

**FOLKTALES AND CULTURAL IDENTITY DEVELOPMENT OF
BASOGA CHILDREN: A SURVEY OF NURSERY SCHOOL
CHILDREN IN LUUKA DISTRICT**

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DECLARATION

I **Aminah Birungi** do declare that the content of this master's research proposal is original and has never been presented by any other person to any Institution of higher learning for any academic award. I am now submitting it to the Faculty of Education Graduate Board of Kyambogo University with the approval of my supervisors.

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SUPERVISOR'S APPROVAL

This is to certify that this research proposal is under our supervision and is now ready for submission.

Submitted with our consent,

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|

DEDICATION

This scholarly work is dedicated to all those who strive to enable children live better and satisfying lives.

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LIST OF ABBREVIATIONS

ECD	: Early Child Development
UN	: United Nations
MOE	: Ministry of Education
SDG	: Sustainable Development Goals
CVI	: Content Validity Index
PCA	: Pragmatic Content Analysis

ABSTRACT

Cultural identity has been found to play a critical role in grounding persons to a specific belonging. Lack of cultural identity is associated with cultural disorientation and inconsistent with the value development of children. While tribes like Baganda have had a long history of cultural adaptation through activities like 'ekisakaate' that instill cultural identity, Basoga use Folktale and myths. This study explores how Basoga Folktales are being used to instill cultural identity development among nursery children, with a specific focus on Luuka district as a case study. The study specifically examined the cultural identity expectations of the Basoga people in Luuka district, then identified Folktale commonly told to nursery school children in the area, and analyse how Folktale are being used to promote children's cultural identity development. An ethnographic research design was employed for this study, working with 5 cultural leaders, 5 key informants, 42 3-6-year-old children, 18 purposively selected teachers and parents from 10 nursery schools in Luuka District. Data obtained from observation and key informant interview guides was analysed using thematic content analysis. The study found out that there are different cultural values treasured by the Basoga that support cultural development among the children. And these cultural values are promoted through the use of Folktales. However this is not case now, the influence of western culture and religion has led to minimum attention on the use of Folktale to build cultural identity among children. The study findings show that Basoga cultural values can be promoted among the young through attending cultural ceremonies, promoting the Lusoga language and encouraging children to read the Lusoga literature. Based on the findings of the study, the researcher recommends that Ministry of education and sports, teachers and parent collaboratively work to use Folktale in developing cultural identity children in nursery school.

CHAPTER ONE

Background to the Study

1.0 INTRODUCTION

This study seeks to explore the role and implications of Folktale on the development of cultural identity of nursery school children. This introductory chapter presents the context and insight into the research problem; the statement of the problem; the purpose of the study; research objectives; research questions; scope of the study and significance of the study. The starting point is to provide a detailed background and rationale for the study.

1.1 Background to the Study

It is the dream of every nation to promote their own national and cultural identity. This dream is further emphasized in SDG 4.7 which addresses sustainable development through sustainable life style appreciates cultural diversity and its contribution in development. Cultural Identity has been found to be a major indicator of a normal person (Schaffer, 2006) as alluded to in Article 7.1 of the UN Convention on the Right of the Child (United Nations, 1989). This identity locates a country and individuals, as it protects them from the forces of globalization, especially when they seem to be evolving in ways that are harmful (DeHart, Pelham, Tennen & 2006). Cultural identity enables persons to know themselves, build and maintain relationships with others, contribute meaningfully to the community development as they engage in life's joys and complexities (Siraj-Blatchford, 2008). A strong identity at personal and community levels plays a significant role in preserving the social fabric and values of a person and community when threatened by negative forces (Adejuwon, 2005). This is because the valuable traditional norms that could

provide a basis for development solutions are never given chance since the people regard them as negative (Adejuwon, 2005).

Different studies show that the cultural identity development of a child plays a crucial role in his or her life adjustment (Gruner, 2010; Siraj-Blatchford, 2004). A deficiency of identity development, in childhood has been singled out as the major cause of maladjusted behavior among children (Sinisaar & Tammpuu, 2016). Thus, without a good identity, even the useful principles of modernization are not well internalized as persons fail to find their cultural bearing as they find it easy to reject values that shape them as a people of value (Schaffer, 2006). If that is allowed, then less dominant communities that once had influential cultural identities will continue to be subsumed by more dominant cultures making them lose opportunities to demand their unique place in society, nationally and in the global village (Dundes, 2007). It is at this point that we need to focus more on developing children's cultural identity at the earliest age possible to allow them be molded into the cultural context.

The notion that cultural identity development is better groomed in early childhood when the foundation for processes of social and psychological growth is laid is very strong (Martínez, García, Yubero, 2007). It is at this stage that the child's personal identity is nurtured in a socializing process at home and play centre (Siraj-Blatchford, 2008). Communities have also recognized this fact and have used Folktales as a means of developing cultural identity in children, usually done by grandparents who are the primary teachers, the parents, community elders and later the teachers for those who will go to school who use learning centres as the most important social context for the development and expression of cultural identity (Sinisaar & Tammpuu, 2016). These traditional teachers shape children's knowledge of who they are and who they can become through intimate, extensive,

and relatively enduring relationships that are cultivated during the mentorship process that give an important context for children's identity development (Gruner, 2010).

The aim of Early Childhood Development (ECD) (also known as pre-primary education) in Uganda is to develop children's capabilities, healthy physical growth and good social habits (MoES, 2007a). The education sector through its ECD policy envisages ECD centres and communities that can develop the national heritage, imagination, self-reliance, thinking power, appreciation of cultural backgrounds, customs, language and communication skills in the mother tongue, moral and spiritual values of the children as a basis for a better future for Uganda (MoES, 2007).

However it has been noted that teachers of nursery schools in Luuka focus on only developing reading, writing and mathematics competences giving no room to empower children with varied cultural experiences that could enable them appreciate and have knowledge of their cultural identity hence leading to poor language usage, values and skills among them (Uganda Reflex, 2014). Growing moral decadence, drug abuse, poor attitude towards work largely seen among young people in the district (Luuka district score card, 2017). The district is also faced with a number of social-economic development challenges that have been attributed to inadequate usage of cultural strength to fight poverty and improve human potential (Luuka District Local Government, 2016).

Whereas there a number of studies that have found use of Folktale as key in the development of cultural identity in children, in many African communities that have been the bedrock of cultural dispositions are not in plenty. Oral traditions have been used to pass Folktale and there has almost been no place for it in early childhood education centers.

As more districts in Uganda including Luuka, start going towards the path of autonomy in the line of modernization, many foreign persons have come to the district bringing along with them their own cultural orientations and beliefs. As children adopt these foreign cultural practices, there are more concerns about how they are alienating children from their roots. Growing moral decadence, drug abuse, poor attitude towards work is largely seen among young people in the district (Luuka District Local Government, 2017). These trends keep mounting pressure on local communities to either abandon their cultural values as a way of accommodating modernization or remain oblivious of the glaring changes in their community. There are however, others that believe that modernization can be better sustained if it is enshrined in the cultural context. While the current passive approach may appeal to elderly persons, it does not appeal to younger children who are next cultural flag bearers. Use of folk tales that children easily identify with may be one of the best avenues for instilling cultural identity in children. This research creates a folktales repository for the Basoga culture that can be used to instill cultural identity development of both boys and girls in Busoga region.

1.1.1 Historical Perspective

Folktale can be traced back in 800bc in ancient Greece an age when Greece saw advances in art, poetry and technology, but most of all it was the age in which the polis, or city-state, was invented school was restricted to children who had already learned to read and write at home. Greek philosophers thought folktales to the community and to Kings while mostly women could teach children using Folktales. Mythical stories were taught to children to enable them understand how the world worked at that time. The gods featured heavily in these tales, and so did mythological monsters like Cerberus, a three-headed dog that guarded the gates to the underworld; Medusa, a slithery sorceress whose look could turn people to

stone; and the Cyclops who had one eye in the middle of its forehead yikes. These tales are known as Greek mythology. These stories included the Trojan Horse which was a “story from the Trojan War about the subterfuge that the Greeks used to enter the independent city of Troy and win the war”. This Folktale translates to a “person or thing intended to undermine or secretly overthrow an enemy or opponent” (Guthrie, 2012).

In an attempt to review the histories of Folktale and cultural identities in several countries (Cocchiara 1971,) notes that an international cast of folklorists including many from the United States descended upon London for the second International Folk-Lore Congress, thus institutionalizing the term describing the broad subject area of traditional knowledge and practices as “Folktale”. The Americans faced a problem having their stories and songs accepted by their European colleagues as bona fide Folktale worthy of aesthetic appreciation and scholarly analysis. The Americans did not boast a corpus of marvelous tales comparable to the Grimms’ Märchen, poetic work measuring up to the grand epics and sagas celebrated in Scandinavia, or ancient myths in the classical tradition of the Greeks and Romans. To be sure, the young Republic had a diverse indigenous population who were credited with possessing myths and distinct belief systems. Yet American scholars working to justify a national identity struggled to show that a national culture composed of settlers from various OldWorld cultures was more than a diluted derivative of European immigration. By the end of the nineteenth century, that immigration reached massive proportions and appeared to transform the nation into a multi-lingual industrial, multi-racial, urban power. Nonetheless, the United States purportedly lacked a peasant class and homogeneous racial and ethnic stock associated in European perceptions with the production of Folktale (Bronner, 2018).

According to the survey carried out by Opie, (2001), reveals that almost a quarter of 907 youth asked could not even name one story from Folktale. While 80 per cent of respondents were familiar with Robin Hood, when presented with a list of other classic Folktale and characters the report mentions King Arthur, Jack the Giant Killer and the Loch Ness Monster among them on average those questioned could only recognize two. Old British and other European folktale like Snow White, Hansel & Gretel were not known to many children

According to Harte, (2004), Countries aren't just made up of rocks and rivers. They're also made up of the stories we tell each other, about the places we know. There are stories about heroes and heroines like Robin Hood in Sherwood Forest and Lady Godiva in Coventry, tales of mermaids around the coasts, giant warriors on the mountains and hidden treasure in the earth. These tales give a special character to our homes, and cultural identity to our children and landscape. However, in recent history rich folkloric tradition may be disappearing, which is deeply saddening and an issue that need to be tackled. While there is a wealth of information about Folktale on various tourist, council and heritage organization sites, there clearly may be a decline in stories being passed from generation to generation in the traditional way. There is a big risk of losing the old tales since children today have more distractions than ever before. Therefore, introducing Folktale teachings in early child education presents an opportunity to impart the classic stories to young children and remind them of their cultural identity.

According to Carey, (1970), African Folktale is passed down from generation to generation and the stories are very important to the traditions and customs of all African people. Tricksters and animals play a common role in their African Folktale told mainly to children. The stories are not only entertaining but serve to teach a lessons especially to

children, sometimes of a moral value and other times of survival. West Africans have many tales about a wandering trickster spirit who is associated with change and quarrels. In some stories, he is the messenger between the world and the supreme god. Among the Fon people of Dahomey (Benin), Legba is the guardian and trickster of crossroads and entrances. He speaks all languages and has the power to remove obstacles and provide opportunities. All ceremonies begin and end with Legba because no communication with the gods can exist without first consulting him. Carstens,(2017) argues that African Folktale about animal tricksters often describe how helpless creatures manage to outwit fierce animals. One of the most important animal tricksters of West African legends is Anansi, who acts on behalf of the sky god, Nyame. Anansi became the King of All Stories after proving to Nyame that he could trick a jaguar, hornets and a fairy. Anansi is often depicted as a spider, a human or a combination of both. Other animal tricksters common in African legends include the tortoise and the hare. There are even stories of animals who help humans. According to the San Bushmen, the praying mantis gave those words and fire. The Bambara people of Mali claim that an antelope taught them agriculture.

African Folktale like *The Lion's Whisker*, *King's Crown* have contributed to the Cultural Identity development of a child plays a crucial role in his or her life adjustment (Gruner, 2010; Siraj-Blatchford, 2004). A deficiency of Identity development, in childhood has been singled out as the major cause of maladjusted behavior among children (Sinisaar & Tammpuu, 2016). Thus, without a good identity, even the useful principles of modernization are not well internalized as persons fail to find their cultural bearing as they find it easy to reject values that shape them as a people of value (Schaffer, 2006). If that is allowed, then less dominant communities that once had influential cultural identities will continue to be subsumed by more dominant cultures making them lose opportunities to demand their unique

place in society, nationally and in the global village (Dundes, 2007). It is at this point that we need to focus more on developing children's cultural identity at the earliest age possible to allow them be molded into the prevailing cultural context.

Examining the functions Yoruba of folktales in educating children, (Adeyemi, 1997) focuses on the traditional methods employed in their training, specifically as may be inculcated through folktales. However, he asserts that the "incursion of colonialism and neo-colonialism in the Nigerian cultural life has altered the relevance of Yoruba folktales in training children. Adeyemi is however optimistic that there could be a turn-around for folktales to once more become a common tool in training children if educational planners focus on exploring their functions in the educational process.

