth through symbolic actions and representations, making characters' journeys and transformations more meaningful and impactful.

5.2.7 Moral development

The participants explained the role of symbolism in line with moral development, although they discussed that this solely stems from the characters presented in the narratives. One participant explained the reason why a given animal may behave the way it is presented is to challenge human behaviour, because nobody can imagine how funny it can be to compare one's behaviour to that of that animal. In other words, the study respondents observed that they denounce and challenge immoral and dishonest behaviour of characters presented in different oral narratives, and copy those that are noble and good. In other words, oral narratives rely heavily on symbolism to direct the audience's moral development by including deeper meanings and ethical lessons that shape their perception of good and wrong. For example, in the tale of Mr. Hare and Mr. Tortoise, the tortoise stands for endurance and patience, while the hare is a sign of slyness and cunningness. Laziness and dishonesty are symbolized by Mr. Hare's devious acts, which include fooling his mother into roasting seeds intended for planting and his final resignation from his duties. On the other hand, Mr. Tortoise's tenacious and forbearance in the face of difficulties represents the qualities of diligence and morality, imparting to the audience the lesson that honesty and tenacity pay off. Similar to this, the river god Akwang's strength and might are symbolized by the emblems of thunder and rain in the tale of Lango and Akwang. These natural symbols provide moral lessons about deference to higher powers and the value of preserving a harmonious relationship with the environment by illustrating the repercussions of honoring or disobeying divine authority. The dove is also used as a symbol of purity and maternal love in the tale of

the woman and the small dove. The mother's adamant hunt for her stolen dove and the woman's final recognition of her moral transgression in removing the dove underscore themes of empathy, accountability, and the moral duty to own up to one's faults. Through these symbolic representations, characters embody specific virtues and vices, making abstract moral concepts more tangible and relatable for the audience. This symbolic layering not only enhances the narrative's depth but also serves as a powerful tool for moral instruction, shaping the audience's values and ethical perspectives. By embedding moral lessons within symbols, oral narratives can effectively communicate complex ethical teachings, foster moral development and reinforce cultural values within the community.

5.2.8 Cultural preservation

The results show that Lango oral storytelling use symbols to accomplish a number of goals, such as providing amusement, character development, moral instruction, and theme enhancement. In addition to captivating audiences with their vivid images, symbolic characters, like the astute Hare and the patient Tortoise, also help characters develop by embodying particular traits and behaviour. By providing examples of moral lessons and directing the audience's perception of good and evil, these symbols aid in the development of moral character. Furthermore, symbolism as used in oral narratives enhances thematic development by reiterating essential concepts like tenacity and reverence for the sacred. All in all, these roles show how Lango oral narrative symbolism combines humour, character development, moral lessons, and thematic complexity to keep the stories interesting and significant.

Chapter Six

The Role of Symbolism in Preserving Lango Culture in Lango Cultural Narratives

6.1 Introduction

The participants of the study were asked during the interview to provide responses in regard to how symbolism enhances cultural preservation in oral narratives. Accordingly, a number of issues were revealed from the respondents' discussions. The responses of the respondents were categorized under the following: language preservation, preservation of historical knowledge, conveying cultural messages, and preservation of art and creativity, among others. These findings are explained in the following subsections.

6.2 Language preservation

R. 06 elaborated on the importance of symbolism in Lango oral narratives as a crucial tool for language preservation and development. He argued that culture and language are intrinsically linked, with each depending on the other for survival. In this context, oral narratives, such as the story of "Mr. Hare and the King's Daughter," which symbolizes resilience, play a key role in maintaining and transmitting the Lango language. These narratives, rich in cultural meaning and original language expression, are likely to be revisited and passed down across generations, ensuring the language's continuity. He further pointed out that, although English is commonly used in schools, the story is still taught in its original Lango form, allowing the language to be preserved even in the face of modern educational systems. This highlights the enduring power of oral traditions in sustaining language and culture, especially when they are interwoven with symbolic meanings that resonate across time.

The respondent's observation underscores the role of symbolism in Lango oral narratives in preserving language. The statement that "culture and language are inseparable and one cannot exist without the other" directly relates to the function of oral narratives in maintaining linguistic heritage, and this is what is explained in Fishman (1991), which discusses the importance of language preservation and cultural continuity. In the example of "Mr. Hare and the King's Daughter," the story is a symbol of resilience; it actively preserves the Lango language. The use of traditional expressions, idiomatic phrases, and specific cultural references (e.g. *akwo aryek oneno iyecere* 'a cunning thief is seen by the luggage he/she carries.' This saying relates to the fact that a cunning girl who secretly engages in a sexual relationship is revealed by her pregnancy; *ngat amito iman neko dyelere* 'whoever wants to

eat liver should kill his own goat’, meaning if you want good things, you fight for it; and *gwok adako dang mako lee* ‘a female dog also catches a wild animal’, meaning a lesser being can also do something remarkable within the narrative ensures that the richness of the Lango language is maintained and passed down through generations. This is particularly important in the context of the increasing dominance of English in educational systems. This revelation can be explained in line with the theory of structuralism. According to de Saussure’s theory, symbolism is one of the basic building blocks of a language; consequently, one may argue that for as long a particular symbolism in a story exists in a language of narrative, that language is bound to exist for tens of thousands of years. The participant also highlighted that while English is used in schools, teaching these stories in their original Lango language reinforces linguistic preservation. The respondent’s point illustrates that even as educational practices evolve, the integrity of the original language within these narratives remains intact. This means that the symbolic elements within these stories are not only vehicles for conveying cultural values but also act as guardians of the language itself as emphasised by Akello (2022). By maintaining the authentic language of the stories, teachers and storytellers ensure that the unique linguistic features and the cultural nuances they carry are preserved. Thus, the role of symbolism in Lango oral narratives is complex, intertwining the preservation of cultural identity with the critical task of language maintenance. This finding is significant to the current study as it highlights how oral narratives serve as a repository for linguistic heritage, ensuring that the Lango language, with all its cultural and historical connotations, remains vibrant and relevant in contemporary society.

6.3 Preservation of cultural art and creativity

As already mentioned, the preservation of cultural art and creativity was cited among Lango culture, as it is typical of the different oral narratives. The participants further explained that the art of creativity includes songs, dances, artistic expressions and Lango oral poetry. This explanation was provided in line the narrative below:

The girls, the mother and the lazy boy

Once upon a time, in a small village surrounded by rolling hills and vast open fields, there was a family who had grown a large patch of pigeon peas. The plants, heavy with pods, swayed gently in the wind, ready for harvest. One bright morning, the family gathered to begin their work. They worked diligently, their hands moving quickly and skillfully to pluck the ripe pears from their vines. The air was filled with the sound of rustling leaves and the chatter of voices, as they worked together to

gather the precious harvest. As the family worked in the field, a certain bird flew down and perched on a nearby tree, watching them from its high perch. The bird had bright feathers, a sharp beak, and a song that echoed in the wind. With a playful tilt of its head, it began to sing a melody, its voice loud and clear, drifting over the family's work:

Ayugi joo apwono ngor, yugi tye abedo abeda (X2)

Kono joo tung wa, jo kono oneko Ayugi (X3)

Translation:

"Ayugi, others are picking pigeon peas,

But Ayugi is just sitting. (X2)

If it were my home, the people would have killed her. (X3)"

The family members glanced up at the bird but paid it no mind. They continued with their task, the rhythmic sound of their work mixing with the bird's song. The bird, undeterred, continued to sing its strange and provocative song:

Ayugi joo apwono ngor, yugi tye abedo abeda (X2)

Kono joo tung wa, jo kono oneko Ayugi (X3)

Once again, the bird mocked Ayugi, singing louder and more forcefully, as if calling attention to the lazy one. But despite the bird's insistence, the family remained focused on their work. They continued picking the pigeon peas, filling baskets and sacks, until the task was nearly complete. After some time, as the sun began to dip low in the sky, one of the family members, a curious and wise old woman, turned to her children and said, "That bird sings so well. We should catch it and bring it home." Her daughters nodded in agreement. "Yes," they said, "Let's catch this bird and take it with us, so we can hear its song whenever we want." The old woman called out to the bird, who was still singing merrily from its perch. "Bird! Can you come and sing from my hand? Please come down and sing to me directly." The bird, perhaps flattered by the attention, flew down gracefully and perched on the old woman's outstretched hand. It began to sing again, the same melody, as though it were offering its song willingly:

Ayugi joo apwono ngor, yugi tye abedo abeda (X2)

Kono joo tung wa, jo kono oneko Ayugi (X3)

The woman held the bird tightly in her hand and, with a sly smile, she tucked it carefully into a basket. She returned home, humming the tune the bird had sung. When she arrived, she went straight to her husband and excitedly told him, "I have brought home a wonderful new radio. This radio sings so beautifully! You must hear it." The old man, intrigued by his wife's words, demanded to hear the new radio for himself. The woman smiled and pulled the bird out of the basket, unveiling it. "Here is our new radio," she said proudly. The bird, trapped and confused, began to sing the same song again:

Ayugi joo apwono ngor, yugi tye abedo abeda (X2)

Kono joo tung wa, jo kono oneko Ayugi (X3)

The family gathered around and began to dance, their spirits lifted by the bird's sweet song. They danced late into the evening, caught up in the rhythm and joy. As the night wore on, the bird's song came to an end, and it was placed back into the basket, silenced for the night. The family, tired but happy, went to bed, and the bird was kept safely inside the house. The next morning, the family prepared to go back to the fields to continue their work. However, one boy, who had always been lazy and afraid of the hard work in the garden, stayed behind. While everyone else was busy working, he came up with an idea. He thought, "That bird sings so sweetly! I could make my friends think I have a special radio at home." He called over some of the other lazy boys in the village and told them about the singing bird. "I have a radio that sings like no other," he said with a grin. When his friends came over, he brought out the bird from the basket, and sure enough, the bird began to sing its familiar song:

Ayugi joo apwono ngor, yugi tye abedo abeda (X2)

Kono joo tung wa, jo kono oneko Ayugi (X3)

The boys, delighted by the song, started to dance around the bird, caught up in the excitement. But just as they were lost in the music, the bird suddenly flew away, soaring high into the sky. The boys, startled and frantic, scrambled to catch it, but the bird was already too far gone. The lazy boy, now in a panic, ran back home to explain. "The radio is gone," he said. "It flew away. When my friend asked me to bring him the radio, it just flew off!" The family, confused and upset, demanded to

know where the bird had gone. The lazy boy, feeling the pressure, said, "I went looking for it. I asked one bird after another to sing for me." He continued: "The first bird I found was a nightingale, and it sang its usual tune: 'dii dii dit...' But I didn't want that one, so I chased it away." He went on, "Next, I found a dove, and it cooed like this: 'Kuku duru kuku duru...' But I slapped that one too." Finally, he said, "I found the bird that sings the sweetest song. It was the same bird we had at home. It sang its song, and I asked it to sing from my hand. It did, and I took it and brought it back to my mother."

The bird, now in his hands again, began to sing:

Yugi joo apwono ngor, yugi tye abedo abeda (X2)

Kono joo tung wa, jo kono oneko yugi (X3)

The boy handed the bird over to his mother, saying, "Here it is. This is the bird you wanted."

The central issue addressed in the story "The Girls, The Mother, and the Lazy Boy" is the contrast between hard work and laziness, and the consequences of not contributing to communal efforts. The diligent family members are portrayed positively as they work together to harvest pigeon peas, while the lazy boy is castigated for his avoidance of work. The bird's song repeatedly criticizes laziness, symbolized by the character Ayugi, and emphasizes the value of hard work. When the lazy boy's negligence leads to the bird's escape, it demonstrates the repercussions of idleness. As elaborated by the participants, through songs, dances, and artistic representations, the symbolism in the story "The Girls, Their Mother, and the Lazy Boy" is essential to the preservation of cultural innovation. One excellent example of an oral tradition that captures cultural wisdom in an interesting and memorable way is the bird's song, which continuously highlights the contrast between hard labour and sloth. The song's rhythmic and repeated structure makes it a great choice for dancing. Families and the community engage in a kind of cultural expression that strengthens ties to one another and honours customs as they dance to the singing of the bird. This act of dancing to the song not only makes the moral lesson more impactful and memorable but also keeps the cultural practice of dance alive and vibrant. Songs in oral narratives like this one serve as a means of embedding cultural values within the narrative, ensuring that these values are passed down through generations. Finnegan (1970) highlights in her work on oral literature in Africa, those songs are integral to oral narratives, acting as a vehicle for cultural transmission and reinforcing community identity. The creative aspect of the story, where the bird is compared to a radio that sings and entertains, showcases the community's

resourcefulness and creativity. This, not only entertains, but also preserves and promotes cultural heritage by demonstrating the ingenuity embedded in the culture.

Moreover, the artistic expression in the story, seen through the interplay of song and dance, fosters an appreciation for the arts and encourages the younger generation to engage with and uphold their cultural heritage. As the community dances to the bird's song, they are actively participating in a cultural tradition that reinforces their identity and values. This aligns with the ideas of cultural anthropologists like Clifford Geertz (1973), who argues that artistic expressions are fundamental to the maintenance and transmission of cultural values. This is in line with Albert and Kormos (2004) who argue that the creativity of performance in oral narratives promotes creativity, which enhance cultural preservation.

