

**VISUALIZING ANKOLE PROVERBS THROUGH ANIMATIONS AS A
DOCUMENTATION AND PRESERVATION ALTERNATIVE FOR ANKOLE
INDIGENOUS KNOWLEDGE**

BY

NASASIRA PIUS

19/U/GMAID/20700/WKD/PD

**A RESEARCH DISSERTATION SUBMITTED TO THE DIRECTORATE OF
RESEARCH AND GRADUATE TRAINING IN PARTIALFULFILMENT FOR THE
REQUIREMENT OF THE A WARD OF MASTERS DEGREE IN ART AND
INDUSTRIAL DESIGN OF KYAMBOGO UNIVERSITY.**

JULY, 2023

APPROVAL

This is to certify that this research under the topic: “**Visualizing Ankole Proverbs through Animations as a Documentation and Preservation alternative for Ankole Indigenous Knowledge**” was carried out by Nasasira Pius under our supervision and it is now ready for submission to the Graduate School’s Board of Examiners of Kyambogo University for assessment.

First Supervisor

Sign:

Date:

PROF. PHILIP KWESIGA

Second Supervisor

Sign:

Date:

MR. MUGENYI GYAVIIRA

ACKNOWLEDGEMENT

I would like to acknowledge the selfless support from my supervisors Prof. Philip Kwesiga, Mr Mugenyi Gyaviira, the entire fraternity of the School of Art and Industrial Design, Kyambogo University.

DEDICATION

I would like to dedicate this research to my family the Musiimes in Seeta Mukono, AMDA family especially the young Banyankore in children ministry to whom I am a mentor together with other teachers who need to learn our Ankole proverbs and the Ankole cultural values.

In the similar spirit, I would love to also dedicate this research study to my supervisors Prof. Philip Kwesiga, Mr. Mugenyi Gyaviira, and the entire Department of Art and Industrial Design Kyambogo University.

DEFINITION OF KEY TERMS

Adobe AfterEffects and Adobe Premier Pro: Are some of the best visual and sound programs with great visual effects for animation recording and rendering the entire project into a compatible and portable version for media broadcast.

Adobe design suits: These are design and illustration aiding programs designed and assembled in a single package called suit downloaded from online design sites downloadable for use on all windows, MacBook and Apple computers.

Adobe Encore: A sound based program from Adobe design suits that are specially designed to edit sounds and sound effects.

Adobe Photoshop: A photo based illustrating program from Adobe design suits that can be flexibly used to draw, colour, edit or put in motion drawings or pictures.

AMDA: This is a group of the Catholic Banyankole from Western Uganda united under one umbrella in Kampala called the Archdiocese of Mbarara Development Association which usually convenes for Sunday Mass every last Sunday of the month at Kitante Primary School with their newly constructed church at Lubaga that will soon become their permanent city church in Kampala.

Animation: Is the artistic and stylized pictures or drawings in a sequenced illusion of motion.

Animation Character: Is a created modal developed to represent something with close relationship in behavior, action, features or color to that it represents.

Ankole Proverbs: These are the indigenous proverbs from Runyankore language in western Uganda.

Ankole: Was the name Ankole Kingdom that existed in the Western Uganda land unfortunately its kingship has never been reinstated after the 1980s President Obote's abolition of all kingdoms in Uganda.

Banyankore: These are the people from the indigenous tribe of Ankole of western Uganda.

Bilingual: This refers to one's ability to fluently speak two languages.

Characterization: is the process of creating or modeling a character.

Drawing tablet: This is an electronic powered drawing device used like a drawing board and can register drawings on any drawing programs like Adobe Photoshop and Illustrator.

Ekyanzi: This is the Ankole milk drinking pot, made from chiseled wood with a deep hole like a vacuum in which milk is poured for drinking

Illustration: This refers to the process of developing imagery drawings.

Karo karungi: Is the name of the home village in the animated Ankole Proverb. This is derived from an indigenous name that was coined by the white colonialists referring to the heaven-like land of milk and honey of Western Uganda that they called a “*good village*”.

Long honed Ankole cow: These are the popular indigenous cows of Ankole that are believed to have their origin from the Chwezi dynasty the original-occupants of the land in western Uganda.

Mood board: This is a developed picture or illustrative story line created with which the artist follow while animating.

Munyankore: Is a person from or belonging to Ankole tribe.

Paremiography: *This is* the collection of proverbs.

Paremiology: *This is* the study of proverbs.

Paremiomation: *This is* the animation of proverbs by sequencing the images to motion. Note; this is coined and adopted in this research study.

Pseudo name: Is an assumed or adopted name to represent a given character, objects or place.

Runyankole: Is the indigenous language spoken by the Banyankole from the Ankole tribe of Western Uganda

Script: This is a developed story line created with which the artist follow while animating.

Sequencing: This refers to the alignment of a batch of images into motion following a specific script and mood board.

UNESCO: This is an abbreviation of United Nations Education, Scientific and Cultural Organization.

Visualizing: This refers to the style of presenting ideas into images or drawings

TABLE OF CONTENTS

| | |
|---|-----|
| APPROVAL..... | i |
| ACKNOWLEDGEMENT | ii |
| DEDICATION | iii |
| DEFINITION OF KEY TERMS | iv |
| CHAPTER ONE | 1 |
| 1. INTRODUCTION..... | 1 |
| 1.1 Background of the Study..... | 3 |
| 1.2 Statement of the Problem | 7 |
| 1.3 Purpose of the Study | 8 |
| 1.4 Objectives of the Study | 9 |
| 1.5 Research Questions | 10 |
| 1.6 Significance of the Study | 10 |
| CHAPTER TWO | 12 |
| 2. LITERATURE REVIEW..... | 12 |
| 2.1 Introduction | 12 |
| 2.2. Examining the nature of Ankole proverbs and their applicability | 12 |
| 2.3. Children’s ability to use proverbs in their daily life experience | 16 |
| 2.4 Animation as an entertaining media in preserving the indigenous knowledge (Ankole proverbs). | 21 |
| 2.5 Research Theories | 25 |
| CHAPTER THREE..... | 28 |
| 3.0 METHODOLOGY | 28 |
| 3.1 Introduction | 28 |
| 3.2. Research Design..... | 28 |
| 3.2.1. Studio Practice..... | 30 |
| 3.2.2. Characterization..... | 32 |
| 3.2.4. Design Process and Scope | 34 |
| 3.4 Geographical Scope | 42 |
| 3.5 Ethical Considerations | 42 |
| CHAPTER FOUR..... | 43 |
| 4.0. DATA PRESENTATION, INTERPRETATION AND ANALYSIS OF RESULTS | 43 |

| | |
|--|-----|
| 4.1. Introduction | 43 |
| 4.2 Findings for Objective One | 44 |
| 4.3 Findings for Objective Two | 54 |
| 4.4 Findings for Objective Three | 62 |
| CHAPTER FIVE..... | 73 |
| 5.0 DISCUSSION, CONCLUSION AND RECOMMENDATIONS | 73 |
| 5.1 Introduction | 73 |
| 5.2 Summary of findings..... | 73 |
| 5.3 Discussion of Findings..... | 74 |
| 5.3.1 As regarding to objective one, that thought to examine the nature of Ankole proverbs and their applicability..... | 74 |
| 5.3.2 As regarding to objective two, to find out whether children know and use proverbs in their daily life experience. | 76 |
| 5.3.3 As regarding to objective three, looked at production and find out the extent to which animation as an entertaining media has over other medias in preserving the indigenous knowledge (Ankole proverbs). | 79 |
| 5.4. Conclusion..... | 81 |
| 5.5. Recommendations | 82 |
| 5.5.1. To the AMDA Community | 82 |
| 5.5.2. To the Government..... | 82 |
| 5.5.3. Areas for further research | 83 |
| 6.0. REFERENCES..... | 85 |
| 7.0. APPENDIX | 91 |
| 7.1. APPENDIX I..... | 91 |
| 7.3. APPENDIX IV | 96 |
| 7.4. APPENDIX V | 98 |
| 7.5. APPENDIX VI..... | 101 |
| Runyankole proverbs (Effumu):..... | 101 |

LIST OF TABLES

| | |
|---|----|
| Table 1: Classification of the Ankole Proverbs. | 13 |
| Table 2: Knowledge about Ankole Proverbs and their meaning. | 44 |
| Table 3: The extent at which AMDA children know Ankole Proverbs. | 45 |
| Table 4: Knowledge of other existing proverbs by AMDA children. | 46 |
| Table 5: The desire to learn speaking Runyankore and its proverbs by the AMDA children. | 47 |
| Table 6: Possibility of AMDA parents speak Runyankole with their children. | 48 |
| Table 7: Parents' use of Ankole Proverbs with their children. | 50 |
| Table 8: Knowledge of Ankole Proverbs and their meanings by the AMDA Parents. | 51 |
| Table 9: The language used by AMDA Sunday school teachers during Sunday school. | 52 |
| Table 10: Knowledge of Ankole Proverbs by the AMDA Sunday school teachers. | 53 |
| Table 11: Knowledge of Ankole proverbs by the AMDA Sunday school teachers. | 54 |
| Table 12: Knowledge about Ankole Proverbs and their meanings. | 55 |
| Table 13: If ever heard their children speak any Ankole proverb. | 56 |
| Table 14: If Ankole Proverbs are still important to our children in this modern society. | 57 |
| Table 15: The possibility of AMDA children to learn and use Ankole proverb in their daily lives. | 58 |
| Table 16: The language usually use while teaching children in the AMDA Sunday school. | 59 |
| Table 17: Knowledge about Ankole Proverbs and their meanings. | 60 |
| Table 18: Possibility of AMDA children to learn and use Ankole proverb in their daily lives. | 61 |
| Table 19: AMDA children's passion to learn speaking Runyankore and its proverbs. | 62 |
| Table 20: If ever seen any book or story book about Ankole Proverbs. | 63 |
| Table 21: AMDA children's love for Animations. | 64 |
| Table 22: If AMDA children have ever watched any animation about Ankole proverbs. | 65 |
| Table 23: Possibility of AMDA children to learn Ankole proverbs through animations. | 66 |
| Table 24: Knowledge of animations about Ankole proverbs. | 67 |
| Table 25: The best alternative way of preserving Ankole proverb for children. | 68 |
| Table 26: Possibility of learning Ankole proverb through animations. | 69 |
| Table 27: The best alternative way of preserving Ankore proverb for children to learn. | 71 |

TABLE OF FIGURES

| | |
|--|----|
| Figure 1: Sketch and shaded characters. | 32 |
| Figure 2: Inspiration of an Ankole long horned cow. | 35 |
| Figure 3: The first created character called Mantete from the Cow that was later dropped for Ekyazi and Ekishaabo. | 35 |
| Figure 4: Inspiration two. | 35 |
| Figure 5: Inspiration three. | 36 |
| Figure 6: The milk guard house in Karo-Karungi the home of the main characters Mantete and Kinky. | 37 |
| Figure 7: The main characters in the animation created Mantete with a hook and finsh on the left and Kinky on the right on river Rwizi in Karo Karungi. | 37 |
| Figure 8: Kuku the grand father in the animated story. | 38 |
| Figure 9: Mukaka, the grand mother in the animated story. | 38 |
| Figure 10: Bebina, the young little sister of Mantete and Kinky. | 38 |
| Figure 11: The mood board. (Courtesy: Original Source.) | 39 |
| Figure 12: Knowledge about Ankole Proverbs and their meaning. | 45 |
| Figure 13: Knowledge about Ankole Proverbs and their meaning. | 46 |
| Figure 14: Knowledge of other existing proverbs by AMDA children | 47 |
| Figure 15: The desire to learn speaking Runyankore and its proverbs by the AMDA children. | 48 |
| Figure 16: Possibility of AMDA parents speak Runyankole with their children. | 49 |
| Figure 17: Parents' use of Ankole Proverbs with their children. | 50 |
| Figure 18: Knowledge of Ankole Proverbs and their meanings by the AMDA Parents | 51 |
| Figure 19: The language used by AMDA Sunday school teachers during Sunday school. | 52 |
| Figure 20: Knowledge of Ankole Proverbs by the AMDA Sunday school teachers. | 53 |
| Figure 21: Knowledge of Ankole proverbs by the AMDA Sunday school teachers. | 54 |
| Figure 22: Knowledge about Ankole Proverbs and their meanings. | 55 |
| Figure 23: If ever heard their children speak any Ankole proverb. | 56 |
| Figure 24: If Ankole Proverbs are still important to our children in this modern society. | 57 |
| Figure 25: The possibility of AMDA children to learn and use Ankole proverb in their daily lives. | 58 |
| Figure 26: The language usually use while teaching children in the AMDA Sunday school. | 59 |
| Figure 27: Knowledge about Ankole Proverbs and their meanings. | 60 |
| Figure 28: Possibility of AMDA children to learn and use Ankole proverb in their daily lives. | 61 |
| Figure 29: AMDA children's passion to learn speaking Runyankore and its proverbs. | 62 |
| Figure 30: If ever seen any book or story book about Ankole Proverbs. | 63 |
| Figure 31: AMDA children's love for Animations. | 64 |
| Figure 32: If AMDA children have ever watched any animation about Ankole proverbs. | 65 |
| Figure 33: Possibility of AMDA children to learn Ankole proverbs through animations. | 66 |
| Figure 34: Knowledge of animations about Ankole proverbs. | 67 |
| Figure 35: The best alternative way of preserving Ankole proverb for children. | 68 |
| Figure 36: Possibility of learning Ankole proverb through animations. | 70 |
| Figure 37: The best alternative way of preserving Ankore proverb for children to learn. | 71 |

ABSTRACT

The study set out to interrogate the Ankole proverbs that have been in existence as far as the advent of the Ankole ethnic group a thousand years ago, with much emphasis on their current state of documentation and preservation for the benefit of the future generation. These words of wisdom or phrases have been always or almost a daily spice of the speech especially with those well versed with these proverbs from children to adults concerning every aspect of life mostly on social cultural aspect. The study was guided by main three specific objectives which were, to examine the nature of Ankole proverbs and their applicability, whether children know and use the Ankole proverbs in their daily life experience, and to produce and find out the extent to which animation as an entertaining media has in preserving indigenous knowledge like Ankole proverbs.

Therefore, the methodology used was qualitative methods, especially action research that involved engagement of the AMDA community based in the urban centers of Kampala metropolitan in nurturing the next generation youths. This stretched to the level of comprehensiveness by the children as compared to their adult counterparts and how these precious proverbs have been or are being documented and preserved for the next generation. In the same sense a graphical documentation solution was greatly considered in an audio-visual animation in Runyakore with English subtitle. The study found out the existence of a potential risk of losing most of our indigenous Ankole proverbs alongside other cultural values in preference to the alternative modern culture narratives and practices brought by technological advancement, that leaves no chance to express ideas in Runyankore and its rich proverbs thus the need to document and preserve these proverbs for posterity.

Key words : Ankole proverbs, Documentation, Preservation, Indigenous knowledge, Animation.

CHAPTER ONE

1. INTRODUCTION

Proverbs are the backbone of almost every African language and each proverb is special in its own establishment and meaning. Different proverbs in different native languages in Uganda have different underlying meanings as for the Ankole tribe, proverbs were highly cherished due to their values in as far as framing up a rightful society was concerned although today this story is fluctuating influenced by urbanization, globalization, immigration and settlement patterns as well as technological advancement. The word, “proverb,” comes from the Latin word, “proverbium,” (“pro” meaning “in front of, on behalf of” and “verbium” meaning “word”), signifying that a proverb takes the place of ordinary words (Asimeng-boahene et al., 2010; Grant et al., 2010). They are interesting but intrinsic short statements. They are concise, rhythmic, and balanced as asserted by James Fenimore (Asimeng-boahene et al., 2010). A proverb is a simple and concrete saying popularly known and repeated, that expresses a truth bases on common sense or experience. they contain truth, wisdom, counsel, rule of conduct, in nature and functionality (Heerden, 2002). They are often metaphorical and in fact proverbs fall into the category of formulaic language. There are quite many different definitions of the term proverb in its nature by different sources and scholars, phrased in the Oxford English Dictionary as short story, well known pithy saying, stating a general truth or piece of advice (Wang & Dang, 2014), or a condensed but memorable saying embodying some important fact of experience that is taken as true by many people and this is according to the Free Dictionary (Brosh & Academy, 2013), or a complex, intriguing, and important verbal entity as viewed by Richard P Honeck (Bukuluki et al., 2017).

H. Brosh view a proverb in same line with MH Bakalla, as a brief saying presenting a well-known truth that is popular and familiar to all, or a child of experience passed on to us by our ancestors (Brosh & Academy, 2013). These definitions and others clearly cast a shadow of great knowledge and wisdom embedded in proverbs that a given society uses to streamline its values, norms, language and culture to next generation. Like the informal societal verbal constitution manual, proverbs can be viewed as society's way to guide its members on how to act in a difficult given situation and to provide advice for problem solving (Essam & Fahmi, 2016).

John S. Mbiti asserted that the language of proverbs has a rich vocabulary of words, phrases, combination of words, symbols, pictures, allusions, association and comparison (Brosh & Academy, 2013). He further acknowledged that proverbs are drawn from the whole society in this case African societies and that every part of the society is captured in the proverbs. In this case Mbiti realized the profound nature of the proverbs and how the buildup of the society structure was always best planned by the society leaders' parents inclusive through the wisdom in proverbs. (Adeyemi, 2014) look at proverbs as the vehicle with which socio-cultural and philosophical thoughts underlying social values, issues, ethnic and religion are transmitted across generation. They further more asserted that in many African languages, proverbs act as a catalyst of knowledge, wisdom, philosophy, ethics and morals which provoke further reflection and call for a deeper thinking and consideration of issues. The presentation and the use of proverbs can differ according to the creativity of the user. (Mbiti, 2020) proverbs are seen as symbols of communication that can be packed into short sentences or even anecdotes and stories, sometimes carved on wood, stone or other materials, or even sung or danced. Similarly, (Brosh & Academy, 2013) believes that proverbs manifest themselves in many different forms and can be applied to many different circumstances. They are varied in content, age, form, structure, kind, and origin. Some proverbs can apply to many people and many places. They are thus common to many cultures and have endured for a long time.

Scholars of the 1900s, like like Taylor asserts that proverbs are often borrowed from similar languages and cultures, and some time comes down to the present through more than one language (Taylor & Passau, 1992). Both the Bible (including, but not limited to the Book of Proverbs) and the Medieval Latin (aided by the work of Erasmus) have played a considerable role in distributing proverbs across generations. Biblically, a proverb is a short saying that expresses the general truth for practical, godly living. The ward proverb means “to be like” thus the book of proverbs is full of comparisons showing how various images illustrate the fundamental truth of life.

According to Wolfgang Mieder, a proverb can as well be a short generally known sentence of the folk which contains wisdom, truth, morals and traditional views in a metaphorical, fixed and memorable form and which is handed down from generation to generation (Easton, 2012), (Hatipoğlu, 2020) just like W. Mieder (Mieder et al., 2018), other scholars like Yusuf and Methangwane define proverbs as relatively short expressions which are usually associated with

wisdom and are used to perform a variety of social functions, thus proverbs are used to achieve different discourse acts and communicative goals by speakers (Christopher, 2020).

In Uganda, (KN Okubo 2019) looked at proverbs as an instrument to convey messages and teach traditional norms and positive behavior to community members who are young, this was asserted basing on Toro culture in Western Uganda.

The definition of proverbs differs according to different languages especially our native African languages from English but however the meanings may still come to the same viewpoint.

In the researcher's viewpoint, proverbs are short phrases with profound underlying meanings that are commonly used to convey advices or warning on daily life experiences or challenges. And it should be noted that however much the English language has been the main medium of communication in most African countries a case in point Uganda, proverbs are presented almost the same way and are often translated and transferred in comprehension from one language to another 'What can be said in one language, can be said in another (BK Zabajungu 2007)' that is to say locally from Runyankore to Luganda, Lusoga, Gishu, Luo, Rutoro, Iteso, Karamojong and so many other native Ugandan languages. It should also be noted that there are some languages that combine proverbs and riddles in some sayings, and this is simply because of almost the similarity in the information and message being put forward. Proverbs fall under traditional knowledge, thus a totality of all knowledge and practices whether explicit or implicit used in the management of social-economic and ecological facets of life (Wekundah, 2012).

1.1 Background of the Study

In African traditional society especially amongst the Ankole, proverbs were and are still seen as the words of the elderly people usually used to refer to daily life experiences and challenges. With this perception, parents, guardians and teachers or mentors of the young children have absolutely been reluctant on teaching these proverbs to the next generation children in this case urban areas like in Kampala Metropolitan.

However much the blame is put to elders especially our busy parents for not teaching these proverbs as a knowledge transfer practice to the new generation, we must bear it at the back of our minds that there have been literally no simplified visual materials to interest the children to learn Ankole proverbs apart from the few hard to get write ups of scholars like Fr. Marius Cisternino in

1987, late Fr. Amos Betungura, and other few notable researchers. Although, new proverbs are emerging constantly to reflect contemporary values in the Western world (Mieder, 2004, 2007) , the same is with the Ankole ancient proverbs that have been infiltrated by day to day shallow sayings that are slowly taking the space of original indigenous Ankole proverbs. the contemporary audience tend to influence the mode of conversion of messages thus having proverbs dynamically change sometimes creating a high breed of sayings that are implausible. Koliswa Moropa acknowledges MI Mokitimi's style of explaining indigenous Sotho ancient proverbs and idioms by inevitably adapting them to contemporary thinking in order to keep them relevant to contemporary society (Prophet et al., 2012), this therefore means the need for a careful selection and treat of any Ankole proverbs being interpreted for the children to avoid diversion and creation of improper message in the process of popularizing our rich indigenous knowlwdge to the dotcom contemporary audience. The use of proverbs in literature dropped significantly after the eighteenth (*Proverbs and Patriarchy: Analysis of Linguistic Sexism and Gender Relations among the Pashtuns of Pakistan*, N Sanauddin, 2015), an indication of continuous endangerment of western proverbs, which correlates to the similar bug of deterioration in the use of Ankole proverbs. It is unbelievably true that not even a single proverb is used for instance in the daily news aired on televisions and radio stations in Western region of Ankole for instance, - indeed "Ekitamanyirwe tikiyiita" (literally meaning *the rumor that is not heard of does no harm*) so where can the children learn and use the proverbs when the common platforms are not communicating any.

History of early collection of proverb stems from the third millennium B.C. and were inscribed on Sumerian cuneiform tablets (Mieder, 2004). And in Uganda by a British colonial administrator attempted to explicate approximately 350 proverbs (Easton, 2012). There are other efforts from different key players concerning basically African proverbs like Global Mapping International, a Christian mission organization, catalogued not less than 27,000 African proverbs from all major languages of the continent in the late 1990s (Nussbaum, 1998), compilation of Hausa sayings by the Nigerian scholar Yunusu (1989) which includes over 1,500 proverbs.

In Uganda some scholars have tried their best to catalogue our native proverbs, Kevin Namatsi Okubo compiled around 100 Toro (Uganda) proverbs, and translated then in English, Swahile and French for a broad understanding (Okubo 2019), Marius Cisternino under the Combonian Missionaries compiled amongst the many African proverbs the Kigezi and Ankole proverbs

(Asiimwe, 2019)), Aaron Mushengyezi, all these and many others writers of Runyankole – Rukiga like late Ret. Rev Amos Betungura, late John Baptist Kakubi the brains behind the Runyankole Bible translation have all done their best as far as preserving Runyankole indigenous knowledge is concerned through their written literature but not in visual like animation as this research study has done.

A lot of scholarly writing, technological advancement triggering invasions and innovations has been greatly realized and embraced especially in the twenty first century in different areas of education right from E-learning to the use of computer tablets as exercise/note books and library as a result, little attention has been dedicated to educationalising of our indigenous knowledge and the use of proverbs. As pointed out by scholar Hezi Brosh, (Brosh & Academy, 2013) integrating intercultural awareness into the language curriculum is not an easy task, but it is possible. Creation of educative and entertaining materials like animations especially concerning our different cultures could be a great invention. Electronic audio and visual recording of such performance would provide great entertainment and foster its dissemination and preservation (Zabajungu 2007). It is on record that however much there are different languages and cultural norms in Uganda with less or no proverbs written down as according to each language, there has been a laxity on helping the young ones know and understand the proverbs that sometimes seem hard for children to comprehend and relate to in real life.

The use of proverbs is however mostly seen as the skill that is often developed over years, As with proverbs, comprehension of idioms gradually increases during childhood, adolescence, and adulthood, (Duthie, 2008) implying a life time attained skill. Since proverbs mostly require creative thinking in comprehension mostly associated with adults, children have always been sidelined to knowing yet learning is a gradual process that mostly rotates on cognitive and external reinforcement as according to the social learning theory of Albert Bandura (Mcleod, 2016). Idioms often occur in the form of verb phrases that have become conventionalized after years of repeated use (Duthie, 2008) just like proverbs, and the absence of the chance for our children to study these proverbs leaves a lot to desire.

In the end parents remember to refer or even not to proverbs when children have grown up and the fact that proverbs are not like concrete stories or folklores that contain interesting parts that children can sit and listen to, really becomes hard for parents or mentors to interest them to

children. Although the Thematic Curriculum of Uganda has the provision of learning the proverbs, that tend to start in upper primary and focusing on the English proverbs instead of the native ones. In fact, this goes against the common Ankole saying that ‘Akati kinikwa kakyiri kabitsi’ - a tree is best bent when still young, literally meaning it is difficult to teach and correct an old person about new ways of life, better when still young.

(Adeyemi, 2014) asserts that one has to give premium to the issue of local content to make learning practical and rewarding for the learners. Thus, the adaptation of local contents such as the use of indigenous proverbs is suggested to teach peace education to the learner. Therefore, there is need to devise means of interesting our children with hidden meanings in Ankole proverbs right from their childhood for the best of their learning as the saying goes “Language is the best dress of thought”. Drawing interests from different scholars, (Noor Sanauddin, 2015 p.17) highlights the different views towards proverbs from proverb scholars’ point of view. For instance, the linguists of the nineteenth century, proverbs were the source material for the comparative philological study of rural “archaic” dialects (Views, 2009)

Historians treated proverbs and other forms of folklore as immaterial relics, surviving remnants among the peasant folk of the savage ideas and ways from which civilization had evolved (Dundes, 1978:3-4). Sociologists and anthropologists took interest in proverbs studies in the hope to find the reflection of national characters in these small pieces of public philosophies.

Sanauddin Noor goes ahead to classify proverb scholarship in two distinctions but parallel fields, that is *paremiography* (the collection of proverbs) and *paremiology* (the study of proverbs), thus compelling this research to coin the word “*paremiomation*” as perhaps the animation of proverbs. This is a research that looked at the continuity of preservation of the Ankole proverbs in an animation form, as the collection and proverbs studies will continue for the years to come (N Sanauddin, 2015, p.18).