According to Amali, (1998), he pays attention to the relationship between Idoma proverbs and folktales. In the work, he observes that the relationship between proverbs and folktales is a lively one in which both genres are interwoven by each complementing and enhancing the quality of the other to give the desired effects. Proverbs are employed in the training process of children by imparting lessons or correcting them on errors they may have committed.

This can also be related to Gulere, (2011) who in one of his proverbs "*Bakubala malya batakubaze magombe*" is an expression of the Kisoga cultural marriage norms that helps child understand the cultural value of marriage. Meaning that, "The *Kigombe*" is one of the three health stones and a woman was traditionally allowed to divorce and marry a maximum of three times. Beyond this, the woman loses value and can be married off without bridewealth or social security of any kind. To be wanted married by the "*kigombe*" either makes you socially acceptable or not depending on whether you have completed the three

chances or not. That is why it is preferred to be counted for the plain marriage places contracted than by how many refunds and bride-wealth have been returned and paid (Gulere, 2011).

1.1.3 Theoretical Perspective

The study was based on Identity theory (Stryker 1968, 1980) and Social Identity theory. These theories emphasize the role of the social context in Identity development among children through self-categorization (Turner, Hogg, Oakes, Reicher & Wetherell 1987) and identification (McCall & Simmons 1978). Tajfel and Turner's Social Identity theory explains that part of a person's concept of self comes from the groups to which that person belongs through collaborations, social interaction.

The main implication of Identity and Social Identity theory for Cultural Identity development is that Folktales provide children with many opportunities to acquire knowledge on cultural values and beliefs and practices for self-categorization and identification. From Bettelheim's psychoanalytic perspective, Folktales address "essential human problems" and "have great psychological meaning". This enables children to know who they are, what they should become and where they belong.

In this research, the researcher used Identity theory to ascertain the personality traits of Basoga children and with Social Identity theory to examine social context of how folktales are used to define the children's sense of self identity culturally.

1.1.2 Conceptual Perspective

Identity development is knowing self, where and with whom a person belongs (Kevorkian, 2010). A very crucial aspect of Identity development is Cultural Identity.

Cultural Identity is a person's understanding of the expectations of the values, beliefs and practices of the family, community and cultural group where he/she belongs (Gruner, 2010). Cultural Identity enables persons to know themselves, build and maintain relationships with others, contribute meaningfully to the community development as they engage in life's joys and complexities (Siraj-Blatchford, 2008).

Cultural Identity is connected to culture. Different people understand culture differently. In this study culture is perceived as encompassing, lifestyle, beliefs, religion, childrearing practices, family roles, customs, language, and the historical context (Gruner, 2010). Cultural Identity is children knowing who they are within the context of their culture (Dundes, 2007). It can encompass an accumulation of lifestyle attributes, social customs, group affiliation, inner beliefs, and concepts generated from our inner selves. These experiences surrounding us in our early life are taken for granted, yet are powerful influences in the formation of being that we are (Boyd, 2009). From this diverse collection of notions develops our self-identity; who we feel we are, with whom we have rapport, and where we feel we belong (Bettelheim, 1989).

The notion that Cultural Identity development is better groomed in Early Childhood when the foundation for processes of social and psychological growth is laid is very strong (Martínez, García, & Yubero, 2007). At this stage the child's personal identity is nurtured in a socializing process at home and play centre (Siraj-Blatchford, 2008). Communities have also recognized this fact and have used Folktale as a means of developing Cultural Identity in children. This is usually done by grandparents, the parents, community elders, who are the primary teachers and later the teachers for those who will go to school or learning centres as the most important social context for the development and expression of Cultural Identity

(Sinisaar & Tammpuu, 2016). These traditional teachers shape children's knowledge of who they are and who they can become through intimate, extensive, and relatively enduring relationships that are cultivated during the mentorship process that give an important context for children's identity development (Gruner, 2010).

According to Newall, (2013), Folktale, is the expressive body of culture shared by a particular group of people; it encompasses the traditions common to that culture, subculture or group. These include oral traditions such as tales, proverbs and jokes while cultural identity is the identity or feeling of belonging to a group. It is part of a person's self-conception and self-perception and is related to nationality, ethnicity, religion, social class, generation, locality or any kind of social group that has its own distinct culture.

1.1.4 Contextual Perspective

The Basoga are mainly subsistence farmers, keep cattle, sheep, and goats. They commonly maintain gardens for domestic use close to the homestead. Families in Busoga are very patriarchal in setting, with men undertaking most of the family's financial obligations through fishing and agriculture, while the women concentrate on domestic chores with the help of their female offspring (Mugabi, 2017). Basoga wives are generally known to be submissive to their husband's wishes and are found of saying "*Omwaami kyakobye nzeena kyenkoba*" meaning I always follow what the husband says. Children are the ultimate goal of a marriage and, if a couple's relationship was barren, it was typical for the man to have an automatic a right to opt for a divorce or marry another wife. Divorce is usually in favor of the males. However, only in extreme cases of adultery or barrenness it is enforced. The fulfillment of procreation and a life, not of solitude but of unity, has always been a

remarkable ideal of the Basoga and for this, they have a motto; *Busoga etebenkele ni Kyabazinga afunvughale!* Meaning Long live Busoga and long live our King.

The Luuka district development reports indicate that generally, Cultural Identity is threatened by globalization and the western culture. Most children in this area are unable to define the ideal society they need (Luuka District Local Government Report, 2017). This is partly attributed to failure by schools to harness the positive aspects of culture to bring about social and economic transformation. Poverty and environment degradation in the area has been fueled by the failure to express our collective heritage and identity (Luuka District Local Government Report, 2017).

Cultural Identity has a very significant influence on the future lives of children. Given that children are our future; we have a responsibility to ensure that they grow up confident and purposeful and secure in the knowledge of themselves within their culture. Despite numerous studies (Bettelheim, 1989; Boyd, 2009) inter alia, addressing the relationship between Folktale and Cultural Identity Development in developed countries, there has been limited emphasis on studies related to Folktale in Uganda.

1.2. Statement of the Problem

Persons with well developed cultural Identity have greater tolerance of one another, they gain greater fulfillment and positive self esteem which is an important contributor to their wellbeing. It also helps people to identify with a particular culture and gives them a feeling of belonging and security. Its further avails people with access to social networks which provide support, shared values and aspirations. However, in Busoga, Luuka in particular, low self esteem is on rise whereby some Basoga people don't want to associate themselves to Busoga because of foreign cultural influence and some natural short commings that have befallen Busoga region for example Jiggers, have led to the notion that Busoga

culture is inferior to others, in the observer newspaper. Individualism is on the rise where children are no longer community children but personal children. There is great influence of western culture where by parents prefer their children to speak English than Lusoga and major cultural values like hard work, communalism, family, and respect for elders are slowly but surely being eroded away.

Therefore, in nursery school setting, there is need to understand, respect and actively promote the need of every child to be treated as an individual. Each have a right to their culture (United Nations 1989) to enable a child to develop with an intact identity that is within the context of their family background, beliefs and values. This can only be achieved through tales told to children that convey moral lessons and are pedagogic (Ndofirepi, 2012). The use of folktales provides space for deeper self reflection and depict indigenous values and traditions as guidelines for developing child cultural identity.

Whereas there a number of studies that have found use of Folktale as key in the development of cultural identity in children, in many African communities that have been the bedrock of cultural dispositions are not in plenty. Oral traditions have been used to pass Folktale and there has almost been no place for it in Early Childhood Education centers which has affected competence development among children.

It is against this background that the researcher was motivated to engage in a study that could translate into solutions to more effective use of Folktale in cultural identity formation of children in Uganda. Thus contributing to shaping a better Ugandan society in the future.

1.3. Purpose

The purpose of this study was to examine the contribution of Folktale to the development of Cultural Identity of Basoga children in Luuka district.

1.4. Objectives of the Study

To achieve the purpose, the study was guided by the following objectives;

1. Examine Cultural Identity values treasured by Basoga.
2. Collect Lusoga Folktales told to Nursery school children that can be used to develop Cultural Identity
3. Establish how Folktales are being used to develop Cultural Identity in children.

1.5. Research Questions

The study sought answers to the following questions;

1. What cultural values do Basoga in Luuka district treasure?
2. What Lusoga Folktale are told to Nursery school children?
3. What cultural practices are inculcated in nursery school children through Lusoga Folktales?

1.6 Scope of the Study

1.6.1 Geographical Scope

The study was conducted in nursery schools in Luuka district in Busoga sub region. This district is found in the eastern part of Uganda. Luuka District is bordered by Buyende District in the north, Kaliro District to the northeast, Iganga District to the southeast, Mayuge District to the south, Jinja District to the southwest and Kamuli District to the northwest. The choice of this district is because it is one of the 11 chiefdoms of Busoga kingdom and the occupants are mostly Basoga.

1.6.2 Time Scope

The study took into account that folktales have been used to teach young children as long as human kind has lived on earth. However, this study considered Literature and research conducted up to 2019. From 2017, the researcher carried out preliminary investigations, test research instruments, collect data from the field, analyze data and compiled the research report.

1.6.3 Content Scope

The fundamental reason for the study was to examine cultural identity values treasured by Basoga, collect Lusoga Folktales told to Nursery school children in Luuka district that can be used to develop cultural identity and to establish how Folktale are being used to develop cultural identity in children in Luuka district.

1.7. Significance

Practically, the outcomes of this study could have important implications to the stakeholders. The findings show the status of Cultural Identity development among nursery school children. The Ministry of Education could use the findings in nursery school interventions to improve this aspect of development among children at this level. The findings also shows the usefulness of Folktale in the Cultural Identity Development of children in nursery schools. These results would be used by the Ministry of Education in educational interventions to modify negative effects of current education methods and improve Cultural Identity development among nursery school children.

Teachers would embrace Folktale as a teaching method in Early Child Education. Nursery school teachers would benefit from the study`s findings in planning and executing daily educational activities in the area of cultural identity development. This would improve the quality of learning for children who are the future drivers of tomorrow`s economy of the country.

Parents would use Folktales in communicating important aspects of culture to their children. This would motivate them to always find quality time to relate Folktales to their children. This would improve the parenting styles of the parents in the area.

Specialist in Early Child Education and Development would benefit from the study findings, when they would confirm whether or not child Cultural Identity development could be impacted on by Early Childhood Education. This would further add to the current body of knowledge on the subject in Uganda.

1.8. Justification

Despite the apparent Cultural Identity formation challenges faced by children in Uganda, locally published research on how and whether methods used in Early Childhood Education have a connection to their Identity development is still scanty. There is still inadequate empirical data on how Folktales influence Cultural Identity development of children in nursery schools in Uganda. Available empirical research and theory from other countries is not sufficiently precise. Little research exists on nursery school educational interventions to improve Cultural Identity Development.

Therefore, establishing the relationship between the use of Folktales in the development of children's cultural identity in nursery school setting, is desirable. In addition, many of the studies that have been carried out on this issue have been done outside Uganda. Hence there is need for a clearer picture about this issue in Uganda.

1.9. Theoretical framework

The research was underpinned by Self-Efficacy Theory of Albert Bandura (1977) which follows the principle that people are likely to engage in activities to the extent that they perceive themselves to be competent at those activities. Self-efficacy is the belief in one's effectiveness in performing specific tasks. The theory originated from his social cognitive theory.

It further takes into account the Identity theory (Stryker 1968, 1980) and Social Identity theory. These theories emphasize the role of the social context in Identity development among children through self-categorization (Turner, Hogg, Oakes, Reicher & Wetherell 1987) and identification (McCall & Simmons 1978). Tajfel and Turner's Social Identity theory explains that part of a person's concept of self comes from the groups to which that person belongs through collaborations, social interaction.

In relation to the above theories with Bandura, Stryker, McCall & Simmons's line of thought, Mulder, M. (2014) asserted that, "in today's society, Early Childhood Education settings such as the home and nursery schools, the child is given opportunity to know, experiences, live and celebrate the benefits of his/her cultural values, beliefs and practices. Folktales help children to be aware of their cultures, develop their own worldview and develop positive attitudes towards cultural differences. At this stage children are able to gain knowledge of different cultural practices and world views and develop skills for communication and interaction in their culture and across cultures (Similar & Tammpuu, 2016). However, the learning readiness of the child can moderate the benefits that a child can eventually get from this endeavor (Tingöy, 2006).

1.10 Operational Definition of Terms

Folktale refers to an old story that's been told again and again, often for generations.

Folktales are stories in the oral tradition, or tales that people tell each other out loud, rather than stories in written form and is passed down from generation to generation and kept active by the people in the culture.

Cultural identity refers to identification with, or sense of belonging to, a particular group based on various cultural categories, including nationality, ethnicity, race, gender, and religion.