6.4 Source of record and preservation of historical knowledge

The study respondents agreed that symbolism, as used in oral narratives, acts as a source of historical knowledge and provide records for past events. Strictly, one of the respondents of the study augmented that a story like that of Akwang can provide historical knowledge in regard to how long the Lango community has been in a relationship with gods. The participant also added that some of these stories (for example, *The girls, the mother and the lazy boy* and the legend of *Odongo-Nyeko*) have stood the test of time, and are significant for providing an account of certain historical events, like the origin of Lango or the origin of certain practices.

The study findings revealed that the use of symbolism in Lango oral narratives plays a vital role as a source of historical knowledge and serves as a repository of past events. One respondent highlighted that stories such as that of *Akwang, the myth of Jok Omolo and the myth of Death* provide significant historical insights, particularly concerning the longstanding relationship between the Lango people and their gods. This narrative is more than just a myth; it encapsulates centuries of spiritual and cultural interactions, offering a detailed account of the community's beliefs and their connection to the divine. No doubt, this is what we typically find in Delgado (2013), who postulates that oral narratives are very significant for cultural heritage, meaning it gives the same historical account of origin and past knowledge compared to the discussions of the participants. Other Lango oral narratives such as the legend of *Rwot Owiny Akullu* and the legend of *Jok Atwara* 'the rain maker' These stories, preserved through oral tradition, have endured the test of time, thereby acting as living records of Lango history and culture. For example, the tale of Akwang not only speaks

of the religious dynamics of the past but also hints at broader historical contexts, such as migration patterns, social hierarchies, and environmental changes. Another respondent noted that these stories often provide explanations for the origins of certain cultural practices, such as rituals, ceremonies, and societal norms, thus offering a lens through which contemporary practices can be understood and appreciated. The continued transmission of these stories ensures that the younger generations remain connected to their heritage, fostering a sense of identity and continuity. As noted by scholars such as Jan Vansina (1985) in his work on oral traditions as history, these narratives are not merely fictional tales but are critical sources of historical information that provide a nuanced understanding of the past. This preservation of history through symbolism not only maintains the cultural richness of the Lango people but also contributes to the broader understanding of human history and cultural evolution.

6.5 Social cohesion and cultural identity

Oral storytelling employs symbolism as a means of communicating ideas, cultural values, and deeper meanings that are not always immediately obvious from the stories' literal substance. The participants further stated that many people and clans in Lango find it very easy to identify themselves with particular folktale, myth or legend, since these sub-genres of oral narratives offer a wide range of cultural experiences and issues of a particular bloodline in Lango. Additionally, another participant elaborated that lamentations and proverbs used in these oral narratives are the basic element for cultural identity. The results of the study demonstrate how important symbolism is to the development of social cohesiveness and cultural identity in the Lango community. Oral narratives use symbolism as a potent tool to convey concepts, cultural values, and deeper meanings that go beyond the stories' literal content. Resilience symbolism, for instance, maintains indigenous language and cultural expressions while simultaneously preserving the Lango expression in the tale of *Mr. Hare and the King's Daughter*. In a society where outside influences have the potential to undermine indigenous traditions, preservation is essential. Additionally, these stories' symbolism is crucial to maintaining societal cohesiveness. Community members engage with legends like Lango and Akwang, which portray the interaction between gods and the Lango people, to establish a shared awareness of their shared cultural and historical heritage. People come to a common understanding and feel united and a part of something when they consider their cultural heritage and the norms embedded in these stories.

By establishing a shared platform for comprehension and cooperation, this technique fosters social cohesion. For example, the narrative of: *The Girls, Their Mother, and the Slothful Boy*

highlights the value of teamwork and the negative effects of indolence by the use of the bird's symbolic chirping. The bird's song, which praises the hardworking kid and berates the lazy boy, upholds social standards and expectations and this is paramount in fostering community cohesion. Furthermore, the Lango people's intricate use of language and narrative to navigate and comprehend their environment is highlighted by the symbolic complexity of their oral histories, which also highlights the community's creative and intellectual legacy. Since they preserve cultural identity and foster social cohesion, the symbolic components of Lango oral storytelling are essential to the community's intellectual and artistic life.

6.6 Education and Moral Enhancement

According to the participants, one of the greatest roles of symbolism in the preservation of Lango culture hinges on the education aspect. This was cited by one participant, noted as R. 08. The participant stated that in Lango culture there is a range of cultural attributes and aspects that are symbolically presented through the different oral forms in Lango. Specifically, this claim was supported by the majority of the participants; however, there were interesting examples provided by R. 09, who claimed that the culture of farming, worship, moral standards and residences are explored symbolically in most Lango oral narratives and most likely, future generations will always know that there have always been specific ways of the Lango people. (Any examples?)

The revelation that symbolism plays a significant role in preserving Lango culture, particularly through its educational aspects, offers profound insights into the multifaceted functions of oral narratives. According to the participants, including R. 08 and R. 09, symbolism serves as a conduit for transmitting cultural knowledge and values across generations, thereby ensuring the continuity of the Lango way of life. This educational function of symbolism is crucial, as it allows the younger generation to learn about their heritage in an engaging and memorable way. R. 08 highlighted the educational dimension of symbolism, emphasizing how various cultural attributes and aspects are embedded within oral narratives. For instance, the story of *Mr. Hare and the King's Daughter*, which symbolizes resilience, not only entertains but also imparts valuable lessons on perseverance and cleverness. Such narratives ensure that cultural values are not merely taught but experienced and internalized by listeners, creating a deep-rooted understanding of their significance. This aligns with Finnegan's (1970) assertion that oral literature serves as a repository of a society's knowledge, beliefs, and customs, thereby playing a crucial educational role in non-literate societies.

R. 09's discussion expands on this by illustrating how specific cultural practices are symbolically represented in Lango oral narratives. The symbolic exploration of farming, worship, moral standards, and resilience reflects the lived experiences and values of the Lango people. For example, farming, an important aspect of Lango livelihood, is often depicted in stories (as exemplified in the *Hare and Tortoise*) where characters engage in agricultural activities, symbolizing the community's connection to the land and their agricultural heritage. This symbolic representation helps future generations understand the importance of farming within their cultural context, reinforcing their identity and connection to their ancestors. As Vansina (1985) points out, oral traditions are vital in preserving the historical and cultural experiences of communities, allowing them to pass down crucial survival skills and practices. The story of Akwang and the Lango people, for instance, uses symbols like thunder and rain to represent the power and might of Akwang, the river god. This narrative not only recounts historical and spiritual relationships but also educates listeners on the significance of these beliefs within the Lango culture. By embedding spiritual practices within symbolic stories, oral narratives ensure that these beliefs are passed down in a way that resonates with listeners, maintaining their relevance and importance. This reflects Lévi-Strauss's (1963) view that myths and symbols play a central role in structuring human experiences and conveying complex cultural and spiritual truths.

By portraying characters who overcome adversity through cleverness and determination, these stories inspire listeners to embody these qualities in their own lives. This not only preserves the cultural value of resilience but also empowers individuals to face their challenges with the same spirit. Ong (1982) emphasizes that oral traditions are dynamic and adaptable, often serving as a means of teaching and reinforcing social norms and values. In other words, Ong's insights into the adaptability and dynamism of oral traditions emphasize their vital role in teaching and reinforcing social norms and values. This perspective aligns with the findings from the study of Lango oral narratives, where symbolism serves as a means of preserving cultural heritage better understood by the fact that symbolism as a key constituent of Lango oral narrative is seen as a tool for educating and uniting the community. The ability of oral traditions to evolve and remain relevant ensures that they continue to be a cornerstone of cultural identity and social cohesion.

6.7 Inter-generational dialogue and communication

The aspect of symbolism enhancing positive interaction between the elderly and the youth was mentioned by R. 10, one of the participants who maintained that effective

communication between the young and the older generation of Lango is effective in cultural transition. This is because these stories are told by elderly people, who are capable of explaining the motivation behind these traditional oral narratives.

The finding that symbolism enhances positive interaction between the elderly and the youth, as highlighted by participant R. 10, has significant implications for understanding the role of oral narratives in cultural transition within the Lango community. This interaction is crucial for the transmission of cultural knowledge and values across generations, and symbolism plays a central role in facilitating this process. As the keepers of these stories, the elderly employ symbolism to clarify the deeper motives and meanings of the stories they narrate, helping younger generations to comprehend and appreciate them on a deeper level. For example, in the Lango story of *Mr. Hare and the King's Daughter*, the symbolism embedded in the narrative not only entertains but also imparts lessons about resilience and resourcefulness, qualities that are valuable for the youth to learn from the older generation. This form of communication helps bridge the generational gap and ensures that cultural practices and values are preserved and adapted over time. The significance of this finding is further supported by Havelock's (1986) exploration of how oral traditions function as educational tools that integrate individuals into their cultural milieu, thus reinforcing social cohesion and cultural continuity. Additionally, Campbell's (1949) work on mythological narratives highlights how stories rich in symbolic content can foster a shared cultural identity and promote mutual understanding between different age groups.

In conclusion, the role of symbolism in enhancing interaction between the elderly and the youth underscores its importance in ensuring the effective transmission of cultural knowledge and values, thereby supporting the ongoing cultural evolution and preservation within the Lango community. Overall, symbolism plays a vital role in preserving culture by embedding traditional expressions and meanings in narratives, which helps maintain the language. It enriches education by imparting cultural values and historical knowledge through stories, making these lessons more engaging and memorable. Symbolism also fosters social cohesion by reinforcing a shared cultural identity and strengthening community bonds. Additionally, it facilitates effective communication between the older and younger generations, allowing the elderly to pass down their wisdom and cultural heritage in a way that resonates with the youth. Together, these aspects ensure that cultural traditions are sustained and transmitted across generations.

Chapter Seven

Summary, Conclusion and Recommendation

7.0 Introduction

This chapter underscores an overview of the key findings of the analysis of results obtained from the study participants. The chapter also provides a general conclusion of the findings, which considers the three major objectives of the study. Subsequently, it also explains the limitations of the study and the study recommendations. Considering objectives and research questions of the study, the summary and conclusions demonstrate how the study closed the knowledge gap, which other studies could not provide. The theory of Structuralism, advanced by de Saussure was used to examine the use of symbolism in Lango traditional oral narratives.

7.1 Summary of the findings

The findings from observation revealed that the audience for Lango oral narratives typically included community members, with varying levels of attention and participation. Elders, as the primary storytellers, engaged listeners in interactive storytelling, where some showed deep attention, while others were more passive depending on their interest and familiarity with the story. Interview results indicated that participants viewed symbolism in Lango oral narratives as crucial for conveying cultural values and life lessons. They highlighted that symbolic elements not only enhance the depth of the stories but also play a key role in preserving the Lango language and traditions, enabling younger generations to connect with their cultural heritage and fostering diverse interpretations across generations.

The stories that were presented by the participants were from the three main sub-genres of Lango oral narratives each represented a different cultural and historical setting. Mythological stories, which are centered on gods and creation myths, explained how the supernatural and human phenomena came to be, e.g., the myth of Akwang, the river god. Legendary tales which have a semi-historical basis, convey stories about real people and events that were embellished to teach moral lessons and cultural values, e.g., the legend of Odongo. Folktales on the other hand, are timeless and simple, stories about common folk or animals in everyday scenarios to teach universal themes or moral lessons through fantasy and magic, for example, the tale of Mr. Hare and Mr Tortoise, among others.

Following objective two of the study, the findings indicate that Lango oral narratives employ symbols to achieve several uses including entertainment, character development, moral instruction, and theme enhancement. Not only do symbolic figures captivate audiences with their colourful stories and imagery, but they also aid in character development by embodying specific attributes and actions, such as the cunning Hare and the patient Tortoise. These symbols support moral character formation by giving moral teachings in the form of examples and guiding the audience's view of good and evil. Moreover, the utilization of symbols in oral narratives intensifies thematic development by restating fundamental ideas such as perseverance and respect for the sacred. Overall, these roles demonstrate how symbolism in Lango oral narrative blends moral lessons, character development, comedy, and thematic intricacy to keep the narratives interesting.

The study further looked at how symbolism, in typical Lango oral narratives can be significant in the cultural preservation. Through the incorporation of customary meanings and expressions into stories, symbolism plays a crucial part of preserving culture and language. By using symbolic stories to teach historical information and cultural values, it enhances education by making lessons more interesting and remembered. Additionally, symbolism promotes social cohesion by enhancing ties throughout the community and a common cultural identity. Results also revealed that it makes it easier for the younger and older generations to communicate effectively, enabling the elderly to impart to the younger generation their knowledge and cultural legacy in a way that is relatable to the latter. When combined, these factors guarantee that cultural customs are preserved and passed down through the generations.

7.2 General conclusions

The study established different sub-genres of Lango oral narrative, considered the significance of symbolism in these narratives and lastly how symbolism is used in the preservation of Lango culture. The stories presented by the participants showcased three important sub-genres, each reflecting different cultural and historical contexts. Mythological stories explain the origins of supernatural and human phenomena, legendary tales embellished accounts of real people and events, and narratives (tales) using everyday scenarios involving common folk or animals, impart universal themes or moral lessons. The findings revealed that Lango oral narratives employ symbols for various purposes, including entertainment, character development, moral instruction, and thematic enhancement.