Outi Lauhakangas in his research about the use of proverbs and narrative thoughts found out that, jokes or anecdotes are not the most critical contents of any conversation or presentation, neither is a proverb or a proverb-like expression (Lauhakangas, 2007). But they may be the best remembered parts in argumentation. Therefore, however much proverbs may seem hard for children to understand, creativity needs to be employed to forge a simplification mechanism of presentation

to have proverbs dramatized either in terms of short visual stories, narrative art of wards and comics sort of ‘edutainment’ as framed by David Buckingham and Margaret Scanlon in the early 2000s (Makarius, 2016) that young children can watch, read and relate to since children learn better as they see. Marilyn. A Nippold and Faridah Serajul Haq found out that proverb comprehension in school-age children and the adolescent develops as a result of the ability to analyze an expression in addition to the amount of prior exposure one has to proverbs (Meininger, 2020). This literally means that children learn better with common interaction and a relation to expressions which could also be artistic visuals thus the back bone of animation.

1.2 Statement of the Problem

Proverbs are mostly used by the adults than the children, particularly because adults have learnt more proverbs than the children and in the long run the present generation of children are left out in acquiring the best necessary life experiences that proverbs avail. This avails a generation gap that does not know the traditional knowledge and values, yet studies show a gradual decline in the proverb interpretation and comprehension with age. A study with 353 individuals aged 13–79 years reported that interpretation of familiar proverbs “reached a plateau” in the 20s, it was stable in the 30s, 40s, and 50s, but it began to decline in the 60s, with a significant decline being detectable in the 70s (Kljajevic, 2022), implying that however much proverbs may look complex to the young children of 10s, early introduction would sound a better idea than waiting for when they are in 20s, yet metacognitive knowledge gradually grows in the years (Korakakis et al., 2012) and can get distracted by alternative languages and cultures as an associative environment.

One would assume that the existence of the current generation that barely know nothing about the indigenous Ankole proverbs could have been greatly driven by the urban life experience characterized by the busy working schedules, un avoidable movements in search for family survival mechanism thus limited time (Guryan et al., 2008), or low interest or negative attitude in some parents that have assumed a high level of civilization finding it barbaric to dwell back to some Ankole values with proverbs inclusive. It is indeed obvious that such literature is dying out with the impact of literate, wealthier, and reputedly more ‘progressive’ cultures (Asimeng-Boahene & Ph, 2013). The deterioration in moral behaviors of the present generation may not only be attributed to lack of parenting time but (Martin & Sanders, 2003) also to the lack of knowledge of our profound indigenous values a case in point the Ankole cultural values in preference for the

urban westernized culture which is much contrary to our African setup and in the end the results are evident through lawlessness in homes, streets, places of work, schools. This should not picture a wrong image onto the western culture as “evil” but the applicability of some of its values’ in an African environment are quite conflictive in nature. The fact that what we adhere to as culture in Africa is different from what our brothers and sisters in Asia, America or Europe do, creates this gap. Just like many African tribes, the Ankole culture has a lot of information that is very rich and resourceful that has been left untapped, among the many are proverbs which society may perhaps refer to in both formal and informal education of our children on matters of day-to-day life experience. The rate at which African cultures and indigenous knowledge is deteriorating is rapidly evident, “Over 60% of the African populations are youths below 18 years and more than 500 million kids and youths in Africa cannot speak their mother tongue nor do they understand their culture, heritage and values. Valentine Ubalua (Squid Magazine 2019 – African Animations).

The need to provide an alternative and better conservation mechanism for the Ankole indigenous knowledge (proverbs) that matches with the digital age is very important, oral re-telling, radio and television broadcasting as well as publication of folk stories as books, their didactic and entertainment value can benefit the source language speakers: by fostering a reading habit, literacy and laying a base for development (BK Zabajungu 2007). the advancement of technology has made a significant impact on the evolvement of teaching methods from traditional face-to-face teaching to computer-based learning (CBL) (Islam et al., 2014) or e-learning systems at all levels of education (Al-kabi & Sharadgah, 2013), and the fact that the gist of this research was on educating, entertaining and conserving the Ankole proverbs, a design that fits all these three aspects was thought and derived at.

1.3 Purpose of the Study

This study looks at availing an alternative way of documenting and preserving our rich indigenous knowledge and cultural values across generations and in this case the Ankole proverbs, although this can be used as a bench mark for other cultures and regions to tackle the challenge of social and moral deterioration of the current young generation that seem to have lost knowledge of our traditional social values is another interesting aspect this research study took to account. This is an envision for what the next generation should be, socially or morally. Forging a graphical solution

to interest the young children was profoundly cardinal, purposely to know, learn and understand the great value of Ankole proverbs plus their rich knowledge, important for better and responsible living in this challenging modern world. In another perspective, reading and watching of animation videos and characters based on these Ankole proverbs, children will most likely pick interest and learn from this form of edutainment materials. “If one is ever to become an effective communicator in a foreign language, one should be able not only to produce proverbs correctly but also to recognize and understand them when he or she listens to them” (Brosh & Academy, 2013), likewise children may not produce or construct these proverbs very well, but can possibly extract the moral values in them thus improving their social or moral behaviors. The extinction of very many indigenous tribes and languages like the Badaga in India and some other indigenous sources of knowledge could be the right bullet shoot to this research calling for the need to have the Ankole proverbs conserved as a spectrum of indigenous knowledge for generations to come other than dwelling on the existence of the proverb experienced elderly without considering the fact that humans are mortal and thus subjected to death by fate of life. So, does this mean the end of proverbs? No! Traditional knowledge emphasizes the accumulation and transmission of knowledge through generations (Wekundah, 2012) the call for alternative ways of preserving this indigenous and traditional knowledge is something of common interest that animation as a multimedia technique is worth consideration (Islam et al., 2014), at the same time educating alongside entertaining the modern and contemporary child. The contemporary child has been exposed to modern Western cartoons and animations, so interesting these children with our indigenous content is something possible given plover exposure, although this has to be done in a carefully entertaining way in comparison to the Western counterpart. The way to go is to adapt the stories into short plays and author them to animated cartoons and stories (Toni, 2015) as this research study deeply explored.

1.4 Objectives of the Study

- (i) To examine the nature of Ankole proverbs and their applicability.
- (ii) To investigate whether children know and use Ankole proverbs in their daily life experience.
- (iii) To analyze the extent to which animation as an entertaining media has over other medias in preserving the indigenous knowledge (Ankole proverbs).

1.5 Research Questions

- (i) How best can proverbs be taught to children and understood?
- (ii) How viable are the Ankole proverbs in the life experience of a modern-day child?
- (iii) Can an animated Ankole proverb be understood and learnt by the young children?

1.6 Significance of the Study

Findings from this research availed a new form of learning proverbs and their intriguing meanings for the children in both urban areas and villages. Children will be able to enjoy reading the proverbs as they even relate to the visually animated comics as a form of ‘edutainment’ defined by Buckingham. D and Scanlon. M as a hybrid mix of education and entertainment that relies heavily on visual material, on narrative or game-like formats, and on more informal, less didactic styles of address (Makarius, 2016). In the long run, teaching of proverbs to children will be simplified and made more fun by including illustrations that children can easily interpret to by themselves. Hezi Brosh in his research about proverbs in Arabic language classrooms, was able to find out that participants enriched their knowledge of the Arab culture, established societal appreciation across geographic boundaries, and expanded their understanding of communication patterns, ways of behavior, values, and rituals different of theirs (Brosh & Academy, 2013). Thus, parents will benefit by seeing their children change in their social behaviors and morals by relating to the moral experiences in the comical proverbs and not only parents, but Schools especially kindergartens will equally benefit on the comic proverb materials that have been created that can be used in mentoring the children as well as decorating children-learning environment like classrooms and other study areas using developed cartoon characters of this project.

In social-economic perspective, this research study could have possibly added a stone to the efforts of constructing a strong mechanism of preserving African indigenous knowledge on culture, morality and hard work in restoration of their profound values a case in point the Ankole culture. Farther more proverbs are a good educational media because it contains linguistic knowledge and positive cultural values so that they must be kept and preserved by their supporting communities (Mansyur et al., 2020). This can also be used as a locus from which other languages in Uganda can construe their different proverbs visually for the betterment of our rich cultures and the next generation. In addition, the government of Uganda can as well refer to this study in a pursuit to accommodate our indigenous knowledge especially proverbs in the education curriculum to be

more practical and rewarding for the learners (Adeyemi, 2014) at the same time making policies related to preservation of proverbs (Mansyur et al., 2020).

Economically this study should up lift the spirit of creativity and the embracing of animation as a genre in the film industry on top of creating employment opportunities to the creative youthful minds in Uganda. Marketing, branding and advertisement will equally benefit since animation can interestingly sell products than any other media form, can give visible achievements when audience appreciates one's work on top of selling items like toys for kids, clothing and books, and may act as a marketing communication and branding of original art form and promote cultural heritage (Kolay, 2016) from where the animations are derived.

CHAPTER TWO

2. LITERATURE REVIEW

2.1 Introduction

This chapter attempted to analytically explain the concepts of this study and cites from the available literature and authors concerning what they have written in relation to this research study. It provides the background context for the research problem and also share with readers the results of other studies that are correlated to this study. It reviews the scholarly materials as literature of other related research findings with respect to the objectives of the study.

2.2. Examining the nature of Ankole proverbs and their applicability

In discussion of the style and structure of African proverbs one of the first things noticed is, the poetic form in which many are expressed as asserted by the social anthropologist Ruth Finnegan (Nyame & Tomekyin, 2018), the conversion and structure of these proverbs is poetic and much more dramatic and that is why some may seem to be like short stories broken into summery from possibly an ambiguous or big scenario. Proverbs like “*Akutwara ekiro omusiima bwashesire*” means one who accompanies you in the night is best appreciated in the morning, seem to be like a summery from a long story of a night journey with a stranger. However, much proverbs seem to be wisdom wards for adults, or activities regarded as suitable for adults (Duthie, 2008), if broken down into simple drama or an illustration of what could be that hidden simple story, proverbs can be best understood when interpreted according to the contexts of their use (English et al., 2019), children could be aided effectively to know our Ankole proverbs just like their adult counterparts.

The nature of the Ankole proverbs is relatable to *Outi Lauhakangas*'s seven functions of proverbs that he presented through seven Paradoxes (Lauhakangas, 2014). According to him seven pairs of opposites concerning the aims of ‘proverb speech’ were found during the research of the functions of proverbs in social interaction. They were formulated as a result of theoretical reasoning and after analyzing of several contextual examples.

Every pair of contrary tendencies draw the interpretation of functions to two different directions but both aspects seemed to be true at the same time. A closer analysis showed that opposing

observations were not exclusive and they were often only seemingly opposites. But what causes a paradoxical impression as one goes into details of the use of proverbs? One cause might be that the speech where proverbs are used has several functions acting on different levels at the same time. The act of using proverbs gets varying explanations on different levels of interpretation. Thus, the following pairs of opposites should be considered from a demonstrating point of view.

- I. Predictability – unexpectedness*
- II. Safety – taking risks*
- III. Detachment – familiarity*
- IV. Maintenance of hierarchy and control – face saving in violation of social hierarchy*
- V. Relieving situations – exacerbating situations*
- VI. A uniform way of thinking – difference of opinions*
- VII. Identity of a community – internationality*

In relation to the above however, to the benefit of children in this research study, the Ankole proverbs were classified in a simple and common way to the benefit of perfect communication and comprehension. These were looked at in a classification of different aspect of life as illustrated in the table below;

Table 1: Classification of the Ankole Proverbs.

| | |
|-------------------------|---|
| Work | Encouraging hard work, teamwork, discouraging laziness and jealousy, ownership. |
| Leisure | Communal enjoyment, importance, beer party. |
| Social Behaviors | Social values like greeting, eating, sitting, cleaning, friendship, dress code. |
| Cultural Practices | Marriage ceremonies, courtship, divorce, beer parties, burial practices and others. |
| Political or Leadership | Kingship, Inheritance of the throne and property, family leadership, security |
| Traditional Medicine | Collecting, administering/usage, payments, |

The paremiologist Wolfgang Mieder viewed the American proverbs into three structures, the legal proverbs, medical proverbs, and weather proverbs (Mieder, 2004) in literature, similar to some of

the highlighted from Ankole culture. In this way there will be a variety of proverb for almost every aspect of life from which the parents or mentors can chose to teach children.

Proverbs may embody discriminatory attitudes, ethnocentric prejudice, and other forms of bias common in the culture (Easton, 2012). The Ankole proverb of ‘*Enyamwonyo kekura eriiibwa*’ is one of those proverbs aimed at encouraging adult and ready girls to get married as soon as possible just as the way the banana is eaten as long as it is ready. This and other so many proverbs give the best shield which one can cover up in his or her speech to avoid what could look like direct confrontation or what could look shaming in one way or another but yet delivering at home equally the same message.

Some proverbs are concrete warnings to the target audience, “*It is the stone thrown in jest that causes injury to the head.*” (Yitah, 2014). This saying is typically employed as a warning and/or deterrent to a person who engages in an activity that appears harmless but is potentially dangerous as asserted by Yitah in her critical analysis of this proverb. In relation to this articulation, father more she pointed out a coordinated attempt by women in the Kasena ethnic group of northern Ghana to invent counter sayings and “fight with proverbs” *ka jang de memanga, as it is termed in the Kasena language* “in order to deconstruct the conservative, sexualized local ideology of power...and to establish their own signifying terms.” For example;

a traditional Kasena proverb promoting discipline among wives in the polygamous household—‘the whip that lashes the senior wife lashes the junior wife, too’—is transformed into its effective opposite: ‘The whip that lashes the first wife must never be allowed to see the light of day’.

The Ankole vocabulary has also a full range of counter proverbs or proverbs of warning, in this case however in relation to the above proverb, “*Enkoni etiire mukabalo kogireba ogirenzya orugo*” this translates that the whip used to lash your co-wife should be thrown away, it can still be used to punish you, and this was a warning to every one against jubilating in one’s problems because what affects your neighbor could largely affect you to in the long run. For the case of the children, the above proverb could be reconstructed to target them, “*Enkoni etiire mukasho kogireba ogirenzya orugo*” meaning the whip used to lash your step mother should be thrown away because it can still be used to punish your mother too, despite their difference in structure, they all come to the same view point. By nature, contextual use of proverbs serves different role

such as warning, commending, insulting, encouraging, abusing, advising, correcting a wrong doing and asserting (English et al., 2019).

Furthermore, proverbs like “*Orwotengyera mukasho rweita nyoko*”, meaning that “the death wishes to your step mother could actually spare her for your own mother” is a warning proverb to the child wishing evil to another or other people, this proverb discourages the wicked wishes to others, by pointing out the personal anguish if the same is actually happening to your beloved one (mother). Anthropologist JW. Hussein described the sexist weight of proverbs in East Africa too (Hussein, 2004), and this is the real cover-up importance of the proverbs that is inter-relatable to the Ankole proverbs.

Ruth Finnegan asserts that, proverbs often have no specialized occasions for their use (Yakub, 2018) unlike riddle and stories, and by their nature proverbs are not staged like plays, not cited like folklores (*Ebyevugo*), nor sang like songs, but rather all those mentioned are the main vehicles through which Ankole proverbs are used by those well versed and in other aspects other than leisure for instance during work, public gatherings, speeches, informal/home leaning community meetings and on different ceremonies which aspects can be regarded as daily life interactions or shared situation knowledge (SSK) as asserted by Odebunmi (Ehineni, 2012). They are rather horse of conversation; when the conversation droops, the proverb picks it up, thus making communication more effective and successful (Ehineni, 2012) by convey of deep thoughts and ideas. Finnegan farther more believes that proverbs are not separable from daily interaction and activities unlike forms as riddles and stories they are not normally set apart as suitable for relaxation after, say, the end of the day’s work, but are closely involved with speech and action on every sort of occasion including general conversation. (Yakub, 2018).

Ankole proverbs always provided a very creative way of delivering a point without using direct confrontation to the intended hearer, because proverbs appear as expressions of wisdom and common sense (Mieder et al., 2018). The beauty of proverbs is the universality of their meaning; everyone can relate to in some way and on some level (Nyame & Tomekyin, 2018). Proverbs like; “*Atakora tarya*” “*He who does not work does not eat*”, or “*Kora turye tiguba mwaga*” – “*Pressure for work is not mistreatment*” (Mutungi, 2019) short as they are would easily be used to warn one

from laziness or to emphasize the need for everyone to work, the hard to say or sarcastic words would be foiled harmlessly in a proverb like “*Akijwire kabira*” to mean someone has gassed, on top of saving time in lengthy arguments, one would need only among many a short proverb like “*wanyampisa ekiniga nonrya omumpare*” meaning “a forced gas spoils one’s trouser with waste” would come to play, warning one from insisting on a wrong decision or using excessive force.

It is therefore important to consider use of the Ankole proverbs as discourse to our daily life situations and experience. Proverbs have served as tools for social engineering (Asimeng-boahene & Ph, 2013), they contain truth, wisdom, counsel, rule of conduct (Heerden, 2002), this is because proverbs are “great reminders to the community to strive to move from one state of their living standards to another” that is for the proverbs that look at work as an aspect or “to instill respect among community members” (Mutungi, 2019) and these are proverbs that focus on moral discourses.

2.3. Children’s ability to use proverbs in their daily life experience

This section looks at how ease and capable children can interpret and comprehend different scenarios in any given Ankole proverb. Given their cognitive abilities, children can use anything in their lives as long as they are interesting and entertaining.

Sawsan Nusir an established scholar pointed out the need for educators and possibly game developers to find smart ways of mixing entertainment with education where students at early ages usually see education methods as ‘boring’ in comparison with those video games that they like (Islam et al., 2014). Therefore, this is the reason why this research study was made more engaging and entertaining for the children as possible to best suit their interests if they are to learn anything like a proverb and possibly use in daily life.

Furthermore, the interpretation of the Ankole proverbs into simple animated stories took in an account the role of other factors, such as attention, memory and inhibition. Thus, in addition to testing complex sentences, we would need other items that pose similar task demands, but use more simple sentences (Islam et al., 2014). The fact that proverbs by their nature tend to present a kind of twisted language with hidden meaning, this research sturdy tried to break down into the

simplest Runyankore and English language styles, for purposes of easy comprehension for all children with different cognitive abilities.

Some Psychologists have proved the possibility and ability of children to learn new things at different stages of life and relatively put them in practice. In the Initiative versus Guilt, a third stage of Erik Erikson's theory of psychosocial development, Erickson emphasized that it is during this stage that children assert themselves more frequently and will begin to ask many questions as his thirst for knowledge grows (Mcleod, 2016). This means children in this stage will initiate games and most activities that make them happy with their peers. In relation to this, Albert Bandura in his 1986 Social Cognitive Theory (Social Learning Theory) recognizes models as external reinforcements, and believes that, in society children are surrounded by many influential models, such as parents within the family, characters on children's TV, friends within their peer group and teachers at school (Mcleod, 2016). He pointed out that these models provide examples of behavior to observe and imitate by paying close attention to these models, so its upon them to copy or discard any associated behavior. From the above psychosocial and behavioral studies, it is very evident that if some of these models are introduced to these children in Runyankore language with its proverbs, on top of watching the animated proverb skits on television or phones, our urban Banyankole children could possibly find themselves more lingual in Runyankole that we can imagine thus preserving our Ankole culture and values.

In relation to the above, one of the research studies about children's ability to learn problem-solving strategies from television, Hodapp T. V. asserted the need to identify how everyday experiences relate to children's thinking, and how these experiences vary for children from diverse backgrounds. Findings showed that children learn better problem-solving strategies with interaction for instance with their parents or close peers than from media (television programs) to real life. This is because physical interaction promotes intensive engagement and allows ease cross examination with instant response which makes learning quick and effective. The words children hear others speak undoubtedly play a crucial role in the learning process (Kirkorian et al., 2015) this therefore means, however much the Ankole proverbs are animated to capture children's attention to learn and use them, parents have a crucial role to introduce or help children to memorize these proverbs after watching the animated skits.

Procedural memory is integral to the learning of cognitive, perceptual, motor, and linguistic skills that contribute to school achievements (Julius et al., 2016) and ability to put in play or use the acquired skills and knowledge. Procedural learning is a basic mechanism enabling newly acquired skills to improve gradually across multiple learning experiences as asserted by N Censor and LG Cohen (Kirkorian et al., 2015) .

It is of no doubt that some people tend to develop bias towards some languages, cultures and their beliefs, and in the long run this factor cannot accommodate continuous existence not even preservation of any biased culture and its values thus extinction. A study conducted at Debrecen University in Hungary, acknowledged that negative meta-linguistical prognosis (I have bad ears for/bad sense of the language) easily creates a ground for self-misconception for learners, which can lead to prolonged failures in language learning as well as a learner's attitude, (Szabó et al., 2019) which also does not give fertile grounds for the know of the associated cultural virtues too.

Ability to learn and use proverbs may largely depend on one's ability to speak that particular language (language proficiency) from where those proverbs are drawn. A study by Rafael M. Diaz (Rafael M Diaz, 2014.) compared bilingual kindergarten and first grade children who were high or low English proficient during two test periods on a variety of cognitive tasks. At the end of the study Diaz concluded that there is a strong relationship between the degree of bilingualism and cognitive variability in early stages of proficiency, but this relationship is weak in children of high proficiency (Skehan, 2017). The fact that most children of urban residents are usually exposed to more than two languages especially English and any other alternative language, the fact that their cognitive ability is high, it is an advantage itself for the learning of a new language, toddlers encode information more slowly when it is presented via video, and toddlers may consistently exhibit better-than-chance learning in an object-retrieval task if given more time to process the hiding event (Kirkorian et al., 2015) thus if they are taught and exposed to Runyankole along with its proverbs, this could prove to be quick and easier given the advantage of their age.

(Lauhakangas, 2014) acknowledges the mundane philosophy of proverbs or proverb use which deals with ethical and pragmatic questions. They are about questions how things are or how they should be; about issues how things can be recognized and what we can know about them. They

are brought out in situations where people feel emotional tension and need smooth actions. They mean authorized wisdom called for when people should decide how to explain things. Proverbs are brought to conversations to make calculations of profitability: How do we influence on things or on our life? and how and when it is wise to act or let things go? He further more explains the functionality of proverbs and narrative thoughts in his seven paradoxes which among them is the predictability or unexpectedness whose arguments are grounded on unexpected analogies.

Willie Van Heerden, (Heerden, 2002) asserts that proverbs are the structures which make open communication possible where cultural gaps exist; they are ways of disclosing oneself to others; and they provide a language which enhances meaningful communication of the Gospel. Since Ankole proverbs were seen as another mode of communication through which meaningful message of warning, love, work, relationships, morality and marriage would be extended from the seniors to the juniors easily just as it is from God through His chosen ones like Jesus, disciples or apostles and prophets who were the teachers to the juniors in this case are the believers in the Holy bible. The cultural gaps with in the Ankole culture concerning the use of proverbs amongst urban Ankole children was the reason why this research had to take place so as to bridge this cultural gap.

Heerden farther more pointed out the urgent need to reject present foreign models of expression if we are to breathe new life into the spoken word. Our church must express a Passover of Language, or the meaning of the Christian message will not be understood. One of the primary tasks of Christian reflection in Black Africa is to totally reformulate our basic faith through the mediation of African culture as expressed in proverbs, art, music, liturgy, poetry, stories and biography.

In great agreement with Willie's observation not in church this time but rather with the Ankole proverbs and the ability of children to comprehend them easily, the need to have these proverbs dramatized in a comical and animated way would be an effective way of breaking down complicated proverbs to simplicity for our young ones as form of edutainment as also emphasized by Buckingham and Scanlon (Makarius, 2016)

Proverbs are used in oratory, counseling, judging, embellishing speeches, and enriching conversations.' Most of the time, proverbs are employed for their allusive, ironic, and sarcastic

potential (Ehineni, 2012), children love things and stories that takes their interests as well as keeping them happy thus the interesting and the humorous nature of hidden stories behind Ankole proverbs if animated in the best simple way to suit children's interest, would best score high in as far as teaching the modern children our native proverbs, their relevancies in addition to preserving our indigenous knowledge.

The way or style of translation of proverbs for children may greatly determine the quality of interpretation, leaning and mastery, signs and sign systems are all characterized in terms of the degree to which they can be detached from face-to-face situations (Berger and Luckman 1967, p36) and according to Abrahams and Babcock (1994, 418), "Degree of detachability is often determined by the medium into which the sign is translated. This logically means the best translation yields best mastery and vice versa. In this case scenario, the combination of audio, written and visual translation of Ankole proverbs could be the best idea for preserving the indigenous wisdom in the Ankole proverbs. According to Akin Odebunmi he is greatly convinced that some media such as theater and film obviously maintain a greater sense of scenaric interaction than others (Ehineni, 2012), it is to my conviction too that a great mastery leads to a better and longtime memory thus if animation as a media is used in this study may lead to continuous and fun full existence of Ankole proverbs before all generations but better with children because of its edutainment aspect.

Odebunmi analyses Ahmed Yerima's use of proverbs in his pragmatic reading this time in proverbs of Yemoja, Attahiru, and Dry Leaves on Ukan Trees, pointing out the fact that a proverb as a communication tool is better understood basing on its functionality or important benefits rather than its structure within culturally defined contexts. As asserted, the use and recognition of the proverb respectively establish a bond between the speaker and the hearer (Ehineni, 2012). In other words, humor and fun created in even a seemingly cruel proverb in a visual presentation would still be educatively bonding. So, proverbs lead to "bonding behavior just like jokes" as asserted by NR Norrick (Ehineni, 2012).

Proverbs, especially as captured in dramatic texts, can best be appreciated through a theory of action (Ehineni, 2012). A modified model of pragmatic acts basing on Mey's 2001 model, was formulated and proposed by Odebunmi Akin to best visualize the operation of proverbs in literary

contexts. The question here is, if this works in fictional or legendary story tales, can it work in visualizing the same proverbs in motion graphics of animation? The answer is “Yes”. This is because this modal gives two levels or platforms of sharing cultural knowledge (Shared Cultural Knowledge - SCK) in relation to the situation knowledge (Shared Situation Knowledge - SSK) and these are fundamental for proverbial comprehension. Interactants share a cultural background, which enables them to understand proverbs as used in specific situations (Ehineni, 2012) Furthermore, because proverbs are structured as very short summarized legendary tales although not to the extremes of a standard folk tale, this model breaks down the would be a complex proverb into a simply interesting one for children to understand.

2.4 Animation as an entertaining media in preserving the indigenous knowledge (Ankole proverbs).

Children love entertaining lifestyle than an educative one, yet every child needs to learn new and helpful things every day for a better living. Different researchers have for years bothered to create all sorts of learning programs that can best fit for the effective learning of children (Shtulman et al., 2016) especially the kindergarten and the lower adolescent fellows. But who can best know what children’s interests are? This has continued to be a puzzle to many, however a study by Sawsan Nusir on the impact of using Multimedia Interactive Programs on children’s ability to learn basic Math Skills in Jordan was conducted and in synchronization with other several similar studies, the results showed that those methods can be especially effective for youngsters, where they can be motivated by graphics and animation, particularly when known cartoon characters are used in those educational games. (Al-kabi & Sharadgah, 2013).