Nursery school is a school for young children, particularly those between the ages of three and six years.

Children are human beings in the age bracket of three to six years.

CHAPTER TWO

Literature Review

2.0 Introduction

This chapter examines existing body of literature on the influence of Folktale on the identity development of children. It shows how this research relates to the existing body of knowledge and identifies the gaps existing in the current body of knowledge.

2.1 Cultural identity values treasured by Communities.

The United States of America is an ethnically and racially diverse country as a result of large-scale migration from many countries throughout its history. Many American cultural elements, especially from popular culture, have spread across the globe through modern mass media according to Jensen, (2011), the cultural values treasures by American people are;

Independence. Americans strongly believe in the concept of individualism. They consider themselves to be separate individuals who are in control of their own lives, rather than members of a close-knit, interdependent family, religious group, tribe, nation, or other group (Gordon, 2015).

Equality. According to Kimmel, (2017), the American Declaration of Independence states that “all people are created equal,” and this belief is deeply embedded in their cultural values. Americans believe that all people are of equal standing, and are therefore uncomfortable with overt displays of respect such as being bowed to.

Informality. This belief in equality causes Americans to be rather informal in their behavior towards other people. Don't be surprised if store clerks and waiters introduce themselves by their first names. Many people visiting the US are surprised by the informality

of American speech, dress, and posture. Don't mistake this for rudeness or irreverence; it's just a part of their culture (Kimmel, 2017)

Directness. Americans tend to value, frankness and openness in their dealings with other people. They believe that conflicts and disagreements are best solved by means of forthright discussion among the people involved. Americans believe that if someone has a problem with someone else, they should tell the person clearly and directly in order to come up with a solution to the problem

According to Spring, J. (2016), the cultural values of the United States of America is primarily of Western culture (European) origin and form, but is influenced by a multicultural ethos that includes African, Native American, Asian, Polynesian, and Latin American people and their cultures. It also has its own social and cultural characteristics, such as dialect, music, arts, social habits, cuisine, and folklore. The United States of America is an ethnically and racially diverse country as a result of large-scale migration from many countries throughout its history. Many American cultural elements, especially from popular culture, have spread across the globe through modern mass media (Benmayor, 2017).

Other western cultures like the British culture has its roots in the United Kingdom 's rich history, the people and the four countries England, Wales, Scotland and Northern Ireland that it's made up of each with their own unique traditions and customs Carter, (2016). British culture and social norms are very unique therefore they treasured several values as mentioned below;

Punctuality; among the British, being late is odd and, in some cases, considered to be rude. If you're going to be late to something, contact those involved as soon as you know you

will be late. Also, it is less rude to be late to a dinner party at someone's home than it is to be late to a public meeting (Carter, 2016).

They also treasure patience for example they don't jump lines, known as "queues". In some countries jumping the queue may be acceptable, but in UK, people may not be very happy with you and will definitely let you know how unhappy they are about the situation. Standing patiently in the queue is a normal part of British culture (Bryc, 2015).

The British also treasure politeness in their culture therefore words like Please, thank you, and sorry are normal parts of everyday conversations and interactions. Some people are simply baffled by how polite British people are (Carter, 2016).

Chatterji, (2015) adds that the British people have a high amount of respect for older adults and the disabled. For example, if you are on public transportation, you are expected to give up your seat if someone who is disabled or older comes onto the tram and there is no other seat. If an older adult or someone who is disabled seems to be struggling with something, you are also expected to ask the person if they need your assistance.

The British also treasure Greeting in their culture; when greeting a good friend or family member in Britain, you do not simply shake their hand. Many times, especially if one of the people that are greeting or being greeted is female, you will frequently give and/or receive a small kiss on the cheek. If you are not a close friend or family member, then the physical touch is perceived as odd or uncomfortable, you may shake hands, but often a smile and a bow of the head is acceptable enough Chatterji, (2015).

In Asian countries like china, Wei, (2018) suggests that they have plenty of cultural values that they are embedded within their culture. As a country with more than 5,000 years of history, China boasts numerous intangible cultural treasures, ranging from folk art and handicrafts to traditional medicine and social rituals and customs. Over the years, the Chinese Government has spared no effort to protect the country's intangible as well as tangible heritage. Authorities have passed legislation, introduced regulations and allocated special funding in order to keep invaluable traditions alive.

Chinese also treasure wisdom in their cultures since wisdom requires that one distinguish right from wrong, place capable people in suitable positions, know oneself, and be resourceful. Confucius said, “Benevolence means to love and wisdom means to understand others renzhe airen, zhizhe zhiren (Wang, 2016). One must have a loving heart to love others, and one must have wisdom to understand others. People should have not only a loving heart but also wisdom to distinguish good from evil and right from wrong. They should have the wisdom and resourcefulness to control evil and promote good.

Chinese also treasure honesty in their culture as it refers to trustworthiness, integrity, and credibility. “Chinese People should obtain their fortunes reasonably and properly through their labor,” said Confucius, “and not through fraudulence and cheating.” He emphasized honesty in daily behavior. Honesty is a moral virtue greatly valued by the Chinese. Many Confucian businessmen insisted on the principle of honesty in running enterprises in the past and established time-honored brands (Li, 2018). He further augues that another great value treasured by the Chinese is loyalty which stresses service to the motherland. It is an emotion and a value that evolves from blood ties and means that in cases of foreign invasion citizens

should exert all efforts to protect their country as they would protect their own homes.

Loyalty also means faithfulness to family and friends.

When it comes to Africa Uganda in particular the baganda say “*eliso ly’omukulu awaddugala wewalaba*” a Luganda tale “translating that the dark spots in an elder’s eye view the most” The value of respect for elders is exercised in the interest of the society, and in accordance with the customs and traditions of the basoga people. (Nabirye, 2016), also agrees that in the Basoga societies, the respect for authority and elders starts within one’s immediate family. This explains why people in these areas have a lot of respect for parents and always held them with dignity and esteem. The elders in Africa are respected for many reasons (Mirembe, 2001).

Gulere, (2016) further states that children have great respect for the elders in the family, and both at home and in school children are taught songs and Folktales that teach them to have gratitude for their elders. In these societies, the father’s sister ‘*Ssenga*’ is the most significant moral authority for girls. Right from childhood children were taught to be respectful to elders and this was done through storytelling and use of proverbs. Faithfulness to one’s ethnic group was a value that was cherished in society and one’s obedience to his/her family (through respect) was the measure. A mature person had to attend all clan meetings, respect clan leaders and pay homage to the clan’s cultural sites. A courteous child had to respect the society’s values, customs, beliefs, taboos and norms.

The Baganda have a saying that is normally taught to young children that “*Kola ng’omuddu, olyeng’omwaami*” meaning “work as a Slave so that you eat as a king “Hard work was a cultural value through which societies survived. Because of this, everybody male

or female, young or old was all expected to work in one way or the other. As such, hard work was always praised while laziness was condemned.

These Ugandan societies also understood work as the purpose for which they were created, hence work being part and parcel of life. Work was therefore done communally and this helped to promote solidarity and community spirit and this work was therefore not aimed at individual richness but rather for the good of the family, the clan, whole ethnic group and for the good of the community; hence the benefits of work were communally shared.

Since the community expected everybody to work, children were prepared by their parents for full participation in society duties. Right from childhood, they were taught the types of work which suited them and this was relevant to their respective environments they lived in hence making work more meaningful and more productive.

The lazy people were abused through proverbs and isolated during important community celebrations. This in effect meant that dodging work would make one a social misfit in society. Because of this, it was not possible and therefore shaming for one to sit idle and watch others working (loitering during working time was intolerable.). Last but not least, the selected societies believed that ancestors were watching over them to punish those who would dodge work, hence no idleness. Among the Baganda for instance, they argued that during the colonial period, it was the children of the poor hard-working people who received education unlike those of the chiefs who were considered already wealthy landed gentry.

According to Gyekye,(1996), Good human relations among people in these societies was defined as a way of life emphatically centered upon human interests and values; a mode of living evidently characterized by empathy, and by consideration and compassion for human beings. The sense of good human relationships in Uganda is rooted in dialogue and

conversation which is a cherished value in normal relationships. People in the selected societies define good human relationships in terms of the other person's interest. They say it is one's responsibility to look after the well-being of the other individuals. In their traditional societies, there existed a mutual relationship between the individual and society that helped to build and sustain a moral character in someone and social harmony in the society. These two elements in these societies, helped construct a strong sense of belonging and identity in their societies.

Gyekye, (1996) further states that sense of hospitality was one of the African treasured values. Hospitality refers to the relationship between guest and host, or the act or practice of being hospitable. Specifically, this includes the reception and entertainment of guests, visitors, or strangers, membership clubs, conventions, attractions, special events, and other services for visitors. In the selected societies, the people were known to be warm and fascinating, who are always eager to construct friendly relationships even with foreigners. This friendly value is also nicely incorporated in work environments that they like to be more relaxed and personable. Hospitality was looked at as a rhythm of life without which life would not be complete.

According to Kanu, (2010), Honesty and integrity were valued in African tradition. Honesty was regarded as a quality of truthfulness to oneself and others. It is a value that requires people in the selected societies to demonstrate right judgment and make objective decisions. In the selected traditional societies, people were known to be objective, truthful and trustworthy and there was a high level of moral uprightness and discipline. Integrity enabled these people to be consistent and upright in character. This therefore means the people then were open minded and straight forward, reliable and consistent in whatever they

did. It was a time when people would act freely without engaging in any form of conflict of interest, and they upheld the institutional credibility of their social groups.

2.2 Folktale told to Nursery school children

Various research has been carried out which relate to the folktales and cultural identity especially among children. Bersgma and Ruth (1969) in their work *Tales Tiv Tell* present Tiv folktales written in the English language. It is one of the pioneering publications on Tiv Folktales which opened up their folktale genre to the world. This is unlike the Idoma case where their folktales are yet to see the light of day in such a published collection.

The English also have different folktales that have been told to children for generations (Hill, 2005). These range from Cumulative Tales that repeat actions, characters or speeches until a climax is reached, Humorous tales that allow people to laugh at themselves as well as at others Humor results from absurd situations or human foolishness resulting from unwise decisions, beast Tales tales that involve animals are among the most universal (Briggs,1991). The British folk literature also contains magic and Wonder Tales which contain some element of magic like Cinderella, Lad Who Went to the North Wind, Fool of the World and the Flying Ship, Beauty and the Beast, Sleeping Beauty among others. According to Allen, (2015) the British also have Pourquoi tales commonly known as “why” tales, answer a question or explain how animals, plants, or humans were created and why they have certain characteristics. Why the Possum’s Tail is Bare and Other Native American Nature Tale, Toad is the Uncle of Heaven. The British have realistic tales too which plot and involve people who could have existed like Dick Whittington and His Cat

American folktales encompass a wide range of traditions that have evolved on the North American continent since Europeans arrived in the 16th century. While it contains

much in the way of Native American tradition, it should not be confused with the tribal beliefs of any community of native people. Native American cultures are rich in myths and legends that explain natural phenomena and the relationship between humans and the spirit world. According to Toelken, (2015), feathers, beadwork, dance steps and music, the events in a story, the shape of a dwelling, or items of traditional food can be viewed as icons of cultural meaning.

Native American cultures are numerous and diverse. Though some neighboring cultures hold similar beliefs, others can be quite different from one another. They use mythical tales to teach children about creation and how the earth was formed, and where humans and other beings came from. Others tales include explanations about the sun, moon, constellations, specific animals, seasons, and weather. This is one of the ways that many tribes have kept, and continue to keep, their cultures alive; these stories are not told simply for entertainment, but as a way of preserving and transmitting the nation, tribe, or band's particular beliefs, history, customs, spirituality, and traditional way of life to the next generation. "Folktales not only entertain children but also embody Native behavioral and ethical values.

The tall tale is a fundamental element of American folk literature. The tall tale's origins are seen in the bragging contests that often occurred when men of the American frontier gathered. A tall tale is a story with unbelievable elements, related as if it were true and factual. Some such stories are exaggerations of actual events; others are completely fictional tales set in a familiar setting, such as the American Old West, or the beginning of the Industrial Revolution. They are usually humorous or good-natured.

Fictional tales for example Paul Bunyan is a lumberjack figure in North American folktales and tradition. One of the most famous and popular North American folktale heroes, he is usually described as a giant as well as a lumberjack of unusual skill, and is often accompanied in stories by his animal companion, Babe the Blue Ox. The character originated in folktales circulated among lumberjacks in the Northeastern United States and eastern Canada, first appearing in print in a story published by Northern Michigan journalist James MacGillivray in 1906.

Beast tales are also common in the American folk literature for example the White Lady is a type of female ghost reportedly seen in rural areas and associated with some local legend of tragedy. Common to many of them is the theme of losing or being betrayed by a husband or fiancé. They are often associated with an individual family line or said to be a harbinger of death, similar to a banshee.