Symbolic figures captivate audiences with vivid stories and imagery, aid in character development by embodying specific traits and actions, and support moral character formation by presenting moral teachings through examples. For instance, characters like the cunning Hare and the patient Tortoise exemplify particular virtues and vices. Moreover, the use of symbols in oral narratives strengthens thematic development by reinforcing fundamental ideas like perseverance and respect for the elders and sacred.

Symbolism in Lango oral narratives is significant for cultural preservation by embedding traditional values and expressions into stories, thus preserving culture and language. By using symbolic stories to convey historical information and cultural values, it enhances education, making lessons more engaging and memorable, and promotes social cohesion by fostering connections within the community and reinforcing a shared cultural identity. The findings revealed that symbolism facilitates effective communication between younger and older generations, allowing the elderly to impart their knowledge and cultural heritage to the younger generation in a relatable manner. These factors, combined, ensure that cultural traditions are preserved and passed down through generations.

7.3 Recommendations

As can be observed from the analysis of participants' submissions, the study presents the following recommendations:

A digital archive should be established in order to protect and preserve the rich legacy of Lango oral narratives. In addition to transcriptions and translations, this repository would contain audio and video recordings of the stories. Experts in technology, cultural historians, and the community members should work together on the project. Not only would the digital archive preserve cultural legacy for future generations, but it would also function as an instructional tool.

Community leaders and cultural organizations should establish regular storytelling workshops and festivals that bring together different generations. These events would not only preserve the oral tradition but also encourage the youth to learn and participate actively in cultural practices. Such workshops can also train young storytellers, ensuring the continuity of the tradition.

Ministry of Educational and Sports at the national level and educational institutions in the Lango sub-region should create a structured curriculum that includes traditional oral narratives. This curriculum should be developed in consultation with local elders and cultural experts to ensure the authenticity and richness of the content. The aim would be to educate students about their cultural heritage and enhance their moral development through storytelling and main LebLango as a teaching language in the lower primary as required the Ministry of Education and Sports.

The study recommends that future studies could explore the role of Lango oral narratives in shaping gender roles as one of the key aspects of Lango culture. This study could explore how traditional stories influence perceptions of gender, the roles assigned to men and women, and how these narratives impact contemporary gender dynamics in the Lango community. Additionally, it could investigate the portrayal of male and female characters in oral narratives and how these depictions contribute to the reinforcement or challenge of cultural gender norms.

My study focused exclusively on Lango oral narratives, which may not encompass the full diversity of cultural expressions and storytelling traditions present in the broader Lango culture. This narrow focus could limit the generalizability of the findings to other cultural contexts. Therefore, future studies could consider a broader dimension of Lango culture through the study of the other genres of Lango oral literature.

7.4 Area for further studies

Impact of Modernization and Globalization on Lango Oral Narratives: Future research could explore how modernization and globalization affect the way Lango oral narratives are told, interpreted, and preserved, particularly focusing on how these stories are adapting to contemporary influences and the potential changes in their symbolic meanings.

Gender Roles in Lango Oral Narratives: Further studies could examine the influence of gender on the interpretation and preservation of Lango oral narratives, investigating how male and female perspectives shape the symbolic elements of the stories and how gender dynamics are reflected in the narratives.

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APPENDICES

Appendix 1: Interview questions for data collection

Dear participant, I am ACEN Rebecca Elyak, a student of Gulu University, pursuing a Master of Arts in Literature and English Linguistics. I am currently undertaking a research study titled AN EVALUATION OF SYMBOLISM IN LANGO ORAL NARRATIVES. I am therefore requesting you to help me by answering the questions that will enable me complete this study. Your cooperation towards this request is highly appreciated. Your name will not be included in the final dissertation and secondly, you are free to withdraw from the interview at any time. If you agree to these terms, you may go ahead and respond to my question.

PART A: SOCIAL DEMOGRAPHIC DATA OF PARTICIPANTS

1. Gender
2. Age
3. Sub-county/Parish

PART B: COMMON ORAL NARRATIVES IN LANGO

4. Do you know of any oral narrative?
5. If yes, what kind of message does it convey to the people?
6. Please mention the title of the narrative and tell me the type of narrative (sub-genre) and the lesson that the story teaches.

PART C: RESPONSE ON THE USE OF SYMBOLISM AMONG IN ORAL NARRATIVES AMONG THE LANGO

7. Do you know of anything such as character, feature of language use that implies something else as used in oral narratives among the Lango?
8. If yes, please mention them and what they mean.

PART D: RESPONSE ON ROLE OF SYMBOLISM USED IN ORAL NARRATIVES IN PRESERVING CULTURE AMONG THE LANGO

9. Based on your experience with the oral narratives and the symbols used in them, please mention the various roles of the symbols in the narrative in the preservation of Lango culture.

Thank you

Appendix 2 Transcriptions

LEBLANGO VERSIONS

Rebecca transcribed interviews

Interview 1: (Duration 10 mins)

Aceki wu icina na nie? Ceki!

An aceko icina na ikom Apwoo gin kede Okollo. Ikare kare ca onwongo kot ocwee, ngwen tye ikare me gwen enno. Cik apwoo te yubbu rao oko aber. Ikare acik Apwoo oyubu rao te kebbi Adwonga Apwoo wot imeny ngwen. Apwoo te yaa me wot menyo Ngwen Kede rao mere ingute kede gi mako ngwen. Apwoo te nwongo oOkollo tye agoyo gitta mere.....”Cingit cingit gi coro mot, dyera Apwoo, tye acoro mot, cingit cingit gi coro mot, dyera Apwoo, tye acoro mot...” Apwoo te gak oko imyel. Ngwen tye acwee. Ikare adong Apwoo okulo wie imyel, te wot nwongo ngwen omol dang dong ocok oko. Apwoo te wot irao mere ape owango kadi acel. Te dok pacu dako mere te penye ni Apwoo, ngwen ocwee ayere dong omwono kannie anen en idwogo kede? En te kobbi dako, “Anwongo tummore Okollo tye agoyo kuca, mit mittoro, obalo wia oko omia pe atuno ingwen.” Dako te kobbe ni, “Kara man dong otino na acammo ngo?” Ica adako openyo Apwoo kitu, Apwoo te cakko dong kumu oko. Ngwen dang dong ocwee oko dang dong pe amedde. Kar icina na enno.

Man pwonyo wa ni myero omar ketto cuny wa ikom yuba inyim wa me gengo balo yuba inyim wa acalo adwogi me bedo gak atata.

Interview: 2 (3 mins 24 seconds)

Acina na ni loko ikom dako moro ame onywalo otino, ikare ame onywalo kudi te mako atinnere acel oko te bolo oko iwii oduru, aman ikare ame en obolo kede atin ca, aman dako moro pe nywal, dako ca te bino, te bino cop kede atin ca, te kwanyo te tero oko turi gi, te gwoko atin ca aber te pito aber, atin te dongo aber, te cako dong ooro atin oko ikwayo dok, aman atin ca woto kwao dok, dwoko dok, tunga dako ca, aman aminnere arik onywalo gi kede kanna me onywalo gi kede paco ca te wot iyen, te cop kede atin ca iyilum, te penyo atin ca, atin ca te cako,

Wer;.....amina willy wakere ba, akadi kono awot paco, iwot ikobi aya wi ni ya, atin acan ibolo iwi odur, aman dong kwao dok ajo,

aya aman atini ti dok paco te kobo mama anwongo ati n arik ibolo iwi odur ca, anwongo ti akwayo dok ajo moro, aya dok idiko dako dok ooro ni ko dok iwot ilok kede ikobe dwog pacu, aya dok odok iyeniy atini dok onwongo atin ca, dok openyo, atini dok ocako

wer....

Interview 3

Aceki wuu acina na nie

Ceki waa owiny

An aceko icina na ikom dako moro gin awele, dako ca obin oya te wot nwongo atin awele ti iyi ot, te kwanyo atin awele ca te wot kede ture, aman awele te cako bi yneyo atinnere, awele te nwongo atinnere pe ti iyi oode, aman awele te ringo naka tung adako caa, pyen dong ongeoko ni dako ca aye akano atinnere, awele cung iwi yat te cako wer oko.....

Aman dako ca pwod pe odwongo, dako ca pwod ti ikulu ento ati winyo ca pwod ti kwene, ti iot adako ca, aman dok winyo ca odwogo, dok ocako wer.....

Aman dako ca te dwogo ikulu, etino te kobe ni baa, mama winyo moro tye akok iwi yat kan, pe nyo awele moro aworo ikwanyo atinnere ni en enno

Awele cad ok te dwogo oko te cako wer;

Aman dako ca te ya, owinyo wer ca, te kobo ni kadi ni ngo, toto awele en a aworo an akwanyo ni ame Akello ni en ene

Aman dako ni te donyo iyi ot, te wot kelo atin awele ca, ica awele ni oneno atinnere, atin te bed-ipurr te ngwec oko bot totere,

Dong man pwonyo wa ni nino moro ka inwongo atin awoti myero igwoki

Interview 4

Aceki acina na nie?

Ceki.

An aceko icina na ikom anyira moro, anyira ca gin nwongo owoto ginni ipwodo yen, onyira ca te pwodo yin gi, adong otweo yin gi oko, nyako acel te kelo tam ni ikare ame ni odok

wuno cyon acynoa ni, pii ti kano kong owot okwangere wunu, ka dong okwanyere wunu, ote dok wuno dong pacu, anyira ni te goyo bongo te nwongo tugu moro ti inget pii kiti, joni te bolo bongo, jot e bedo ikwang, jot e bedo ikwang, en agin okwangi tugu ti awot idongo kede bongo gi, anyira dong obino ikano oero ubako dok gi bot tugu ni; tugu ni bola bong anyira owot owek (wer)

Aya en nyako acel an en okobo ni en pe ingeo kwang ca en dong oya ti awot oko dong anyira dong odongi ti abako dok gi ni tugu ni bola bonga ba anyira owot oweka, tugu ni ti adong adonga ibong anyira ni, anyira don gte medo wer, ni tugu ni bola bong aba anyira owoto owek, eka tugu ni dong te bolo bongo gi,

Mano pwonyo wa ni kong imok tami ka iti itimo ginnoro

Me aryo tye dok ikom awobi moro ame now owoto ikwat awobi ca te wot ikwat dang dok te gak oko ikwang, dok, ogwang ogwang ni ahh oowot oko ngit onwongo dok waa orweny oko, ni pe dok caa ineno gi ti acemi, dok caa wan kong okwangere wunnu, joo te kwangere ping dong owot abedo acol oko, joni te wot ni owot dong odwok wunu doko oko pacu ping ngit avedo acol oko, joni te wot te nwongo kara alum te oturu ni kara dok pe, tur lum en agin ati oneno ni

Aman ote cako wer ginni oko, tiri tila tila dang owot alurx2 dyera ilwongo tur obia ni dyang do dyang owoto alur, awota ilwongo tur obia ni dyang do dyang owoto alurx2

Otino ni te moyo dyang, otino te moyo dok, joni pe onwongo dok, joni omedo wot, ni kong dok idok wunu tung te abung kuca nyo inwongo wuno, joni dok owire, joni dok oero wer;

Tii tila tila dyang owot alur (x2)

Dyera ilwongo tur obia ni dyang do dyang owoto alur, awota ilwongo tur obia ni dyang do dyang owoto alur (x2)

Otino te moyo dyang, otino ni te dok ginni dong pacu let, ite kobi ni wun, iri wunu ikwat pingo, idwogo wunu dong dok iwor, ni wan dok orwenyoko, wan ogal moyo dok amoa, otino ni te dwogo dong iwor ajoo dong oparo gi, ote wot ginni dong abor, ote wot nwongi ginni dok gi ni

mano pwonyo wa ni ka iwot iginnoro ni, mok kong dong tami

Interview 5

An abino ceko icina na ikom twon gweno gin ogugwang, ikare caa nwongo joca bedo ipaco acel, Amani joni now ya woto ipoto, Amani twon gweno pe mito telo yoo, en lworu tojo, ka dong ogugwang okobo ni, Twon gweno kong itel ba yoo, twon gweno kobo ni, pe atelo yoo, ka ikwero telo yoo, mac awangi, mac awangi, ngit dong ogugwang te emmo tojo dong aemma, diki dok amano, Twon Gweno, aol dong oko itengo tojo, kong tin iteng baa, Twon gweno ngit okobi ogugwang ni mac awangi, mac awangi, ohh Ogugwang te ngwec, aman nino acel, ogugwang te tamo ni etedi, te nwongo macere pe, te ooro otino ni ehk wot iiooma wuno mac tunga twon gweno, otino dong te wot, te wot nwongo mac dang pe, te dwogi itoto gi kop, ni inwongo wunu mac, ni aaaa mac pe, ni inwongo wunu twon gweno pacu, ni onwongo gire, ni mac ti iwie now, dok iwot iiooma wunu mac, otino te dok, ica dong otino odok, otino te nwongo twon gweno onion ape ngeo kome, ote tamo ni okwany ginni dong maca, ote nwongo wii twon gweno ngic mac pe, ote dok ginni ni gin pe onwongo mac, ni cuudok wunu mac ti iwi twong gweno, wan pe odok, wii twon gweno ngic agnica, ayaa ogugwang te yute ikome te nwongo ton gweno onion, te mulo wii twon gweno, te nwongo mac pe, te kob aya man diki dong orwete itengo tojo, ping te ruu oko, joni te yaa me wot opoto, twon gweno oero ni ogugwang tel yaa, Ogugwang ni tin e atelo, ni bee tel yooo, ni tin pe atelo, te kobi, ooo itelo, ka awangi imac awangi imac, ogugwang te mako twon gweno, twon gweno te ngwec te laro tung imat lango moro, omia dong icawa nit won gweno bedo dong paco, teki owinyo ka ogugwang ngeco ioot, en kop adong obin okelo tubere enno,