This means children could possibly learn the Ankole proverbs through animation skits if created in a creatively captivating style as this study aims at. Multimedia has the potential to create high-quality learning environments, with the capability of creating a more realistic learning context through its different media. Interactive multimedia can thus provide an effective learning environment to different kinds of learners (Al-kabi & Sharadgah, 2013), this in the end provides an evident continuous use of proverbs (Mansyur et al., 2020) as long as they are learnt thus preservation of our indigenous Ankole knowledge.

The advancement of technology has made a significant impact on the evolvement of teaching methods from traditional face-to-face teaching to computer-based learning (CBL) or e-learning systems at all levels of education. Modern education and communication environments can offer alternative ways in the learning process (Al-kabi & Sharadgah, 2013). Animations is one of the most interesting computerized designs or styles of teaching learners especially the lower primary classes, this is because these young ones can easily be captivated by the visual graphics interfaces embedded in this teaching design and in the end learning becomes effective. If this advancement in technology is widely adopted in the collection and documentation of our indigenous knowledge especially the Ankole proverbs where animations are used to visualize these proverbs, could perhaps prove more effective, due to its ability to avail interactive learning environment which can generate an effective instruction and learning system (Harper & Hedberg, 1997; Sims, 1998; Shinde, 2003) in both preserving our cultural knowledge and learning than the recently renown traditional and rudimentary designs like written and oral styles.

Animations have the capacity to communicate to wider masses cutting across all ages just like cartoons do. Spire J. Ssentongo a renown Ugandan political cartoonist asserts that he found out the only creative way to capture almost everyone's attention is through the humorous cartoons "I found cartoons to be an easily captivating way of passing across heavy messages, especially around sensitive topics. Many of our people would want a good laugh and are not so into reading detailed stuff. So, I decided to wrap up my messages in humor as reported by Bamukuraki Musunguzi in Sunday Monitor's special reports of March 2021 (*Laughter Is an Everyday Form of Resistance - Spire _ Monitor, 2021.*) The fact that animations are literally sequenced images, this means if there are cartoons about Ankole proverbs created and are sequenced into motion, there is a possibility of capturing every child's attention even on a much wider spectrum thus preserving this indigenous knowledge too.

Basing on series of research by Richard Mayer, the use of multi-modal instruction is more effective than using any single mode, finding demonstrates that media do impact learning, through the instructional possibilities that they enable (Nyame & Tomekyin, 2018). For example one could state that when used appropriately, the video medium should be more effective than radio, since the letter cannot provide visual information. Here emphasis was greatly put-on video visuals as an aid to leaning mathematics implying the existence of possibility of effective learning even for non-

mathematical concepts like language and related cultural knowledge (proverbs), this is so possible because all these require the same cognitive abilities for effective learning.

The traditional Ankole people were wise enough in as far as preserving their cultural heritage through a variety of indigenous activities especially the round fire place activities like, stories telling, games, and folk roars inclusive of heroic recitations known as '*okwevuga*' (Kiguli, 2012) in which proverbs would be mostly used and transferred across all generations in some form of entertainment. Indigenous knowledge and traditional knowledge are often passed through shared practices and storytelling (JM Wekundah, 2012), and their protection too helps in conserving the environment (Deisser & Njuguna, 2016) This could have been an intentional notion for cultural identity or an intent to keep entertainment fun full in its nature or perhaps by cultural default proverbs would be extended to generations.

Currently this whole social system has been eluded by work, and the only time parents have with their children is more less at dining table limited to time and no parental control and support (Does et al., 2016) as compared to the interesting traditional round fire place, but unfortunately by the time parents return from work, children are always asleep and parents are completely exhausted and the only thing they want is to sleep and wake up as early as possible to their daily family survival routine.

In other words, there is limited time for parents and children engagement (Boele et al., 2020) or call it child care time (Sayer & Gornick, 2012) as a form of child nurturing from which could avail the possibility of proverbs being used by especially the parents as the seniors to the children as the juniors who barely know nothing about the rich Ankole proverbs.

According to (Lauhakangas, 2014), proverbs are brought out in situations where people feel emotional tension and need smooth actions and this is in agreement with the mundane philosophy. These are situations where one's mind goes under invisible pressure that results into restlessness and a single piece of a proverb or proverbs in that context could vaccinate the mind to rest. Outi analyzed different modes like speech situations. This in this case could be an Ankole proverb of encouragement to stimulate a positive attitude for the downed person or as a tool to drive out the pressure of fear or anxiety for instance '*Ndindiriza ayeriinza owg'araakore*', or "*Okubonabona tikwe kuffa*" these are proverbs to stimulate positivity literally meaning that you don't have to drag on what you ought to do by obligation or suffering is never the end respectively.

Scholar Willie van Heerden points out one important source of an African narrative theology of enculturation which is comprised of the proverbs, sayings, riddles, stories, songs and other examples of African oral literature (Heerden, 2002). These sources are a challenge to broaden our horizons, to explode our petty images of God and of one another, and to enter with wonder deeper and deeper into the mystery. The fact that this oral literature exists, there is a serious need for it to be preserved in whichever way creatively designed if the next generation of Africans in this case Ankole people are to inherit or be proudly identified with it.

Achebe's scholarly works never ceased to challenge given individuals or societies in the picture through his proverbial writings of the time. The material clauses in his novel "*A Man of the People*" signal the actions done by the members of the community to either accept or resist corruption, Achebe used mental, relational and verbal processes rich in proverbs to create awareness of some of the things African's do like bribery, moral decadence, taking public money(Nkeiruka, 2021). The purpose of animating the Ankole proverbs is not only to entertain the audience but rather to have the given proverb understood with its meaning in the Ankole cultural set up carried on to generations thus their preservation as the cultural knowledge.

2.5 Research Theories

This research was guided by two major theories of psychology to start with was, the Psychosocial Development theory of 1958, 1963 of Erik Erikson (Tjalla & Sudrajat, 2020). This theory was derived from the Freud's controversial theory of psychosexual development (Erikson, 1994) and modified it into eight developmental stages of life time experience, each with its specific crisis that one has to dissolve from infant to adulthood, with big emphasis on individual's psychosocial conflicts, where successful completion of each psychosocial stage results into positive individual virtues, and failure in any of the stages may result into a negative individual virtues. These virtues consist of personal attitudes, skills and ideas that make up one's ego.

The theory begins with the "*Trust verses Mistrust*" as the very first stage of children between one to twelve months where the child will successfully develop trust in the world through its care takers or will only develop mistrust in the care taker and he entire world as part of poor completion of this stage. However, this research study looked at Erikson's second, third and fourth psychosocial stages as the main scope of emphasis to understand the age bracket in respect to their psychosocial behaviors and help the children successfully gain positive virtues of life through this research.

Autonomy verses Shame (age 1-3 years) is the second stage of Erikson's psychosocial theory of development. It is under this stage of development that the child begins to explore their world, they learn to control their actions in the world around them by showing clear preferences for certain fundamentals such as clothes, food and toys to play with, this can be called a stage that a child starts self-discovery and curiosity and successful completion of this stage leads to virtue of "autonomy" while failure in this stage.

Initiative verses Guilt (ages 3-6 years) is the third stage of Erikson's psychosocial theory and under this stage, a child has reached a preschool stage, so children start to initiate games on their own amongst the peers and develops control over their curious world through social interactions and games or plays both at school and outside school leading to self-confidence and a feeling of being purposeful amongst his or her social peers, thus successful completion of this stage with the virtue of "*purpose*". And where a child has controlling and more less strict parents or caretakers to the child's personal initiatives and games results to failure in this stage leading to the virtue of "*guilt*".

Industry versus Inferiority (age 6-12), This is the fourth stage of Erickson's psychosocial theory, and is an elementary school stage of children where they learn to read and write, do sums and fully

try to do things on their own and begin developing individual comparisons amongst their social peers to see how they differ in brilliance. This is usually in their curricular or co-curricular activities at school and also in their social or family peers. According to Erickson, it is at this stage that teachers play a greater role in the life of the children by teaching and approving one's demonstrated competences and if they are encouraged and reinforced for their initiatives, leads to a sense of accomplishment and pride resulting to the virtue of "*competence*" and where children are not encouraged or reinforced to take up some roles and discover their abilities would lead to a feel of "*inferiority*".

The psychosocial theory of development used here was so important in helping to segregate the age group with which this research study was supposed to influence effectively, since the profound aim of this research study was to bring to fore the underlying values within the Ankole proverb narratives right from childhood life of an urban Munyankore as justified in the theory used. By providing the age bracket for each psychosocial behavior, abilities and virtues, it helped to guide on the development of suitable methodology of data collection, interpretation and creation of the corresponding visual animation of the Ankole proverb to best fit the objectives of this study. However this theory had its challenges especially on how each stage affects the other, or how these crisis are dissolved not to impact on the next stage of life, the possibility where one could skip one stage and regain it at a later stage of mastering one stage, and above all the theory does not clearly show how each stage begins and end irrespective of mentioning the ages, but this must be noted that this was not our main are of interest but rather on certain psychosocial behaviors of children for each stage of their development which the theory did.

The research study at the same time considered the aspect of convenience in learning and the possible models for learning to be effective, and in this case the 1986 Social Learning Theory of Albert Bandura (Deaton, 2015) was employed effectively. This theory asserts that human behavior is learned through observation, imitation and modeling, and the fact that this study concerned with the human social behavior changes in children, it was superlative to consider deployment of this theory's strong instruments for learning like observation which entails live observation, verbal and symbolic learning aspects. Bandura through this theory strongly believes that both environmental and cognitive factors interact to influence human learning and behaviors, and appreciates the

presence of influential models like parents, children television networks, teachers and friends around their peers which provide examples of behavior to observe and imitate like masculine and feminine, pro and anti-social which take children's' interest and attention that they encode and later want to live by, and if the people around that child responds by reinforcing and encouraging, the child will feel rewarded and appreciated thus a likelihood of performing the behavior always, and if the response is by punishment, the child is likely to try to avoid or stop the behavior.

Engaging this theory to this study helped to best present the suitable Ankole proverbs in an Animated visual style for our children to learn. The study provided the best cultural learning model for the children to imitate the alternative to behavior, culture and language use to gain internal positive reinforcement that could possibly be cherished amongst the urban Ankole children for generations. In summery all the two theories that informed the study were pivotal in an attempt to illustrate and configure the what, which, when and how to use the Ankole proverbs in terms of images to used, colour, structural presentation and mode of presentation that was accommodative to children's interests and psychology through understanding and mastering their behavior instincts.

CHAPTER THREE

3.0 METHODOLOGY

3.1 Introduction

This chapter maps out the methodology that was used in this project. This was handled in subsections of research design and under this the researcher was able to show the most reliable and viable methods of execution of this research study, whereas drawing the clear map of the population size, age or groups in the identified community which the research targeted from the vast picture of the population.

3.2. Research Design

The study adopted a descriptive research design approach that focused on finding out the existence of indigenous Ankole proverbs, their nature, influence and applicability on the day to day lives of Ankole people both in the past and in the modern edge and as well as the documentation to preserve this profound knowledge source for future references. The design proved operative through use of questionnaires and open interview guides to effectively collect accurate qualitative data from the target respondents. The data collected was subjected to qualitative analysis and interpretation by tables and figures to clearly discuss the seemingly complex data to simple comprehension in a view to achieve the earlier stated objectives in a bigger picture and this was achieved satisfactory.

Animation as one of the unique and most modern creative methods of artistic visual interpretation and presentation of data was also deployed in this research. The fact that children could learn easily with fun and visuals in an edutainment style as affirmed by Buckingham and Scanlon (Makarius, 2016), and bearing in mind that children's learning is best effective during their beginner ages of life, especially between first and the industrial fourth stage of Erick Erickson's psychosocial theory (Tjalla & Sudrajat, 2020) and that children's behavior can be largely influenced by environmental and cognitive factors that provide models that children observe, encode and later imitate through developing an internal positive reinforcement, or external reinforcement from parents, teachers or social peers, which if exposed to these educative Ankole

proverbs with all necessary reinforcements could be a life time game changer in as far as teaching and learning Ankole proverbs and Runyankore as a language is concerned. In line with Bandura's theory of social learning theory (McLeod, 2016), these Ankole animated proverbs would be part of positive external reinforcement that through observation can possibly bring positive internal reinforcement thus effective learning. Documentation and preservation of Ankole proverbs is useless if not interested to the inquisitive young children so naïve to learn new things in life since "*emiti mito niyo ehangaaza ekibira*" literally meaning "*the young trees are a backbone of the future forest*", so introducing proverbs to children in a fun full learning way could in long run be rendered an effective alternative of proverb preservation. The modern education systems that predominantly relayed on physical and face to face style of teaching and learning was put to a massive taste of its time following the outbreak of the deadly COVID-19 pandemic around the end months of the year 2019 which saw the world experience a no physical meetings policy called lockdown that was characterized by self-isolation of the infected individuals and quarantine in the year 2020, the first ever worldwide lockdown to be recorded in the modern times of twenty first century forcefully ruled out physical interaction learning although some governments had obdurately tried to open up schools slowly amidst fear of the worst spread of the deadly flue to school population. This forced most creative educationalists into adopting and popularizing an internet-based learning platforms and style called E-learning (Who, 2008) which was nonphysical using common platforms like YouTube, Zoom, Facebook live, Skype.

Although this kind of learning has had a lot of challenges like remoteness in terms of internet coverage and the fact that some people are too poor to afford electrical or digital gadgets to use in third world countries like Uganda, but all in all this somehow has shaped the world to start thinking on possibilities of having information digitalized for worldwide coverage and easy storage which possibly rhythm with the cardinal objectives of this research study as visualizing the Ankole proverbs through animation.

(Korakakis et al., 2009) asserted that however much the interactive 3D virtual environment in animation forms in science contributes more effectively to the learning process due to the development of the spatial ability to conceive and understand interactive 3D animations, by passing possible cognitive overload problems, the same can be achieved by using 2D animations too derived from the proverbs as this research aims at. The fact that interactive 3D virtual

environment makes learning more efficient for 17- and 18-year-old students in science (Korakakis et al., 2012), interactive learning is not narrowed only to the adolescents but actually works best for the young inquisitive as this study targets.

When you talk of animations in a country like Uganda which is young in technology, you could possibly sound like a day dreamer but yet it's the future reality which this reality seems to be currently un avoidable truth. Due to its potential, "the creative industry can employ more people than the oil industry, and animation is the next economic wave in Uganda" David Masanso asserts (Atukunda 2016). Although there are some animation institutions and companies in Uganda like Artfield, UPTECH, Crossroad and some creative animators like Richard Musinguzi the creator of the popular Katoto animation, it should on an immense end be noted that the animation industry is still an underdog sector with in the Ugandan film industry which needs serious redemption financially and with skillful resource to realize the best fruits of it.

Animation is beyond the normal art and design and its basic principles, although animation is art itself. In this case, animation can be referred to the artistic and stylized pictures or drawings in a sequenced illusion of motion. These can be in two dimension (flat drawings, pictures) or three dimensions by volume and wholeness.

Traditionally, animation movies were not common and were always regarded to be stories of children but however with the digital edge technological advancement the story has greatly changed. Internationally, an uncountable number of animations have been created some with an appealing message that cuts across all ages in different fields like in the trade and market business, politics, music and drama, fashion and lifestyle although locally, the story has been at its lowest end.

3.2.1. Studio Practice

One proverb was written down chosen from the many collected Ankole proverbs in this case the proverb "*Koheiga eibiri zoona zikutsiga*" literally meaning "*if you chase or hunt two animals at once, you stand a chance to miss out all for a catch*" was illustrated and shaded in various images then sequenced or animated comically to help children relate the action in the visual and the pre-stated proverb to drive to comprehension easily the meaning of this proverb.

The moral lessons here points to total commitment and focus on one given task at a time and being patient with every aspect of life. This and many others were among the moral lessons embroiled in the Ankole culture identified and selected to indeed highlight in simple terms the representation in both Runyankore and English for easy correlation. A translation from Runyankore to English was considered and presented as an animation subtitles but carefully following the script because since most of the children in the urban areas prefer using English to Runyankore given the fact that they literally know no Runyankore, so the English subtitles would help out on elaborations and translation for easy learning of the Ankole proverbs and Runyankore as a language effectively if watched concurrently.

All the animations and illustrations in this research study were guided by animation scripts and mood boards in Runyankore and English to ensure a chronological flow of the story created to preserve the meaning of the proverb presented. The creation of a Runyankore script in this research study was aimed at generating a natural or real-life conversation to show a daily life experience of almost every child, and further mastery of Runyankole language through proverbs thus “*Okwita ebinyonyi bibiri n’ibare rimwe*” literally meaning “*killing two birds with one stone*”. In agreement, Abrahams & Babcock (1994) assert that a proverb operates successfully within and without natural conversational situations and that shows that language typifies a sign system.

This research study is an action research which deals with an on-spot investigation designed to deal with a concrete problem in a given period and locality. Professor Kurt Lewin coined the term "Action Research" in 1944 (Burnes, 2020) where he described action research as "a comparative research on the conditions and effects of various forms of social action and research leading to social action" that uses "a spiral of steps, each of which is composed of a circle of planning, action and fact-finding about the result of the action". Thus, given the nature of this research study, this research instrument proved the most appropriate for better results since it allowed communal participation necessary for fact finding and feedback.

The researcher developed characters for motion graphics which helped to communicate these Ankole proverbs to the children ‘the proverb speech’ simply defined as a kind of speech where a proverb or a proverb-like saying is used or inner speech included (Lauhakangas, 2014). In this way children can be feed on proverbs that can trigger their inner insights of the need for discipline

amongst themselves. Children can always relate these characters to Ankole proverbs whenever on sight anywhere and this could always carry the proverb nostalgia amongst them. Above all, by relating with these animated proverbs, children will possibly be able to learn some Runyankore words, phrases and proverbs that can help in speaking their mother language fluently. If societies do not die, it is not only because they have historians, or annalists, or official narrators, It is also because they have languages, (Hacohen-kerner & Hagege, 2015) and identify with these languages as their proud identity.

3.2.2. Characterization

Characterization for animation is one of the most complex, tricky yet fun full if approached successfully. Characters, simple or not in structural appearance, colour or behavior in animations are ones that give a distinctive look from others ever been created. A character in simple terms means a created representation of something with close relationship in behavior, action, features or color to that it represents. And characterization is the process of creating or modeling a character.



Figure 1: Sketch and shaded characters.

Characterization for animations requires an artistic mind of creation with full knowledge of principles and elements of art and design along with a deep understanding of principles of Animations too, this is because for an interesting character, it does not need to be basically funny or goofy but rather befitting that particular person, animal, other creatures or objects that the character is to represent either by exaggeration or shrinkage.

Animator Kundert-Gibbs asserts that experienced animators follow two main concepts when developing the ‘personality’ of a new character. Those are Acting Principles and twelve principles of animation as they are vastly referred to as “Disney concepts”. However much there are these principles animators must still consider real life representation of characters. Apprentice animators tend to over dwell on these aspects and thus they have simply been reduced to a calculative simulation of life-like behavior ignoring real life behaviors or reality of the characters (Sultana et al., 2013). This has rendered their characters and their work inapplicable and unrelatable in relation to the intended environment.

Animators have got to consider aspects of the surrounding environment in choosing the source of inspiration and exploring it in relation to the natural habitat. The behaviors, nature and adaptations should be greatly considered, to develop a believable character whether antagonist or protagonist. Thus creating a representational forms of acting (Gibbs and Gibbs 2009). However, in the aspect of trying to portray the real-life in a character, the aspect of simplicity must also be considered to reduce on the many details and complexity of the character. Jeff Rovin asserted that due to the volume of individual drawings needed to portray movement in animation the designs needed to be quite simple, as well as consisting of a short runtime (Jardim, 2013).

Studios like Walt Disney World studios has for years done well in characterization given the variety of characters in their many animation productions like the famous Micky Mouse, Goofy, Cinderela, Winnie the Pooh, Rapunzel and many others characters. For the effectiveness of this research study, suitable characters from the Ankole milk drinking pot (ekyanzi) were created and developed on top of creating a relatable fitting environment basing on the inspirations of the milk gourde (ekishaabo) from within Ankole communities, in this way the animated Ankole proverbs could possibly be identified with amongst the Banyankore communities.

3.2.3 Pseudo Naming

In the process of visualizing different characters for this animation within the studio work, different pseudo names were created and adopted and these were to guide the whole process and create a lively feeling of real life. Kidmillion name amongst the many names was assumed as the best title or name for the animated Ankole proverbs. And why Kidmillion?, this was thought of because of the need to bring a million smiles on a million number of Ankole kids by interesting them with their culture through provable animations. Karo Karungi was a name chosen to represent the village from which these people live, this was so because “karo karungi” is an indigenous name that was coined by the white colonialists referring to the heaven-like land of milk and honey of Western Uganda that they called a “*good village*” which translates as “karo karungi” in Runyankore. In addition, the following were some of other names adopted for different characters and areas.

Mantete: The big goofy character in sky blue cloth wrap.

Kinky: The little stubborn character in purple clothes

Kuku: Grand father

Mukaka: Grand mother

Bebina: The little sister

Karo Karungi: The home village.

3.2.4. Design Process and Scope

The practical design process began with the selection of an inspiration from which all the preliminary studies and sketches were all based to create suitable characters, animation scenes or backgrounds. In the initial stage of design, the Ankole cow and the Ankole milk drinking pot (Ekyanzi) were chosen from which the first characters were created but later after the pretest with the AMDA community, some of the developed characters especially “Mantete” was ostracized to be more of a creepy monster given its appearance in exaggerations and tail, so it drew a serious bias from the children, the reason why it was thought wise to drop the first inspiration (cow) although not totally but drive close to its products the milk and instead concentrate on the milk objects like “Ekyanzi” and “Ekishaabo” after all these objects are still identifiable with the Ankole culture.



Ente

This is an Ankole long horned cow which had initially been used as an inspiration for this research study.

Figure 2: Inspiration of an Ankole long horned cow.



Figure 3: The first created character called Mantete from the Cow that was later dropped for Ekyazi and Ekishaabo.



Ekyanzi

This is a drinking milk pot amongst the Banyankole people but mostly the Bahima cattle keepers. It is used to drink milk, although recently it has been substituted by cups as a result of modernity.

Figure 4: Inspiration two.

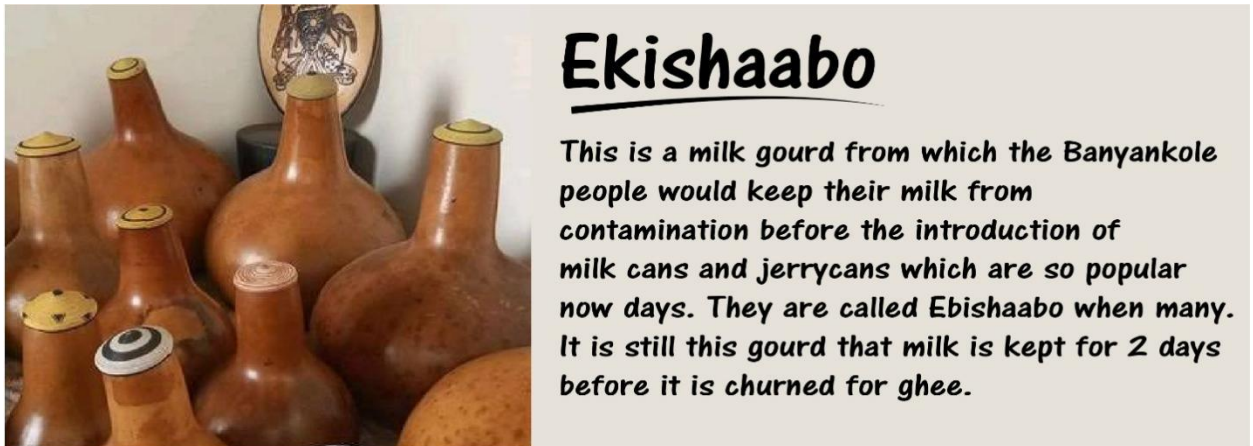


Figure 5: Inspiration three.

The two items, milk gourd (Ekishaabo) and a milk drinking pot were used as inspirations for the house of residence and creation of different characters like Mantete, Kinky, and their parents in this research's animation story because of their unique relations and their symbolic nature of the Ankole culture with their cows, on top of the love for milk by children since this is a children based research. One of the special uniting factors of the second and third inspirations above, is that they are all functional on cow products. Secondly those two inspirations are like twins to each other which are always kept together in a special designated place called "orugyegye" or call it milk point in a traditional Ankole home, where all activities about milk and ghee churning are done and kept. The fact that this research is about Ankole proverbs that are mostly social in nature, and preach about societal unity, the unifying factor of the "orugyegye" and its items was thought of, which was still not far away from the cow and the Ankole culture itself.

The "orugyegye" is a gazette special from dust and houseflies that can possibly contaminate milk and ghee which could possibly cause diseases. This aspect of safety against diseases is the best illustration of documentation and preservation of the Ankole proverbs from endangerment and possible future extinction.

3.2.5. Animation Visuals



Figure 6: The milk guard house in Karo-Karungi the home of the main characters Mantete and Kinky.



Figure 7: The main characters in the animation created Mantete with a hook and fish on the left and Kinky on the right on river Rwizi in Karo Karungi.



Figure 8: Kuku the grand father in the animated story.



Figure 9: Mukaka, the grand mother in the animated story.



Figure 10: Bebina, the young little sister of Mantete and Kinky.

This study predominantly used Adobe design suits which has the most flexible programs to use on top of being easily accessible to at least every professional animator and beginners too. Adobe Photoshop as an illustration program was used to visualize all illustrations or images needed with the help of a drawing tablet to quicken the drawing process embracing the digital and technological error, on top of drawing books and papers.

The next stage was sequencing drawings to motion using Adobe AfterEffects following the script and the mood board, plus adding all the necessary motion effects.

Adobe Encore and Adobe Premier Pro were very vital with the voicing and sound recording plus all the necessary sound effects and final rendering of the entire project into a compatible and portable version for media broadcast.



This Mood board was created basing on the written script. With captions of what each character was doing and saying in that particular segmen.

This in animation industry helps to make a chronological flow of events in illustration, sequencing and voicing.

Figure 11: The mood board. (Courtesy: Original Source.).

3.2.6. The Process of making Two Dimension (2D) Animation.

The fact that this research focused on two-dimension (2D) animation which is entirely picture based different from the sold models of three dimensions(3D), it was imperative and

recommendable to demonstrate the processes of making a 2D animation especially for beginners as presented in a summary below.

For every piece of creation, there is always an inspiration that drives the creator's thinking and broadening of an originally seemingly nibble idea. Just like today's practice, the early man in the days before civilization was inspired by the surrounding environment of forests, animals, their worship of gods like stars, sun, moon to create their interesting drawings, paintings and animations of their time on cave walls. The great artists like Leonardo da Vinci used the same nature influence, In 1908 Émile Cohl as the founding father of animation (Gauthier, 2011) was inspired by the surrounding environment too, to create characters for the first ever animation movie *Fantasmagorie* (Bendazzi & Booth, 2017), where flowers, wine bottles, horse, house elephant were all drawn and given life in a 2 minutes short animation. Bill Hanna and Joe Barbera were inspired by the hostile relationship between the cat and the rat to create a famous Tom and Jerry animation.