The Norwegian cultural heritage holds many treasures. Popular folk telling is among the finest of these treasures. Even today folktales are very important to Norwegians and their children. There are various types of folktales in Norwegian cultural heritage and these are animal stories, tales of the supernatural, and comical stories.

Animal tales have animals as their main characters, both domestic and wild animals. The animals are able to talk and they behave like human beings while retaining some of their animal characteristics. Norwegian folktales of this sort focus mainly on the bear, the wolf and the fox and some of the best known stories involve these animals. Stories about the supernatural and magic form the biggest and most important group of folktales. They tell about specific beings such as giants, dragons, trolls, witches and humans with supernatural

powers. While the comical stories form the third large group of folktales. This type of tale has fewer supernatural aspects compared with the other types.

A valuable book in the genre of African Oral literature is Ruth Finnegan's *Oral Literature in Africa*. Some sections of this book focus on folktales. The scholar examines literary issues which relate to the performance of folktales in traditional Africa. The various categories of African folktales are analyzed.

Skinner's *Anthology of Hausa Literature* (1980) highlights this group's *tatsuniya* (folktales) and other oral genres of the Hausa people. He observes that the performance of folktales in Hausaland, is told in the evening hour. Children are expected to listen attentively and learn from the lessons contained in the tales. The traditional Gbagyi people of Abuja, like the traditional Idoma people of lower Benue, have strong ties to traditional practices, one of which is folktales performance. This is the focus of discussion in a study by Amali (1986), where he reviews the impact of storytelling practice among the Gbagyi people. He observes folktales telling practice to have significant status in their traditional lifestyles. He further observes that folktales are employed for interpreting and analyzing their cultural values, as well as playing the function of promoting and instilling moral discipline among the youths for the purpose of building moral uprightness and standard.

2.3 Use of Folktale to develop cultural identity

Through the centuries, stories have been used to shape life events as well as to preserve the culture and history of human kind. The stories have also proved to be good educational and amusing tool for children of different ages (Lockett, 2007). Boyd (2009) argues that the human need to tell and hear the stories and the way stories are understood and developed is now being used to preserve cultural heritage, especially among children. Gruner

(2010) explains that Folktale is a form of storytelling that is being used to present human reality and imagination through words and sounds. Humans have used this form of storytelling art for centuries to pass on customs, traditions and values, generation to generations.

Folktale can be a very effective way to develop the culture identity of children. According to Gruner (2010), the fact that most Folktale begin with 'once upon a time', and the resulting effacement of both time and place, is central to their perceived universality. Zipes (2001), notes that, the timelessness of the tale and its lack of geographical specificity make them an effective educational tool for children.

Gruner (2010) also gives another advantage of using Folktale in early childhood education. He says that Folktale provide answers to what the world is really like and the child's place within it. A child can apply personal experiences to grasp the issues at hand, contributing to the overall development of one's identity.

Similar and Tammpuu (2016) say that the use of strategies such as Folktale can engage children in shared thinking to extend learning. Folktale (Gruner (2010) offer Planned opportunities for intentional teaching and knowledge-building on cultural identity, values and morals. Whether modern or classic, Folktale use magical and make-believe characters to metaphorically manipulate morals and acceptable behaviors so that a child unknowingly grasps the underlying concept.

Early childhood educators through research and practice emphasise that a quality early childhood experience for a child has profound effects upon the child's schooling outcomes (Siraj-Blatchford, 2008). Similar and Tammpuu (2016) advise that effective Early Childhood Education should provide a context for learning through which children organise

and make sense of their social worlds, as they engage actively with people, objects and representations.

Anthony Zehetner (2013) uses the infamous ideas of Bruno Bettelheim to explain the importance of Folktale and the role these fictional stories play in the development of one's identity. Noting Bettelheim's tendencies to follow ideologies of Sigmund Freud, Zehetner explains the award winning psychologist's beliefs of emotional growth once a child hears, and can relate past experiences to a magical story. "Through the folk tale narrative, the child makes sense of life's bewilderment. The imagery in folktales (such as personified animals, adults represented as giants and allegorical magic vegetables) allows the child to explore their fears in remote and symbolic terms". While a folk tale is not always about fears, there is more commonly a lesson behind the incorporation of a monster, or other mythical antagonistic

With references to such popular works as Cinderella and Goldilocks, Zehetner argues, "Folktale provide answers to what the world is really like and the child's place within it." (p. 161). A child can apply personal experiences to grasp the issues at hand, and the metaphoric ideologies take literal form, contributing to the overall development of one's identity. The moral of the story cannot always be understood if the child does not feel solely responsible for establishing a personal significance that will instill the concept in their minds. "The child must know the psychological meaning of the folk tale imagery or it loses its power and joy." (p. 162) Joy refers to the ultimate goal of any folktale, to obtain self-contentment, and although at an unconscious level, "happiness".

Leslee Farish Kuykendal and Brian W. Sturm (2007) provide a deeper meaning for the role a folk tale plays in the development of a child's identity. It is suggested that "These tales, many hundreds of years old and found in countless incarnations all over the world, are a basic part of the intricate layering of stories and influences that perpetuate and inform the

cultural norms surrounding the world the child lives in.” (As cited in Kuykendal & Sturm, 2007, p. 38). Thus emphasizing that the importance of Folktale not only lies with their ability to deliver underlying messages of life’s lessons, but also with the examples they set for behavior based on gender. Children who are exposed to Folktale can benefit greatly from them. Folktale are an important part of a child’s development, especially in terms of their consciousness and moral development.

CHAPTER THREE

Methodology

3.0 Introduction

This chapter presents the methodology for the study, which includes the procedures and processes that were followed in conducting this research. The study design, sampling techniques, data collection instruments and procedures are described and justified. The chapter further explains data management and analysis techniques that will be used.

3.1 Research Design

The study adopted an Ethnographic approach, because of its strength in relation to the research problem (Hammersley & Atkinson, 2007). Ethnography places emphasis on studying social interactions, behaviours, and perceptions that occur within groups and communities (Wilson & Chaddha, 2009). (Hammersley & Atkinson, 2007) argue that Ethnography collects rich and holistic insights into people's views and actions, arising from the nature of the location they inhabit, through detailed observations and interviews. This study documents the culture, perspectives and practices; of the Basoga people in Luuka district with the aim of getting inside into the way they use Folktale to develop the cultural identity of their children. This design was used because of the need to provide factual information and a qualitative picture of the current state of affairs with regard to the research question from a representative sample of the study population. Ary and Razavieh (2002) assert that this approach is also good when the researchers interested in collecting original data for purposes of describing a population which is too large to observe directly. The Ethnographic design was considered more appropriate for the study because it enables data collection from broader category as well as comparisons between variables.

3.2 Research Approaches

Data was collected from primary sources using an Ethnographic survey approach (Watson, 2012). This method was used to identify and analyze unexpected issues (Pope, 2005). Emphasis was placed on exploring the nature of the research problem, rather than testing hypotheses about it. The researcher worked with unstructured data (Hammersley & Atkinson, 2007).

Location of the study

The study was carried out in Busoga region specifically in Luuka district located in Uganda's Eastern region. Luuka District was created on 1 July 2010. The district is bordered by Buyende District in the north, Kaliro District to the northeast, Iganga District to the southeast, Mayuge District to the south, Jinja District to the southwest and Kamuli District to the northwest. Luuka, where the district headquarters are located is approximately 33 kilometres (21 mi), by road, northwest of Iganga, the nearest large town. The district was formerly Luuka County in Iganga District. Luuka is one of the five traditional principalities of the Kingdom of Busoga. Luuka was founded around 1737 A.D. and became a part of the British protectorate in Busoga in 1896 A.D. Its traditional ruler is known as the Tabingwa. The district is made up of 7 sub-counties; namely Bukanga, Bukooma, Bulongo, Ikumbya, Irongo, Nawampiti and Waibuga.

The district has been selected because of the most enduring cradle of Basoga cultural heritage in the region. The Basoga who live in the district are known to be among the cultural groups in Uganda who esteem their cultures. It is therefore assumed that parents and teachers take as important the cultural values, beliefs and practices of the people in the area and so, find time to instill these through Folktale. So, a bigger sample of children who have the relevant characteristics is likely to be acquired. The study targeted 9 nursery schools located

in Luuka town council. The district education officer, Kanyuuka (2017) says that the schools are; Busoga Bright Nursery and Primary School, Cenina Nursery School, Living Nursery School, Saimini Nursery and Primary School, Saint Augustine Blessed Infants Nursery School.

3.3 Study population

The target population of this study included Cultural leaders, parents, teachers and children of nursery schools. Of particular interest was cultural leaders who are the custodians of cultural identity values. The researcher selected the population by choosing 2 schools from urban and 3 from rural.

3.4 Sampling Size and Sampling Technique

The population was comprised of teachers, parents and children from five schools totaling to 130 each nursery with 19 children, 4 parents and 2 teachers, the third category was of 5 cultural leaders representing different clans of people living in Luuka district. As shown in the table below:

Category	Population	Sample	Sampling Technique
Children	95	42	Stratified
Parents	20	19	Snowball
Teachers	10	10	Snowball
Cultural Leaders	5	5	Snowball
Total	130	97	Morgan and Krejcie (1970)

Source: Guided by Morgan and Krejcie (1970)

This study employed two sampling techniques to come up with a representative population of Basoga culture in Luuka district. The sampling techniques adopted included stratified as well as snow ball sampling. Stratified sampling of children in school were based on gender and exposure to Folktale to guide the non-probability sampling (Welman & Kruger, 1999). The starting point for snowball was in a school, where teachers found to be using Folktale led the researchers to their colleagues in the community who had more information about the culture and use of Folktale in cultural identity development. Care was taken to select gender balanced participants in to get information from their own perspectives.

3.5 Research Instruments

The researcher used interview Guide for nursery school teachers, cultural leaders and parents.

3.5.1 Interview Guide

The researcher used interviews because they improve on the understanding and the credibility of the study and they lead to deeper understanding of the topic (Amin 2005). They fetch a wide variety of ideas needed for the study. These were Semi- Structured interviews which consisted of both open and closed interviews. In- Depth Individual Interviews were used to collect qualitative data from the cultural leaders and teachers. The researcher used folloup questions during face to face interviews. Responses were recorded verbatim and transcribed by the researcher.

Individual Interviews were administered to cultural leaders and teachers. Interviews were used because they had the advantage of ensuring probing for more information, clarification and capturing facial expression of the interviewees (Amin, 2005). The interviews

included questions on the independent and dependent variables and in the course of interviewing, probing was applied so as to elicit a good response rate.

Data collection also used of Focus group discussion which was administered to parents. These instruments were designed based on key themes related to Basoga cultural identity values and how they can be developed in children.

3.6 Measurement of Variables

In Focus Group Discussion, drawings and writings, the pre-school children were asked simple questions on the Folktale they know, how they knew them and what they have learned from them about their cultural values, beliefs and practices. Sirach-Blatchford's (2009) shows that parents and teachers are significant for young children's identity formation. So the identity positions of 4 to 6 –year- olds are compatible with good learning identities at home and in the classroom. Children want to associate or identify with parents and teachers, and act as their role models. Cultural Leaders and teachers were interviewed on Folktale tell children and the cultural values, and practices children learn from them. The interviews were transcribed and coded transcripts. They were then analyzed using content Analysis. In addition; overt observations by the researcher were carried out during normal class sessions (Braun & Clarke, 2006). Pre-school children were asked to write or draw a picture of what they want to be when they grow up and why.

3.7 Data Collection Procedure

Prior to performing data gathering from respondents, the initial step was to ask for authorization from relevant bodies. The researcher sought approval by the Ethics Committees of the faculty of education and postgraduate school. An authority letter was acquired from the university and used to seek permission from the selected school

administrations. Using the authority letter from the university, the researcher introduced herself to the school administration. She explained the purpose of the research and its benefits and requested for permission to sample respondents. On meeting the target respondents, the researcher explained the objectives of the study and obtained written informed consent for participation in the study. The researcher requested for cooperation from them and assured them of confidentiality in relation to the information they provided. Then, data was collected after obtaining consent.

3.8 Data Quality Control

The study put into consideration the validity and reliability of the research instruments.

3.8.1 Validity of Instruments

The instruments were first tested to ensure their face and content validity. The questions found vague were eliminated or rephrased. Any ambiguities, misunderstanding and inadequacies will be eliminated (Amin, 2005). With regard to face validity, the words were used in the instruments were simple, clear and related to the research problem.

With regard to content validity, the researcher ensured that the items on the main variables (independent and dependent variables) conform to the study's conceptual framework (see Figure 1.1). The items in the instruments were evaluated on a scale on which 1 = relevant, 2 = quite relevant, 3 = somehow relevant, and 4 = not relevant. A content validity test was used to establish the validity of the instruments. The content validity index was measured using the formula: $\text{Content validity index (CVI)} = \frac{\text{Number of items declared valid}}{\text{Total number of items}}$. As recommended by Watson (2012), the CVIs for all the instruments must be above 0.7, a value recommended for research instruments.