Dong mano pwonyo waa ni, ka ineno ni ginnoro pe room gufu ni, pe ierre iye,

An aceko icina naa ikom dako moro. Ikara kara caa nwongo joo camo otwongo ame olwongo ni ocene, dako nit e menyo otwo ngo te tedo oko, te moyo idiokalo te kob atin ryem ginnoro pe cam, ikare atin ca wie owil oko ituku kede owote mere, te weko ginnoro be camo otwongo ni oko, dako te bino, te bi nwongo ni otwongo ni ginnoro ocamo oko, te ryemo nyare ni oko ipaco, ikare oryemo nyare ni oko ipaco, nyako ni te wot dong bedo iyi lum, igum arac te nwongo jobi, te neko nyako ni oko iyi lum, eka winyo olwongo ni cilatong te nwongo nyako ni dong ti iyi lum, te cako wer ni,

Tila tila pi ocene kob Ayugi pi ocenex2 kob Ayugi jobi oneko atin ilum pi ocene

Eeehh winyo nit e akobo ngo, joo pe oniang, wino dok obedo ocako wer.....

Mani joo ti ahhh atin Ayugi pe ento winyo no ti akok ni pi ocene omio jobi oneko atin, atin ango ajobi oneko ni, pingo dok oruu, winyo cad ok odwogo, tila tila pi ocene, aya Amani ni acaa dong joo onwongo ni atinni dang kome pe, atin dang dong otoo oko iyi lum, dang pe kitoro ame oromo timo kede, dang atin dang dong otop oko iyi lum

Man pwonyo wa ni

Wangoro ka imio ni atin tim ginnoro, otinno wii gii wil oko, ka dong inwongo obalo oko, pe iryem ipaco, kobe ni ka diki dok anwongi imedo kodi ginni apwodi.

Interview 6

Wii acina nit ye ni Apwo anyomo nyaka king ipolo

An aceko icina ikom apwo, apwo nwo awot nyomo nyaka rwot ipolo, te ko bi leyi karacel kede winyi ni tere inyommere ipolo, nyaka a king, apwo te kobi kokom, te kobi ogole gole, te kobi opok, jooca dong te ya me wot oko naka awele gi, joni te ya ikan, jo te wot naka ipolo naka ikokom joni te wot naka ipolo, jo te bedo kuca, kop me nyom te tum aber, ento gin ate timmere kunu, yin ingeo kokom now dude twolo, oculo dude oko kede obia, ikare ame myel tye akur, anyira dong tye apong ikom apwo dong kede ikokom gi caa anyira dok pe now tye amaro jo okene ni, opk dok pe otye amaro pien ikokom now kome cilciloru, amani joni te kobo ni lelani amayi wa mon oko oyubere wot lum oko idude me kir cet ikom anyira ni, Amani awele, te woto lum oko idud ikokm iwoc, cet ikirr ikom anyira amani anyira te ket oko, ica me dwogo dong peko te bedo atye ni, ikokom now obedo transport opuk, apwo gure en odong oko kuno pien en anwo ngo transportere pien pwod abango raa mere kuno, aman ote kobo ni gin adong tye baa, yin opuk icawa ni wan dong okayo yat, mano awele gi, kokom domng okwero kelo ngatoro oko, awele dong te kayo yat te kelo opuk naka ping kan, te kobo ni aman icawa ni pe ingaum dogi, opuk te kayo yat, jo ringo ni currrrrrrr ay ate nwongo anyira moro tye atummo piii kn obedo lela lela, anyira te kobo ni aaa wot a angia tin oboe imalo, opuk ye bango nyero doge te yabere oko iyac, opuk ipam ping, ica opuk orete, kodi opuk te yec oko, ngatoro te rupo koti opuk caa te bedo korokoro, aman ka ineno korokoro pucu cal opuk, opuk dang pucu cal ikorokoro

Icin na ni pwonyo waa ni

Ka cengoro yin ibedo ilobo kan, pe itubere kede ngat ame koyi, pien ka itubere kede ica moro koyi dang aloye oko, en omio opuk orete iwi lela enno

Interview 7

Aceki wuu acina na niee, cek wan owiny ka mit me ocel apanyjala

An aceko icina na ikom twon gweno gin Okolo, ikare kare ca now wat okolo gin itwon gweno pwod tye aber, man nino acel jot e kobo ni otye owot lwok, twon gweno kobi okolo ni okolo mac gi lwok, jo te ya oko me wot ilowk, jot e tuno ika lwok, jot e lwok aber, te tuno ica me dwogo okolo te cko bedo anywar pe mito dwogo kede jami, man twon gweno te ko be ni ka yin dong pe iti imito maako jami now tye ni yin pe iti idok, okolo te kobo ni an atye adok, okolo te dole oko, ikare ame okolo odole, twon gweno te kobi okolo ni yin oe inywara, te tongo okolo te mwonyo okolo oko, man dong twon gweno te erro dong dwogo ni idwogo paco, te erro lelo yia dong yom, ti awero ni atongo okolo amwonyo okox2 gwirric, te rwete kede dno moro iyo, te penye ni, yin dok iti ilok ni ngono en te gamo ni aaaa an ati alok ni awoto wan okolo adwogo oko, owoto ilok odwogo okox2 ni ayaa yin kati

Man dok owoto woto dok okato dako caa dok acako wer atongo okolo amwonyo okox2 gwirric

Ayaaa twon gweno te wot te tuno oko tung okolo gi, toto okolo te penyo twon gweno ni okolo kono, twon gweno te kobo ni okolo ti odong cen, ni kara yin iti iwero ningo, ni an ati awer ni awoto ilwpok odwogo okox2

Aya toto okolo te erro yelo twon gweno oko ni imito atinnere, ica oyelo twon gweno ni imito atinnere, te mako twon gweno te ngolo nyut twon gweno oko, ikare ongolo nyut twon gweno oko, te nwongo okolo ti iyi twon gweno, mani tota twon gweno te ako bino te kobo ni ati amito twon gweno kwen ati iye, ati amito ooro twon gweno, te kobo nit won gweno an anwongo okolo ti iye dang adado yie okoco, bed ka ping wan acak ka camo twon gweno, ni ka dong iyin ineko twon gweno oko, wan dang dong oneko okolo oko, man ti kobo ni ka yin ineko okolo oko, nwo wan pwod ocalo camo twon gweno oko, ka ocalo twon gweno oko eka dong ote neko okolo, jot e dado yi okolo otye nwongo yi okolo obedo ka cet aken, eka twon gweno ote nwongo ringo ti ikome, toto atwon gweno te konyo tota okolo camo gweno, icina naa dang te tum oko

Wan pwonyo wa ni

Ka yin itidi worn gat adit iyimi, pien ka yin oe iworo nwongo room wani oko, nyo dang neki oko

An aceko icina na ikom ibicilibic gin apwo, ikare kare ca bicilibic now obedo pod de kame opuru iwi odur, manui apwo te wot m wot cem, apwo te naa oko ipod dek caaa, mani pod caa nwo olwong ni bilicilbic, bicilibic te kobi apwo ni, apwo yin imito cem woki nwo myero atede kena kong ite cama, apwo kobo ni bicilibic an pe acami, te kobo ni n aye kono atede kena yin an icama pien an abedo ringo amit, nen kit ame yeec koma pwot kede, Bicilibic te kobo an pe acami

Amani cengoro acel apwo te wot oko ipoto, bicilibic te caa oko, te tede oko, te myeno kwonnere oko, te kete oko iwi meya aber amit, apwo te dwogo ipoto ool (tired) te kobo ni aaaaa ka nyeye mere kong awe, apwo te weo, nyenye mere kong adonye iot, te nwongo dek otye oketo iwii meya acil, te yabo wii dek te nwongo wii kwon ti oliye acil, dek dang ti otedo ame olele amit, apwo te kobo ni nyenye mere man de kanga nie, nyenye mere abedooo, dek oling iti, anyeye mere man de kanga nie, anyenye mere alogo, dek ti oling iti, anyenye mere man de kanga nie, anyeye mere neon ka an dong ati alego alega atye acem, apwo te boto boto bicilibic oko, apwo te botoboto bicilibic oko, ica adong ocamo, apwo te ya dong tamo ni dong idonye ooko dong, Bicilibic te oero wer oko iyi apwo,

Bicilibic an aye bicilibic, bicilibic an atedo kena,

Bicilibic an aye bicilibic, bicilibic an atedo kena.

Apwo te kobo ni annn, kweri amako ni en ati akoki boo, wek kong abol kweri ping, apwo obolo kweri oko, Bicilibic tye awot iwer

Bicilibic an aye bicilibic, bicilibic an atedo kena,

Bicilibic an aye bicilibic, bicilibic an atedo kena

Apwo ogonyo boo obolo oko ping

Bicilibic an aye bicilibic, bicilibic an atedo kena,

Bicilibic an aye bicilibic, bicilibic an atedo kena.

Apwo ogogonyo jami ikom wa duc obolo oko ping, odong oko onoro, apwo ti awot

Bicilibic an aye bicilibic, bicilibic an atedo kena,

Bicilibic an aye bicilibic, bicilibic an atedo kena.

Apwo te kobo ni wek kong dong angwec angweca we alar dong paco bot tota, apwo te ngwec, bicilibic dang tye amede iwer

Bicilibic an aye bicilibic, bicilibic an atedo kena,

Bicilibic an aye bicilibic, bicilibic an atedo kena.

speed apwo tye awot kede en speed bicilibic tye akok kede iye, Amani totere te penye ni, apwo ngo ati atimmi, ni an ginnoro tye abedo kok iyia kan pe tye anianga, ni ti akok ni ngo, ni kong yin iwiny, ni kong ibin,

Bicilibic an aye bicilibic, bicilibic an atedo kena,

Bicilibic an aye bicilibic, bicilibic an atedo kena.

Amani tot apwo te kobo ni yin kong iwot iwi lela kaca, ka nyo icamo ginnoro, aaa an pe acamo ginnoro, ni an aamo ginnoro iot waa kaca, kan awoki wan obedo iye caani, anwongo dekoro ti otete kuno dang an ate camo oko pien now kec tye aneka, totere te kobe ni ento yin kong iwot iyong iwi lela ka cadang ngwec angweca, apwo tye angwec Bicilibic tye awot ikok iyie apwo ispeed kit ame en apowo tye awot kede

Aman apwo te yongo bicilibic oko, ikare oyongo bicilibic, bicilibic te penyo apwo ni apwo yin now ikobo ni yin pe icama, tin pe dong icamaaooo, apwo te kobo ni an dang atede kana yin dang ite cama, Amani apwo te penyo bicilibic ni yin icako tede keni ningo bicilibic te game ni an ati kede kwon, an abedo dek ati kede olella, kwona dang opuru ilak ngeta. Acina na dang te tum oko

Dong bicilibici obedo amalakwang ame ocamo kede kwon lango

Mano pwonyo wa ni

Pe iamr pyem, pyem mingo mingo mii icamo bicilibic

Interview 8

Story 1:

Icina an angeo ni ti alok ikop ikom leyi, ento leyi ca ni now mio wa pwony me kop ikom dano pien lee kede dano kwo gi now buco rorum

Aceko icina ikom apwo ame en tio ka kede diro mere me cem, ento kun oro mere now tye pe rumo yiko, dong icina nit ye ikom apwo, ento en onwo pe puru, dong nino acel apwo nwo tye en bwolo totere ni en ewot coyo ngorr ento kun tye ayenyo cem dong nino acel te kobi totere ni ay ayaa yin imito ni ngorr tuuu aber, yin cel oko, apwo dang ica okobi totere, imat ca dang pe ti tamo tutwal, te kobi woda pe balo, te kobi mano dok style anyen doo