In this research study, the cultural influence of Ankole Milk objects like "Ekyanzi" the milk drinking pot and "Ekishaabo" the churning gourd inspired the whole process of creating "Kidmillion" concept animation about the Ankole proverbs, thus this is a reason why an artist in the animation industry should have an inspiration-based project to produce best identifiable animation.

The second stage is drawing of all the necessary sketches from the understanding of the behaviors and environment surrounding the inspiration chosen to best get uniqueness of that inspiration.

The next stage is modeling or creating suitable characters to be used in all the action with consideration of the main characters who can be protagonists or antagonists. This is done through vigorous sketches with considerations on exaggerations and shrinkage to come up with the best suitable character. Visualisation of the background scenes of the animation are also done in this stage. These are areas from which the characters will live, play, run, or act, you can call it the home environment. This is so because it is really tedious to keep drawing backgrounds for every motion in every single drawing done, all you need is a single specific background for that segment.

The third stage is coloring of all the sketched work; this is the same stage from which colour sampling for the best suitable colour palette is done. For the electronic drawings the sketching and

drawing can be done in the same drawing program file you are using like Adobe Photoshop, Illustrator, the difference is in layers arrangement and alignment.

The fourth stage is the sequencing of the drawn pictures into motion bearing in mind the arches and curves principles, with their specific background scenes following the script and mood board. This is a process that can be done in Adobe Photoshop by adding different photo layers or it can be done best in Adobe AfterEffects which gives a variety of visual and audio effects like the smoothing effect that is magical in creating a smooth transitional flow on every picture or drawing joined, thus acts as a smooth joint of two or more drawings in motion.

The fifth stage is the voicing and creation of specific sound effects for particular characters and actions. This is usually done in sound studios with the help of professional sound engineers or producers using different audio programs like Adobe Premier Pro, Adobe Media Encoder, Logic Pro and rendered professionally as a final best output. At the end of this stage before rendering the final project, subtitles can be put following the voices and action in each specific segment.

Conclusively since 2D animations are basically a batch of hundreds or thousands of drawings sequenced or combined into a motion video, it is there for not work of any lazy artist who has no love for drawing. And for any animation to be done, it must have a story line called a script which is later interpreted into visual drawings in each specific segment called a mood board. The mood board guides the artist or animator in drawing for specific scenes in particular segment. One needs to read extensively on the animation principles and elements for production of more professional animations.

3.3. Target Population

The target population in this research were the young AMDA children three to twelve years. This is so because children between 3 to 5 years are usually not well versed with reading, this is an initiative verses guilt stage according to Erik Erikson's 1958 theory of Psychosocial development but the children can easily correlate with the visual communication since in that age bracket children learn best by interaction and relating the written with the visual illustrations. For the children between 6 to 12 years, they can read and understand as a way of interpretation and discovery of self-potential and this is the industrial verses guilt stage of psychosocial development as per Erikson's theory (Tjalla & Sudrajat, 2020).

Most animation studios on the global market tend to target the early inquisitive children averagely the lower adolescents although the content of a given piece could not necessarily compel only the young but also perhaps the adults. “Ever since *The Simpsons* came out, adult animation has basically been an arms race of different ways to copy *The Simpsons*,” says the writer and animator Alex Hirsch (Tjalla & Sudrajat, 2020), this literally means the enjoyment of animation cuts across different ages basing on the content embroiled. However, the most targeted audience for this study were predominantly the young (20 respondents) , although for an in-depth data findings, the parents (20 respondents) and their Sunday school mentors (5 respondents) were considered as well, but the key target audience of under-nines happily watch cartoons wherever they originate (Tjalla & Sudrajat, 2020).

3.4 Geographical Scope

This research was conducted amongst the Ankole children of Archdiocese of Mbarara Development Association (AMDA); these are children whose residence is in urban areas for instance Kampala Metropolitan areas. So, this research checked to find out whether actually there is existence and the possible use of the Ankole proverbs amongst these children or even their use in their daily life by their parents.

3.5 Ethical Considerations

Since this is a community-based research, a lot of sociological and psychological factors in speech, conduct, dress code and social interactions were considered to avoid community bias and alteration of data on top of observing special care to maintain confidentiality and anonymity of participants. And as such this research was conducted in line with the ethical guidelines of British Sociological Association (BSA,2002) and the Association of Social Anthropologists of the UK and Commonwealth (ASA, 1999). To maintain the anonymity and confidentiality of the participants, and to keep the data protected. As an approval requirement to this study, consent forms were considered which were always availed for signature by any of the chosen parents or guardians as an admittance for their children to take part in this study.

CHAPTER FOUR

4.0. DATA PRESENTATION, INTERPRETATION AND ANALYSIS OF RESULTS

4.1. Introduction

This chapter maps out research results in a descriptive way using tables and charts beginning with establishing the summary statistics of numerical variables.

The data analysed was generated from responses and independent opinions raised with in the chosen AMDA community from which this research study was conducted. Therefore, this study designed three categories of questionnaires to get community input to this study. Although later in the process as COVID 19 took its toll in Uganda in 2020 to date especially within our research target area of Kampala metropolitan, the research tools sought first of using questionnaires was altered a bit in some categories to accommodate other techniques like Interview guides that came into play in adaptation of virtual data collection on phones as a way of safe data collection while maintaining the recommended social distance as spelled out by the Ministry of Healthy-Uganda.

The two methods of data collections were thought to be effective to this research study given the various advantages these two methods come with, like the speed with which the researcher is able to collect the required data in the shortest time possible on top of the methods being cost effective, since the interviews can easily be shared on websites or directly to the respondents on their email addresses, or even making phone calls for interview and hence no need to employ surveyors or very many data collectors who sometimes make the process more expensive especially if the research covers a vast geographical area. Furthermore, there was the use of tables and charts that are mostly used in quantitative research despite the qualitative nature of this research. This was simply because most of the research questions and data that was to be collected was more nominal and categorical in nature thus required no specific order but rather arranged in tables and charts for easy presentation, interpretation and analysis.

This study looked at response categorically from AMDA children ministry, parents of these children and the Sunday school teachers of AMDA children ministry, whose input helped to derive

to the success of this research study. And from the three categories of questionnaires that later acted as interview guide too, only 20 respondents were chosen to represent all AMDA Children, 20 respondents represented the AMDA parents, and 5 respondents represent AMDA Sunday school teachers. A number of questions from each of the above categories of questionnaires were developed and tactfully administered, and the findings are presented below as per the three suggested research objectives.

4.2 Findings for Objective One

Response from AMDA children’s questionnaires and interview guides - Questions number 3,4,5,6 and 7 from the category of AMDA children ministry questionnaires and interview guides were all designed to provide answers for objective one, which sought to examine the nature of Ankole proverbs and their applicability. The findings were as illustrated below.

Table 2: Knowledge about Ankole Proverbs and their meaning.

| Options | Frequency | Percentage |
|----------------|------------------|-------------------|
| Yes | 0 | 0% |
| No | 20 | 100% |
| Total | 20 | 100% |

Source: *Primary data*

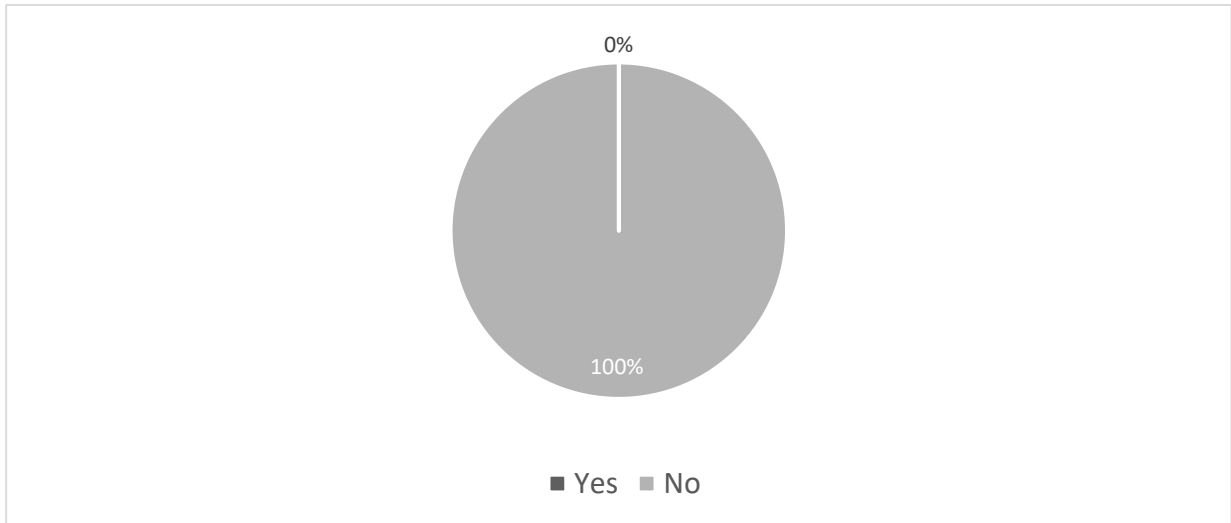


Figure 12: Knowledge about Ankole Proverbs and their meaning.

From Table 2 and Figure.12 above, all children demonstrated no knowledge about the existence of Ankole Proverbs as represented by a percentage of 100% children saying NO meaning they do not know any, and 0% saying YES they know respectively, when they were asked if they knew any Ankole proverbs and their meanings. This therefor implied that a meaning of anything exists not in absence of anything.

Table 3: The extent at which AMDA children know Ankole Proverbs.

| Options | Frequency | Percentage |
|----------------|------------------|-------------------|
| None | 20 | 100% |
| At least One | 0 | 0% |
| At least Five | 0 | 0% |
| More than Five | 0 | 0% |
| Total | 20 | 100% |

Source: *Primary data*

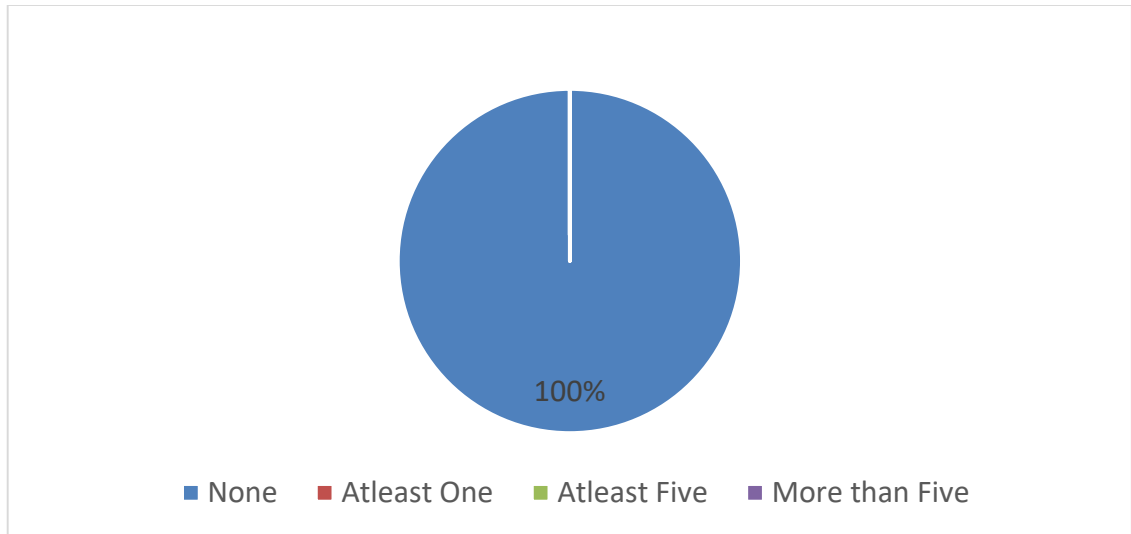


Figure 13: Knowledge about Ankole Proverbs and their meaning.

From Table 3 and Figure.13 above, it is evident that most Banyakole children living in urban centers actually know nothing about Ankole proverbs just as previously seen in table 4.2.1, and figure 1, as represented by 100% of respondents who honestly said they literally know nothing like Ankole proverbs, this could basically mean they have nether spoken nor heard of these proverbs even when some of them can speak some Runyankole language although not as fluent.

Table 4: Knowledge of other existing proverbs by AMDA children.

| Options | Frequency | Percentage |
|----------------|------------------|-------------------|
| English | 14 | 70% |
| None | 4 | 30% |
| Total | 20 | 100% |

Source: *Primary data*

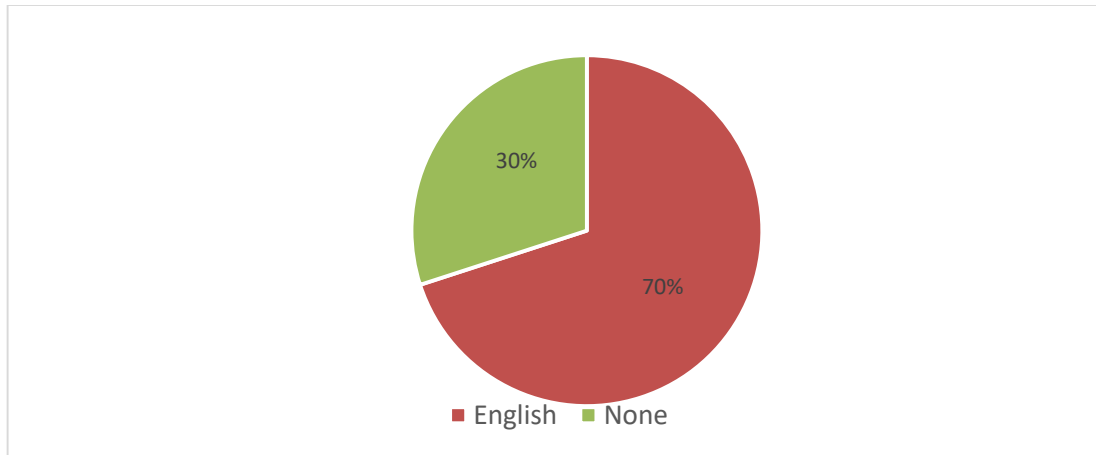


Figure 14: Knowledge of other existing proverbs by AMDA children

From table 4 and Figure.14 above, most children seem to know more of English proverbs than our indigenous ones because they are taught at school especially in the upper primary that is primary five to seven basing on the Ugandan education system. It is so disappointing that not even these children know the Luganda proverbs given the central region locality of their residents, this leaves us in an assumption of thinking that since these children are exposed to different languages and cultures which some are difficult to identify with in these urban areas, they decide to side for English as a unifying culture hence ignoring even their Ankole cultural values. This can clearly show you the extent to which our African indigenous languages and their values like the proverbs are being eroded and suppressed by foreign cultures.

This equally reckon with responses from questions 3 and 5 from the same questionnaire that thought to find out the extent to which these children irrespective of their ages known Ankole proverbs and indeed children were actually green about the existence of Ankole proverbs. In fact, if most of them hardly speak Runyankole, as seen in question 1, how could they even know or use any of its proverbs.

Table 5: The desire to learn speaking Runyankore and its proverbs by the AMDA children.

| Options | Frequency | Percentage |
|--------------|-----------|-------------|
| Yes | 15 | 75% |
| No | 5 | 25% |
| Total | 20 | 100% |

Source: Primary data

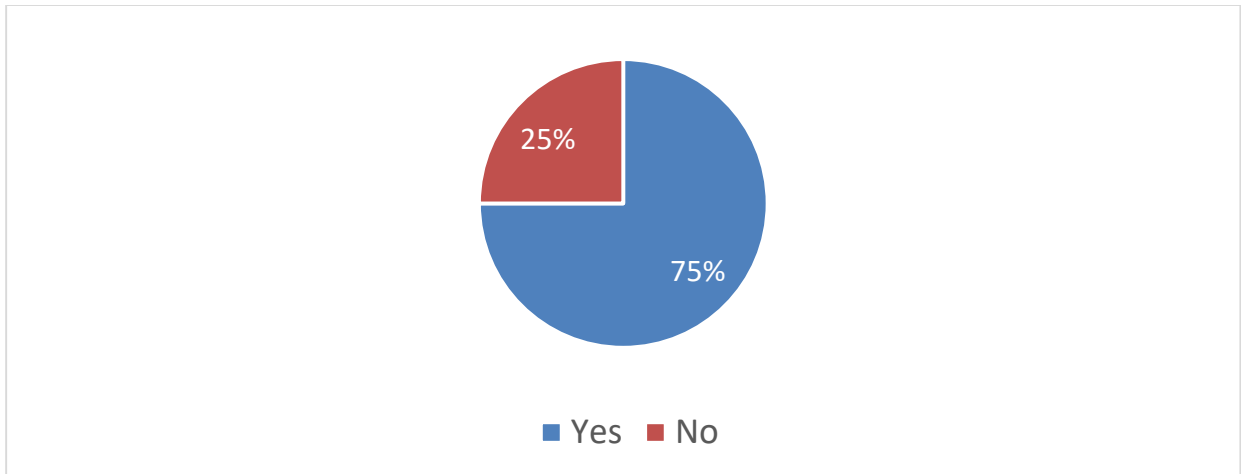


Figure 15: The desire to learn speaking Runyankore and its proverbs by the AMDA children.

From Table 5 and Figure 15 above, at least 75% of Banyankole children in AMDA children ministry are interested in learning Runyankole and its proverbs because they believe it is their cultural identity that they can be proud of, yet a given percentage of 25% are not totally interested in anything like Runyankole language thus giving no ground to know and use our Ankole proverbs, infact they assert that what they know in English is enough for life. Mysteriously some still look at Ankole proverbs as outdated and dwelling on backward knowledge.

Response from AMDA Parents' Questionnaires on Objective One.

Table 6: Possibility of AMDA parents speak Runyankole with their children.

| Options | Frequency | Percentage |
|----------------|------------------|-------------------|
| Yes | 4 | 20% |
| No | 3 | 15% |
| Some times | 13 | 65% |
| Total | 20 | 100% |

Source: *Primary data*

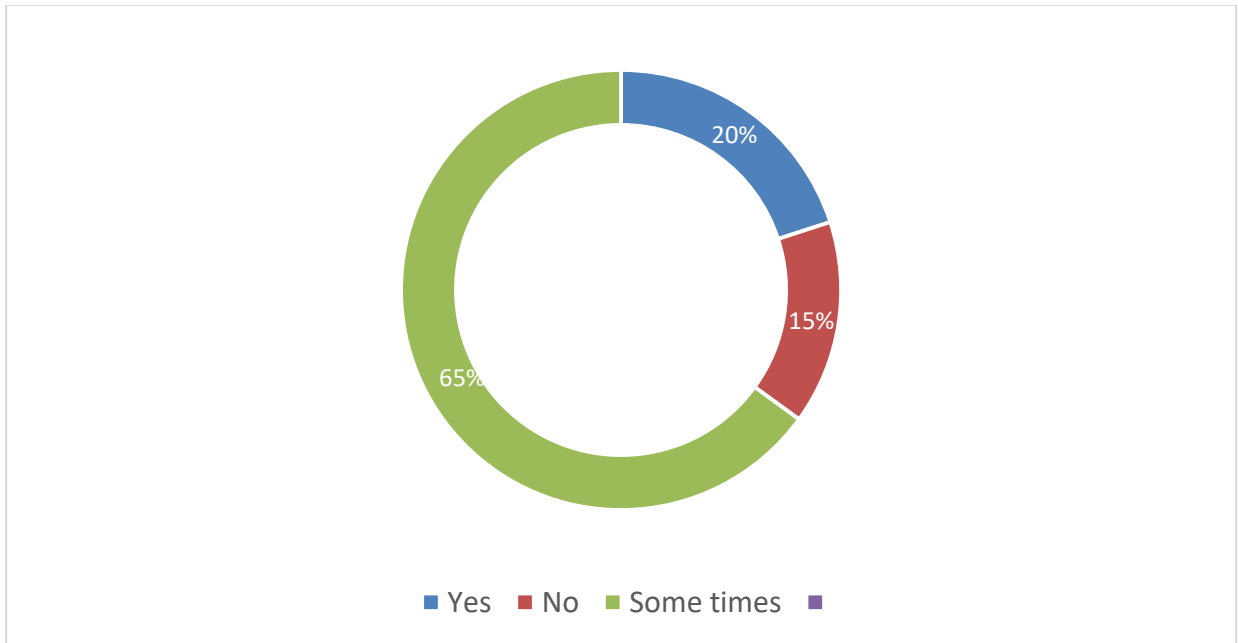


Figure 16: Possibility of AMDA parents speak Runyankole with their children.

From Table 6 and Figure 16, a small number of parents said they do speak Runyankole with their children as represented by 20%, and about 15% do not speak Runyankole with their children, with a faction of some parents defending themselves that because their children are in international schools, they hardly find no grounds to use the native language so they end up speaking Runyankole with only their fellow elders or friends in AMDA circles not children because they don't know anything in Runyankole. Yet a given number of these parents around 65% use Runyankole along with other languages like English and Luganda where it is effective to use and some simple proverbs come to play especially in case they want to refer to something educative or for the benefit of their well grooming like in moral reconstruction. This means that to some parents, the Ankole proverbs still hold their position in as far as shaping an upright person, they contain the wisdom of the sages in the form of prescriptions and counsel for a successful life (Christopher, 2020), especially to the person who can speak or understand Runyankole.

Table 7: Parents' use of Ankole Proverbs with their children.

| Options | Frequency | Percentage |
|--------------|-----------|-------------|
| So often | 2 | 10% |
| No often | 18 | 90% |
| Total | 20 | 100% |

Source: Primary data

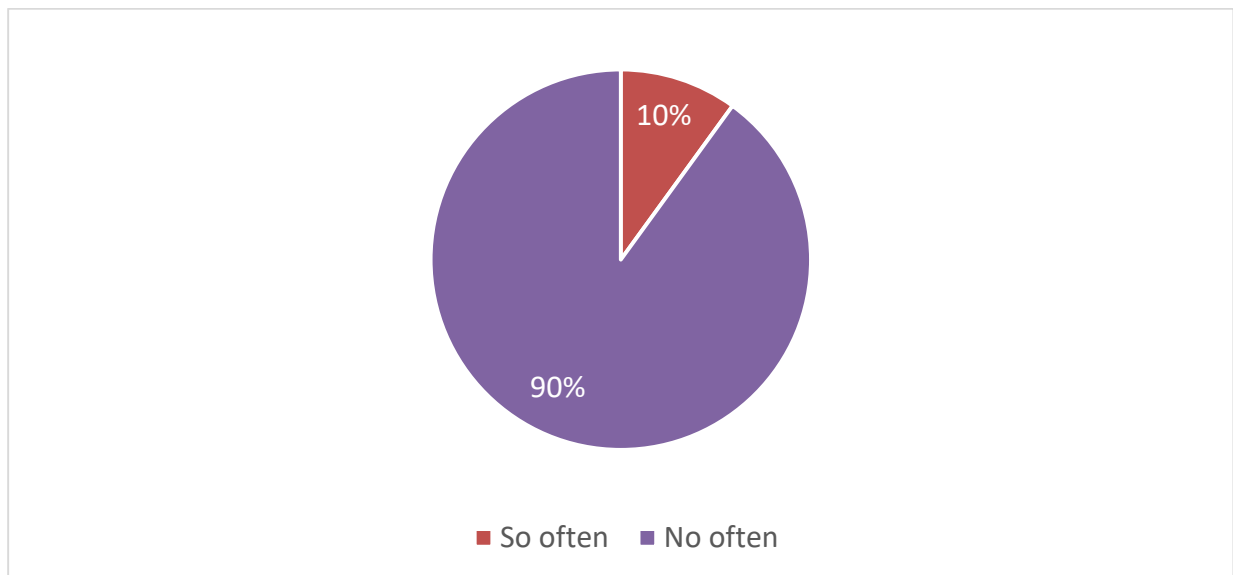


Figure 17: Parents' use of Ankole Proverbs with their children.

From the Table 7 and Figure 17 above represent the percentage 10% as those who often use our Ankole proverbs and 90% of the parents do not often use Ankole proverbs. This typically shows that the indigenous knowledge in the Ankole proverbs are not given a ground to blossom in our children's everyday life.

Table 8: Knowledge of Ankole Proverbs and their meanings by the AMDA Parents

| Options | Frequency | Percentage |
|----------------|------------------|-------------------|
| None | 0 | 0% |
| At least One | 2 | 10% |
| At least Five | 5 | 25% |
| More than Five | 13 | 65% |
| Total | 20 | 100% |

Source: *Primary data*

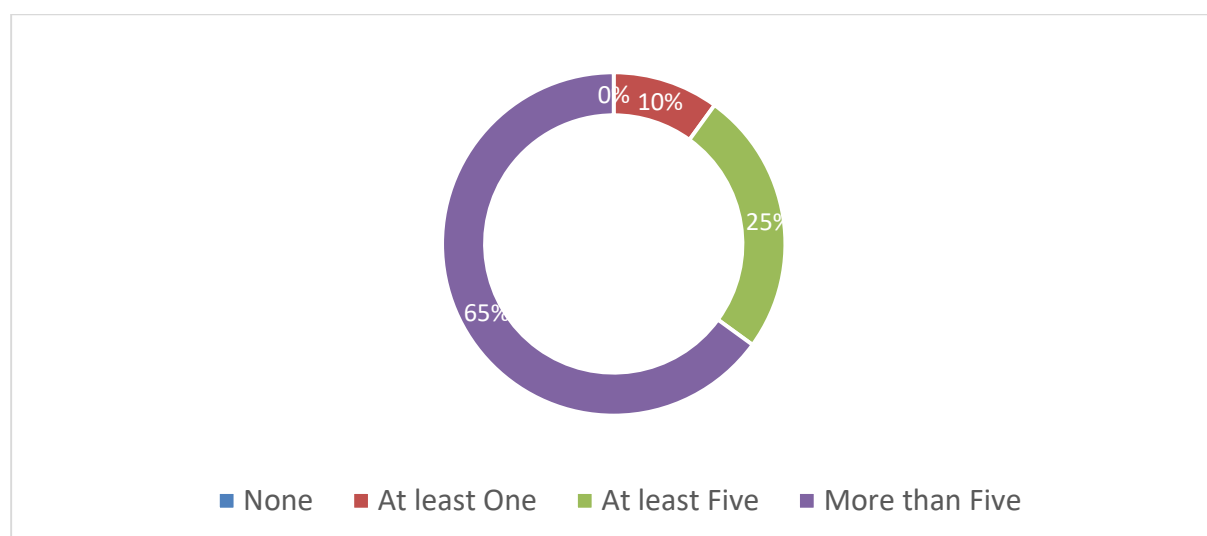


Figure 18: Knowledge of Ankole Proverbs and their meanings by the AMDA Parents

From Table 8 and Figure 18 above shows at least 65% more than five Ankole proverbs and could state them fluently and 25% of the parents claim to know but can hardly state more than five, and 10% confessed to state at least one proverb and no one claimed not to know anything about Ankole Proverb. This clearly show that most parents know some of the Ankole proverbs and their meaning but are adamant to extract their meaning for the benefit of their children.

Response from AMDA Sunday School Teachers' on Objective One.