3.8.2 Reliability of Instrument

Bhattacharjee, (2012) defines reliability as the extent to which measure of a construct is consistent and dependable. To ensure reliability, the researcher employed the inter-rater reliability approach which is also called the inter observer reliability in the instruments were piloted at an inter-rater reliability of 0.7.

3.9 Data Processing and Analysis

Data analysis was done on a rolling basis as was collected. The data was categorized into themes until saturation. After that, thematic content analysis was conducted in a comparative manner based on location, disability and gender.

In interpretation an explanation of the data beyond the data points and analysis was done. For all the three objectives, interview transcripts were transcribed and coded. Then, they were analyzed using thematic Analysis. Themes were developed in accordance with the objectives of the study and expected outcomes (Pope, 2005).

Data Analysis on Cultural values and practices transmitted to nursery school children through Lusoga Folktale.

In relation to objectives 1 and 3, data was then grouped according to these themes, as a first step for subsequent interpretations. Pragmatic Content Analysis (PCA) techniques adopted from Braun and Clarke (2006) was then used to identify dominant views of respondents on the research questions. Following Creswell (2014), concepts was classified according to their probable causes and effects.

Lusoga Folktale told to Nursery school children in Luuka district

With regard to this objective, the intensity with which certain words are used was ascertained. This enabled the researcher to establish why something is being said, which subsequently led to understanding respondents' perceptions of issues.

3.10 Ethical Considerations

Research ethics is appropriate behavior of a researcher relative to the norms of society (Zikmund, 2010). This research considered ethical factors in a number of ways. Participation in the research was voluntary, and research participants had the right to withdraw at any time of their choice. Therefore, before the study was carried out, the researcher sought the consent of parents for their children to participate in the study by explaining the purpose of the study to them and assuring them of their confidentiality. The parents of Prospective participants were provided with information sheets prior to the research to enable them to freely decide whether their children would participate. The researcher assured the parents of the anonymity and confidentiality of information that would be collected.

CHAPTER FOUR

Presentation of Findings

4.0 Introduction

This chapter presents the findings of the study in line with study objectives namely; to examine cultural identity values treasured by Basoga people, to collect Lusoga Folktale told to Nursery school children and to establish how Folktale are being used to develop cultural identity in children in Luuka district.

4.1 Cultural identity values treasured by Basoga people living in Luuka district.

4.1.1 Response on who is regarded as a true Musoga

According to one of the cultural leaders, “a true musoga is a person with Busoga heritage and able to speak the lusoga language”. He argues that a true musoga should be able to tell stories in Lusoga and is able to behave the Busoga way, i.e. “*omusoga tabita kubantu nga tabalamwisa*” a true musoga cannot buy pass people without greeting them. In this regard the “*omusoga omukazi afukamira bwaba alamusa abantu oba abagenhi*” a woman kneels down when greeting visitors or people. While “*Omusaadha ayemerera yeghombeeka bwaaba alamusa amabntu*” a man humbly stands while greeting.

He further urges that a true musoga dresses well when going to visit relatives or friends i.e. *omusoga omusadha ayambala Kazu nekizibaawa nga kwotaire nendogabukaire bwaaba ajja okukyaala* “when going for a visit a man puts on a Kanzu, a coat and a hart which is a Busoga way of dressing when going for a visit or when going on traditional ceremonies while *omukazi omusoga ayambala gomesi bwaaba ajja okukala* a musoga woman dresses in a gomesi.

Another cultural leader also stated that “*omusoga omutuufu alinokuba Yazaalibwa mubusoga, nga lina ekika mwaava era angalina nomuziro gweyeidhira*” a true Musoga should be born in Busoga and originating from a particular clan having a particular totem. The above views were also shared with almost all the cultural leaders and parents who participated in the study.

It was also revealed by another cultural leader that a “*Omusoga omutuufu nooyo azzalibwa ebusoga, yaakulira ebusogha era ngaaba mubusoga*” true omusoga is one who was born in Busoga, grew up in Busoga and lives in Busoga. One of the parents also stated that “*omusoga omutuufu nooyo azzalibwa abazairel bombi anga basoga*” a true musoga is one who was born by Basoga parents.

Furthermore, a parent stated that “*abasoga abatuufu bamirundi ebiri assoka nooyo azaalibwa ebusoga waire nga abamuzaala ti basoga. Owokubiri nooyo azzalibwa abazaire abasoga*” meaning there are two types of Basoga, one born of non basogas but lives in Busoga, and the other one born by basoga parents.

4.1.2 Response on the cultural identity values treasured by the Basoga people

According to one of the cultural leaders, “*olulimi olusoga n'ekintu eky'enono mu bughangwa bwa busoga, era kyetutwaliraila nga ekikulu ekyinonola obusoga neeki*”. Lusoga language is the most treasured cultural identity norm valued by the Basoga people since it's the one that explains exactly who we are.

Another cultural leader stated that “*okulamusa abantu mu Busoga kyoona abasoga bakitwalirailala ng'ekikulu mubyobughangwa bwabusoga*” *greeting people among the basoga is a great cultural norm valued by the basoga people embedded in their culture.*

It was further revealed by the cultural leaders that “*omusoga agha ekitiibwa abantu abali mubuyinza n’abantu abakulu kukyaalo*” era atwaala obusoga ni bbaabba waife kyabazinga wabusoga era buli musoga amugha ekitiibwa. Another value treasured by the basoga people is respect for elders and leaders the cultural head of the basoga people is the kyabazinga of Busoga who is respected by all the basoga people.

Another cultural leader stated that Basoga people value marriage so much and it is customary to do introduction, “*okwandhula*” between the man’s family and the woman’s family. He stated that it is a great cultural value to for these two families to get introduced to each other these ceremonies were exemplary to young children to know that if people are going to get married, there should be introductions made between the families. It was also of great importance to avoid incest among family members. Every family member would gather during these so that ever one in a man’s family is known to the woman’s family so that a man cannot marry a woman from his clan”.

Another cultural leader added that it’s a cultural value to name children after ancestors. This is called, “*okugulika abaana*” in Lusoga. Young children are named after their great ancestors and this helps to build confidence among children. In Busoga “*omufu tibamwojera ku bubu aye bamutendereza emirimu emirungi gyaaba akoze*”. Busoga, they don’t talk ill about the dead however they praise their good deeds during their lifetime. This helps to build confidence among the young children to be named after a great man or woman.

However, despite the above appreciation of the cultural values by cultural leaders and parents, they showed concern like one of the cultural leaders stated that some of those cultural norms and values are being eroded by modernity. For example, “*abaghala abenaku dhino tibakaafukamira nga balamusa abantu, bambala empale mukifo kyokwambala gomasi*

olwokuba anti abakulu baswiiregho obuvunanizibwa bwaibwe okwegeresa abaana empisa edhobughangwa". Girls of these days don't kneel while greeting, they put on trousers instead of a gomeses mainly because their parents or elders have failed to take the responsibility to instill cultural discipline in their children.

This view was shared by another cultural leader who stated that cultural norms and values are being eroded by community failure to impart discipline in their children, limited education and written materials talking about cultural values, the influence of western culture and religion among other reasons"

One of the cultural leaders stated that most parents fail to impart cultural values in their children because they spend much time to their work and very less time with their children making parent child communication difficult. Further work that was done by "sengas" paternal aunties to impart cultural values to girl children and "Kojjas" maternal uncles to impart cultural values to boy children has greatly reduced. These people currently don't play their cultural to the children leaving all the work to teachers who sometimes are from other tribes and don't understand the cultural values of a given area".

Further one of the parents stated that intermarriage between tribes makes it difficult for parents to impart cultural values in their children. A marriage between a Musoga and an choli leaves the children in cultural conflict. It becomes difficult for them to reconcile between the different cultural backgrounds of their parents"

4.2 Folktales told to Nursery school children

4.2.1 Question regarding whether there is lusoga Folktale for children in nursery school.

All interviewed teachers agree that there is lusoga Folktale that they tale to young children and this view was shared by all the cultural leader and parents. All the children also agreed that their teachers tell them stories

It was also revealed by one of the cultural leaders that “abaana tubagerera obugero obuli mu bika ebyendhaghulo okugeza nga obugero obugemagana kubyobulogo nebyewuunisa, obugemagana ku bisolo, n’obuundi obugemagana kumbeera eyabulidho”. Meaning there are different types of folktales liked by children and among them include; magic and wonder tales, beast tales and reality tales.

4.2.2 Below are the different categories of the lusoga Folktales told to children by teachers, parents and cultural leaders.

Magic tales which were commonly included wandering trickster spirit who is associated with change and quarrels. In some stories, he is the messenger between the world and the supreme god. See Appendix VII.

Realistic tales which plot and involve people who could have existed in real life and can be exemplary to the young children. See appendix VIII

Beast Tales tales that involve animals are among the most universal folktales in the Busoga culture. Tales like the ones the talk about the small animall the “hare” (Wakayima) are common among the Busoga folk tale teachings. See appendix VI

Humorous Tales which allow young children to laugh at themselves as well as at others. Humor results from absurd situations or human foolishness resulting from unwise decisions. And these kinds of tales are good for young children. See appendix V

4.2.3 When asked about the frequency of usage of Folktale to teach children in Busoga they responded as follows

Most of the teacher's responded that they tell Folktale stories to children but the frequency varied from one teacher to another. However, the common answer was that they do it once or twice a week but not every day.

One of the cultural leaders stated that “*nze nali ngerera abaana bange engero bulilunaku nga bakaali bato aye kati baakula era bghebmpereza baidhukulu bange okumbonaku mukiwuumulo mbagereraku engero eera bayumirwa bulilunaku lghebamala nga bali ninze wano*” that he used to tell his children Folktale stories everyday but they are now grown up and when they send him grandchildren during holidays he tells them stories every day until they leave for school again.

This question was also posed to parents and one of the parents stated that “*abaana bange mbagerera aye ti bulilunaku olw'emirimo egisinga okuntwalira ebiseera aye ghenfunayo akaseera okingirairala kulwasande mbagererayo kubugero bwendidhi*”. I tell Folktale stories but not every day because of my work however when I get time especially on Sunday I tell them some of the stories I know.

Another father of two children also stated that “*nendha okwogera amazima abaana bange tifunangayo kiseera kibagerera kugero edholusoga waire nga ndinoyo edho dhendhidi*” I need speak the truth I have never gotten time to tell Folktale stories to my children despite the fact that I know a number of them.

4.2.4 Reasons for failure to tell Folktale stories to children

According to a concerned cultural leader, “*the failure by parents to regularly teach their children using Folktale is negligence. Most parents think that by taking their children to*

school, all is done hence failing to perform their duties as parents to teach their children the basics using Folktale”.

However, another cultural leaders added that *“apart from negligence, most parents and foreign teachers are ignorant about the local Folktale hence failing to use it to teach children”*

4.2.5 Reasons why folk tales are good for children

One of the cultural leaders also stated that “folktales are good for the children in that they boost a child's imagination which is a powerful and unique thing. It's not only used to make up stories and games, it's a key factor in their creative thoughts and can define the type of education, career and life they have. With this imagination comes a cultural literacy; folk tales often include different cultures and ways of doing things. They teach children about cultural differences in the world outside their own gifting them a curiosity to learn new things and experience new places”.

Another cultural leader also stated that “Folk tales help to teach children an understanding of right and wrong, not through direct teaching, but through implication. That good will always triumph and, while this may not be true in aspects of the real world, the lesson is simple and important. Be the hero, not the villain. Learn to hope for better”.

It was also revealed by another teacher that “folk tales teach children critical thinking. They see the consequences of characters decisions and learn that what will happen to them depends on the choices they make. Not all characters can be good role models, even 'the goodies' can be damsels in distress, or reckless (or feckless) princes. What the stories do teach though, is that when bad things happen, you have decisions to make. If you make the right ones, everything might just turn out OK”.

Another parent explained that “Not only do folk tales prepare our kids for society and making moral decisions, they teach them how to deal with conflict within themselves. He, believed that folk tales can aid children in dealing with anxiety they are, as yet, unable to explain. In folk tales children are often the main character and more often than not will win against the story's evil. Children can relate to this and find a folk tale hero in themselves”.

4.3 How Folktale can be used to develop cultural identity in children.

The study wanted to find out whether Folktale can be used to develop the cultural identity of children and responses were as follows’

4.3.1 How Folktale can be used to develop cultural identity in children

According to one of the teachers, “Folktale stories told to children normally consist of the past present and future information which helps a child identify himself with in the Busoga culture which results in the appreciation of their heritage” This implies that if children appreciate their heritage, they can be in position to pass it on to the future generations hence developing their cultural identity.