Aman totere te cello dang ngorr oko, te miyo apwo ni wot dong coo, apwo te wot oko, ikare owoto te cako pruu, totere ica odwogo te penyo ni aaa poto noo dong odong arom mene, ni aaa owoto dong ento koti en aye tye arem dok imedi, imati nino acel te kobo ni mmmm an angeo size apoto na ni, ngo omio akadi rik an apuru pe dok bedo kit atin tye awot kede, te kobi yin weki, ka dong nino otyeko tum an akobi med dong ngor, imed cello, aya totere te cello ngori, ikare ocelot e kobi acoo yin dong iwoti, apwo te nino ni gitimere ni loki aniang oko ikome, pien nino acel totere te wot te libere iwang kinga, te nwongo poto pe opuru, ikare apoto pe opuru, koti dang pe, gin ca, en dang te nwongo obedo ngat aryek pien yoo tye acel aken, capo tyene nwongo te awot, te dok neon ni capo tyennoro okene ni pe mega, nyutu ni awota moro tye aliba amaro dwoko ripot oko ikoma, dong nino caa apwo te wot, igum aber te nwongo en te winyo totere, yin ingeo joo Adongo maro luloka kengi, en te libere iteot, en te winyo totere tye alok, ni atinna akidi dong ningo, amito tita dong ngo aen atio ni, en titidi room bwola, te tuku iwia, aman apwo te winyo ginni oko, ikare owinyo, te bino oko te bwolo dok totere, adong abwolo totere nit e kobi ayaa yin ikobo nono, an inena atye abino ni baaa, abino idiro me pur anyen, an agwoko koti c agwoka, tye awota moro tye, aowota ca en nwo okoba ni kong an akur kare, kare nwo peyu oromo ento yin imia ame kare oromo oko pien ka nwo akobi amano, yin nwo ikobi adwogo koti oko ento yin ingeo jami ka dong omio dano oko baa, ka odwogo cen baa pe tiom, gin ca apwo te dang bilo wii totere kito, ikare obilo wie, totere ni atina yin dong bed icem, te icem, igum arac en awotere ame en eciko, ni en awoti nwo olwongo ni nga, ni lyec, lyec dang te beo oko, ikare alyec oboe, te kobo ni en awoto ni apuru idiro me purere ni en eien, en eien tye awot, ayaa amani totere te ngolo lyec, ikare ongolo lyec, akono totere penye dong lyec, te kobo ni aaaa lyec kong dong ikura awot oko, an dong ikobo nen ningo, iwot nyutu diro caa, diko dong an ate cako purr aber, te pye oko iyib lyec, te wot oko, obedo diro ame en dong bwolo itotere dang amano, omio naka icawa ni apwo te bino dong pe bedo paco atir atir, dang en diro mere obedo diro ame tuku iwi joo

Man pwonyo waa ni...

Ka ineno ngatoro tye abino boti, ame amito ginnoro, yin pe ibed ngat ame wii bedo atitidi, myero inen abor aperu en okobi ginno, pien en abino ca nwongo dong otamo tamoro oko me ngeyo ni dano ni awot tuku iwie kitoro, kadi anywali, akadi nga, pien icawa ni gen dong pe tye aber

Story 2

Icina ame ati aceko ti ikom Bedo ngat ame ngeo ngo ame eti itiyo

Aceko acina na ikom lee ame olwongo ni Obibi kede Apwo, obibi nwo obedo le ame tiyo tic atek ento awotere apwo now obedo lee ame goro ento en mito camo jami nono, aman nino acel obibi te tamo ni godi ngat ame mito can jami na nono ni kong amito ngeyo, Apwo te nwong kara aye obedo acam cem obibi, nino acel apwo, adong okuro obibi owoto, te nwongo obibi ti apur ento en pe onge, te nwong obibi ocike kede dek ocek, ikare owoto, pien en tye angeyo ni dek ca ociko caa ka dong wonnere pe tye kanu kong dong igoyo kodi me wek kadi dong nin ngo, ngatoro agamo, nino acel icaa adong en owoto, te nwongo dek ca, te kobo ni, nyenye man de kanga niie, acamo beooo, ngatoro ogamo koppere ca pe, dok ogo, nyenye man de kanga niie, acamo beooo, ngat agamo pe, kaa ogoo tyen adek, obibi te ling oko kun ti angiye, aya, dek ca ica ame en ocamo, te yenge ate ateka, ento oyenge ni, igum arac, onwongo ocikere igin ame en pe ngeo jami ame en room kwanyo iye, te dong ot oko, adong iwoto, ginni te nuoye oko ikor yoo, man obibi dong te cako bino wot, te lubo yore, te nwongo dong en ocemo oko, ikare ocemo te bino te nwongoe, te kobe ni oooo yin akara icmo jami naaa, yin iene, te mako apwo oko, ikare omako apwo te kobi an gire aye, an abalo jami ni, yin dong ka imito, yin ter kom pacco, an dong ini too na kom yot ayota ka imito kom neka, yin tera iwot itwea oko ite abolo ite keta ikom ceng, otoo oko

Aman ikare adong obibi owot otweo apwo, apwo te bedo momot cpoien yin ingeo gi abolo ka dong obedo ikom ceng pi cawa alilac twero two oko, en dong oyikere gin ca bedi irek ngede, aman en ka openye joo te kobe ni aaaaa gin itweo ca be tye amedo tol, tye apwot oko, en dong te gamo oko ni kom dong ati atoo atooa, gora na dong ti adwogo, ati atoo atooa, apwo te neon dong otuno ic ame gufu mere dong oneno ni, gufu agii abolo dong pe, te yaa te cot awangacel ni tuc, te ngwec oko, obibi dong te keng olel

Man pwonyo waa ni

Ryeko loo tek kom

Ka ginnoro dong ti icingi, pe iwek kom oko idakika no, gwoki aber, icawa moro ka imako aber en akonyi, tek dong imako ko akwori icingi, pe iwek naka wang otum

Interview 9

Aceki acina na nie

An aceko icina na ikom apwo gin kede iyiyeny, iyiyeng onwo gin apwo nwo obedo amego, ento en obedo omego ni, gin ducu nwo obedo omego ame tio ginni kede diro ento gin nwo pe omito tiyo tic ducu, ngat acel acel miti awotere en amyero tii

Nino acel, te nwongo, gin onwo obedo ginni ipaco acel ento gin ame gin myero otedi nwo obedo okono, kun okono dang onwo obedo gin atedo yot, aman okono ni gin owoto omuko ipoto ote kelo ginni paco, dong ote wot ginni me muko okono, iyiyeng te kobi apwo, ni apwo yin muk ba okono, en te kobi apwo ni aaa yin muki ka dong imuko itero pacu, an abaro oketo ikeno, yiyeng te yeyu okono te kelo, te tunu ibaro yi okono, apwo ni yin bari an alwoko oliiaa, oneo doki iyiyeng doki abaro okono, ni apwo lwok ba dong oliiaa, ni aaa yin lwoki an dong atingo awot yibo ikeno, ni apwo en dong atimmo oko wot baa dong iyib ikeno, ni aaa yin ket ikeno an ayiko mac, ay ate tuno ica ame oyiko dong mac, mac dang dong tye alyel ite okono, okono ocek dang dong oko, ni apwo yin dong ting ba okono ikeno, ni aaa yin dong ting an atoko, te kobi aman dong tok do, te kobi aaa yin dong toki, an abango, iyiyeng acaa adong oito ginni ducu, aman iyiyeng akemo te mako oko, te kobi itami jami duc an aye atiyi, yin dong ikuro jka camo, ka amano dong okono no yin pe icamo, apwo pien obedo ngat adit, akemo te mako oko, te goyo wii oyiyeng ikok, te nwongo yiyeng obedo ngat agoro en jonye te too oko, aaa iyiyeng te too oko, ted ok erro coyo ominere ni yiyeng ya ba icem iyiyeng dong ojonye otoo okoX2

Apwo te neno ni yiyeng dong otoo oko te erro lwo, te tami myero ingwec oko iwot ikane oko, pien ica okene jo room dwogo ote nwongo ni en aye ineko ominnere

Aman ica adong iwoto, ipane pite tamo ni ooo awota ni tye ningo, ingweco dang abubor pe etye ineno gin atye atiyi paco, te dwogo nwongo iyiyeng obango okono oyeng oko, dang dok obutu oko ikikare naca, aman ingado nyutu, aa loni pwod tii obutu pwod pe oya, man ngo

atima, apwo te bedo caki kec naka otyeno, naka naka joo odwogo, iyiygeng ica adong oneno onywalere odwogo, iyiyeng te yaa oko malo

Man dong pwonyo waa ni

Ka yin ibedo awac kom, ica moro mii yin ikeng naka gin anoo myero pe ikeng, dok me ayro, en now otamo ni en iryek diro, ryeko loo tek kom

2

Aceko icina ikom kich kede pipino,

Joni gin nwo obedo ginni, en obedo omego ni, ngat acel nwo ngecere pe, en aangepere pe ni, en dang nwo mito tamo ni eti ginna ame awotere caa tio ento kon en pe room, nino acel, te nwongo gin nwo o bedo owote, aman kich nino acel te wot te kobi pipino ni ba omina pipino, kong ibin ilima, an atii iginnoro aber amiti amii, kong ibin ilima pacu, ni aaa ngo, te kobi yin bin pacu, pipino te wot oko, ikare owoto, te kobe ni acoo aman, yin mak oliiaa ni, yin bed kano n ayito malo iwi ot, kich kare oyito malo iwi ot, kich te cako, laayo moo ni (druu-druu jami na lung an atio bedo gin ajo ducu maro)X2

Ikare akich olao moo te pong gulu oko ducu ibic, te kobi ehh kong obil kong, te bilo giti mere caaa, te nwongo moo lim, pipion te kobi ehhe omina, awota, jami ni kom jami en aya ikomi awan ocamo aber wokie, ni kom ber,

Ayaa nino acel en pipion dang ikome te kobi aaa omina yin dang kong owot iwot ilima, en dang atamo ni itim kit ame kich otimo kede caa, en dang te kobi kich ni kong ibed kong can kong, te kelo en dang tabu mere oko ocil, te kobi wek an dang kong ayit malo, ikare oyito malo iwi oot en dong te temo mere ca, mere ca poto caa nyongo idoc, idoc ooo gin ca ginnoro pe iye, kich te kobo ni baa ginno pe otimmo kito, meri ni aneno baa, kong iyito kong ping ibi inen, ni katra otimo ni ngo, ti kobi yin, kong ilwok dong megini oko, kela gulu okene. Kich dok otimo mere ni acel ca idruuuuuu dok opong oko, man te miyo lewic te mako pipino, dong te tunu oca ame, ikare adong pipion ginni kich dong opokere, pipion te kobi dong kich nino acel, te kobi amityin idong kede diro ni, ka cengoro imito kwa tam , dong man mio pwony ni,

Ka pe ingeo ginnoro, pe ipoto, en omio lango te kobo ni Apoto omingo pipion ocweo war ape ocweo moo, dong ka gin ayin pe ingeo pe ipoto ame pe inwongo diro mere

Interview 10

Aceki wuu icina naa nie, cek wan owiny ka mit me ocel apanjala

An aceko icina na ikom anyira moro kede toto gii, joca nwo opuru ginni ngor adwong, dong gin ate wot, didik gin oya odiko owot opwono ginni ngor aman nino acel gin te wot ipoto me pwono ngor, ote cako ginni pwono ngor, ti yatoro adit now tii idii poto gi, winyo moro te bino te bino cung iwii yat caa te cako wer iwi yat caa

Yugi joo apwono ngor, yugi tye abedo abedaX2 kono joo tuwa, jo kono oneko yugiX3

Joni ture neon winyo nit ye akok oti omede ginni ipwono ngor, winyo ni ti amide kede wer

Yugi joo apwono ngor, yugi tye abedo abedaX2 kono joo tuwa, jo kono oneko yugiX3

Aman te tuno icaa dong joni opwono ngor, joni tye amito yaa, joni te laro tam ni, winyo ni akoko mere mit Amani, mito omak wunu, awot wunu kede oko pacu, aman imat lango ni te y ate lwongo winyo ni, ni winyo ni kong ibin ba ikok kong icinga kane, winyo dang twer iwi yat ipruuuuuu te ringo te bino cung icing imati te cako kok ni

Yugi joo apwono ngor, yugi tye abedo abedaX3 kono joo tuwa, jo kono oneko yugiX2

Man imati te yunno winyo ni oko incinge, ote wot kede winyo ni oko pacu, aman otyeno dong ajo dong okuto mac kadi, aman dong imati dong te kobo ni mujee mere ni mujee atii kede radio naa moro kanne, mito kong amii wuuu kong iwiny wunno, aman otek kelo winyo ni ame oketo oko iyi dita ame owunno wie oko, aman ote keto ni radio kong iwer kong, radio te cako wer oko, winyo ni,

Yugi joo apwono ngor, yugi tye abedo abedaX4 kono joo tuwa, jo kono oneko yugiX2

Ento te nwongo nwo tii awobi acel ipacu noo ame kome wac akadi jo atiyo ginnoro en pe ye tiyo, dang pe mito tiyo ginnor kiken en kom bedo abeda, aman ica adong winyo ocako wer kiti, joo te cako yaa, joo te cako myel, joo te myel jo dong te kobo ni pe ping dong oyutu oko, opong radio jo dong dok joo wot bot oko, joo dang dong ote pongo wii radio oko dwoko oko iyi adita, idiko jo ducu dong te yaa me wot oko iyi poto ento awac komi odong oko pacu, en radio dang oweko pacu, aman en awac komi joo dong owot oko ipwono ngor, awac komi te wot lwongo awwotere moro dang abedo awac kom bala en, ni ojoni mama waa aworo okelo ginni radio moro, radio caa winyo mit mitoro, kong owoto kong owinyo, Amani te bino te oomoo winyo caa iyi adita te kelo te kobi winyo ni ke koki waa baa, winyo te erro wer oko,