Table 9: The language used by AMDA Sunday school teachers during Sunday school.

| Options | Frequency | Percentage |
|--------------|-----------|-------------|
| English | 20 | 95% |
| Runyankore | 1 | 5% |
| Luganda | 0 | 0% |
| Total | 5 | 100% |

Source: Primary data

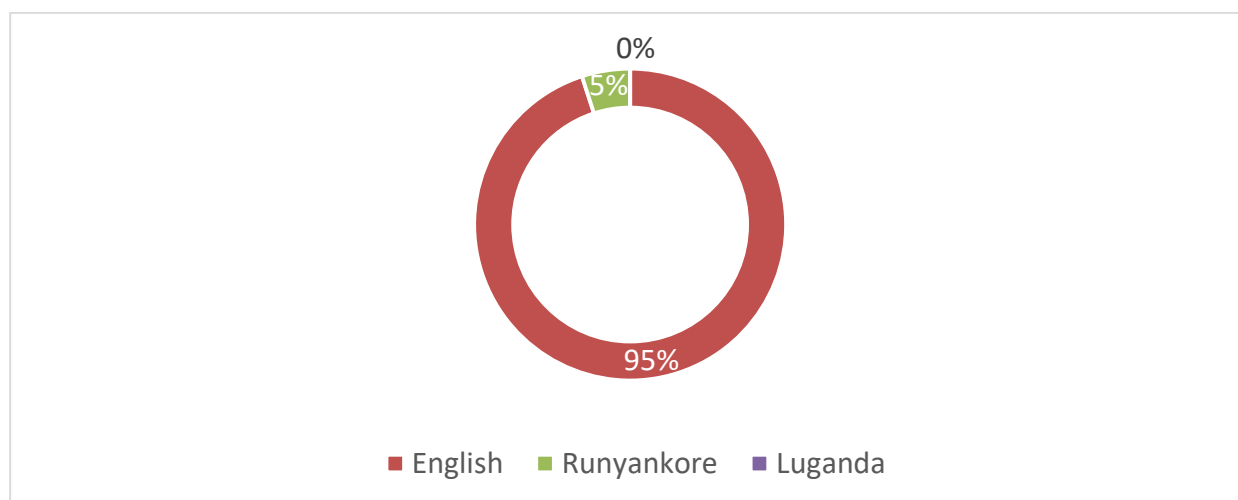


Figure 19: The language used by AMDA Sunday school teachers during Sunday school.

From the Table 9 and Figure 19 above shows 95% of Sunday school teachers prefer using English to Runyankore, 5% represent a section of teachers who do not entirely use English but mix in some Runyankore if necessary while teaching AMDA Sunday school children and no one uses Luganda language as represented by 0%. This means even though these teachers know some of Ankole proverbs, they may not use them since they usually do not use Runyankole as their main teaching language.

Table 10: Knowledge of Ankole Proverbs by the AMDA Sunday school teachers

| Options | Frequency | Percentage |
|----------------|-----------|-------------|
| None | 0 | 0% |
| At least One | 1 | 20% |
| At least Five | 3 | 60% |
| More than Five | 1 | 20% |
| Total | 5 | 100% |

Source: Primary data

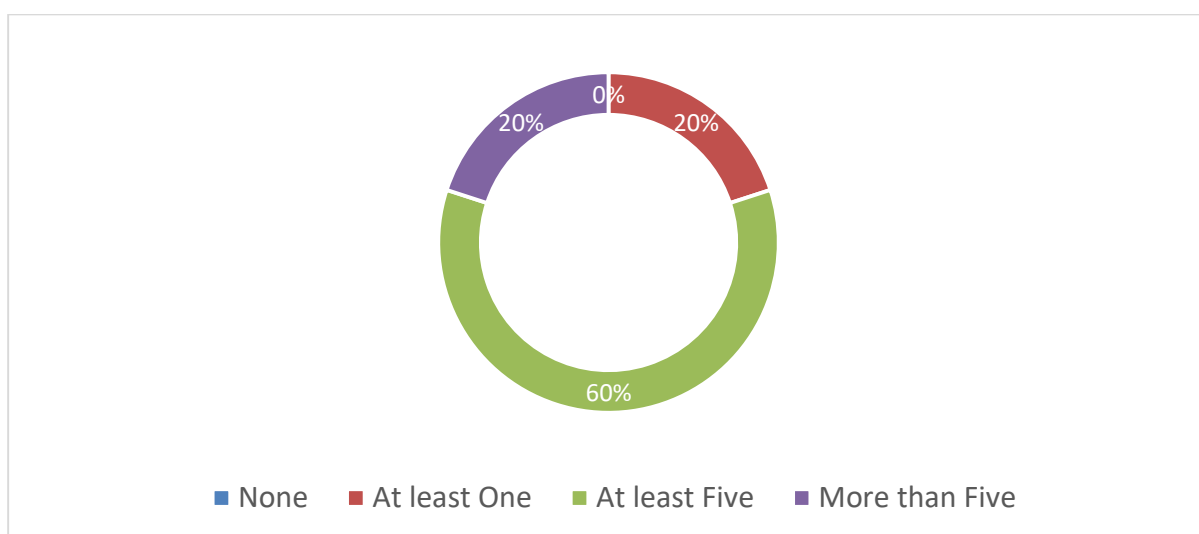


Figure 20: Knowledge of Ankole Proverbs by the AMDA Sunday school teachers.

From the Table 10 and Figure 20 above shows 60% of Sunday school teachers know at least five Ankole proverbs, 20% represent those that know at least one and those that know more than five. And no one claims to know nothing about the Ankole proverbs.

This therefore means that our Sunday school teachers would best teach some of these proverbs to the children during Sunday school sessions but the fact that most of the pupils do not even know Runyankole leaves a deep ditch to cross over, which makes it hard to teach in our indigenous language thus resorting to the unifying language of English since almost all the children understand it better leaving no room for the Ankole proverbs to root in.

4.3 Findings for Objective Two

Response from AMDA children on Objective Two

Questions number 3,4,5 and 6 from the category of AMDA children ministry questionnaires and interview guides were all designed to provide answers for objective two, which sought to find out whether children know and use proverbs in their daily life experience. The findings were recorded as given below.

Table 11: Knowledge of Ankole proverbs by the AMDA Sunday school teachers.

| Options | Frequency | Percentage |
|----------------|-----------|-------------|
| None | 20 | 100% |
| At least One | 0 | 0% |
| At least Five | 0 | 0% |
| More than Five | 0 | 0% |
| Total | 20 | 100% |

Source: *Primary data*

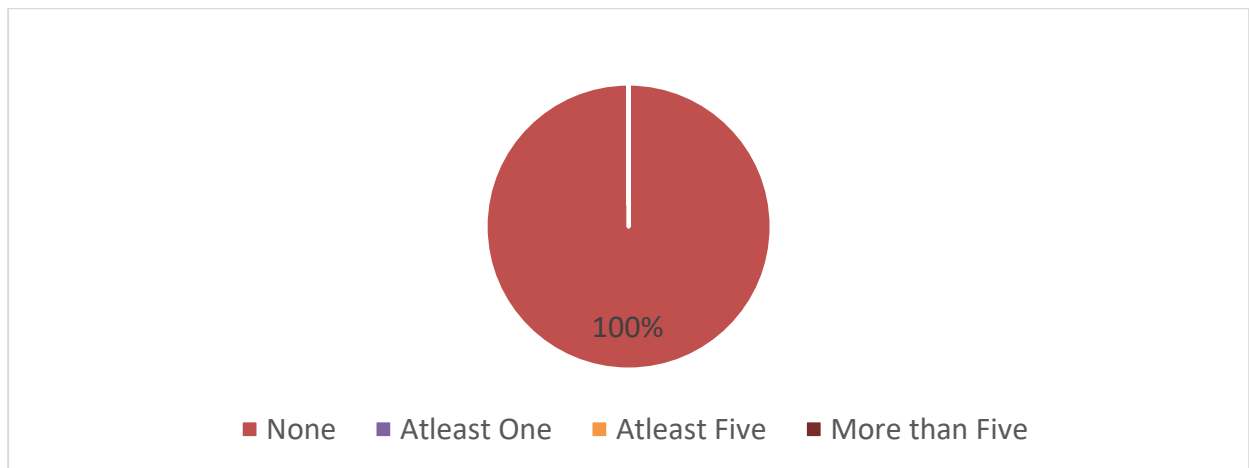


Figure 21: Knowledge of Ankole proverbs by the AMDA Sunday school teachers.

Table 11 and Figure 21 above, it is evident that our children do not know any of the Ankole provers as represented by a percentage of 100% who know none, another question would be, do they even know they exist? No! they are never bothered at all. This means if one is to teach these children our Ankole provers, he or she must trigger the insight of interest and attitude because children learn easily as long as they are interested.

Response from AMDA Parents on Objective Two.

Table 12: Knowledge about Ankole Proverbs and their meanings.

| Options | Frequency | Percentage |
|----------------|-----------|-------------|
| None | 0 | 0% |
| At least One | 2 | 10% |
| At least Five | 5 | 25% |
| More than Five | 13 | 65% |
| Total | 20 | 100% |

Source: Primary data

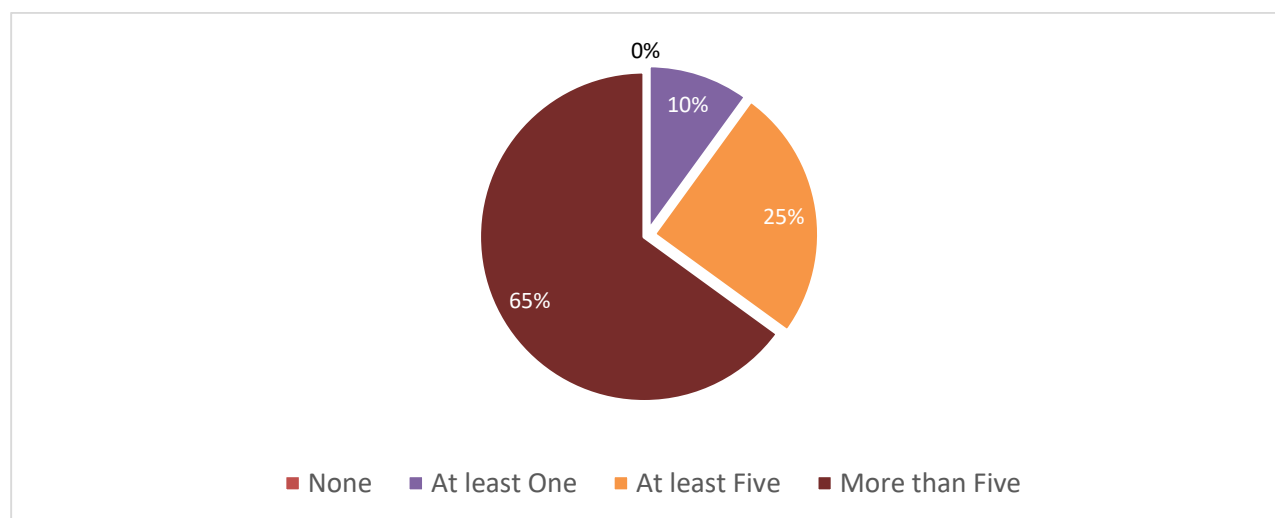


Figure 22: Knowledge about Ankole Proverbs and their meanings.

From the Table 12 and Figure 22 above, 65% are well versed with Ankole proverbs and they are part of their everyday life, 25% of the AMDA parents know at least five proverbs and this means the Ankole proverbs are used once in a while. Whereas 10% of these parents who are the same parents of Sunday school AMDA children ministry know at least one Ankole proverb although some could not quickly say any out, which simply implies that there is literally no Ankole proverb they know and ever used.

Table 13: If ever heard their children speak any Ankole proverb.

| Options | Frequency | Percentage |
|----------------|------------------|-------------------|
| Never | 20 | 100% |
| Ever | 0 | 0% |
| Always | 0 | 0% |
| Total | 20 | 100% |

Source: *Primary data*

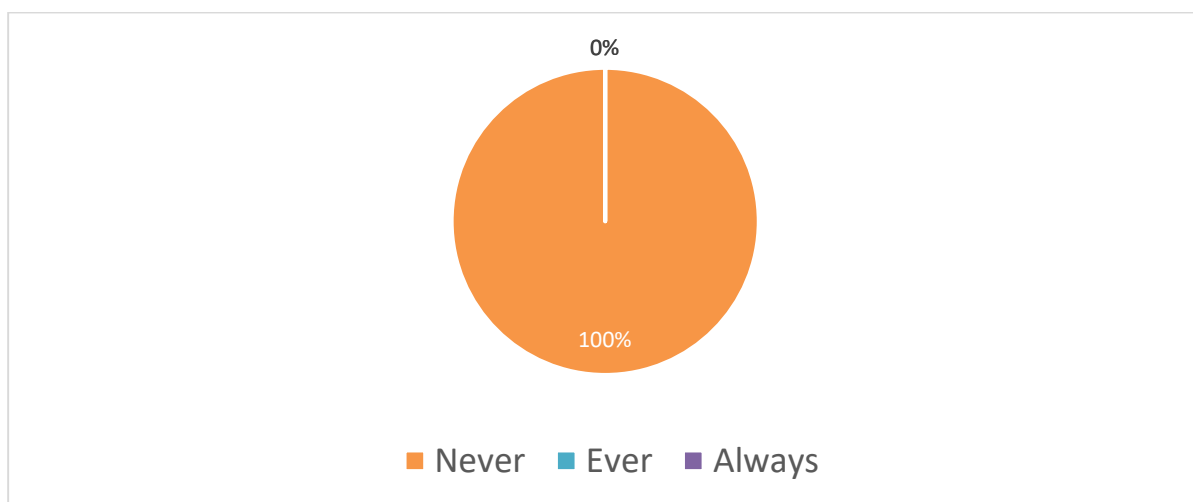


Figure 23: If ever heard their children speak any Ankole proverb.

From the Table 13 and Figure 23 above as represented by an alarming truth of 100% , parents whose children have never spoke or whispered any Ankole proverbs. This is so because perhaps the parents have never picked an interest to speak with them any, never been taught any and thus not knowing any.

Table 14: If Ankole Proverbs are still important to our children in this modern society.

| Options | Frequency | Percentage |
|--------------|-----------|-------------|
| No | 1 | 5% |
| Yes | 19 | 95% |
| Total | 20 | 100% |

Source: Primary data

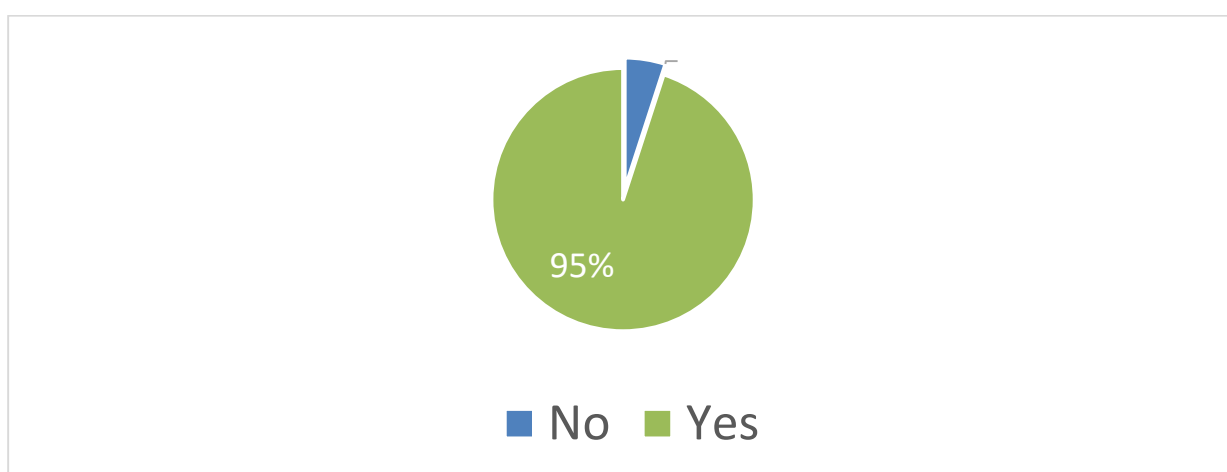


Figure 24: If Ankole Proverbs are still important to our children in this modern society.

From the above Figure 24, 95% of parents are concurring with the fact that our Ankole indigenous proverbs are still very important to the modern child. They believe children can learn anything of importance as long as it sides with their interests and will definitely use it if understood well. They still think that Ankole proverbs by their nature are rich in context and would give the best alternative to convey an important message for children's well being and grooming in society where they are best used. The hard to say words before children yet of great value would be easily passed through proverbs those old days and so could even today if all the stake holders embrace the initiative of upholding our cultural values.

Table 15: The possibility of AMDA children to learn and use Ankole proverb in their daily lives.

| Options | Frequency | Percentage |
|--------------|-----------|-------------|
| Yes | 17 | 85% |
| No | 3 | 15% |
| Total | 20 | 100% |

Source: Primary data

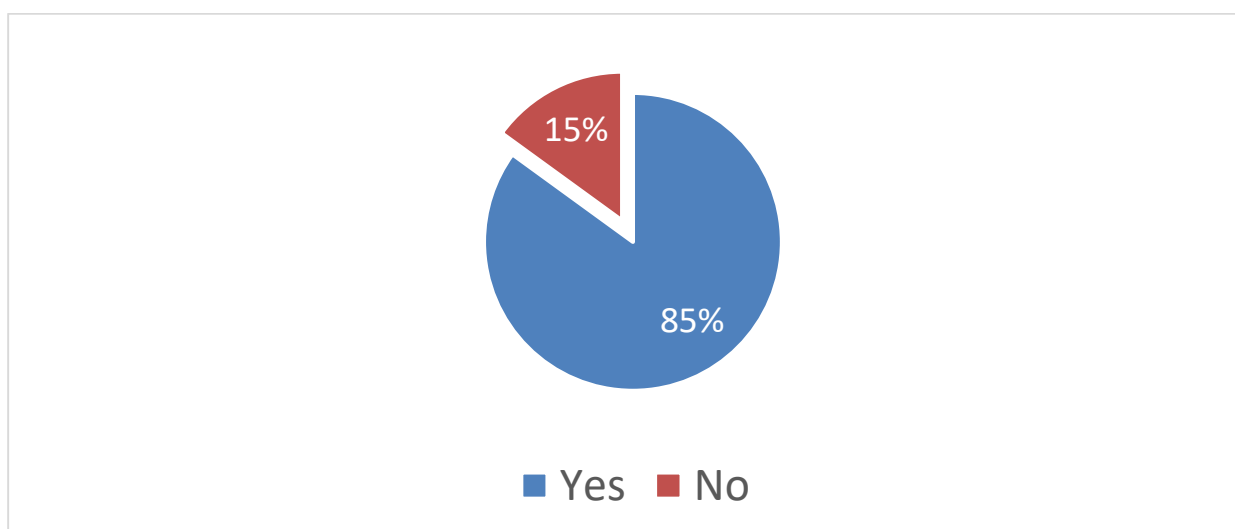


Figure 25: The possibility of AMDA children to learn and use Ankole proverb in their daily lives.

From the Figure 25 above, 85% of parents believe children can learn and use the Ankole proverbs with ease and even grow up identifying with them and their culture at large and 15% believe it is not necessary for children to learn the Ankole proverbs pointing out that because their messages are always indirect and may require mature reasoning to interpret and internalize the message which is usually hard for children to use.

But this leaves a question whether all what children do is not learnt and adopted in the growing process. Just like the Ankole saying “Akati kinikwa kakiri kabisi” is the basis that a child should be taught or exposed to the right information early and always if they are to identify with.

Response from Sunday School Teachers of AMDA children Ministry on Objective Two.

Questions number 1,3,4,5,6 and 7 from the category of from Sunday School Teachers' questionnaires/Interview guides were all designed to provide answers from the teachers that interact with these children in Sunday school classes and games as they look forward to nourish them spiritually, and they were all looking forward to respond to set objective two of this research study, which sought to find out whether children know and use proverbs in their daily life experience. The findings were recorded as given below.

Table 16: The language usually use while teaching children in the AMDA Sunday school.

| Options | Frequency | Percentage |
|--------------|-----------|-------------|
| English | 19 | 95% |
| Runyankole | 1 | 5% |
| Luganda | 0 | 0% |
| Total | 20 | 100% |

Source: *Primary data*

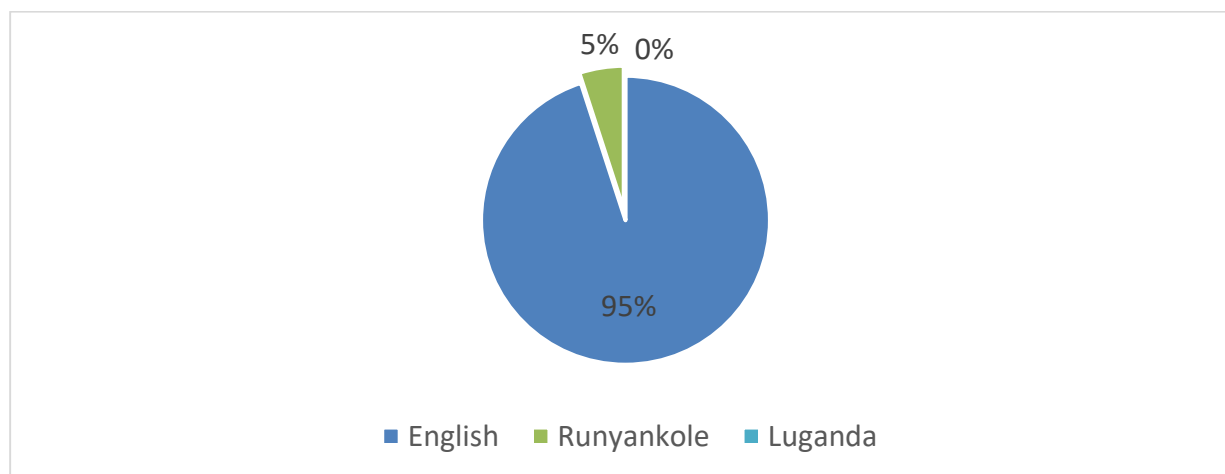


Figure 26: The language usually use while teaching children in the AMDA Sunday school.

Table 15 and Figure 26 above shows 95% of the AMDA Sunday school teachers use English as the main language in the teaching sessions, while 5% of the teachers some times use Runyankole however it is not the main language alongside English of course, while non seemed to use any other languages like Luganda as represented by 0%. This literally means there is no chance for the Ankole proverbs to be used and definitely not learnt by the children to use thus leaving the children vulnerable to only the English ones.

Table 17: Knowledge about Ankole Proverbs and their meanings.

| Options | Frequency | Percentage |
|----------------|------------------|-------------------|
| None | 0 | 0% |
| At least One | 1 | 20% |
| At least Five | 3 | 60% |
| More than Five | 1 | 20% |
| Total | 5 | 100% |

Source: *Primary data*

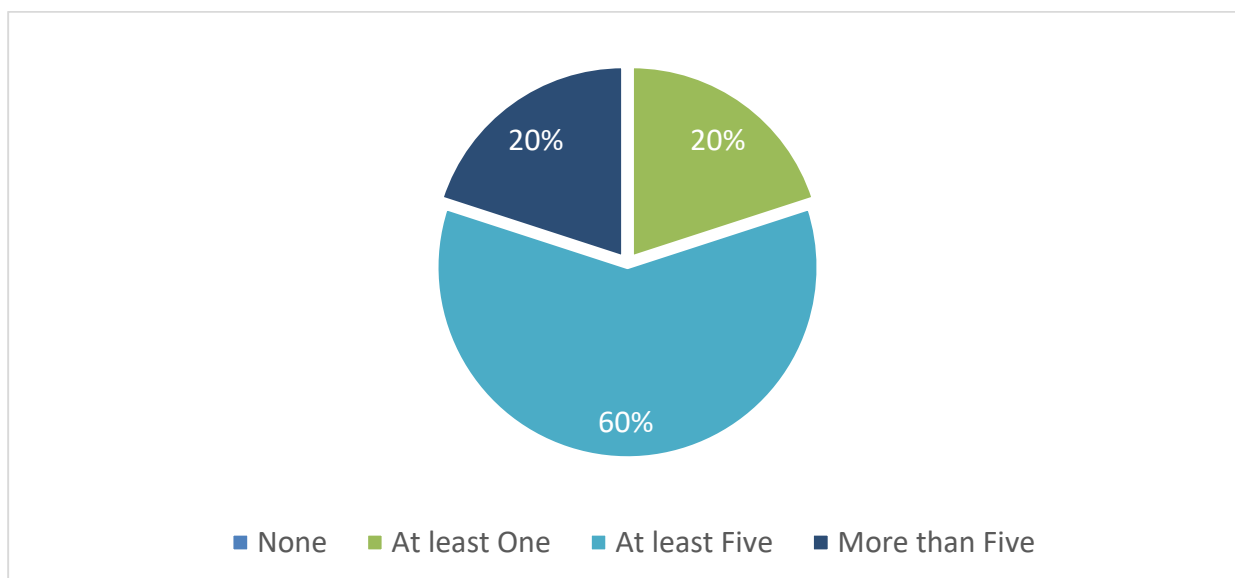


Figure 27: Knowledge about Ankole Proverbs and their meanings.

Table 16 and Figure 27 above shows a percentage of 60% that know at least five Ankole proverbs, 20% represented those that know at least one and those that also know more than five fluently and their meaning. This shows the extent to which our children are missing out on the rich knowledge with in these indigenous proverbs since Runyankore is not given a chance to be spoken.

Table 18: Possibility of AMDA children to learn and use Ankole proverb in their daily lives.

| Options | Frequency | Percentage |
|----------------|------------------|-------------------|
| Possible | 4 | 80% |
| Impossible | 1 | 20% |
| Total | 5 | 100% |

Source: *Primary data*

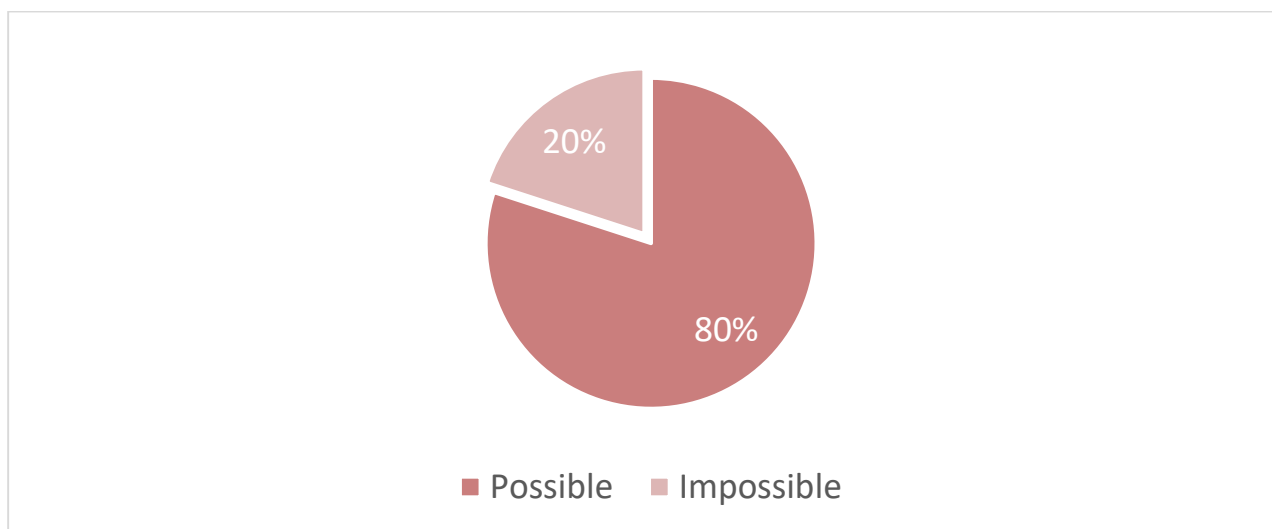


Figure 28: Possibility of AMDA children to learn and use Ankole proverb in their daily lives.