Other teachers also said that “Folktale can be used to develop cultural identity in children since it helps them to find answers about their cultural reality”. This also helps a child to develop their cultural identity

It was further revealed by another teacher who said that “Folktale helps children to compare themselves with the past resulting into cultural identity development among children”.

According to one of the parents, “Folktale helps children to grow emotionally. He further said that, “Folk tales introduce the child to the history of the literary text but also to his personal history and thereby constitute perfect intellectual food, so this catalytic effect of

the folktale assists in the socio-emotional development of the child. Therefore, tales help mobilize and operate the symbolic activities of the mind that children use to construct meaning not only of the external world around them but also of themselves, through reflection". "He also adds that the ordeals and labors are key components of folktales. Upon the completion of feasts, the folktale's hero wins and feels vindicated. The folktale chooses the folk heroic model and promotes the substantial aspect of the moral and social justice of the folk narrative. The ordeal emerges as a functional, dynamic and anthropomorphic expression of a complex semantic structure that includes both negative and positive aspects. Ordeals are necessary because every man or woman wants to face some dangerous situations, some tests, and make his way through the world. A child experiences all these things in his imagination on listening or reading folktales hence improving his or her cultural identity".

Another cultural leaders stated that "Cultural identity encompasses the harmonious coexistence of the tradition and values of two or more cultural groups. The child learns to love his folk culture, to accept and realize his unique identity and to respect other people's cultures; guided through this knowledge, he finds himself on the path of self-knowledge. Therefore the struggle against grave hardships of life is an inescapable reality, an essential part of human existence, but if one shows courage and fights against the unexpected and often unjust ordeals, then he shall prevail and ultimately win. The final victorious outcome conveys the message that the child who wants to be himself, reach wholesomeness and secure his identity, must go through these ordeals, face dangers and win battles. These ordeals and face-offs of the child with dangers, imaginative monsters and general personifications of evil are necessary at the level of imagination that is offered in the tale for the child to ultimately grow into a mentally and psychologically mature adult".

One of the teachers also stated that “Folktale can be used to develop cultural identity in that the folktale, though seeming at first as completely distant from reality, is often experiential in nature. The magical is clothed continuously with realistic details, and tales ultimately substantiate the lifestyle and the moral codes of the community. They incorporate the past to the present as a source of useful knowledge and identity”.

CHAPTER FIVE

Discussion, Conclusion and Recommendations

5.0 Introductions

This chapter presents the discussion, conclusion and recommendations of the study.

5.1 Discussions of findings

The current study aimed at conducting an assessment on whether the use of Folktale can affect cultural identity development of Basoga children in ECD.

The study set three sub-questions and the discussion is presented according to the respective sub-questions, which at the same time are related to the important categories of the theoretical framework.

5.1.1 Cultural identity values

An analysis of the data collected showed that most respondents agree that that language is one of the cultural identity values treasured by the Basoga people where a true Basoga should be in position to speak the Basoga language. This therefore indicates that Basoga people their language as an identity mark that anyone from the Basoga heritage should know and understand. These results is in sync with Aziza, (2001) whose study about the Relationship between Language use and Survival of Culture concluded that language is a great cultural value especially on the African continent. He stated that Africa is inhabited by various ethnic nationalities with their different languages which they treasure so much.

The study results showed that culturally Basoga people cultures includes ethics and integrity as one of the cultural values treasured by the Basoga people. This implies people in Basoga who exhibit high moral values and integrity are held with high esteem by the Basoga

community. This finding is in correspondence with Gyekye, K. (1996) who states that When we are dealing with actions that people see as good or bad, right or wrong, praise-worthy or blame-worthy, we are dealing with the aspect of value theory that rightly falls under ethics or moral philosophy.

The study further discovered that most of the respondents agreed that respect for authority and elders is another cultural value treasured by the Basoga people. This implies that Basoga leaders' especially cultural leaders and elders are highly respected in the Basoga communities Luuka district inclusive. This finding is in line with Nabirye, 2016), who also agrees that in the Basoga societies, the respect for authority and elders starts within one's immediate family. This explains why people in these areas have a lot of respect for parents and always held them with dignity and esteem. The elders in Africa are respected for many reasons (Mirembe, 2001).

The study found out that that basoga people value Good Human Relation in their culture.; this showed that most of the people in Busoga are friendly and can deal with anyone, this findings was in line with Gyekye, K. (1996), who stated that good human relations among people in African societies defined as a way of life emphatically centered upon human interests and values; a mode of living evidently characterized by empathy, and by consideration and compassion for human beings. The sense of good human relationships in Uganda is rooted in dialogue and conversation which is a cherished value in normal relationships. People in the selected societies define good human relationships in terms of the other person's interest.

It was further revealed by all respondents that sense of hospitality was among the cultural values treasured by the Basoga People. This implies that Basoga people ghelcome

every visitor who visits their villages or home locally called “*okusangaaza abagenghi*” ghelcoming visitors. This result is also inline with Gyekye, K. (1996) who agreed that sense of hospitality was one of the African treasured values which included the reception and entertainment of guests, visitors, or strangers, membership clubs, conventions, attractions, special events, and other services for visitors. In the selected societies, the people were known to be warm and fascinating, who are always eager to construct friendly relationships even with foreigners.

All respondents agreed that they are ok with the promotion of cultural values among their young Basoga children which implies that Basoga people are proud of their culture and are willing to see it passed on its values to their children. This result corresponds with Bascom, W. (1965) who stated that Folktale is an old story that originally was passed down orally, or by word of mouth was used to pass on cultural values and also teach lessons about proper behavior and show what values are important to the community. Feature animals who behave like humans (anthropomorphism)

It was also revealed by the study that majority of respondents disagreed that they don't promote cultural values among their children. This result showed that much as respondents are willing to see Busoga culture passed on to their children, there are challenges that hinder that process. This view corresponds with, (Strayhorn, 2010) who stated that most African cultures are facing extinction as a result of the influence of foreign cultures.

The study revealed by all the respondents that Busoga cultural values can be promoted among the young Basoga children by promoting the lusoga language, attending cultural ceremonies with children, telling lusoga Folk stories to children and encouraging children to read Lusoga Literature can promote Busoga cultural values among the young Basoga

children. This finding implies that the Basoga people have different ways of promoting cultural values among children. This result corresponds with (Gyekye, 1996), who stated that culture can be promoted in different ways and for Africans, it includes the people's language, dressing, music, work, arts, religion, dancing and so on. It also goes on to include a people's social norms, taboos and values.

5.1.2 Folktale told to Nursery school children

The study findings by some of the teachers revealed that the most like Folktale for children are Magic and Wonder Tales to teach children and realistic. This implies that all respondents use different types of folk tales to teach young children however the most popular ones are the magic and beast tales. This result is in correspondence with the (Gulere 2009) who stated that beast tales and magic tale help children to think critically improves their sense of humor and it excites young children.

It was further revealed by the study that there are different categories of folk tales told to young children and these include realistic tales, animal tales and fairy tales. The tales help the children to appreciate who they are in the Basoga culture. Just as (Allen, 2015) stated that the British folk literature also contains magic and Wonder Tales which contain some element of magic like Cinderella, Little Red Riding Hood, the North Wind, Fool of the World and the Flying Ship, Beauty and the Beast, Sleeping Beauty among others. He adds that the British also have Pourquoi tales commonly known as “why” tales, answer a question or explain how animals, plants, or humans were created and why they have certain characteristics.

It was also revealed by the study that most of the respondents do not regularly use Folktale to teach young children where several teachers and parents said they do it once a week. This result implies that majority of respondents rarely use Folktale to teach children.

This result is also in correspondents with Idang, (2007) who stated that parents of the current generation are not well informed about traditional Folktale so they don't use it to teach their children especially in sub Saharan Africa where there are heterogeneous countries. In these countries intermarriage among tribes has played a significant part of eroding the traditional cultural norms like using Folktale to teach young children.

It was also revealed by some of the cultural leaders that folk tales are good for children because they are fun and make children excited and attentive, this result implies the Folktale is used not only to teach young children but to entertain them. This is in sync with Torney-Purta, (2017) who stated that young children greatly stimulated to learn through entertainment and this may include singing story telling dancing among others

One of the teachers and many others agreed with a view that Folktale boosts a child's imagination and cultural literacy just as mentioned by Baldwin, (2007), who also stated that imagination comes a cultural literacy; folk tales often include different cultures and ways of doing things. They teach children about cultural differences in the world outside their own gifting them a curiosity to learn new things and experience new places.

Another finding was that Folktale helps children to differentiate right from wrong, implying that through Folktale, a child can be able to understand what is right and wrong with in the community. Finding corresponds with Delpit, L. (1988) who stated that Folk tales help to teach children an understanding of right and wrong, not through direct teaching, but through implication

The study also revealed that Folktale develops a child's critical thinking skills, just as Dawkins, R. (2016) states that folk tales teach children critical thinking. They see the

consequences of characters decisions and learn that what will happen to them depends on the choices they make. Not all characters can be good role models, even 'the goodies' can be damsels in distress, or reckless (or feckless) princes. What the stories do teach though, is that when bad things happen, you have decisions to make. If you make the right ones, everything might just turn out ok.

5.1.3 How Folktale can be used to develop cultural identity in children

The study revealed that Folktale stories told to children normally consist of the past present and future information which helps a child identify himself with in the Busoga culture which results in the appreciation of their heritage. This implies that if children appreciate their heritage, they can be in position to pass it on to the future generations hence developing their cultural identity. This finding is in line with Leslee (2007) who stated that provide a deeper meaning for the role a folk tale plays in the development of a child's identity. It is suggested that "These tales, many hundreds of years old and found in countless incarnations all over the world, are a basic part of the intricate layering of stories and influences that perpetuate and inform the cultural norms surrounding the world the child lives in."

It was also stated in the study that Folktale can be used to develop cultural identity in children since it helps them to find answers about their cultural reality which would also help children to develop their cultural identity. This result is in sync with Gruner (2010) stated that another advantage of using Folktale in early childhood education. He says that Folktale provide answers to what the world is really like and the child's place within it. A child can apply personal experiences to grasp the issues at hand, contributing to the overall development of one's identity

The study also found out that Folktale helps children to compare themselves with the past resulting into cultural identity development among children. This result is in line with Anthony Zehetner (2013) who explains the award-winning psychologist's beliefs of emotional growth once a child hears, and can relate past experiences to a magical story. "Through the folk tale narrative, the child makes sense of life's bewilderment. The imagery in folktales (such as personified animals, adults represented as giants and allegorical magic vegetables) allows the child to explore their fears in remote and symbolic terms". While a folk tale is not always about fears, there is more commonly a lesson behind the incorporation of a monster, or other mythical antagonistic

It was revealed by the study that Folktale tales help mobilize and operate the symbolic activities of the mind that children use to construct meaning not only of the external world around them but also of themselves, through reflection which is inline with Gruner (2010) explains that Folktale is a form of storytelling that is being used to present human reality and imagination through words and sounds. Humans have used this form of storytelling art for centuries to pass on customs, traditions and values, generation to generations.

5.2 Conclusion

In reference to the above discussion, the study has identified that there are different cultural identity values treasured by the Basoga people and among them include; their local language 'Lusoga' respect for elders and authority, Basoga traditional marriage, possessing ethics and integrity. It was further revealed by the respondents that other values include, greeting people, proper dressing and naming of children. Hoghever, some of the respondents shoghed concern that some of those cultural norms and values are being eroded by mordacity for example young people are no longer respectful of the elders and leaders, the rise in poor

dressing and inability by the youth to observe ethics and integrity during their work. It was further revealed that these cultural values are being eroded away by community failure to impart discipline in their children, limited education and written materials talking about cultural values, the influence of ghestern culture and religion among other reasons. The study also revealed that Busoga cultural values can be promoted among the young through allowing children to attend cultural ceremonies, promoting the Lusoga language and encouraging children to read the Lusoga literature.

Regarding the Folktale told to Nursery school children, the study revealed that there is different type of folktales that are told to young children and among the were magic and wonder tales, beast tales Cumulative Tales, Realistic and Pourquoi Tales. Further it was revealed that teachers tell stories to children however they do it once a week most parents don't have enough time to tell stories to their children. It was further revealed by the study that among the reasons why folk tales are good for children is; Folktale is fun to children, it boosts a child's imagination and cultural literacy, it helps teach children right from wrong, helps to develop critical thinking skills in young children and can help children deal with emotions themselves.

Concerning how Folktale can be used to develop cultural identity in children, the study revealed that Folktale stories told to children normally consist of the past present and future information which helps a child identify himself , it helps children find answers about their cultural reality helps children to compare themselves with the past resulting into cultural identity development among children, and also, helps children to grow emotionally all of which develop cultural identity in children

5.3 Recommendation

Based on the findings of the study, the researcher feels that hindrances to the utilization of and cultural identity development of Basoga children could be enhanced by ensuring all the concerned stakeholders do the following:

5.3.1 Directorate of Educational Standards

Efforts should be made by the Directorate of Educational Standards division in the Ministry of Education in organizing for relevant in-service programs for all teachers and head teachers in pre-primary schools where they can be enlightened and sensitized on the utilization of the Folktale to teach young children in pre- primary school children. This will facilitate better early grade learning.