Yugi joo apwono ngor, yugi tye abedo abedaX4

Joni te cako myel, winyo ni twere te ngwec oko, atini te cako moyo winyo, pe onwongo, te tuno icaa ame joo odwogo dong oko ipoto, man dong ote oore ni wot kong ikeli waa radio waa aworo caa obin kong ogali iwanga waa okuri dek, mani atini te kobi aaa ayaa radio ongwec oko, te kobi aaaa radio ongweco kwene, ni radio awota ni obino te kobi kong amie iwiny radio kong imyel, an ate keto radio, radio te ngwec oko, man dong ote oore ni en myero wot yenye winyo caa wang ooo onwongo, Amani atini dong te yelle, woto ibung man winyo kong ikoka baaa, didit, abapo adidit oreto oko ping, owoto dok ibung man dok okbo ni, winyo ni kong ikoka baa kuku duru, obapo awele reto oko ping, aman dok te wot ibung okene, te nwongo winyo ni oko, te kobo ni winyo ni ke ikoka baaa, winyo ne te cako wer

Yugi joo apwono ngor, yugi tye abedo abedaX3

Man dong te lwongonwinyo ni, kong ibin, kong idwog baa ibin ikok icinga kane, winyo te pye te bino te cako kok icinge, ica adong winyo ni ocung icinge en dang dong te mako winyo nit e kelo atir naka vot totere kede papere te kobo ni gii wii ene, ame mano dang icina naa te gik kikano

Mano pwonyo waa ni

Ka cengoro anywali oweko gire mere moro, yin poe igudi, eka winyo caa me aryo now obedo apwony, tye amito nyuto atini ni yugi en ame obedo gin ame bedo abeda, ka yin ibedo dano, myero yin ibed ngat ame yin itio

2

An aceko icina na ikom dako moro ame nwo pe nywal kede lonoro ame dang onwo pe nywal, aman ikare kara caa dako caa obedo nwo paro atin, nwo paro atin anyako paroro, aman lono nino acel te ya wot toto kich, ikare alono oto kich, te nwongo dog kich tey adit, loni te cweyi dako ni atin odok, odoki obedo odok nyako, dako ni te maro atin odokere maroro, man dong en te yaa odiko me wot ipoto, te ciko atin odokere ni, ni yin an aciki ni ibed idogolo pacu kan, pe iya iwot kannoro, pien ping aman lyet, ka yin ikobi iwot kannoro itoo oko, Amani dako ni dang wot oko kwene iwoto, atini dang te dong pacu, yim pacu nwo akeo ti otuu iye ame jo bino ngwedo, Amani anyira moro te bino oko me bino ngwedo akeo, te nwongo atini tye abedo idogolo acil aber, atin odok, anyira ni te ngwedo akeo, ikare ame anyira no ongwedo okeo, te cako wot ginni bot nyako caa te kobe gi ni, nyako ni kong ilwok waa baa iter waa kong iyo, en odok tye agamio anyira ni, ni mamwa okobo nip e alwok ngatoro,

nyako ni lwok waa baa, aaahanaga an pe awot, aya ocika ni an pe alwok ngatoro, joni nyako lwok waa be, an ocik ni pe alwok ngatoro, lwok we be kong, yin dong kong ilwok waa ka anunok, wek dong alwok wuu dong amanu amanu

Mani nyako nit e yaa, ceng dong olyeto oko, cako dong lwoko anyira ni, nyako ni te cako wot, tyene te cako meye oko, ikare ame tyene ocako meye, nyako ni cako wot wer iyo oko,

Pi lwoko joo, omia atoo calo gwok,X4

Nyako ni tyene te awot idong iyo, ti awot idong iyo, ti awot idong iyo, anyira nip e dang tye apare en ti awot iwer Pi lwoko joo, omia atoo calo gwok,X4

Totere te winyo dwone ipoto, totere te kobo ni, akadi ningo, atinna ni caa, totere te ringo, te bino tingo oko te didipo odok odok ame otuntona odong iye ni, te kwano oko te lutu ipii, te dwogo atinnere ni iyi ot te mwono odoki te dwoko,

Aman nino okene doki, ote kobi yin pe imito winyo kop, tin dong akobi ni kaa iyaa dok iwoto pe dong aoomi, teki ngatoro obino kan ni ilwoke, pe dong ilwoke, ka yin iwoto itoo oko

Amani anyira okene dok te bino, pien joo tye awinyo ni dako caa tye kede atin anyako obedo odok, Amani anyira okene dok te bino me ngwedo akeoo, dang ote ngwedo ginni akeo oko, dok ote wot ginni bot nyako ni, ni aaa nyako ni itye ningo, ni an atye aber, te kobi, aman wan ongwedoi akeo, omi kong iwlok waa, kong iter waa iwot iwek waa iyoo, Amani nyako caa te kobo ni an ayaa waa okobo nip e alwok ngatoro, ni aaa nyako ni yin dong idago waa adaga boo, lwok waa baa, ni aaa an ayaa okobi pe alwok ngatoro, nil wok waa yaa, ni wek dong alwok wuu amano amano, aman ica ame nwo dong ping tye alyet tung ca abicel abiro kano, odok pe bedo ikom ceng, Amani te cako wot oko, ted ok cako meye oko, dok ooero were caa

Pi lwoko joo, omia atoo calo gwok,X6

Totere dok te winyo dwone, dok oringo now tye dong ameye, totere te ringo kede pii, te bino oonyo, te tingo, te dwoko pacu, ikare ame otingo odwoko pacu, nyako nip e onyut, anyira okene dok obino, me bino ngwedo ageo, dok joni ongwedo angeo, dok owoto bote, dok ocako kweye nil wok gi, pien joni nwo ti mito ni obwol odoki oter oko tungi wo bed megi ento odoki pe room wot dang gin bino icawa arac, Amani ni anyira ni dok te cako bwolo odoki, obwolo ginni odoki, odoki dang te ye oko me lwoko gi, Amani nyako ni dong te cako wot, te cko meye dok oko ityene, te cako dok wer

Pi lwoko joo, omia atoo calo gwok,

Pi lwoko joo, omia atoo calo gwok,

Pi lwoko joo, omia atoo calo gwok,

Pi lwoko joo, omia atoo calo gwok,

Odok omeye, tyene tye awot idong otuno dong oko iconge kan, tye awot iwot pwodi

Pi lwoko joo, omia atoo calo gwok,

Pi lwoko joo, omia atoo calo gwok,

Pi lwoko joo, omia atoo calo gwok,

Pi lwoko joo, omia atoo calo gwok,

Odok omeye otuno dong oko ipyere kan kite me wot dong olo oko dong tye awiye dong
karcel kiken tye awot iwer

Pi lwoko joo, omia atoo calo gwok,

Pi lwoko joo, omia atoo calo gwok,

Pi lwoko joo, omia atoo calo gwok,

Odoki te myey oko ducu, te dong oko idiyo, anyira ni te wot te weko odoki oko idiyo, dako ni
dong te bino kede pii, te bino rirao odoki kede puku te piko oko iye pe dong ote cweyo bedo
nyako, ote tero ote wot yiko odoki oko, acina naa dang dong te gik kikano

Mano pwonyo waa ni

Bed nyako ame winyo kop, ka okobi ni pe iwot kanoro, bed pacu, bedo wot omio odok oto
iyo

Appendix 3 Transcriptions

ENGLSIH VERSIONS

Story 1: The Hare And the Milipede

Can I tell you, my story?

Yes, please, tell us!

I want to share with you the tale of the Hare and the Millipede. There was a time when heavy rains had fallen, and swarms of white ants filled the air. The wife of the Hare had prepared a bundle of grass torches in anticipation of harvesting these ants. Once the torches were ready, she called out to her husband, “My dear Hare, go and gather the white ants.” The Hare then set off, carrying the torches over his shoulder to collect the ants. Along the way, he encountered the Millipede, who was sitting by the roadside, playing his guitar and singing. His song went something like this:

Cingit cingit, pushing gently, my friend Hare is pushing slowly,

Cingit cingit, pushing gently, my friend Hare is pushing slowly.

The song, which meant “Cingit cingit, pushing gently, my friend Hare is pushing slowly,” seemed to mesmerize the Hare, and in his distraction, he left the path toward the ant hill and instead started to dance to the Millipede’s music. The longer he danced, the more the white ants scattered in all directions. After enjoying the dance, the Hare finally realized that he had neglected his task, and when he went to the ant hill, he found that the ants had already disappeared, no longer swarming. With no ants to gather, the Hare returned home empty-handed, his grass-torch still unlit. His wife, upon seeing him return without the white ants, asked anxiously, “My husband, where are the ants that you were supposed to gather? The ones that were swarming until their wings scattered everywhere?” The Hare sadly replied, “As I was on my way, I heard music from the Millipede, and it completely distracted me. I got caught up in the rhythm of the song and forgot about my task. I never even reached the anthill.” His wife, frustrated, asked, “Then what will we feed our children?” The Hare, realizing his mistake, began to mourn the lost opportunity, knowing there would be no more chances to gather the ants. And that was the end of the story.

This story teaches us an important lesson: we must stay focused on our goals and avoid distractions, for straying from our plans can lead to failure and missed opportunities.

Story 2: The Woman And The Ugly Baby

My story is about a woman who, in the days of old, had given birth to children. She had many, but one of her children fell ill. This child, so weak, was soon taken over by germs, and the mother, unable to care for the child any longer, decided to throw the baby away in the rubbish pit. She didn't know what else to do. Her heart, though heavy, made the decision, and she discarded her flesh and blood as if the child were of no worth. But, just as fate would have it, a woman who could not have children of her own came across the child. The woman, seeing the child abandoned and helpless, took pity on him. Without a second thought, she carried the child to her home and decided to care for him as her own. She raised him with love and care, and over time, the child grew up strong and healthy.

As the years passed, the woman who had adopted him began to send him out to herd cattle, for the family had livestock and needed someone to look after them. The child would go out each day with the herds, guiding them through the fields and keeping watch over them, and each evening, he would return home to his adopted mother. One day, while the boy was out tending the cattle, his biological sister, who had grown up in their mother's house, went into the bush to gather firewood. As she walked through the forest, she saw a young boy her age, who appeared to be her brother. But at first, she did not recognize him. She approached him and asked, "Are you not the child our mother threw away in the rubbish pit?"

Without answering her, the boy began to sing, and his song echoed through the bush:

"Amina Awili wakere ba,
Akadi kono awot paco,
Iwo it ikobi aya wa ni ya,
Atin acan ibolo iwi odor,
Aman dong kwao dok ajo."

Translated, the song went like this:

"My sister Awili, you are so proud,
Even though you are going home,
Tell our mother,
The child she threw into the rubbish pit,
Is now the one who herds other people's cattle."

Hearing the song, the sister was astonished. She had not expected this. Her brother, whom their mother had abandoned, had now become a strong and capable young man, working with cattle, an important role in their community. She returned home quickly and told her mother what she had found: "Mother, I met the child you threw away in the rubbish pit long ago. He is now herding cattle for some people." When the mother heard this, she was filled with both surprise and regret. Her heart had hardened that day when she cast her child aside, but now she was confronted with the reality that he had survived and flourished. She told her daughter, "Go back to the bush and bring him home. Ask him to return to us." So, the daughter went once more into the bush, searching for the boy. When she found him, she spoke to him again, but the boy, instead of answering, simply began to sing the same song once more:

"Amina Awili wakere ba,
Akadi kono awot paco,
Iwo it ikobi aya wa ni ya,
Atin acan ibolo iwi odor,
Aman dong kwao dok ajo."

And so, the song continued.

The meaning of the story is clear: no matter how bad a situation may seem at the time, no matter how abandoned or discarded something or someone may feel, there is always potential for change. What seems useless today may become of great value tomorrow. The child, abandoned in a rubbish pit, grew up to be a person of importance. The lesson we can learn from this is that every life has its worth, and sometimes, what is thrown away or discarded can become something of great significance. We should not be quick to judge or dispose of what seems worthless, for in time, it may prove to be a treasure.

Story 3. The Woman And The Little Dove

Can I tell you my story?

Yes, please tell us!

My story is about a certain woman and a dove. One day, this woman was walking through the forest when she came across a little dove in its nest. The bird was so small and innocent, and the woman, feeling pity for it, decided to take it home with her. She carefully removed the little dove from its nest and carried it away. Back at the nest, the mother dove noticed that her

baby was missing. She searched everywhere, flying around the trees and calling out, but her little one was nowhere to be found. The mother dove, frantic with worry, realized that the woman must have taken her baby. Filled with desperation, the mother dove rushed to the woman's house. She perched on a tree near the woman's home, and from there, she began to sing. Her song was not just a call, but a mournful cry of a mother who had lost her child. The woman had not yet returned from the well where she had gone to fetch water, and the little dove was still in the house. The mother dove continued to sing, her voice echoing through the air. When the woman finally returned home, her children greeted her and said, "Mama, there is a bird singing on the tree. We think it's the mother dove you took the little one from." The woman stopped and listened. She realized that the bird's song was familiar. It was the same song the mother dove had sung earlier.