Table 17. and Figure 29 of the possibility of the Ankole proverbs to learn and use if the willingness is adopted as represented by 80% and 20% representing those that think it is impossible to teach the Ankole proverbs to the modern child due to the influence of modernity and foreign culture that has greatly changed children’s interest from the indigenous values and be termed as barbaric.

4.4 Findings for Objective Three

Response from AMDA Children’s questionnaires/Interview guides on Objective Three.

Questions number 7, 8, 9, 10 and 11 from the category of AMDA children’s questionnaires and interview guides were all designed to provide answers for objective three, which sought to map out the need for production of animations and find out the extent to which animation as an entertaining media has over other medias in preserving the indigenous knowledge in this case the Ankole proverbs. The findings were as presented below.

Table 19: AMDA children's passion to learn speaking Runyankore and its proverbs.

| Options | Frequency | Percentage |
|--------------|-----------|-------------|
| Yes | 15 | 75% |
| No | 5 | 25% |
| Total | 20 | 100% |

Source: Primary data

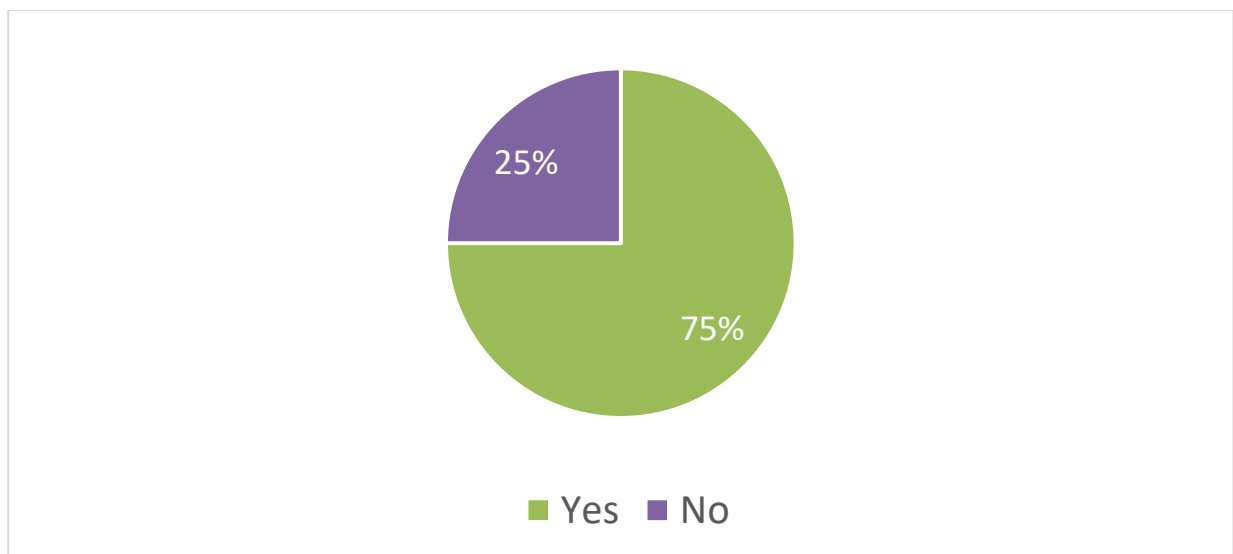


Figure 29: AMDA children's passion to learn speaking Runyankore and its proverbs.

Table 18 and Figure 29 shows 75% of the children in AMDA children ministry are interested in learning and using Runyankole as the language and its proverbs with reasons that they are Banyankole and ought to know their cultures and their values. On centrally 25% of these children are not interested in learning and using Runyankole and its proverbs. The reasons being raised are that these proverbs are almost the same in English so knowing the English ones are enough and no need to bother with the hard to learn language that is not universal in speech worldwide. This means if there is any interesting way of learning the Ankole proverbs by our children, these children are willing to learn and uphold our culture and their values.

Table 20: *If ever seen any book or story book about Ankole Proverbs.*

| Options | Frequency | Percentage |
|--------------|-----------|-------------|
| Yes | 0 | 0% |
| No | 20 | 100% |
| Total | 20 | 100% |

Source: *Primary data*

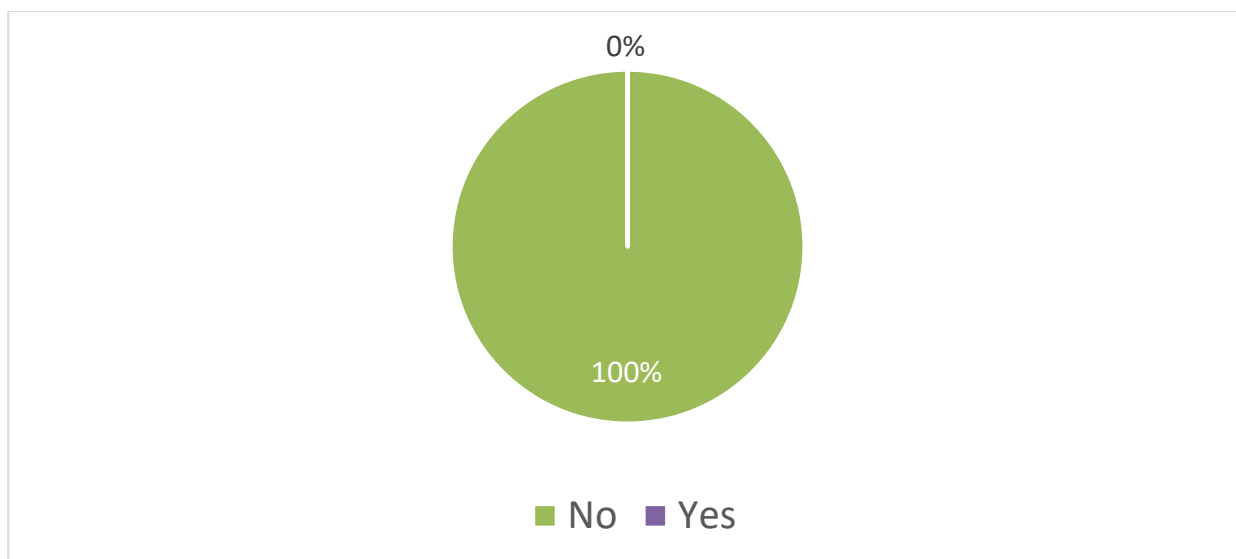


Figure 30: *If ever seen any book or story book about Ankole Proverbs.*

From the table 20 and figure 30 above shows 100% of children lack of knowledge about the existence of anything about Ankole proverbs in terms of story books or any documented book for children to learn the Ankole Proverbs. This suggests the need to avail learning materials and any interesting alternative for children to learn and use and this can be done by the mentors, teachers and parents who are stake holders.

Table 21: AMDA children’s love for Animations.

| Options | Frequency | Percentage |
|----------------|------------------|-------------------|
| Yes | 20 | 100% |
| No | 0 | 0% |
| Total | 20 | 100% |

Source: *Primary data*

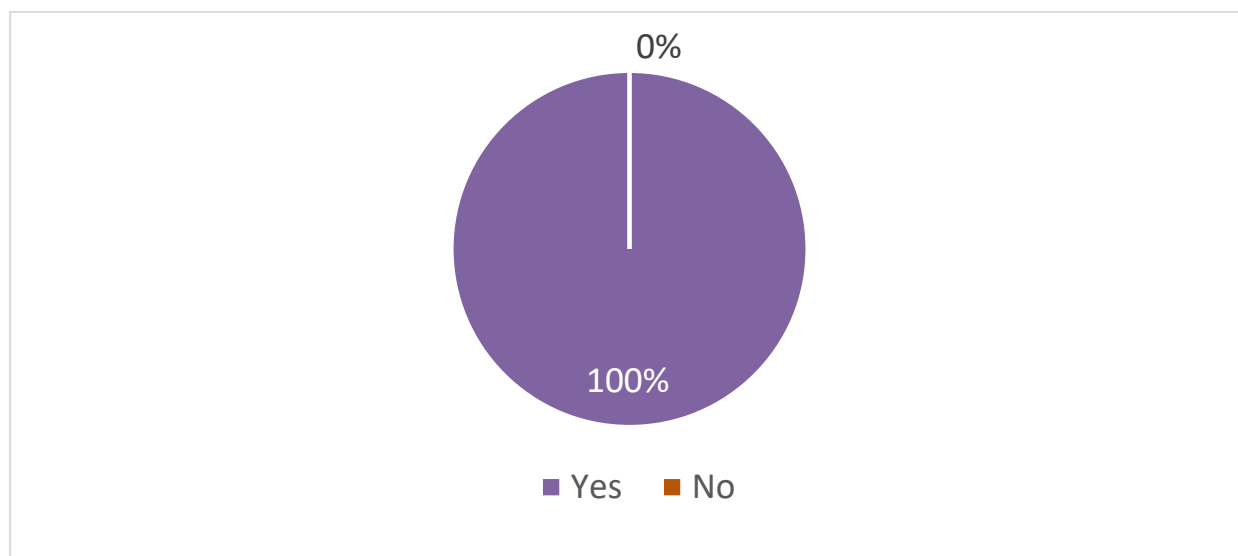


Figure 31: AMDA children’s love for Animations.

From the table 21 and figure 31 above, show almost all children love and watch animations 100%, and find them very important in their lives. This is because animations capture children’s attention due to the fun and humor in them and these children can even identify with specific characters of their interest in certain video animations which make the children to grasp the message being communicated forward, and Multimedia Technology can help to create high quality learning

environments especially for students through, different medias like texts, graphics, sound, animation (Islam et al., 2014). This therefor means if our indigenous Ankole proverbs are passed through animations, the children could easily learn to speak Runyankole and use these proverbs for personal reflections in this multimedia edge.

Table 22: If AMDA children have ever watched any animation about Ankole proverbs.

| Options | Frequency | Percentage |
|----------------|------------------|-------------------|
| Yes | 20 | 100% |
| No | 0 | 0% |
| Total | 20 | 100% |

Source: *Primary data.*

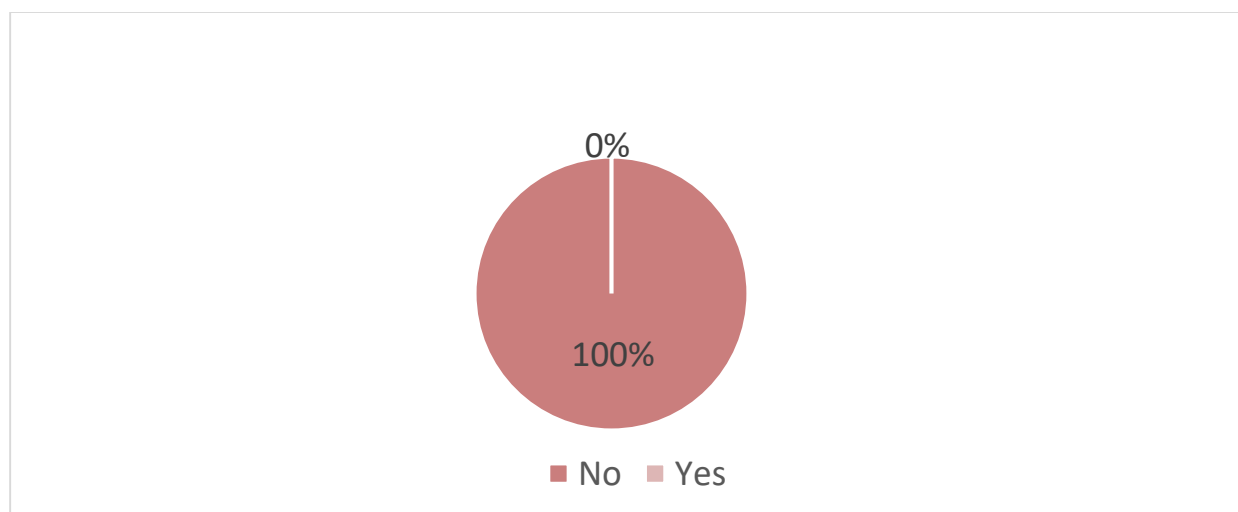


Figure 32: If AMDA children have ever watched any animation about Ankole proverbs.

From the above Table 22 and Figure 32, 100% of respondents confess not to have seen any animated Ankole proverbs on top of not even knowing or have seen any written documentation about the Ankole proverbs. This shows the need to create awareness about the existence of this rich indigenous knowledge, and this can be in different ways such as creation of print materials, drawings, audio recordings like songs, riddles, story tells, and animations but especially the most captivating materials to the interest of the children.

Response from AMDA Parents/Guardians’ questionnaires/Interview guides on Objective Three.

Questions number 8, 9, 10 and 11 from the category of Parents/Guardians’ questionnaires and interview guides were all designed to collect accurate data about research objective three, which sought to map out the need for production of animations and find out the extent to which animation as an entertaining media has over other medias in preserving the indigenous knowledge in this case the Ankole proverbs. The findings were as presented below.

Table 23: Possibility of AMDA children to learn Ankole proverbs through animations.

| Options | Frequency | Percentage |
|--------------|-----------|-------------|
| Yes | 19 | 95% |
| No | 1 | 5% |
| Total | 20 | 100% |

Source: *Primary data*

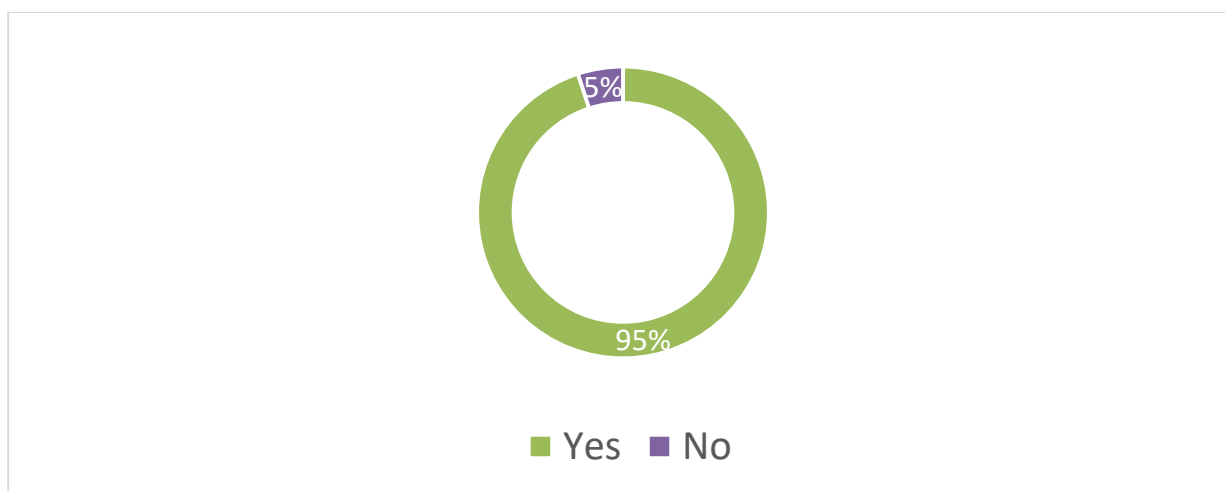


Figure 33: Possibility of AMDA children to learn Ankole proverbs through animations.

From the Table 23 and Figure 33 above, shows 95% of the parents believe and think it is possible for children to learn and use Ankole Proverbs through animations as long as the proverb is consistently presented in its original nature with out being altered in contest and meaning. These parents still believe the comical nature of the animations can be the best to captivate children’s

interest and learn in a fun full way. Although 5% of these parents disagree with the fact that children can learn the Ankole provers through animations, this is because children especially the very young ones of three, four and five years are too young to learn proverbs and whereas these are young, most children tend to concentrate on the humor in the animations and can easily take it as fun.

However on contrary to some of these parents that think animations can not be the best tool to learn the Ankole proverbs, it should be noted that children can learn through external reinforcement which the visuals of animations presents, and it is also on paper that children tend to associate mostly with things due to earlier exposure and anything they find to their interest thus I greatly believe in animation to do the magical turn around.

Table 24: Knowledge of animations about Ankole proverbs.

| Options | Frequency | Percentage |
|----------------|------------------|-------------------|
| Ever | 3 | 15% |
| Never | 17 | 85% |
| Total | 20 | 100% |

Source: *Primary data*

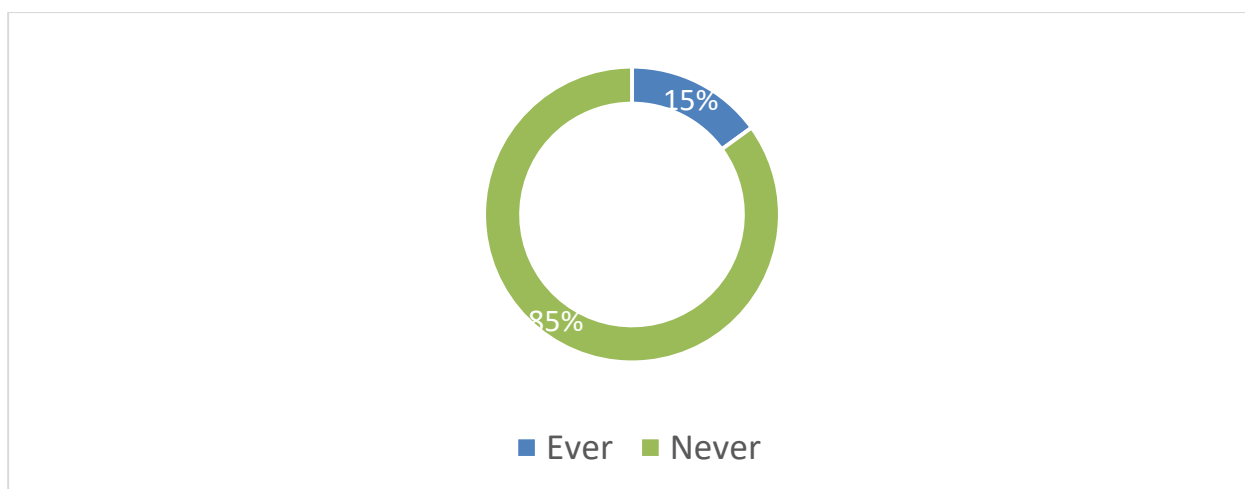


Figure 34: Knowledge of animations about Ankole proverbs.

Just like their children, 85% of the AMDA parents have never or heard of anything about Ankole proverbs through animations as represented from the table 24 and figure 34 above. They reason that Uganda as the country is still young in the movie and film industry so there are no creatives to design and act those stories and proverbs. While a section of other AMDA parents of about 15% have ever watched animations on Ankole proverbs, they pointed out the short story of Katoto’s “Atakora tarya” a Runyankole-Rukiga animation where the father was pointing out the importance of work.

Table 25: The best alternative way of preserving Ankole proverb for children.

| Options | Frequency | Percentage |
|---------------------|-----------|-------------|
| Animations/Cartoons | 11 | 55% |
| Story Books | 8 | 40% |
| Novels | 0 | 0% |
| Audio Recordings | 1 | 5% |
| Total | 20 | 100% |

Source: Primary data

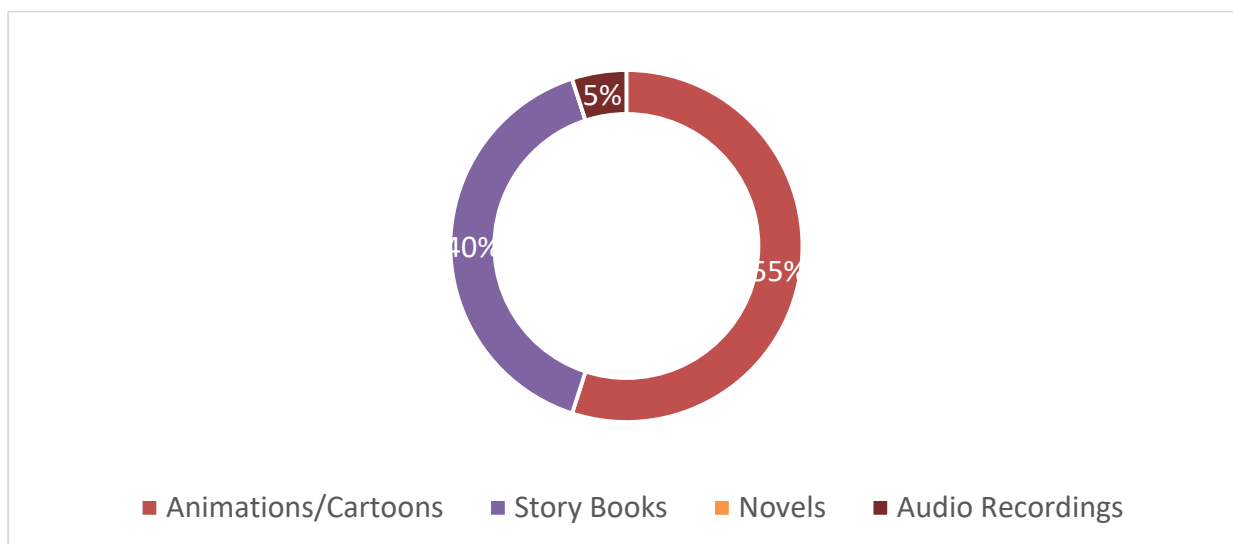


Figure 35: The best alternative way of preserving Ankole proverb for children.

From the table 25 and figure 35 above, in a quest to document and preserve the Ankole indigenous knowledge in proverbs, there are options that have been raise to find out the best alternative to preserve this rich source of wisdom, and as presented, at least 55% of the AMDA parents greatly believe that animations/cartoon videos are the best way to preserve the Ankole proverbs especially if it concerns teaching them to the children since children learn best with visuals and entertainment. Whereas 40% believe in reading of story books especially the short comical books that are also pictorial which children can keep with all the time without being limited to electronic devices that are not movable and requires children to be stationed in one place, contrary to the novels 0% that are usually limited in illustrations. But another section of parents 5% here voted in favor of the audio recordings since through this means, the original nature of the proverb in terms of presentation is kept intact and not altered.

In my own view, I believe a combination of visual along with the audio would definitely be the best way to teach the children the Ankole proverbs and paving the way as the best alternative of preserving this rich knowledge starting from the grass root which is the children and the family at large as the beginning unit of the society.

Table 26: Possibility of learning Ankole proverb through animations.

| Options | Frequency | Percentage |
|----------------|------------------|-------------------|
| Yes | 20 | 100% |
| No | 0 | 0% |
| Total | 20 | 100% |

Source: *Primary data*

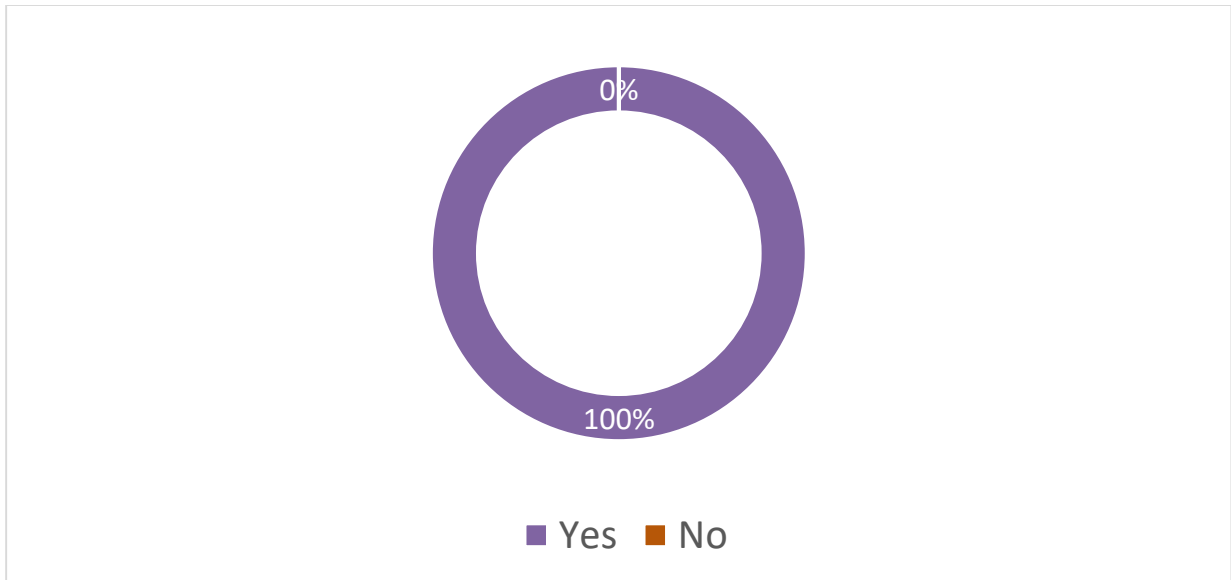


Figure 36: Possibility of learning Ankole proverb through animations.

From the Table 26 and Figure 36 above 100% of the AMDA parents fully believe that if the Ankole proverbs are conceptualized well and simplified in the easiest way possible for children of all ages to understand, would be the easiest means of teaching the Ankole proverbs for generations and across all ages. In the similar view point, the presentation of the Ankole animated proverbs for the children must be indeed simplified for instance the creation of interesting characters that are humorous and funny to capture children’s attention or even relate too, is very important.

Farther more the language or selection of words to use in the best way to explain these proverbs has to be given high considerations not to deter the original meaning and values on top of incorporating in subtitle translation in English to ease the understanding of those that are not fluent with Runyankole.

Response from AMDA Sunday School Teachers’ questionnaires/Interview guides on Objective Three.

Questions number 8, 9 and 10 from the category of from AMDA Sunday School Teachers’ questionnaires/Interview guides were all designed to find answers for objective three of this research study, which sought to find out the extent to which animation as an entertaining media has over other medias in preserving the indigenous knowledge (Ankole proverbs).