Further the ministry should create a portal where all Folktale can be collected so that the young teachers who never got a chance of listening to them can ably access them and use them in class.

5.3.2 The teachers

The teachers teaching preschool children should be given frequent workshops and seminars to keep abreast with the current trends of the education by training them how to use Folktale in teaching of pre-school children. Also, should be instructed to frequently use Folktale to teach young children.

5.3.3 The Parents of pupils in preschool

Parents should be advised to spare some time and tale stories to their children. They should further should get involved in their children' education by providing them with all scholastic materials, including books containing local literature and encourage their children

to read. This is because successful education needs the three pillars that are actively involved that is parents, teachers and pupils.

5.3.4 The Cultural Institution of Busoga

The Busoga kingdom should establish different strategies of empowering the communities to tell folk tales to the young children. This can be in form of projects, competitions and use of media.

5.4 Recommendation for further research

The Ministry of Education and Sports should conduct further research to explore the various folktales told to children that can help in cultural identity development. And the effectiveness of using folktales in the teaching /learning process.

Further studies should be conducted on the use of folktales to develop cultural identity in different cultural settings.

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APPENDIX 1:

Interview Guide for Cultural Leaders

Section A: Social Demographic Characteristics

1. Gender of respondent

.....

2. Age of respondent

.....

3. Have you ever gone to school?

.....

4. For how long have you lived in Luuka District?

.....

5. What is your marital status?

.....

6. How many children do you have?

.....

7. Do you have a source of income?

Yes. No

8. If yes what activity do you earn from?

.....

9. What is your religion?

.....

10. Do you live alone at home?

Yes No

11. If No, how many people do you live with?

.....

12. Do you have any children?

.....

13. If yes, how many children do you have?

.....

The cultural identity values treasured by Basoga in Luuka district

14. Who is regarded as a musoga?

15. Kindly share with us your totem

16. What kind of cultural values do you treasure most as Basoga?

17. How have you managed to promote them among the young Basoga children?

Yes No

Folktale told to Nursery school children in Luuka district that can be used to develop cultural identity

18. Is it cultural to use Folktale to teach young children?

19. If yes kindly tell us some of the lusoga Folktale used to teach young children

20. How useful are they to young children?

How Folktale are being used to develop cultural identity in children in Luuka district

21. In your culture do you support the use of Folktale to teach young children?

Yes no

22. Is yes give reasons

23. How can Folktale teaching be used to promote cultural identity?
24. If yes what are their attributes towards development of Basoga culture?
25. Please share with us some of the Folktale you know.
26. What values are taught in the Folktale you have narrated?

Appendix 11:

Interview Guide for Teachers

Section A: Social Demographic Characteristics

1. Gender of respondent

.....

2. Age of respondent

.....

3. Tribe of the respondents?

.....

4. For how long have you taught in this school?

.....

5. What is your marital status?

.....

6. What is your religion?

.....

Lusoga Folktale told to Nursery school children in Luuka district that can be used to develop cultural identity

7. Which language do you use to communicate to children in class?

8. Do you tell stories to children in your class?

Yes NO

9. Please share with us some of the lusoga Folktale you know.

10. How often do you use Folktale in your class?

Daily Gheekly Monthly Once in a while

How Folktale are being used to develop cultural identity in children in Luuka district

11. Do you think folk lore stories can help in ECD?

12. If yes how can they help?

13. Do you think Basoga Folktale influence the development of cultural identity of the children?

(b) If yes, please tell me in what ways?

14. What are your views on incorporating Folktale in the daily routine?

15. Can you suggest any ways you feel the children would benefit from continuous use of folk lore.

16. What values are taught in the Folktale you have narrated?

Appendix 111:

Interview Guide for Parents

Section A: Social Demographic Characteristics

1. Gender of respondent

.....

2. Age of respondent

.....

3. Tribe of the respondents?

.....

4. For how long have you lived in Luuka District?

.....

5. What is your marital status?

.....

6. What is your religion?

.....

7. How many children do you have?

.....

8. Do they/have they studied nursery school?

.....

The cultural identity values treasured by Basoga in Luuka district

9. Being a musoga are there some cultural values that you uphold

Yes no

10. If yes what are those cultural values

Folktale told to Nursery school children in Luuka district that can be used to develop cultural identity

11. Do you use Folktale to communicate to your children those values?

Yes

no

12. If yes give us some of the Folktale that you use to teach your children their cultural values

13. How do you think Folktale can be used to develop?

APPENDIX 1V : Interview Guide for children

1. How old are you?
2. Where do you live?
3. How many are you at home?
4. Which class are you in?
5. Who is your household head?
6. Which language do you use in class?
7. Does your teacher tell you stories?
8. If yes. tell me one

Appendix V:

Lusoga Folktales told to children

Agh'olwatuuka nga ghabaagho omukazi omukaire mu kyaalo Namadhedhe. Omukaire ono buli muntu yamghendanga inho nailala abaana abato kubanga yabanga neyisamba ly'ebikadho. Buliyamusabanga ku bikadho bino ng'amuwa era olghekyo, ezira yabibanga. Kukyaalo kino Namadhedhe era kwaliku ogulenzi ogutengu atenga gwa mpisa mbi. Gwaali gwiibi era gwesoomera okwiiba ebikadho by'omukaire ono.

Omukaire byamutukaku nti eliyoy ayenda okwiiba ebikadho bino era yenna yakitegeera. Omukaire abantu bwebairamu omusaba ebikadho yayembanga nti," Abansaba ebikadho mbawa aye ababiiba bamera ebigere oti bikadho."

Mulenzi bweyawulira yaseka yakoba nti," omukaire tandobera kulya bikadho kubanga azira maani ganankuba." Lwaali olwo ng'ogulenzi gghesoiga eisamba, gwaali tigwiidi nti omukaire yali yekweese mwisamba lye. Bwegwakopola ekikadho, omukaire yayemba akeemba ke. Munange omulenzi yabona ebigere bye nga bifuuka ebikadho, yaleekaana ayenga ebikaadho bili kuleewa buleeghe.

Yalira gamuwa mukiwanga, omukaire yayeta abantu kukyaalo bona bona kakungaana yakoba ogulenzi guno gwetondere buli muntu gghegwaali gwiibye. Okuva olwo ogulenzi gwafuuka omulenzi omulungi oghempisa.

Zeena awo ghenabonera.

Agh'olwatuuka nga ghabaagho omukazi nakawala kamuwalikwaaghe, Baabanga mu maka Malala ni bbaabba wa kawala kano. Omukazi ono, tiyayaendaanga kawala kano kuba yali tinakazaala. Yakakubanga era yakaima emmeere kasibanga endala. Yakakozesa nga emirimu aye nga tigejanya, ko tikafangayo.

Bbaabba waako yakenganga inho kuba kaali kawala kampisa era koono nga kamghenda inho. Lwaakya olunaku lulala, omukazi yagya mu nnimiro okulima, yakakoba nti," sigala wano onaabeku oboneke bukalamu." Bbaabba wakawala bweyawulira, yewuunya inho, kuba yali akiidhi nti omukazi ghe tayenda kawala kano. Omukazi yaikirira nga ati, nga n'iba amuwondera. Omusaha yawondeera nga mukasilise era mukazi ghe tiyategeera.

Bweyatuuka mu nnimiro, yekweka era omukazi tiyamubona. Omukazi ye bweyatuuka ng'akoba irike nti," Nsimira muwoogo, njakuwa omuwala omuto omulye." Waile bweyawulira bino yalumuka okusima muwogo. Bweyali anatera okumaliliza wailike n'okubuuza nti," Namuteegeera ntya, ko omukazi nti," ndamusiiga omuzigo gwentama. Omusadha bweyawulira, yataaku misinde paka ka yakoba kawalake nti, "naba mangu ." Omuwala yanaabaku omuzigo gwendiga yesiiga ogwente, yagema omuzigo gwendiga yagutwalira maama ghe omuto mukisenge. Omukazi bweyamala okunaaba nga yesiiga muzigo gwandiga. Eirike bwelyaidha lyajja naye. Zeena awo ghenabonera.

Agh'olwatuuka nga ghabaagho omwaami n'omukyaala n'abaana baibwe babiri ab'obuwala. Abazaire baabaghala bano baali bakozi inho era bakoobanga abawala baibghe nti," Atakola talya." Bino omuwala omuto yabiwulirizanga, aye nga omukulu bimubita mumatu. Bwebbaabbatumanga emirimu omuwala omukulu yenna yafunanga gw'atuma aye bazaire be tibategeeranga nti yatumanga.

Lwaali lulala nga bagya kunsulo okuleeta amaadi, baja nensuwa edaali emba oti dhisogola malwa era batuuka basena. Bwebatuuka okwetwiika omukulu tiyasobola kwetwiika era omuto yebweyetwiika yamuleka ku nsulo yatambula ngaira waka. Omuwala omukulu yayemerera alinde oba anafuna owokutuma aye kuluno tiyamufuna, yakanda kulinda ng'eziira.

Yaali alyaawo ng'awulira oguloboozi gumukoba," Bwenkutwiika nga nkubayiza," Eiroboozi lyayongera lyamukoba nti," tolinga inhuma paka ng'ensuwa ngitusisa." tiyabona muntu yayogera aye yaikiriza bwikirize olw'okuba yali ayenda okumwetwikiraku. Ensuwa yetwikibwa bagituusa waka. Yamala yakoba eiloboozi nti, "oidhakwiira ontwaale nga ghabise ennaku itaanu."

Dhino ennaku tidalwaawo era dhatuuka, omughala yagya okubona n'erike lidha ngalimukoba nti," nkunonye," Omughala yatema emiranga aye yali yakola ekisubizo era atyo bweyafumbirwa eirike. Zeena awo ghenabonera.

Agh'olwatuuka nga ghabaagho omukyaala n'omwaami nga bazaala akawala kaibghe kalala kaali kalungi era tibateranga kutambula nako bakalekanga mu nnumba bagya okulima. Aye bwebbaabbanga bakali kugya bakobanga omuwala nti," idha ghesibilemu, nibwoghulira akonkona, otaigulagho." Omughala yawulilizanga bazaire be era yaigulangawo nga bazaire be nabakonkoine kumulyango.

Lwaali olwo, abazaire be bagya okulima nga bulidho amalike gaidha gakonkona kulwiigi ngabwegemba "Ngagi ighulawo nsuleyo akalo ko." Nsangi yailamu nti," abazaire bange bandobera, tibangana kwigulawo." Amalike gaali mangi era buli Ighegakonkona yaloba okwigulawo. Eirike elyasembayo lyamubuuza nti," otegeera otya nti bazaire bo n'abali ku konkona?" yailamu nti," mpulira eiroboozi eisadha n'eikazi me nayigulawo." Omuwala tiyaigulawo era amalike gaagya. Abazaire bwebaira yabakobera ebyaali bituuseewo era bamwiramumu nti," toigulangawo."

Lwaali lulala bazairebe nga bazirawo era amalike gaira, kuluno nga gakyusiisa amaloboozi. Elindi lyayogera eiloboozi elyekikazi eilala lyayogera eiloboozi elyekikazi. Ku luno omuwala yaigulawo, era eilike lyamulya. Abazaire bagya okwiira nga bamulire, balira. Zeena awo ghenabonera.

Agh'olwatuuka Nga ghabaagho amaka g'omwaami n'omukyaala kulusozi olubba. Baali basenga eyo n'akaana kaibwe kalala. Abantu b'okukyaalo kuno baali tibalondalonda bintu era eyabasenza yabakoba nti, kwaali kuliku emisambwa nga gyefuula amabaale nailala mumusana peleketya. Kino abazaire baali bakidhi era tibalondanga mabaale era tibaikirizanga mutabani waibghe kutambula mumusana. Omutabani waibghe bgheyakula yenna bakimukoba era yeena yakitegeera.

Lwaali lulala abazaire bavaagho, balekawo omutabani ono. Omutabani yatyaama yalooza ekyokukola nga akizira okutolaku okuwubalira waka era yasalawo atambulem. Munange ng'omutabani atambulamu. Waile omusana gwaali gulikwaaka, tiyabifaaku, mgheene yagya bugye.

Yaali yakatuuka mu kagira akatono ng'alengeera akabaale akayakayakana oti izaabu, yayemerera yakekalilisa nga bwabuza mutima gghe nti," Nkatwaale oba bbe?" Tiyalwa yakagama mungalo yailayo eka. Yali musanufu kubanga akabaale kaali kalungi bulala. Bweyailayo yayagaana abazairebe abaali balimunonya, batyo, batyaama okulya ekyeigulo.