Once again, the mother dove came back to the tree and started singing her song. It was the same, full of longing and grief. The woman listened carefully, and her heart filled with understanding. She stood up and said, "That must be the mother dove. It's the same bird I took the little one from yesterday. She's come to find her child."

At that moment, the woman entered her house and took the little dove into her arms. When the mother dove saw her baby, she flew down from the tree and flew straight to her little one. The little dove, sensing its mother's presence, immediately flew to her. The two doves embraced, and the mother took her baby back. The lesson we can learn from this story is that if you find someone's child—whether by accident or in need—it is important to care for them. But when the time comes, you must also return them to their rightful place. Just as the dove was reunited with her child, we should respect the bonds of family and the rights of others. Taking a child, even with good intentions, should never be an act of possession. One day, they will need to be returned to where they belong. This story teaches us that, no matter how small or helpless they may seem, every child has a rightful place. So, if you ever find someone's child, it is important to keep them safe, but remember that one day, you must return them to their rightful home.

Story 4: The Girls Who Went To Gather Firewood

May I tell you my story?

"Yes, please tell us!"

My story is about a woman and a dove. One day, the woman was walking through the forest when she spotted a small dove in its nest. The poor thing appeared so tiny and helpless, and moved by pity, the woman decided to take it home with her. She gently removed the dove from its nest and brought it into her house, thinking it would be safer there. Meanwhile, the mother dove had been away, perhaps searching for food. When she returned to the nest, she was devastated to find her baby missing. She called out and searched frantically, flying from tree to tree, looking for her little one. But the baby was nowhere to be found. Quickly, the mother dove realized that the woman must have taken her baby. Heartbroken and frantic, she hurried to the woman's home.

Perching on a nearby tree, the mother dove began to sing a mournful song. Her voice, filled with sadness and longing, echoed through the air. The woman, who had gone to the well to fetch water, didn't hear the bird at first. But the song was so persistent, so full of emotion, that it reached the ears of the woman's children. They called out to their mother, saying, "Mama, there's a bird singing in the tree. Could it be the mother dove whose baby you took?" When the woman heard her children's words, she stopped and listened closely. The song sounded familiar. It was the same bird call she had heard when she had taken the dove from the nest. Now, the woman knew for sure—it was the mother dove, and she had come to find her lost baby.

The woman turned to her children and said, "That must be the mother dove. I took her baby yesterday. She's come to find her little one." She then went inside, brought the dove outside, and set it down. When the mother dove saw her baby, she immediately flew down from the tree. The little dove, hearing its mother's call, flew to her as well. The two doves were reunited in a beautiful moment, and the woman, witnessing their bond, understood that the child truly belonged with its mother.

This story teaches us an important lesson: if you find someone else's child—whether by accident or out of kindness—it is important to care for them, but you must never forget that they belong to someone else. The bond between a mother and her child is strong, and no matter what happens, the child's true home is with their family. In life, we may sometimes take on responsibility for others, and that's a good thing. But we must also remember that every child has a rightful place, and when the time comes, we should always return them to

where they belong. Even though the woman took the dove in good faith, she knew that the right thing to do was to reunite the mother and her child.

The lesson here is simple: take care of others, especially children, but always respect their bonds with their family. No matter how much we love or care for them, their true home is where they belong.

Story 5: The Cock and the Wild Cat

My story is about a cock and a wild cat, who were once friends and lived together in the same house. One day, they decided to go to the garden, and the cock led the way because the wild cat was afraid of the morning dew. If the wild cat ever asked the cock to lead, the cock would warn her, saying, "Fire will burn you, fire will burn you." The wild cat, however, would always push through the dew, determined to follow the cock. One day, the wild cat became tired of moving through the dew and told the cock, "Please, let me try today." But the cock repeated, "Fire will burn you, fire will burn you," and the wild cat would again run away. Then, one day, the wild cat decided to cook something but had no fire. She sent her children to the cock's house to collect some fire. The children went but found that there was no fire at the cock's home. They returned and told their mother, "We couldn't find any fire." The wild cat asked, "Did you see the cock at home?" The children replied, "Yes, we found the cock there." The mother then said, "There is fire on its head. Go back and get it."

The children returned to the cock's home and found the cock had overslept. They looked for the fire, but they only found a cold head—no fire at all. The children returned to their mother and told her, "The cock's head is cold; there is no fire." The wild cat didn't believe them and sent her children again, saying, "Hurry! There is fire on the cock's head." But the children refused to go back, saying, "Its head is cold; there is no fire." Eventually, the wild cat went to the cock's home herself. When she found the cock sleeping, she touched its head and found it cold, just as her children had said. There was no fire. She said, "We'll settle this tomorrow, when we go to the garden." The next morning, the wild cat and the cock went to the garden. The cock said, "You should lead the way today." But the wild cat replied, "No, you lead the way." "I won't," said the cock. "If you don't lead, I'll let fire burn you." In frustration, the wild cat grabbed the cock, but the cock ran to a woman's house to take refuge. From that day on, the cock always stayed at home, and that event caused a rift between the wild cat and the cock.

This teaches us that if we see that something far beyond your abilities, you should not do it.

Story 6: The Woman and the Grasshoppers

I'm telling you the story of a certain woman.

In those days, people used to eat grasshoppers. One day, the woman collected grasshoppers, cooked them, and spread them out in the sun to dry. She told her child never to allow anything to eat the grasshoppers. However, while the child was playing with other children, she forgot her mother's warning and left the grasshoppers unattended. When the woman came back and found that the grasshoppers had been eaten, she was furious and chased her daughter away from home. The girl, heartbroken and alone, went to live in the wilderness. Unfortunately, while in the wilderness, a buffalo killed her. Later, a bird called Cilatong found the girl's body and began to sing:

"Tila, tila pi ocene kob Ayugi pi ocene,
Kob Ayugi jobi oneko atin ilum pi ocene."

Which translates as:

*"Tila, tila, for just grasshoppers,
Tell Ayugi that for just grasshoppers,
The buffalo has killed her child."*

People did not understand what the bird was singing at first. It repeated the song, and soon the villagers began to realize that the bird was crying about the death of Ayugi's child:

"Tila, tila pi ocene kob Ayugi pi ocene,
Kob Ayugi jobi oneko atin ilum pi ocene."

The villagers were now aware that Ayugi's child was dead. The bird's song told them that because of a mere grasshopper, a buffalo had killed the child. As morning approached, the bird returned again, singing the same mournful tune.

When the people finally realized the child was dead in the wilderness and that nothing could be done, they understood the tragic consequence of the woman's actions.

This story teaches us an important lesson:

Sometimes, when you give a child a task, they may forget or make mistakes. But if they spoil something, don't chase them away from home. Instead, tell them that if they repeat the same

mistake, you will correct them. Discipline should not be extreme, because the result may be more harmful than helpful.

Story 7: The Boys Who Went To Graze Cattle

My second story is about some boys who went to herd cattle from their family kraals.

They began grazing the animals well, but later they decided to go swimming. One of the boys said, “Let’s go back, our cattle might go astray and get lost,” but the others replied, “No, no, no! The cattle are fine, they’re grazing. Let’s enjoy the cool water first.” So, they continued swimming until it was nearly dusk, and almost dark. Then they decided to run and gather the cattle together, only to realize that what they had thought were cattle were actually flowering bushes.

They started singing:

Tii tila tila dang owot aluru (x2)

Dyera ilwongo tur obia ni dyang do dyang owoto alur (x2)

Awota ilwongo tur obia ni dyang do dyang owoto alur (x2)

Which translates as:

“Tii tila tila, the cattle have gone to Aluru (x2)

My friend, you refer to spear grass flowers as cattle (x2)

My pal, you refer to spear grass flowers as cattle (x2)”

The boys searched for the cattle in vain, and one of them suggested, “You should go towards the other forest; maybe you’ll find them there.” So they searched again, but still, they found nothing. They started singing again:

Tii tila tila dang owot aluru (x2)

Dyera ilwongo tur obia ni dyang do dyang owoto alur (x2)

Awota ilwongo tur obia ni dyang do dyang owoto alur (x2)

The boys continued searching for the cattle until very late, and then they decided to go back home. When they arrived, they were asked, “Why did you delay so long and return the cattle at night?” They answered, “The cattle got lost, and we were looking for them.” The children then went out to search once again. They traveled far and searched for a long time before finally finding the cattle and returning home very late. This teaches us that:

If you have a task to perform, you should focus on it fully and avoid distractions.

Story 8: Hare Marries the King's Daughter

Hare went to marry the King's daughter in heaven, so he told the other animals and birds to accompany him on his trip to the marriage. He invited Falcon, Eagle, Tortoise, Dove, and others, and they all went to heaven to attend the event until its very end. However, one thing happened during the celebration. Falcon had a hollow anus, which had been temporarily sealed with spear grass. When the dance reached its climax, most of the girls flocked around Hare and Falcon, but not as much around the other animals and birds. Tortoise, in particular, was not liked by the girls, although Falcon looked very handsome. Jealousy began to mount, and the less-favored companions decided to remove the seal from Falcon's anus to create a splash of faceses to impress the girls. So, Dove pulled off the grass that had sealed Falcon's anus, causing a burst of faceses to fly out. The faceses dirtied the girls and frightened them away.

Then came the problem when it was time to start the return trip. Falcon was to transport Tortoise, while Hare was safe because he had already arranged transportation with his in-laws in heaven. Hare would return later. Dove and another bird then decided to help Tortoise since Falcon had refused. The two birds decided to hold a stick with their beaks, and Tortoise would hang in the middle, holding the stick with his mouth. They cautioned Tortoise never to open his mouth until they reached the Earth. However, as they approached the surface of the Earth, some beautiful girls began singing in praise of Tortoise:

"Wot Angia tin oboe imalu

Wot Angia tin oboe imalu"

Which translates as:

"Son of Angia is cruising in the sky today

Son of Angia is cruising in the sky today"

Excited by the praise, Tortoise couldn't resist and opened his mouth to laugh. But, lo and behold, he fell down and crashed. His shell cracked. The cracked shell was later repaired by Snail. That's why, to this day, when you see a Snail, you'll notice that Tortoise and Snail look alike. This story teaches us that:

If you are living in this world, never get at odds with someone who supports you in times of need. If you do, it will be hard for them to help you again in the future. This is the reason why Tortoise fell to the ground.

Story 9: Cock and Millipede

May I tell you my story?

Yes, tell it to us. If it's nice, we'll fry it with onions.

This story is about the Cock and the Millipede. In the past, they shared a very close friendship. One day, they decided to go bathe. The Cock asked the Millipede to carry the water container while they went to the river to bathe. After bathing, on their way back, the Millipede began to show disrespect towards the Cock. The Cock, upset, told the Millipede, "If you refuse to carry the container, you will not make it home." The Millipede thought the Cock was joking, but the Cock swallowed him whole. The Cock was now very happy and started celebrating by singing:

Atongo Okollo, amwonyo oko,

Atongo Okollo, amwonyo oko...gwiric (x2)

Translation: "I pecked and picked the Millipede, I swallowed him,

I pecked and picked the Millipede, I swallowed him...gwiric" (x2)

As the Cock went along, someone asked, "What are you singing?" The Cock replied, "I'm singing something like, 'Owoto ilwok, odwogo oko, owoto ilwok, odwogo oko,'" and continued his song. However, when the Cock returned home, Mama Millipede asked, "What are you singing?" The Cock answered, "I'm singing like, 'Owoto ilwok, odwogo oko, owoto ilwok, odwogo oko.'" But Mama Millipede insisted, saying, "I want my son." In her anger, she grabbed a knife and slaughtered the Cock, only to find that the Millipede was inside the Cock's stomach, still alive. Soon, Mama Cock went looking for her son to send him on an

errand. When she arrived at Mama Millipede's home, she asked about her son, but Mama Millipede told her, "Your son, the Cock, is here, but I have already slaughtered him because my son was inside his stomach. The best we can do now is eat him." Mama Cock then said, "If we are going to eat my son, then your son must also be slaughtered and eaten." The two mothers agreed, and so they slaughtered the Millipede and ate both the Cock and the Millipede, even though the Millipede had only "remained" in his stomach.

The Lesson:

This story teaches us that we should respect those who are older or more experienced than us. Disrespecting them can lead to harm or even death, as shown by what happened to the Cock and Millipede.

Story 10: Hare and Bicilibic

Let me tell you my story about Bicilibic and Hare.

Bicilibic is a vegetable commonly found growing near rubbish heaps around the compounds. Hare went to eat it and became so fond of this vegetable. One day, Bicilibic said to Hare, "Since you like my food so much, one day I should cook myself, and you can eat me." But Hare replied, "Bicilibic, I cannot eat you at all." However, Bicilibic insisted that Hare would eventually eat it. The two argued, each showing contempt for the other.