Table 27: The best alternative way of preserving Ankore proverb for children to learn.

| Options | Frequency | Percentage |
|----------------------|------------------|-------------------|
| Animations/ Cartoons | 3 | 60% |
| Story Books | 1 | 20% |
| Novels | 0 | 0% |
| Audio Recordings | 1 | 20% |
| Total | 5 | 100% |

Source: *Primary data*

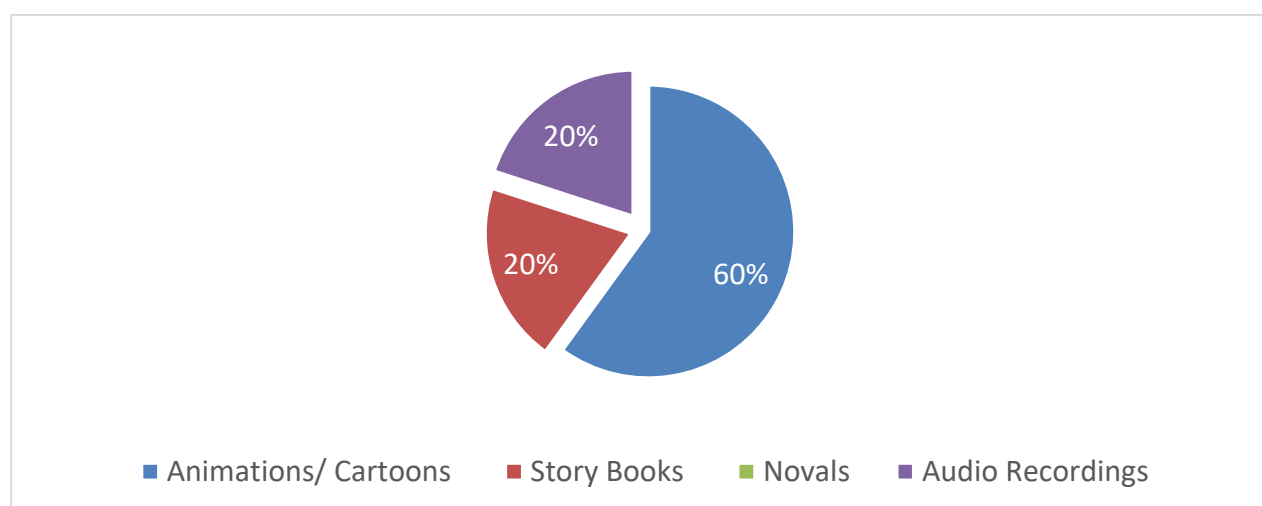


Figure 37: The best alternative way of preserving Ankore proverb for children to learn.

From the above Table 27 and Figure 37, the view raised were not very much contrary to the previous thoughts from the AMDA children and their parents, where 60% of the AMDA Sunday school teachers pointed out Animations as the best favorable method to preserve the Ankole proverbs. This is because a combination of video and audios cannot be underrated by any method. Although a section of other teachers of about 20% believe that story books still stand their ground in as far as documentation and preservation of Ankole proverbs is concerned since physical libraries in schools and public space is concerned, in the similar spirit 20% were those that believed in the power of audio recordings like children's plays and stories in audio recordings, while none believed in the power of novels as represented by 0%.

In agreement with some of the above teachers, it is important to move with technology and the knowledge edge as we uphold our cultures too, so the use of animation as a documentation and preservation way of our Ankole proverbs would definitely be the best preservation method. It is important to note that internet stores of videos may not be subjected to damages from bad weather and vandalism.

CHAPTER FIVE

5.0 DISCUSSION, CONCLUSION AND RECOMMENDATIONS

5.1 Introduction

For better analysis, this chapter was divided into three categories, these include discussion of findings from the study process, the second maps out recommendations that can be made by different stake holders within the AMDA community and the entire country in a broad picture, in upholding the dignity of our cultures and preserve as an assurance to continuity through tactical documentation of the knowledge within our indigenous proverbs. The third category draws a general conclusion from the study.

5.2 Summary of findings

The findings under the first objective exhibited the different understanding of the Ankole proverbs which mapped out their profound nature. It was evident that most of the proverbs pointed out were mostly social in nature although some could cut across economic and political aspects.

Findings under the second objective, was found that Ankole proverbs are not so popular amongst AMDA community which includes the children, the parents and the Sunday school teachers. The fact that even the use of Runyankore language is only limited to the church mass leaves a definite gape between those that know and use and those that totally know nothing about the Ankole language and its proverbs.

Findings from the third objective showed the need to have alternative means of documenting the Ankole proverbs especial using animation narratives in addition to the limited written books about this source of indigenous knowledge, and it was evident that the combination of visual and audio styles could result into a better system as compared to the usual or normal pen and paper recording for the betterment of the current and future generation.

5.3 Discussion of Findings

5.3.1 As regarding to objective one, that thought to examine the nature of Ankole proverbs and their applicability.

The findings from the field work conducted showed that most of the proverbs known to those that know some Ankole proverbs were social in nature although some cut across the economic and political lines.

The findings also showed that most of the Ankole proverbs are indeed poetic in nature and condensed (Easton, 2012) in expression, this was in confirmation with the Ankole proverbs pointed out by AMDA parents and Sunday school respondents. Proverbs like “*Ateine bwengye, ashekura omurwabya*”, translated as the “The stupid pounds the grains in the eating clay bowel”, and this is dramatic in nature that could drive your imagination to picture the stupidity of a certain person pounding in an eating clay bowel instead of a pounding mortar, this and many other un captured Ankole proverbs but in existence portray the poetic and dramatic nature of most of the Ankole proverbs.

Farther more, the dramatic nature of the Ankole proverbs tend to seemingly be interpreted as the message for adults as asserted by Ruth Finnegan (Yakub, 2018), (Orwenjo, 2009) (and some from the findings defended the opinion of these proverbs being hard for children to understand given their contextual nature, yet the same respondents defended the fact that they are educative and can be the best tools to impart knowledge and good morals into children (see Table 14 and Figure 24). Then one would wonder how these profound values would be transformed to children? and definitely the interpretation defense opinions always surfaced, which means in their so-called complex nature of the Ankole proverbs, if they are interpreted and broken down into simplified short animated stories, children would easily learn them.

The findings also discovered that, the nature or the structure of the Ankole proverbs could as well depend on personal interpretation of the given proverb. The act of using proverbs gets varying explanations on different levels of interpretation (Lauhakangas, 2007) for example a proverb like “*Akati keinikwa kakiri kabitsi*” could have different interpretation, that is to say one could think it

means to train a child to work while in his or her childhood, which makes it economical, while another one could interpret it as early preparation for something you want to do in the future, making it intentional in nature, yet another would politically think that if your training a good leader, it is better done early in childhood than when is old. Those are all different interpretations regarding the same proverb which draws a different nature of a given Ankole proverb. Therefore the interpersonal interpretation should be considered while trying to understand the nature of the indigenous Ankole proverbs just as Wolfgang Mieder viewed the American proverbs in the three structures, the legal proverbs, medical proverbs, and weather proverbs, likewise the Ankole proverbs could as well cut across those structures and beyond.

It was also discovered that some Ankole proverbs tend to get biased to gender and life scenarios which could increase some societal myths and stereotype feelings. Proverbs may as well embody discriminatory attitudes, ethnocentric prejudice, and other forms of bias common in the culture (Easton, 2012). A proverb like “*Omwaana mubi ajumisa nyina*” translated as “a bad child is a disgrace to the mother” this shows you how the Ankole culture has for long put a woman in a weak and blame position. This therefore represents the many other Ankole proverbs that are discriminative in nature and thus opens our understanding to more different nature of our proverbs different from the usual natures we always thought of. On contrary therefore animation interpretation of the Ankole proverbs to the children has to be tactical enough to avoid promoting inferiority complex among sex, gender, age and social class, thus they should promote universality.

Findings showed an inseparable nature of the Ankole proverbs from the daily life experience because of their short phrasal way. Proverbs often have no specialized occasions for their use as pointed out by Ruth Finnegan (Yakub, 2018), this literally means proverb by their nature are part and bustle of every life lived to those that know them, this is so because an Ankole proverb is a two seconds phrase or sentence that requires no long conversation to use, thus can be used anywhere at work, at leisure time, in prayer sessions and preaching for instance the Holy Bible, has amongst the many proverbs like “Do unto others as you would have them do unto you” (Matthew 7:12) (Mieder et al., 2018), and the whole chapter of Matthew 13:1-50 and its verses maps out various parables or even provable words that Jesus used often like the parable of the Fig tree, the Sower, the Pearl, Mastered seed, to deliver his intended God’s message to the congregation (Yakub, 2018).

In the similar manner, the Ankole proverbs need no stage to pray or act nor a gathered congregation but rather can be used in any time scenario in any speech as long as one can speak Runyankore. This therefore shows the reason why the animated Ankole proverbs are short interpreted videos that do not take one's whole time of work or any routine to learn but yet can be reflected throughout.

Ankole proverbs are warnings in their nature about all the life experiences be it social, economic, political, most of the Ankole proverbs were coined to best regulate society relations and behaviors. All the Ankole proverbs were formulated to best communicate the message without direct confrontation on top of warning one against some behaviors, acts and practices that possess present or future danger on contrary. Proverbs like "*Kora turye tiguba mwaga*" – "*Pressure for work is not mistreatment*" (Mutungi, 2019), "*Atamanyire ngu ashumbire, ati ndyomuzamarimi*", "*Kamwe kamwe nugw'omuganda*", were coined as warning encouraging hard work and for social transformation or to instill respect among community members" (Mutungi, 2019). Whereas proverbs like "*Ayatwara eyendaaro ajumisa abishiki boona*", "*Omwaana mubi ajumisha nyina*", these were some of the warnings about premarital relationships and sex. There are thousands of Ankole proverbs that warns about almost everything improper in society that have existed in virbal storage thus need to document these proverbs through the visual way.

5.3.2 As regarding to objective two, to find out whether children know and use proverbs in their daily life experience.

This research study found out that most of the AMDA children community do not know or even use any of the Ankole proverbs since they hardly know these proverbs (see Table 2 & Figure 12). The fact that some of these children prefer using alternative languages to Runyankore like English and some of its proverbs (see Table 4 & Figure 14) does not avail a great platform for the Ankole proverbs to be used. Another challenge appeared to emanate from the parents who are too busy with their daily routines and have no time for interactions in Runyankore, and if they happen to do, they opt for English as unifying language of convenience (see Table 4 & Figure 14) thus sacrificing Runyankore and its rich proverbs. The Ankole proverbs could soon get endangered with its language or if not already just like proverbs in other languages have in the world, languages do not cease to exist for structural reasons, but because they are no longer acquired by

new generations (Johanson & Johanson, 2002), it is widely agreed that at least half of the world's 7000 languages are endangered, and no longer being learnt as first languages by children (Austin et al., 2013) as long as the would be the drivers of the language to the children that would help to preserve its values are no longer concerned about it this challenge will slowly but steadily eat up our indigenous knowledge.

It should be brought to map that all signs of endangerment to Runyankore as a language are visible, and a language is considered endangered “when its speakers cease to use it, use it in an increasingly reduced number of communicative domain, and cease to pass it on from one generation to the next” as expressed by the UNESCO 2003a:2 research on language endangerment, (*Language Endangerment : Problems and Solutions*, 2010). This simply means if Runyankore as a language is not in use, likewise its proverbs will die with it, thus the reason why this research study helped to pave way to document some of these proverbs in a visual audio way called animation.

It should be noted however much most linguist estimate half of the 7000 languages in the world will get extinct by the end of the century, some languages have already seen themselves vanish, with each language that becomes extinct, something of considerable significance will be lost (E. Nowak 2021, p84-89) and these include all the culturally rich values like proverbs. Languages like among the many the Amorite, Anatolian, Sumerian , in Asia, the Malibu, Chimariko, Karankawa in North America, the Huarpean language in South America, the Punic, Xegwi, Ajawa, Homa, Numidian in Africa, the Kwadi, Gafat, Kore, Ngasa in East Africa and those in Uganda like the Nyangi language of the Nilo-Saharan Kuliak of North Eastern Uganda who have shifted to speak Karamajong and the Singa language of the Bantu origin from the Rusinga Island in northeast of Lake Victoria are all currently vanished in oblivion. But with enough documentation, teaching and any alternative diversity of preservation of Runyankore as a language to the young generation is an assurance to its continuity existence.

Findings showed that children's interest to use Runyankore and its proverbs is very low and a section around 25% see them as backward (see description for Table 5 and Figure 15), this was the reason why interest to boost the attitude of the children towards our provable animations was considered. Fun and simplicity of the message was highly regarded, from the seemingly complicated proverb to a simplified short story that elaborates the message in the given proverb to draw the attention and attitude for children to learn the proverb put forward.

Different characters that seem fun and humorous were developed away from the normal or usual human beings common in most animations, this research project developed characters from the Ankole milk drinking container (ekyaanzi) and created backgrounds to visualize a home setting with a house made from the milk gourd (ekishaabo). This was done to create the unusual environment that can captivate the viewer on the first spot, colours that are of interest to children were as well given a consideration, and in a need to find smart ways of mixing entertainment with education call it edutainment (Makarius, 2016) where students at early ages usually see education methods as ‘boring’ in comparison with those video games that they like (Sawsan Nusir et al 2013), reason for in-depth creativity in this research study so that the outcome could best inform the children and even the adults about the existence of profound knowledge in our Ankole proverbs.

From the study conducted, it was also discovered that almost all the Banyankole children do not identify themselves with Runyankore as their mother tongue (see Table 13 and Figure 23) even the parents on 100% testify of never on record heard of their children speak or use any Ankole proverbs above as represented by an alarming truth of 100%, parents whose children have never spoke or whispered any Ankole proverbs. This means that the parents have not done their parental responsibility of developing their children’s cultural identity that starts with the speaking of the mother language, yet all children have their cognitive ability high in childhood to learn anything on their exposure. This could possibly in the near future render Runyankole language “moribund” which means a language that is no longer being learned by children as their native tongue (Harrison, 2007). However much these children are exposed to most urban languages like English and Luganda, this does not stop them from learning their mother language Runyankore and its proverbs, it should be taken a note that children in their early age can be multilingual in nature since they are not yet very proficient with almost all the language they seem to know. A study by Rafael M. Diaz in 1985 compared bilingual kindergarten and first grade children who were high or low English proficient during two test periods on a variety of cognitive tasks. A strong relationship between the degree of bilingualism and cognitive variability in early stages of proficiency was discovered, yet this relationship was weak in children of high proficiency as assessed by M. Humes-Bartlo (Views, 2009).

It was also exhibited that even the AMDA Sunday school teachers had not done their best to promote the values of the Ankole language and its indigenous knowledge like the proverbs. This

was so evident on the kind of language used where English was the predominant language used by a percentage of 95% in the AMDA Sunday school teaching sessions (see Table 15 and Figure 26), yet all these children and their Sunday school mentors are all Banyankole by origin. This showed a need for more Runyankore based sessions for these cognitive efficient children due to their age group. Proverbs provide structures which make open communication possible where cultural gaps exist; and forms a language which enhances meaningful communication of the Gospel (Heerden, 2002) this simply asserts that the Ankole proverbs if used could illustrate the best dramatic explanations to those eager to learn children and hence adopt to the language and its proverbs.

5.3.3 As regarding to objective three, looked at production and find out the extent to which animation as an entertaining media has over other medias in preserving the indigenous knowledge (Ankole proverbs).

Since a given significant number of around 75% of AMDA children seem to have strong interest in learning and using Runyankore and its proverbs, (see Table 18 and Figure 29) as found out in this research study, and at the same time found out that animation by their entertaining nature (see table 21 and figure 31) can best be used to introduce the children to Runyankore short proverbial stories with English subtitles for ease interpretation. An obvious advantage is that most of these children love watching animations and these fun full narratives have become part and parcel of their lives. especially off school times, this therefore means animations is an ideal tool of not only teaching the proverbs but also best to document and preserve (see table 25 and figure 35) the indigenous nature of the Ankole proverbs.

The study also found a wider gap in the documentation of Ankole proverbs especially the visual documentation style where all AMDA children, the parents and the Sunday school teachers confirmed of not having ever interacted with any animation on Ankole proverbs (see table 20 and figure 30, 33, 35), the preservation of this rich knowledge has largely been left in our Ankole traditional stories, folklores, songs and at mercies of surviving people with knowledge about these proverbs, and upon their death leaves a different story, although some parents sighted out Katoto

animations usually broadcasted in Rukiga. A handful compilations of Ankole proverbs by some scholars like Cisternino Marius (*The Proverbs of Kigezi and Ankole, Uganda*) have been documented unfortunately accessibility in Ugandan libraries has been simply a miracle since copies of this compilation can only be found in international libraries hence hard for native Banyankore to access some of their documented proverbs thus a call for integration of visual and electronic documentation ideas that can be accessible on our phones and even online like on YouTube unrestrictedly for everyone.

Findings also pointed out the fact that the western English culture has slowly but steadily eaten up our African cultures. This was evidenced by the attitude towards speaking Runyankore, where it looked barbaric and too local before other children and promotes disassociation, and gives chance for other foreign languages creating a kind of, an unfavourable state of competition both with the national language and with other native languages spoken in the community as pointed out by Maria do Socorro Pimentel da Silva (Leo Wetzels 2007) and sometimes this competition is much fueled by our education systems. Away from being bitten at our primary and secondary schools for speaking vernacular to our homes now, to an extent that now even our parents prefer using English with their children at all times than Runyankore (see Table 7 and Figure 17) because their children hardly speak their mother dialect (see table 4 and Figure.14). it should be noted that when a language dies, it dies with its embroiled values like proverbs which are heard to retrieve.

This study also found out the role of teachers in determining what children know and speak. This is so because teachers in this case the AMDA Sunday school mentors are looked at as the models in an observational learning (Bandura, 1961) before the children they teach and therefore determine what the children should know to an extent that after observing, the children may go ahead to imitate, apart from what they even teach them, thus are part of external reinforcements. So the fact that most of the AMDA Sunday school teachers prefer using English as an alternative to Runyankore (see Table 9 and Figure.19), the children they mentor find themselves only inclined to that than Runyankore irrespective of these teachers knowing Runyankore and some of its proverbs which the children would have imitated if used.

As a documentation and preservation alternative, it was found out that animation could have an upper advantage as compared to other systems like the audio, story books, novels (see , table 25 and figure 35, 38), the provision of interesting materials such as traditional stories which people

want to hear or read (D.Bradley 2013), this could be inform of visual audio animations, the fact that children love watching animations (see table 21 and figure 31) children tend to adopt or learn what is usually to their exposure and can speak the language that they are made familiar to through observation and imitation, as asserted by psychologist Albert Bandura in his Social Learning Theory (S. Kuet, 2019). Therefore this would be the best ideal time to adopt to creation of animations as a documentation system or style that can interest all the ages with much emphasis to the young ones who upholds the future generation as the Runyankore proverbs asserts “*Emiti emito niyo ehangaaza ekibira*” transalating as “the young trees is the potential future of the forest”.

To a greater extent, children exhibited immense interest in the visualized Ankole proverb of “*Koheiga eibiri zoon zikutsiga*”, (watch the animation video https://youtu.be/f_iUdTSQJDA) almost all the children that got to see the produced animation video narrative were induced to have a second and repetitive glaze in order to understand what is being communicated, the nature and behavior of characters in the proverb narrative that seem too funny by their looks and traits, although some loved the moral lessons, color and almost all the children loved the fact that it is animation and to them it is all well, considering the fact that most children love the cartoon and the fun full element of life and anything cartoon is of their interest and so was this too. This therefore draws the conclusion of having animation as the best and effective yet generational sustainable alternative of modern day documentation of our indigenous knowledge.

5.4. Conclusion

In the conclusion therefore it was discovered that it is imperative to adopt to the new wave of technological advancement and learn to tap into the advantages it has come with if we are not to face the pressure from its either side. The fact that the current generation is appreciating and love to associate with internet and most electronic gadgets like computers, phones and televisions because of their fun nature, this should not be looked at as a bias but rather an opportunity to tap into, how? by also availing the education of our indigenous languages, cultures and traditions would be one in the million ways. One would imagine the time it would take in terms of coverage and circulation of an uploaded Ankole traditional folk lore, dance or animated proverb on internet channels like YouTube, TikTok, Instagram, Twitter or Facebook would take to reach a million people in different parts of the world in comparison to physical distribution of books or novels in

this globalization edge. And as a way of ensuring the survival of our indigenous proverbs like those of Ankole, this research study took into account the visual narrative of animations, although other consideration of integrating drama into die Lesson’ and ‘Drama in die Language Clsroom’(S. Holden 1981) as asserted by Susan Holden is a big think about notion.

5.5. Recommendations

5.5.1. To the AMDA Community

This research study recommends that the AMDA parents appreciate the value in their indigenous Ankole proverbs. The fact that there is an advantage of community interaction of the most Banyankole every last Sunday of the month for prayers, this should have been the opportunity to use Runyankore and its proverbs on a free interaction even with their children and in the mass. This is so because interaction gives chance for the new ideas or words to be learnt. This should not only stop at interaction at church but rather be taken to their homes for continuous assurance of language and proverb survival.

The AMDA Sunday school teachers are encouraged to start using Runyankore and some of its proverbs accompanied with simple explanations for the betterment of children’s understanding and learning to also use fluently. The fact that in our central urban schools there is no teaching of Runyankore just like it in Western Uganda schools, instead its Luganda that is taught to them in the end our children end up adopting to different cultures hence forgetting their mother dialect Runyankore, but if widely used in our Sunday school sessions, children and even those that have no home opportunity to Runyankore with their parents, will be given a one off chance at least every end of the month on every AMDA Sunday.

5.5.2. To the Government

The need for a children’s network which can start airing ost of our indigenous comical or animation concepts should be given a consideration.

The government needs to create stronger cultural systems of documenting or even visualizing our rich indigenous knowledge that could possibly die out with the death of the elderly generation that

know. It should be noted that some kingdoms in Uganda like the Buganda kingdom, Tooro kingdom have tried their best to do a documentation of their cultural heritages and practices but at a minimal level and not in the visual concept in this case.

The government needs to encourage the teaching of our indigenous languages at all levels of education and phase out the punishing of pupils and students for speaking their mother dialect in all schools since it is another way of preserving and ensuring the survival of our indigenous languages and their values like the proverbs. If the Chinese or French student is taught and graduates as a professor without knowing English, then what stops a Ugandan from graduating as a professor in their indigenous language that they are proficient in?.

The government of Uganda needs to help in empowering the young content creators like the artists and animators that have tried their best to research about our cultures and identity and documented them in different ways like movie making, singing, writing and animating into short stories but for the purpose of preserving all these rich knowledge or heritages for the next generation to benefit from.

On top of empowering the content creators, the government can still help in circulation and distribution of cultural materials that look at documentation and preservation of our indigenous languages and proverbs. This can be through creation of a free tariff environment or access to social media and internet for everyone to access, where the circulation of all electronic and educative work can be uploaded and accessed by many interested audiences. If the Baganda in different parts of the world like in America, Canada or England can participate in a popular annual Kabaka Birthday Run virtually, and post on social media platforms for our local television channels and are reorganized, really shows you the power of technology and internet in as far as promotion of our cultures and identity if used appropriately.

5.5.3. Areas for further research

The current study has opened more questions and insights in cultural importance and contribution to postcolonial Africa. In this thesis, the study wishes to share some of the gaps that could benefit other students and researchers especially visual artists and graphic animators, to further explore the new alternatives like animation for Ankole or other cultural proverbs in a better and mastery ways. Using animation would better present advocacy campaigns away from the traditional

graphics representation. This has been so because this research study could only manage to visualize one proverb among the many Ankole proverbs due to the time constraints of this study, thus leaving out many proverbs not visually documented. The world moving picture has greatly benefitted from animated series.

There was need to deepen similar or other studies in a more comprehensive style and approach using visual documentation of our indigenous proverbs as a preservation alternative to contribute to the educating of the new generation about our languages and cultures. This would provide something they shall also pass to the future generations and to other different indigenous groups in Uganda.