Then, one day, when Hare had gone to the garden, Bicilibic, knowing that Hare would return very hungry, decided to cook itself into a delicious meal. It also prepared bread and placed everything on a table in Hare's house. When Hare returned and saw no one around, he asked himself, "Who has prepared all this food?" He then decided to eat it. As Hare began eating, Bicilibic began singing inside his stomach:

Bicilibic an aye bicilibic, bicilibic an atede kena,

Bicilibic an aye bicilibic, bicilibic an atede kena. (x2)

Translation: "Bicilibic, it's me, Bicilibic,

Bicilibic, I cook myself." (x2)

Hare, feeling something strange, said to himself, "Could it be the hoe I'm carrying that is bothering me?" So, he dropped the hoe, but the discomfort continued. He soon dropped everything else he was carrying and decided to rush home. The song inside him became faster

as he ran. When Hare arrived home, he told his mother about what was happening. His mother asked him, "Did you eat anything on your way back?" She then advised him to go and relieve himself on the rocks nearby. When Hare did this, Bicilibic came out and started laughing, saying, "You see, I have the sauce and the paste, and I can prepare myself into such a delicious meal, unlike you." Hare, feeling ashamed, boasted that he too could cook himself, and Bicilibic would also eat him. But Bicilibic insisted that this was impossible. So, Bicilibic happens to be Sorrel, a vegetable whose seeds are used for making a paste or sauce.

The Lesson:

We should not engage in careless arguments, or we might end up eating something we should not.

Story 11: Hare and the Toasted Seeds

Let me tell you a story about Hare, who used tricks to get food but had a weakness for not wanting to work. One day, when his mother asked him to plant pigeon peas, he told her to toast the seeds first. His mother, confused, asked if this was a new method of planting. Hare then went and ate all the seeds. When his mother went to check on him, she was surprised to see that very little work had been done. When she returned home and complained, Hare told her to prepare more seeds by toasting them. However, fearing that this would cause trouble, he decided to sneak around after noticing some strange footprints in the garden. Soon, he saw his mother, who was muttering to herself and cursing him for being such a lazy son.

Hare, quick to think, came out and said, "Mum, I have discovered a new method of farming. I haven't planted the seeds yet because my friend told me that it's not the right time to plant. He convinced me to wait." His mother, trusting him, gave him food. Later, when Elephant passed by, Hare told his mother that it was Elephant who had given him the advice. Before his mother could speak to Elephant, Hare rushed to him and said, "My friend, I will now go with you to implement the new farming skills you advised me about." Hare jumped onto Elephant's back and left home for good.

The Lesson:

We should be cautious of those who ask for help or advice, as they may have ulterior motives. Whether they are relatives, parents, or children, always be on guard for mischief.

Story 12: Hare and Obibi

Let me tell you my story about Obibi and Hare.

Obibi was a very hardworking animal, while his friend Hare was lazy and liked to eat free food. One day, Obibi thought to himself, “My friend Hare likes free food so much. What if I test him?” So, Obibi decided to set a trap. When Hare saw some well-prepared food, he called out loudly in case someone else was around, claiming ownership. Then he ate the food prepared by Obibi. But it was a trap, and Obibi was able to catch him. Obibi said, “So you’re the one who has been eating my food all along!” Hare admitted fault and said, “The good thing is that it’s very easy to kill me. Just tie me with dry banana fibers and leave me in the sun, and in a few minutes, I will be dead.”

Obibi did as Hare said. Soon, Hare began nibbling at the dry fibers, groaning and moaning to show that he was dying. Some onlookers wondered if Hare was trying to break free, but Hare quickly assured Obibi that he was almost dead. Obibi, believing him, left. And lo and behold, Hare broke free and ran away at a speed that no one could catch up with. Obibi ended up eating only air.

The Lesson:

This story teaches us two important lessons:

Wisdom surpasses physical strength.

Once you catch your enemy, never let them go for any reason.

Story 13: Hare and Yiyeng

Can I tell you my story?

Yes, tell it to us!

This is a story about Hare and Yiyeng, two brothers. Both were tricksters and lazy, always trying to avoid work. One day, they were supposed to cook pumpkin, which they had harvested from the garden. Yiyeng asked Hare to carry the pumpkin, but Hare cunningly replied, “Please carry it, I will split and boil it when we reach home.” So, Yiyeng did the work and carried the pumpkin. When they reached home, Yiyeng asked Hare to split the pumpkin and boil it. But Hare replied, “Please prepare the fire, I will split it later.” He kept pushing the work onto Yiyeng, saying, “You do everything and I will eat.” Eventually,

Yiyeng, frustrated, told him, “You will not eat at all because you haven’t done anything.” At this point, Hare hit Yiyeng on the head, and Yiyeng, being a creature who easily faints, passed out. Hare, scared of the consequences, ran and hid in the bushes, peeping out to see if Yiyeng would revive. But Yiyeng woke up, ate all the boiled pumpkin, and lay down as though nothing had happened. When the family returned home, Yiyeng stood up, having eaten everything.

The Lesson:

If you are lazy, you may miss out on everything. Wisdom surpasses physical strength, as Yiyeng played the fool, faked his own death, and ate all the pumpkin while Hare fled in fear.

Story 14: Bee and Wasp

I’m telling you the story of Bee and Wasp.

These two were friends, though not brothers, and one of them was not as knowledgeable as the other. One day, Bee said to Wasp, “My brother Wasp, please pay me a visit. There is something very special I want to give you as my best friend.” So, Wasp came over, and Bee climbed to the roof. Bee then asked Wasp to hold a large saucepan while Bee began urinating honey into it. As he did, he sang:

Lirrrrr, lirrrrr, jami ducu an atio bedo gin ame jo duc maro

Lirrrrr, lirrrrrr, jami na duck a atio jolung maro.

Which translates as:

“Lirrrrr, lirrrrr, everything I do, is what everyone likes.

Lirrrrr, lirrrrr, all that I do, everybody likes it.”

As they started eating the honey, Wasp asked, “Brother Bee, is this what came out of your body, that we are enjoying so much?” And Bee answered affirmatively.

They enjoyed the honey, and Wasp, moved by admiration, invited Bee to his house. When Bee arrived, Wasp tried to do the same thing that Bee had done. He gave a small pot to Bee to hold while he went up to the roof. But each time, only faces and little drops fell into the pot. After several unsuccessful attempts, Bee said, “Brother Wasp, I want to teach you this technique.” With that, Bee went up to the roof and produced honey for Wasp. This humbled

Wasp so much that he was left speechless. But Bee, being kind, said, "Today, I want you to learn this wisdom: If you want to achieve something, please seek advice." That is why the Lango say, "Apoti omio pipino ocweo awara" (Imitation led the wasp to make only comb and not honey).

This teaches us that:

We should always learn to consult those who are more knowledgeable than us, instead of blindly coveting or imitating them, if we are to succeed.

Story 15: The girls, their mother and the lazy boy

Can I tell you this my story?

Tell us we hear.

My story is about some girls and their mother. The family had grown pigeon peas in a large field. One day, they went to harvest the peas. As they began, a bird flew and perched on a nearby tree, singing:

"Yugi joo apwono ngor, yugi tye abedo abeda (X2)

Kono joo tung wa, jo kono oneko yugi (X3)"Which translates as:

"Yugi, others are picking pigeon peas, but Yugi is just sitting (X2)

If it were my hoe people, she would have been killed (X3)"

The family noticed the bird singing but continued with their harvest. The bird, too, kept singing:

"Yugi joo apwono ngor, yugi tye abedo abeda (X2)

Kono joo tung wa, jo kono oneko yugi (X3)"

Once they finished their work, they started thinking aloud, "This bird sings so well. We should catch it and take it home." The girls' mother then spoke to the bird, saying, "You bird, can you please come and sing from my hand here?" The bird flew down and perched on the old woman's palm, continuing to sing:

"Yugi joo apwono ngor, yugi tye abedo abeda (X2)

Kono joo tung wa, jo kono oneko yugi (X3)"

The woman held the bird tightly and took it home. When she arrived, she told her husband that she had found a radio that could sing so well. The old man was eager to hear the radio. The bird was brought to him, hidden inside a basket. When asked to sing, the bird started again:

"Yugi joo apwono ngor, yugi tye abedo abeda (X2)

Kono joo tung wa, jo kono oneko yugi (X3)"

The family began to dance to the tune of the song, continuing late into the night. Afterward, the bird was turned off and put away inside the house. The next morning, everyone went back to the fields, except for one lazy boy who dreaded the work in the garden. When everyone had left, he gathered his fellow lazy friends and told them about the "radio" that could sing so beautifully. When his friends arrived, he brought out the bird, and it began singing:

"Yugi joo apwono ngor, yugi tye abedo abeda (X2)

Kono joo tung wa, jo kono oneko yugi (X3)"

They started dancing, but suddenly, the bird flew away. The boy began searching for it but couldn't find it. When the others returned from the garden and asked for the radio, he told them the bird had disappeared. When they asked what happened, he explained, "When my friend came and asked me to bring the radio, the bird flew away." They told him to go and look for the bird. He wandered into the wilderness, asking one bird after another to sing. The first bird he found was a nightingale, which sang:

"Dii dit..."

He slapped it away. Next, he found a dove, which sang:

"Kuku durum kuku durum..."

He slapped that one too. Finally, he found the singing bird, which sang:

"Yugi joo apwono ngor, yugi tye abedo abeda (X2)

Kono joo tung wa, jo kono oneko yugi (X3)"

He asked the bird, “Can you please come and sing from my hand here?” The bird flew down and perched on his hand. He then took it and returned it to his mother, saying, “Here is your thing.” This teaches us that:

We should be careful and avoid tampering with whatever our parents keep in the house without their permission. Secondly, we should avoid laziness because it leads us into risks.

Story 16: The barren woman

I’m telling you the story of a certain woman and a man who were both struggling with infertility. The woman longed deeply for a child, especially a girl. One day, the man went to harvest honey, and upon returning, he brought home a large amount of honey wax. Using the wax, he shaped a beautiful girl. The woman, overjoyed, loved the wax girl as her own child. One day, as the woman was leaving for the garden, she told the wax girl never to leave the house, for she would melt in the scorching heat. However, when some girls came to gather vegetables from the edge of the compound, they asked the wax girl to accompany them back to their home. At first, the wax girl refused, remembering her mother’s warning about her safety. But the other girls insisted, and eventually, she agreed to go with them.

Before long, she began to melt. As she melted, she started singing:

"Pi lwoko joo, omia atoo calo gwok
Pi lwoko joo, omia atoo calo gwok
Pi lwoko joo, omia atoo calo gwok
Pi lwoko joo, omia atoo calo gwok"

Which translates as:

"For offering company to people, I now die like a dog.
For offering company to people, I now die like a dog.
For offering company to people, I now die like a dog.
For offering company to people, I now die like a dog."

The other girls, however, showed no concern for her condition. As her body melted away, she continued singing until her mother, who was working in the fields, heard the song and rushed to her rescue. She gathered the melted wax, reconstructed the girl, and severely warned her, saying, “If you leave home again, I will never follow you.” But after a few days, when the

woman left home again, another group of girls came by. It had become well known that the barren woman had a wax girl, and the girls were curious to see her. They, too, were gathering vegetables, and after finishing, they persuaded the wax girl to accompany them. Once again, as they walked in the heat, she began to melt. She started singing the same song, and her mother heard it and rushed to her aid, pouring water on her to stop the melting. Despite her mother's efforts, the wax girl did not learn her lesson. Another group of girls came on another day, and once again, she followed them. This time, as she melted, she sang the same song, but this time, she melted completely, until there was nothing left of her. Her mother gathered the last remnants of the wax and decided never to create another child again. The wax girl was buried in the remains of the wax.

This story teaches us a valuable lesson:

Children should be obedient to their parents to avoid misfortune. Disobedience, as shown in the story of the wax girl, led to her tragic end. The consequences of ignoring a parent's guidance can be severe.

Appendix 2: Work plan

Time 	2024			
Level of progress 	Sept.	Oct.	Nov.	Dec.
Proposal development and ethical clearance				
Field Piloting and general preparation for fieldwork				
Fieldwork				
Data analysis				
Dissertation writing				

Appendix 3: Research Budget:

ITEM	RATE	AMOUNT
Proposal writing and general preparations	1,000,000/=	600,000/=
Pilot study	300,000/=	300,000/=
Fieldwork	1500,000/=	1500,000/=
Data analysis	750,000/=	750,000/=
Thesis writing, printing and hard-bound copies	600,000o/=	1,000,000/=
Total		4,150,000/=

Appendix 4. Introductory letter

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**OFFICE OF THE DEAN, FACULTY OF EDUCATION AND
HUMANITIES**

October 11, 2024

TO : WHOM IT MAY CONCERN

This is to introduce to you Mr. Acen Ebecca Elyak (Reg No. 20/U/1886/MEL/PS) a student pursuing a programme of study leading to an award Master of Arts in Literature and English Linguistics of Gulu University, Master of Gulu University.

She is undertaking research on the Topic:

AN EVALUATION OF SYMBOLISM IN LANGO ORAL NARRATIVES

Which is in partial fulfilment of the requirements for the award.

Any assistance rendered to her in relation to this research work will be highly appreciated.

Yours faithfully,



Dr. Denis Thaddeus Ofoyuru

Dean, Faculty of Education and Humanities