6.0. REFERENCES

- Adeyemi, B. A. (2014). *The Place of Indigenous Proverbs in Peace Education in Nigeria : Implications for Social Studies Curriculum*. 4(2), 186–192.
- Al-kabi, M., & Sharadgah, F. (2013). *Studying the Impact of Using Multimedia Interactive Programs on Children ' s Ability to Learn Basic Math Skills*. 10(3), 305–319.
<https://doi.org/10.2304/elea.2013.10.3.305>
- Asiimwe, A. (2019). *The syntax of relative clause constructions in Runyankore-Rukiga : A typological perspective*. 58(2009), 131–154. <https://doi.org/10.5842/58-0-840>
- Asimeng-boahene, L., & Ph, D. (2013). *The Social Construction of sub-Saharan Women ' s Status through African Proverbs*. 4(January), 123–132.
<https://doi.org/10.5901/mjss.2013.v4n1p123>
- Asimeng-boahene, L., Urban, U., & Schools, U. S. (2010). *Equity & Excellence in Education Counter-Storytelling with African Proverbs : A Vehicle for Teaching Social Justice and Global Understanding in Urban , U . S . Schools Counter-Storytelling with African Proverbs : A Vehicle for Teaching Social Justice and . 5684*.
<https://doi.org/10.1080/10665684.2010.518878>
- Austin, P. K., Sallabank, J., Austin, P. K., & Sallabank, J. (2013). *Endangered languages : an introduction Endangered languages : an introduction*. 4632(May).
<https://doi.org/10.1080/01434632.2013.794806>
- Bendazzi, G., & Booth, W. R. (n.d.). *ANIMATION : A WORLD HISTORY Volume I : Foundations — The Golden. I*.
- Boele, S., Denissen, J., Moopen, N., & Keijsers, L. (2020). Over - time Fluctuations in Parenting and Adolescent Adaptation Within Families : A Systematic Review. *Adolescent Research Review*, 5(3), 317–339. <https://doi.org/10.1007/s40894-019-00127-9>
- Brosh, H., & Academy, U. S. N. (2013). *Proverbs in the Arabic Language Classroom Languages and Cultures Department*. 3(5), 19–29.
- Bukuluki, P., Nnyombi, A., Rwemisisi, J. T., & Luwangula, R. (2017). *Proverbs and Child Protection : A Case Study of Three Bantu Languages : Luganda , Lusoga and Runyankole*. 49–68. <https://doi.org/10.1007/978-3-319-48535-5>
- Burnes, B. (2020). *The Origins of Lewin ' s Three-Step Model of Change*.
<https://doi.org/10.1177/0021886319892685>

- Challenges of translating folk stories from Runyankore-Rukiga to English - ZABAJUNGU Bonifece.* (n.d.).
- Challenges of translating folk stories from Runyankore-Rukiga to English Zabajungu Boniface Kerere (Rev . Fr .).* (2007). July.
- Christopher, E. (2020). *A Sociolinguistic Analysis of Proverbs i n Ola Rotimi ' s The Gods Are Not To Blame.* 23(1), 139–147.
- Deaton, S. (2015). *ARTICLE SOCIAL LEARNING THEORY IN THE AGE OF SOCIAL MEDIA : By.* 12(1), 1–6.
- Deisser, A., & Njuguna, M. (n.d.). *Conservation of Natural and Cultural Heritage in Kenya.*
- Diaz, R. M. (n.d.). *No Title.*
- Does, W., Matter, T., Employment, M., Time, C., & Parents, W. (2016). *HHS Public Access.* 51(5), 1867–1894. <https://doi.org/10.1007/s13524-014-0334-5>.When
- Duthie, J. K. (2008). *Mental imagery of concrete proverbs : A developmental study of children , adolescents , and adults.* 29, 151–173. <https://doi.org/10.1017/S0142716408080077>
- Easton, P. B. (2012). *Identifying the Evaluative Impulse in Local Culture : Insights From West African Proverbs.* <https://doi.org/10.1177/1098214012447581>
- Ehineni, T. O. (2012). *T HE P RAGMATICS OF Y ORÙBÁ P ROVERBS IN A HMED Y ERIMA ' S I GATIBI , A JAGUNMALE.* 4(1).
- English, A., Baes, S., & Jordan, Z. U.-. (2019). *Vol.3, Issue.2 Dec, 2019* (Vol. 3, Issue 2).
- Erikson, E. (1994). *Erikson ' s 8 Stages of Psychosocial Development Erikson ' s Theory Stages Of Psychosocial Development.*
- Essam, M., & Fahmi, E. (2016). *A Cross-Cultural Study of Some Selected Arabic Proverbs and Their English Translation Equivalents : A Contrastive Approach.* 4(2), 1–4. <https://doi.org/10.7575/aiac.ijclts.v.4n.2p.51>
- Gauthier, P. (2011). *A Trick Question : Are Early Animated Drawings a Film Genre or a Special Effect ?* 6(2), 163–175. <https://doi.org/10.1177/1746847711407624>
- Grant, R. A., Asimeng-boahene, L., & Grant, R. A. (2010). *Culturally Responsive Pedagogy in Citizenship Education : Using African Proverbs as Tools for Teaching in Urban Schools Culturally Responsive Pedagogy in Citizenship Education : Using African Proverbs as Tools for Teaching in Urban Schools.* 0960. <https://doi.org/10.1207/s15327892mcp0804>
- Guryan, J., Hurst, E., & Kearney, M. (2008). *Parental Education and Parental Time with*

- Children*. 22(3), 23–46.
- Hacohen-kerner, Y., & Hagege, R. (2015). *Automatic Classification of Spoken Languages using Diverse Acoustic Features*. 275–285.
- Harrison, K. D. (2007). *When Languages Die: The Extinction Of The World's Languages And The Erosion Of Human Knowledge*.
- Hatipoğlu, Ç. (2020). *A proverb in need is a proverb indeed : Proverbs , textbooks and communicative language ability*. 40(1), 1–15.
- Heerden, W. Van. (2002). ' *THE PROVERB IS THE DRUM OF GOD* ': *ON THE USE OF AFRICAN PROVERBS IN THE INTERACTION BETWEEN AFRICAN CULTURE AND* (Vol. 81).
- Hussein, J. W. (2004). *A CULTURAL REPRESENTATION OF WOMEN IN THE OROMO SOCIETY*. 25(October), 103–147.
- Islam, B., Ahmed, A., Islam, K., & Kalam, A. (2014). *Child Education Through Animation : An Experimental Study*. 4(4), 43–52.
- Johanson, L., & Johanson, L. (2002). *Do languages die of 'structuritis' ? On the role of code-copying in language endangerment*. 2, 249–270.
- Julius, M. S., Meir, R., Shechter-nissim, Z., & Adi-japha, E. (2016). Children's ability to learn a motor skill is related to handwriting and reading proficiency. *Learning and Individual Differences*, 51, 265–272. <https://doi.org/10.1016/j.lindif.2016.08.034>
- Kiguli, S. N. (2012). *Kunapipi Performer-critics in oral performance in African societies*. 34(1).
- Kirkorian, H. L., Lavigne, H. J., Hanson, K. G., Demers, L. B., & Anderson, D. R. (2015). *Video Deficit in Toddlers' Object Retrieval : What Eye Movements Reveal About Online Cognition*. 1–28. <https://doi.org/10.1111/infa.12102>
- Kljajevic, V. (2022). *Older and Wiser : Interpretation of Proverbs in the Face of Age-Related Cortical Atrophy*. 14(July), 1–7. <https://doi.org/10.3389/fnagi.2022.919470>
- Kolay, S. (2016). Cultural Heritage Preservation of Traditional Indian Art through Virtual New-media. *Procedia - Social and Behavioral Sciences*, 225(November 2015), 309–320. <https://doi.org/10.1016/j.sbspro.2016.06.030>
- Korakakis, G., Boudouvis, A., Palyvos, J., & Pavlatou, E. A. (2012). *Social and The impact of 3D visualization types in instructional multimedia applications for teaching science*. 31(2011), 145–149. <https://doi.org/10.1016/j.sbspro.2011.12.032>

- Korakakis, G., Pavlatou, E. A., Palyvos, J. A., & Spyrellis, N. (2009). Computers & Education 3D visualization types in multimedia applications for science learning : A case study for 8th grade students in Greece. *Computers & Education*, 52(2), 390–401.
<https://doi.org/10.1016/j.compedu.2008.09.011>
- Language Endangerment : Problems and Solutions*. (2010). 50–87.
- Laughter is an everyday form of resistance - Spire _ Monitor*. (n.d.).
- Lauhakangas, O. (n.d.). *USE OF PROVERBS AND NARRATIVE*. 35, 77–84.
<https://doi.org/10.7592/FEJF2007.35.lauhakangas>
- Lauhakangas, O. (2014). *3 Categorization of Proverbs*.
- Makarius, E. E. (2016). Edutainment: Using Technology to Enhance the Management Learner Experience. *Management Teaching Review*, 2(1), 17–25.
<https://doi.org/10.1177/2379298116680600>
- Mansyur, F. A., Ode, L., & Suherman, A. (2020). *The Function of Proverbs as Educational Media: Anthropological Linguistics on Wolio Proverbs*. 3(2), 2–3.
<https://doi.org/10.34050/els-jish.v3i2.10505>
- Martin, A. J., & Sanders, M. R. (2003). *P- Positive Parenting Program as a Work-Site Intervention*. 8, 161–169.
- Mcleod, S. (2016). *Bandura - Social Learning Theory*. 1977, 1–5.
- Meininger, H. (2020). *Swedish adolescents ' understanding of concrete and abstract English proverbs*.
- Mieder, W. (n.d.). *Proverbs : A Handbook*.
- Mieder, W., Douglass, F., Lincoln, A., Stanton, E. C., & Anthony, S. B. (2018). *The Humanistic Value of Proverbs in Sociopolitical Discourse*. 5. <https://doi.org/10.3390/h7010028>
- Mutungi, E. (2019). *Indigenous Knowledge and Transformative Development*. April 2018.
- Nkeiruka, E. L. (2021). *Transitivity Analysis of Proverbs in Achebe ' s A Man of the People*. 11(5), 77–90. <https://doi.org/10.5539/ijel.v11n5p77>
- No Title*. (2019).
- Nyame, J., & Tomekyin, C. (2018). *Neological Developments in Nzema Proverbs*. 6(2), 94–102.
<https://doi.org/10.15640/ijll.v6n2a11>
- Orwenjo, D. O. (2009). *Political grandstanding and the use of proverbs in African political discourse*. 123–146.

- Prophet, T., Moropa, K., Mugweni, R. M., Ganga, E. T., Musengi, M., Svongoro, P., Mutangadura, J., Gonzo, L., Mavunga, G., Dlali, M., Sikhwari, M., Kadenge, M., Mudzingwa, C., Ndlovu, S., Neethling, B., Mathonsi, N., Naidoo, S., Roux, M., Ngcobo, M. N., ... Mheta, G. (2012). *South African Journal of African Languages*. 32(2).
- Proverbs and Patriarchy : Analysis of Linguistic Sexism and Gender Relations among the Pashtuns of Pakistan*. (2015).
- Sayer, L. C., & Gornick, J. C. (2012). *Cross-national Variation in the Influence of Employment Hours on Child Care Time*. 28(4), 421–442. <https://doi.org/10.1093/esr/jcr008>
- Shtulman, A., Neal, C., Lindquist, G., Shtulman, A., Neal, C., & Lindquist, G. (2016). *Children ' s Ability to Learn Evolutionary Explanations for Biological Adaptation Children ' s Ability to Learn Evolutionary Explanations for Biological Adaptation*. 9289. <https://doi.org/10.1080/10409289.2016.1154418>
- Skehan, P. (2017). *State-of-the-Art Article Foreign language aptitude theory : Yesterday , today and Adriana Biedron*. <https://doi.org/10.1017/S0261444816000276>
- Sultana, N., Meissner, N., & Lim, F. (2013). *Exploring Believable Character Animation Based on Principles of Animation and Acting Exploring believable character animation based on principles of animation and acting*. September. <https://doi.org/10.1109/ICICM.2013.69>
- Szabó, F., Polonyi, T., & Abari, K. (2019). *FOREIGN LANGUAGE LEARNING AND LOW SOCIO-ECONOMIC STATUS*. 9(2).
- Taylor, M. R., & Passau, C. (n.d.). *Creating Comics as Journalism , Memoir , and Nonfiction*.
- Tjalla, A., & Sudrajat, U. (2020). *THE INFLUENCE OF THE PREVENTION , ADVOCACY , DISTRIBUTION , REPAIR , AND ADJUSTMENT FUNCTIONS OF TEACHER GUIDANCE AND COUNSELLING ON THE PSYCHOSOCIAL CONDITIONS , SELF-RELIANCE , AND COMPETENCE OF HIGH* *Keywords*. 8(1), 174–189. <https://doi.org/10.18488/journal.61.2020.81.174.189>
- To, T., & Mbiti, J. S. (2020). *Mbiti yi mwana ndiisaa ikamina. (Akamba) Fisi mwenye mtoto hali na kumaliza chakula. (Swahili) The hyena with a cub does not eat up (consume) all the available food*. 37(October 2019).
- Toni, D. (2015). *Animated graphic film for the rejuvenation of a fading culture: The case of an African oral heritage*. *African Journal of History and Culture*, 7(6), 123–132. <https://doi.org/10.5897/ajhc2014.0234>

- Views, P. (2009). *TRANSLATION STUDIES* . 5, 8–9.
Volume 13 issue 2.2 2018. (2018). 13(2).
- Wang, R., & Dang, Z. (2014). *PARADIGM SHIFT IN LANGUAGE CONVENTION — THE CASE OF MULTIPLICATION OF NEW PROVERBS IN CHINESE IN THE*.
- Wekundah, J. M. (n.d.). *Why Protect Traditional Knowledge?* 44.
- Who, E. (2008). *Journal of Creative Communications*.
<https://doi.org/10.1177/097325860500100104>
- Yakub, M. (2018). *Literary Analysis of Wellerisms in Nzema Proverbs*. 6(2), 112–117.
<https://doi.org/10.15640/ijll.v6n2a13>
- Yitah, H. (2014). *Throwing Stones in Jest : Kasena Women ' s “ Proverbial ” Revolt*. April.
<https://doi.org/10.1353/ort.2007.0007>

7.0. APPENDIX

7.1. APPENDIX I

Research Questionnaire for Children

Dear Respondent;

I am **Nasasira Pius**, a Student of Kyambogo University, Uganda, pursuing a Masters Degree in Art and Industrial Design at the Faculty of Vocational Studies, Department of Art and Industrial Design. I am carrying out a research study on the topic “**Visualizing Ankole Proverbs through Animations as a Preservation Alternative for Ankole Indigenous Knowledge**”. Therefore, having chosen you as a special source of information in this process, I humbly request you to provide me with the necessary information for the best success of this research study.

This research is conducted in line with the ethical guidelines of British Sociological Association (BSA,2002) and the Association of Social Anthropologists of the UK and Commonwealth (ASA, 1999) and this is aimed at maintaining the anonymity and confidentiality of the participants, and to give safe custody the information provided.

Note: You are free to use a tick, circle or even stating and explaining your opinion where necessary for purposes of clarity. Thank you for your utmost cooperation.

Respondent’s Age:.....

1. Do you speak Runyankore?

.....

2. How often do your parents speak Runyankore with you?

.....

3. Do you know any Ankole Proverbs and their meaning?

.....

4. In your own assessment, how many Ankole Proverbs do you know and their meanings?

| | | | | | | | |
|------|--|--------------|--|---------------|--|----------------|--|
| None | | At least One | | At least Five | | More than Five | |
|------|--|--------------|--|---------------|--|----------------|--|

5. If you know, could you please freely state them in relation to the above answer.

1.....

2.....

- 3.....
- 4.....
- 5.....
- 6.....
- 7.....
- 8.....
- 9.....
- 10.....

6. Apart from the Ankole proverbs, which other proverbs do you know?

.....

(i) How many by the count?.....

7. Would you wish to learn speaking Runyankore and its proverbs?

| | | | |
|-----------|--|------------|--|
| No | | Yes | |
|-----------|--|------------|--|

(a) No, Why?.....

(b) Yes, Why?.....

8. Have you ever seen any book or story book about Ankole proverb?

| | | | |
|-----------|--|------------|--|
| No | | Yes | |
|-----------|--|------------|--|

(a) If Yes, what was its title and what was it about?

.....

9. Do you watch Animations?

| | | | |
|-----------|--|------------|--|
| No | | Yes | |
|-----------|--|------------|--|

(a) If Yes, why do you love to watch them?

.....

10. Have you ever watched any animations (cartoons) about Ankole Proverbs?

| | | | |
|-----------|--|------------|--|
| No | | Yes | |
|-----------|--|------------|--|

(a) If Yes, what was it about?

.....

11. Are animations (cartoons) important? And why?

.....

..... Thank you for your time and input.....

7.2 APPENDIX III

Research Questionnaire for Parents/Guardians

Dear Respondent;

I am **Nasasira Pius**, a Student of Kyambogo University, Uganda, pursuing a Masters Degree in Art and Industrial Design at the Faculty of Vocational Studies, Department of Art and Industrial Design. I am carrying out a research study on the topic “**Visualizing Ankole Proverbs through Animations as a Preservation Alternative for Ankole Indigenous Knowledge**”. Therefore, having chosen you as a special source of information in this process, I humbly request you to provide me with the necessary information for the best success of this research study.

This research is conducted in line with the ethical guidelines of British Sociological Association (BSA,2002) and the Association of Social Anthropologists of the UK and Commonwealth (ASA, 1999) and this is aimed at maintaining the anonymity and confidentiality of the participants, and to give safe custody the information provided.

Note: Your free to use a tick, circle or even stating and explaining your opinion where necessary for purposes of clarity. Thank you for your utmost cooperation.

1. Do you speak Runyankole with your children?

.....

2. How often do you use the Ankole Proverbs with your children?

.....

Why:

.....

3. How many Ankole Proverbs do you know, and their meanings?

| | | | | | | | |
|------|--|--------------|--|---------------|--|----------------|--|
| None | | At least One | | At least Five | | More than Five | |
|------|--|--------------|--|---------------|--|----------------|--|

4. If you know, could you freely state them in relation to the above answer.

1.....

2.....

3.....

- 4.....
- 5.....
- 6.....
- 7.....
- 8.....
- 9.....
- 10.....
- 11.....
- 12.....

5. Have you ever heard your children speak any Ankole proverb?

.....

6. Do you think the Ankole Proverbs are still important to our children in this modern society?

.....

(c) Why?.....

.....

7. Do you think it is possible for children to learn and use Ankole proverb in their daily lives?

.....

8. Do you think children can learn Ankole Proverbs through Animations(cartoons)?

.....

(a).Why:.....

.....

9. Have you ever watched any animation about Ankole Proverbs?

.....

(b) If Yes, what was it about?

.....

.....

10. Of the following medias, which one can be the best alternative way of preserving Ankole proverb for children to learn them?

- (a) Animations/ Cartoons
- (b) Story Books
- (c) Novels

(d) Audio Recordings



Why?.....

11. Can an animated Ankole proverb be learnt and understood by the young children?

.....

Why?.....

.....END.....

Thank you for your time and input.

7.3. APPENDIX IV

Research Questionnaire for Sunday School Teachers

Dear Respondent;

I am **Nasasira Pius**, a Student of Kyambogo University, Uganda, pursuing a Masters Degree in Art and Industrial Design at the Faculty of Vocational Studies, Department of Art and Industrial Design. I am carrying out a research study on the topic “**Visualizing Ankole Proverbs through Animations as a Preservation Alternative for Ankole Indigenous Knowledge**”. Therefore, having chosen you as a special source of information in this process, I humbly request you to provide me with the necessary information for the best success of this research study.

This research is conducted in line with the ethical guidelines of British Sociological Association (BSA,2002) and the Association of Social Anthropologists of the UK and Commonwealth (ASA, 1999) and this is aimed at maintaining the anonymity and confidentiality of the participants, and to give safe custody the information provided.

Note: You are free to use a tick, circle or even stating and explaining your opinion where necessary for purposes of clarity. Thank you for your utmost cooperation.

1. Which language do you usually use (tick) while teaching children in the Sunday school?

| | | | | | |
|----------------|--|-------------------|--|----------------|--|
| English | | Runyankore | | Luganda | |
|----------------|--|-------------------|--|----------------|--|

Since When?.....

.....

How long have you spoken Runyankore?

.....

12. How many Ankore Proverbs do you know, and their meanings?

| | | | | | | | |
|------|--|--------------|--|---------------|--|----------------|--|
| None | | At least One | | At least Five | | More than Five | |
|------|--|--------------|--|---------------|--|----------------|--|

13. If you know, could you please freely state them in relation to the above answer.

1.....

2.....

- 3.....
- 4.....
- 5.....
- 6.....
- 7.....
- 8.....
- 9.....

14. In your opinion why should our children in the Children Ministry know and understand our Ankore proverb?

.....

15. Tell us briefly why the Ankore Proverbs are still important to our children in this modern society?

.....

16. How is it possible for children to learn and use Ankole proverb in their daily lives?

.....

17. When have you seen or watched any animation about Ankore Proverbs?

.....

18. Of the following medias, which one can be the best alternative way of preserving Ankore proverb for the children to learn them?

- (e) Animations/ Cartoons
- (f) Story Books
- (g) Novels
- (h) Audio Recordings

Why? (Defend your answer above)

.....

19. In your own words what do you think about animated Ankore proverbs in relation to the understanding and learning by the young children?

.....

..... END.....

7.4. APPENDIX V

Kidmillion Script

Koheiga eibiri zona zikutsiga.

Mantete: Haa,..... oba erizoba omuntu yaza kuryakyii nhuuu.

Kinky: Haa... rindaho kakye!!

Mantete: Anha!

Kinky: Tungyende tushohe ebyenyanja okw' eifo

Mantete: Haa,..... weeza haza

Mantete Runs to look for the fishing hook but Kinky jumps onto Mantete's back and picks it from the wall

Kinky: Konka niwe Manteeee!

They all run to the stream for a catch

Mantete: Nhaaaa!!! Konkashi eirizoba kabyatengyesa kare .

Kinky: Haa ha ha... reka bitwite.

Mantete: Nkyichi.

Kinky: Ayayayaya! Hahahahah

Kinky: Reba ekyindi hari Mante!

They try another round

Kinky: Konka nomanya?, Tubanze twateka ekyi ahamuriro, nabwanyiima!!

Mantete: Haza nomanya ngu watesa gye mwaana. Hihihihii

They run to light fire near by.

Kinky: Hwuuffu hwuuuffu(Blowing the fire)

Mantete: Puts the fish on fire.

Kinky: Mama reeba Mantete!! Maaaaaaaaa.... Ma.

Mantete: Turns around to see what is happening

Kinky: Reka ebyenyanza bitwite Mantete!!Nhu u u u u (wondering)

Kinky: Mantete tugyende tushohe ebindi!! Hahaahaha..... Twongyereze aha ryeki, turye mpaka mpaka mpaka mpakaaaaaaaaaaaa. Oooooooh nhaaaaaaaaaaaaaa.

Mantete: Konkashi ahabwenkyi tutabanza tukarya ekyi?

Kinky: Reka Mantete! ra ra ra ra ra ra reba nibyemurika aaayaaaaaaaaah. Mante tugyende!

Kinky: Ekyi nitwakukishanga

They run back to fish more leaving their catch on fire.

Mantete: Anhaaa.....

Kinky: Hihihihhi twakutunga byingyi hihihihhi

Mantete: Anhaaa?

Kinky: Teka hari Mante.

Kinky: Hari,

Kinky: Hanu

Kinky: Hari,

Kinky: Hanu

Mantete: Kinky byiruka

Kinky: Ayisheeeeeeeee. Nhaaaaaa tugyende turye kyiri byabuzire

Kinky: Hati ningyira kyahiire.

Mantete: Eeeeh haza.

They run back for their only single catch.

Kinky: Mama Mante!!!! ayaaaaaaaaaaaaaaaaah

Kinky: Kyasirira Manteeeeeeeeeeeeeeeeeeee.....

Mantete: Kandi Kinky nakugambira. Twakunda bingyi twayata.

Mantete: Twahiiga eibiri zona zatusiga. Aaaaaaaaaaaaanhaaa (**crying**)

They are cry in hunger and disbelief

END

7.5. APPENDIX VI

Runyankole proverbs (Effumu):

1. Koheiga eibiri zona zikutsiga.
2. Atamanyire ngu bamusigyire, ati, bandeinzire.
3. Bakehena akenyampira naarya.
4. Kora turye tiguba mwaaga.
5. Eibare eririkurebeka tiriteera nfuka.
6. Okwerinda tikutiina, empazi egyenda etegyizye.
7. Ayenda kwiitwa oburo ati, mburya nka taata.
8. Atamanyire ngu ashumbire, ati, ndy'omuza marimi
9. Akabwa keiba keibira omugongo gwako
10. Gwatsya nigukwijira oti nigukanyotsye; enkyende ekashekyerera ekibira nikitsya.
11. Ayakutwaara nyekiro omusiima bwashesha.
12. Enduru y'okurya bateera nkye.
13. Abarageine tibetana.
14. Atakora tarya.
15. Abangana tibakanya, enjoka etambura yonka.
16. Kamwe kamwe nigw'omuganda
17. Ekiro kimwe tikijunzya nyama.
18. Obutsya nibwiira bwinganitsya omwaana na nyina.
19. Wantambira y'abooro tehwa.
20. Yebare ekaheza ebya Mbaguta.
21. Bugubugu tigwe muriro.
22. Atakwetsire tomukurata.
23. Ekyeeba juba n'obwooro n'obugumba.
24. Nibabugoya kubukwiima oti kurinibabwihura nkabuzira.
25. Agetereine nikata eiguffa.
26. Ekwerinda nikukira okutambirwa.
27. Okwerinda ebigumire enyawawa ekatambura n'eshururu yayo.
28. Obutamanya bukatwara amiizi ekyiro.

29. Owanyu omutanga n,azayo t'omutanga nazaayo.
30. Nyakazana ayerinza ogwarakore.
31. Emiti mito niyo ehangaaza ekibira.
32. Nyakwangwa ayangwa n'ebye.
33. Tindija waawe tihabura kyamuretayo.
34. Enkoni etiire mukabalo kogireba ogirenzya orugo.
35. Mukama womuringa kwayija otega omukono.
36. Owensinyanyi tabiika meino. Akati keinikwa kakiri kabitsi.
37. Owekibuunukye nanabira omwirembo.
38. Kankore nsiimwe akasa aheekyir'iba amaguru gayaata esaano bararakwe.
39. Ngu'ekiika kyayanga kuhika oti: 'abazeeyi nab'akakaikuru tubiihemu.'
40. Owakwima ebihimba abayakutambira emungwe.
41. Akakwangire okanga embwa ekanga ensheko.
42. Kabikanye niyo kabicwekyerere; owashwera abuza.
43. Obutaruma bwembwa tikimanyisa ngu ogitamike orukumu.
44. Rwamukuru wawe tekuta aha mugoongo/mushozi.
45. Akatari kawe obika oteigutsi.
46. Owaffa nagyenda amaguru tigamugaya.
47. Kuri eikubanza eitakuhereruka
48. Onyampitsa ekiniga acwa omubaziiro.
49. Mukama w'omuriinga kayija omutega omukono.
50. Mememe tezaaza mwojo.
51. Omwishiki kw'atwara ajumisha omugongo gwoona.
52. Omwana mubi ajumisha nyinda.
53. Atamukwitse at mwikarire tugyende.
54. Abeirukize sho tibakeizire, oti; taata wangye namanya kweiruka.
55. Nikwe bitwiire, ekinya kikahiira omunju.
56. Owajwire tatina mpaango.
57. Owamagyezi makye ashekura omurwabya/ Owamagyezi makye ahuuha omushekuro..
58. Embura mukolo ekabagara/ekombera obushaza.
59. Engalo eibiri nokunaabisana.

60. Nirukambanze rutampereerukye.
61. Owayeteenga ekyaribona ati: ‘ninkarare nyenka.’
62. Owapima obureingwa bwiziba tatayo maguru abiri.
63. Kakuru takurirwa.
64. Otamanya ekimutungire n’enkoni yi ibaa, agikwatisa omukono gumwe.
65. Agogaya nigo gabutotsa.
66. Agateriine nigo gaata eigufa.
67. Ngu oburo bwashaara oti: ‘mubikireho embwa!’
68. Omukazi akaringura mukiiba ati: ‘nebyihari kwonka nonkiza.’
69. Obugara bwomotwe burutsya ebigyere.
70. Efuuzi ebyama omu iriuro.
71. Nibabugoya kubukwiima, oti mubwiihure mbwange!’
72. Akati kinikwa kakiri kabitsi.
73. N’owahiinga ahoorobi, nawe ayinuka.
74. Omukazi atenda ebirungi araara omumpare.
75. Ngu Omukama akukamire niwe orahira
76. Mwashanga nibarira oti mumpereze omwana nkikireh.
77. Otarihire taruhuka.
78. Omwiru ayanga mukunda
79. Ayaruga okuziimu tagaya mushana
80. Wigusa enshaho nekuniga.
81. Owabandi ohatwenda tohatwara maryo.
82. Wayereba ibunu nkomukazi ashwire wenka.
83. Owanyenda kurya ebyefuzi agyehitsya omumaguru.
84. Etajugirwe nyoko watunga ekihaha norirayo.
85. Otamukwitse ati mwikarire tugyende
86. Akenda kukusiga amazi oniaya nikimukyera
87. Otarakutwere ati shwera kahara kananka.
88. Enyine emwe kweiba neirwana oyeshumba akati.
89. Aine obwesigye abyama nibagoya.
90. Enumi etakarebaga erigasa empango.

91. Owazingamire tanyeta.
92. Okukunda ekitakukunda nenjura okugwa omwihamba.
93. Ndindiriza akacumita omukira
94. Orutahwire ruhemura emanzi.
95. Kahendeke teyeita mbogo
96. Onyeesire nishenkazi tamanya orwamwita.
97. Owempaka akunama kabiri.
98. Nyakwehingira kubi ati bakandoga orumbugu
99. Ejuga ezara eboroga.
100. Kwoshanga nibashara neiwe otekaho eyawe bagishara.
101. Binuzire binuzire akagwa owishezara.
102. Nyine ente kwabura obwengye omufumu azicwekyereza.
103. Nitwingana etura ahamaarwa.
104. Bakuha ekinyi kyabusha oti kakitategire nza.
105. Noshanga nibatera eborogo oti mumpereze omwana ntoreho.
106. Eka efubire nyineeka ayeyanjurira abaana be.
107. Nyineeka kabura amagyezi, ebikyere biteemba enju.
108. Akawe n'akiwariire.
109. Kankore bansiime akagwa ahamurimo nkekaraya.
110. Eyamukuru wawe tekuteka aha mugongo.