Bwebagya okutenduka akabaale kamukoba," Ndizaayo yewantoile." Omulenzi yekanga nga taikiriza, yalira amaziga aye nga akabaale kafuuse omusambwa. Bazaire be bwebawulira ngalira bagya yaali okubona ekyali kimutuseeku, omusambwa gwabakoba," Ono ndagya naye kunkyo." Bakanda kwegayirira ng'abbe. Era bghebwakya omusambwa gwatwaala omwaana, ebiwoobe byabuna ekyalo. Zeena awo ghenabonera.

Appendix VI

Lusoga Animal tales told to children

Agh'olwatuuka,nga ghabaagho abakenkedde babiri wakayima ni wango. Bbaabbanga ku kyaalo ekyetololwa ogusozi oguba. Bayendagananga inho nga ezira asobola kutebeleza nga baliyawukana. Lwaali olwo nga endala egwa ku kyaalo. Abantu nebisolo batandiika okufa kuba waali wazira mmeere oba maadhi kunwa. Embeera yagyanga bw'eyononeka era abakenkede ababiri bonna yabatigomya.

Lwaali lulala wango yakoba wakayima nti "Tugye ku lusozi tuyige." Wakayima yamubuuza nti," Tuyige ki, nga ebisolo byaafa?" Wango yamwiramumu nti," Tofaayo, nze ndakulaga." Abakenkede bano bagya nga bghebaali batesisa. Bwebatuuka ku lusozi wango yakoba wakayima nti," ighe sigala wansi w'olusozi, nze kanambuke ngye mbone emmamba yaiffe." Yayongera yamukoba nti,"bw'owulira ekidha nga kiyiritira oti kire kyamaadi, mana nti mmamba yaiffe, gibake elobe kugwa mwitaka."

Bwebamala okwikirizaganhya, wango yayambuka, wakayima yasigala wansi. Tiwabita kaseera nga wakayima awulira ekintu ekiritira oti kire kya maadi nga kiva ku lusozi, wakayima yaggya okulinga waigulu nga ogubaale ogunene oguzira agagya noguliyiringita,yagwepena era tigwamukuba.

Awo wango yamubuuza," obwoine ennyama?" Wakayima yamwiramumu ati," Bbe.. gubaire gubaale." Wango yaniiga inho, yecwancwana yamukoba ati," Munna leero eno elikwidha mmamba yenne ti ibaale,tyenda oveewo kuba emmamba yaiffe egya kugwa mwitaka."Wano wakayima gheyategerera nti mwine yali ayenda kumwita.Ng'amaze okitegeera,yasilika yalindirira wansi wolusozi.

Tiwabita kadakiika yairamu okuwulira ekiyiringita, wakayima yalekaana omulundi mulala yasirika, yefuula nti ogubaale gumukubye gwamwita. Wango yasanuka inho, yaikirira olusozi ngaidi nti wakayima afiire. Yamwetwiika paka waka ,yatema endagala de yamutaaku. Aba atandiika okuwagala ekyambe wakayima yasituuka n'amaani n'obukambwe obwekitalo. Yalangira wango okumulyaamu olukwe, wango yaswaala era batyo bghebayawukana.. Zeena agho ghenabonera.

Agh'olwatuuka,nga ghabaagho wanoni nibugandabghe obuto bazaire baibghe baali baafa era nga wanoni ono nalabilira buwanoni obuto Buganda bwe. Bweyabanga nga agya okuyiga ekyokulya yakobanga buwanoni obuto nti," Wano muniiko, emmeere teba yabwereere," Buwanoni obuto bwamusekerelanga busekelere.

Lwaali lunaku lulala wanoni omukulu yagya okuyiiga yaleka buwanoni obuto mukisu nga butendwiike, bghebwasuuka bghebuuza," Baaba gire wa?" ayenga tibumubona. Ka wanoni akato kakoba baine nti," nnegeire obulo mu nnimiro," Basannuka era babuuka okugya okulya obulo. Wanoni owundi yakoba nti," Bana, mwidhi nti kayinza okuba akatego." Bawanoni bawakana era bagyabugye.

Bwebatuuka batandiika okumoodha obulo. Baali bakamoodha mwenne bulo yaidha n'olutuula yabagema. Era yayongera yakooba ati," mumale okulya obulo, zeena ndabalya." Buwanoni bwalira amaziga, aye nga ezira alibuyamba. Wanoni omukulu bgheyawulira, yaidha yababuza nti," Lwaali timuwulira?" Yabakoba nti," Mghekembe oti nseete mubuuke n'olutuula." Bawanoni bekemba babuuka nolutuula era mghenne bulo tiyabalya. okuva kw'olwo tibairamu kunooma mukulu waibghe.Zeena awo ghenabonera.

Ag'olwatuuka Ngaghabaagho wambwa kukyaalo Nankone. Wambwa yali mwiibi era ngaiba emamba yabantu kukyaalo. Wambwa yebisanga bulungi mumaiso ba mukama ghe eranga nibghebamulopanga mukama ghe yawakananga. Wambwa bgheyajanga okuyiiga nimukamaghe nga takomba kumamba, nga bghebamuwa akoba ati," Bbe, nnenda ighumba."

Lwaali lulala mukama ghe yagya okuyiiga yeenka era bgheyafuna emamba yagiteresa muliranwa ghe. Wambwa bino tiyabimanaaku era mukama ghe bgheyamala okuteresa ole emmamba ngaira waka. Yaleka nga alagiire nti," Wambwa widha okwiiba, mumugeme, zeena ndakukuma waka mbone oba avaawo obwire."

Obwire tibwaalwa nga buziba, mukama wawambwa yamukoba ati," njiile kutenduka." Wambwa yeenna yagya okutenduka. Wambwa tiyategeera nti mukamaghe yali amutaileku amaiso munzikiiza. Wambwa yasooba mpola okugya ewa muliranwa, yali yanokola ekifi nga mukama ghe amuli kubampa.

Wambwa yaswaala yebwaalabwaala, aye baali bamaze okumugema era mukama ghe yamubinga. Zeena awo ghenabonera.

Agh'olwatuuka nga wabaawo ba wansolo ku kyaalo muzigo. Bawansolo kaliku wango, wankudu wantwiiga, wantulege, ni wampiti. Ba wanso bano baali bamikwaano era nga bakolagana inho. Mu bawansolo bano bonna bonna wantwiiga yalumukanga inho, era nga bwebennda owokutuma ewala gghe batuma. Wankudu yasoobanga busoobe. Era nga ezira amutuma ewala.

Lwaali olwo ngakyabazinga wa bawansolo gghebayetanga wampologoma nganonya owokutuma akamuli aka loози akaali mu bwakyabazinga bwamukwano gghe gghebayetanga Wamusota. Wankudhu ni wantwiiga besowolayo bakoba nti basobola okukaleeta. Ba wansolo abaaliwo baseekelera wankundhu.

Wantwiiga yakoba mbu wankudhu asooba oti Waikovu. Wankudhu yasilika aye yali mumalilivu ku kyeyali ayogeire. era olunaku lwaakya basimbuka.

Wantwiiga yalumuka inho yaleka wankudhu einuma era bghebona bili bityo, yeyibaala yakoba," kampumuleku memale, kiwankudhu kiri inhuma inho. Wantwiiga yatyaama yasilanaku era wankudhu gheyamwagaana yamghelipaku ku mugongo.

Wantwiiga bgheyazuuka yalinga einuma nga tabona wankudhu era yeyongera nolugendo. Yawulira obuzito kumugongo aye yalowozanga nti nsawo ye gyeyali abeese ku mugongo, Bweyali alikumpi okutuuka ku kamuli era yewummuza. Mukaire kano wankudhu yanoga akamuli yaka kweeka.

Bwebatuuka okwira ewa kyabazinga, wantwiiga yakoba nti," akamuli kazilawo." aye wankudhu yali akaleese. Zeena awo ghenabonera.

Appendix VII

Lusoga magic tales told to children

Ag'olwatuuka Nga ghabaawo omusadha ni mukazi ghe n'abaana baibwe abawala basatu, abbaabbanga kumpi nekibira kyemisambwa. Ezira muntu yenna yenna yajjanga mukibira kino kubanga kyali kya misambwa. Omusadha mghenne maka gano yakolanga inho okutangira omuntu yenna yenna ow'omundhu ye okugya mu kibira kino. Yakolanga emirimu egyendhawulo okuliisa n'okubezaawo amaka ghe nailala okunonya emmeere n'okutyaaba enku, aye tiyakola nsobi kubinoneza mukibira.

Lwali lwaigulogulo lulala, omwami ono nomukyala bagya mu nimmiro okulima, baleka abaana baibghe abasatu waka. Abawala bayendha okufumba emmere eyekyeigulo aye wali wazira nku, omuwala omukulu yagama baine bagya mu kibira kyemisambwa. Bghebatuuka mu kibira, omuwala omukulu yakoba bainhe ,” Twangugheku twile eka nga bukaali.” Ate ekindhi “ bghetunalwaawo, omusambwa gwidha kwira okuva yegugire okuyiiga gutwagaane.” Baghelera enku mangu mangu, badhisiba ebinwa b'etwiika batandiika okutambula nga bava mu kibira.

Omuwala omuto yali azira bwangu mu kutambula era neyasembangayo einima.Omukulu nimwine amwilaku bamutiisatiisanga ngabamukoba.” Oli mugayavu aye bwotayanguwa n'ova inuma,ghengalo dh'omusambwa dhidha kukuwaluza dikwizeeyo mu kibira.” Omuto yalina okusuula enku asobole okwanguwa nga baine ababiri era yadhisuula.

Baali bakaali mu kagira akatono akagya okutuuka ewaibghe bawulira ekiyilitira oti mpologoma. Omuwala omukulu eyali asoose mu maiso yatya yakuba omulanga ogwa mani yakoba baine,” Tulumuke”. Baali bakalikulumuka nga eibale einene libekyiika mu maiso, Iyayasama omulundi mulala Iyamiraku abawala abakulu ababiri.

Omuwala omuto nga adhwire okutya n'obusungu yalira amaziga ga dhuludhulu yalonda obubaale obutono yabukuba kugubaale nga byayemba,” “Bbaabbalire bana bbaabbalire, Lubaale alire baganda bange abalire.” Nga bwasilika okuwulilisa ekiva mwibaale. Bwali obwo yaghulira ogulobozi ogubi nga gwonna guli kwemba ,” baize ebyange,baize ebyange, baize ebyange baganda bo mbafudhe”

Abantu abaliranaanga ekibira kino baali bamaze okuwulira akemba k'omuwala ono omuto bakungaana okumusasira.Abazairee bbaabbanna bano bonna bagya okwira eka nga abaana baibghe bazirawo, ghebaghulilira akemba bonna baidha ngabalumuka.

Abantu bwebaghelawo, omughala yairamu okukuba kwibare ngabwayemba, eibale lyamwilamu.Abazaire bghetwiika enku badhizaayo mukibira,eibaale lyeigula, abawaala bavaamu baira bonabona eka.Ezira yairayo kugya mukibira kino okuva ni kwolo.Zeena awo ghenabonera

Ag'olwatuuka nga ghabaawo omusadha ngalina abakazibe babiri n'embwa ye. Omukazi omuto yali mulungi ndibaisa, ng'omuyiwaku amata waganwa. Olwokuba yali mulungi inho, yali takola mirimu, nga mukyala mukulu yenka nakola. Era mukyala muto yasigalanga waka ni wambwa nga amukuuma. Lwali lulala omwami nimukyagalaghe omukulu bagya okulima nga bulidho nga mukyala muto atendwike.

Bweyazuuka endala yali elimuluma inho, yanonyaku mundhu ghoona ghoona gheyali asubira okufuna emmere aye era tiyagibona. Yatulika yalira amazga kuba yali taidhi kufumba. Wambwa bgheyamubona yamusasira yamugema kumukono yamutwaala yamulaga akasuwa akatono akaali munsonda yekisenge kya mghenemu.

Mukyala muto yalingilira akasuwa aye nga takasubilamu kalungi kubanga, kali kakaire nga ate kagubu. Wambwa yamukoba ati," Katoleku ekisandikira." Mukyala muto olwakatolaku ekisandikira, yafuna akamghenu akanene ku matama, yakoba wambwa nti," Ghekaza kuba mukenkedde wange." Omugole yafukamira yasonseka omutghe mukasaka.

Wambwa yakanda kumukoba nti," Va kumubisi gwamghenemu." Nga mukyala muto tawulira. Yakomba omubisi kabe kasinge agumalemu, me yakoba wambwa nti," Ezira etekwa kumana nti akasuwa bakabwikwire". Wambwa yamulingirira yasilika. Mukyala mutu nokumukobanti," kanve munsaka."

Ekyamala mukyalamuto enviri kumutghe, omutghe gghe gwalobera mu nsaka. Yakanda kulira nga niwambwa eyamulaga akasaka tasobola kumuyamba. Wambwa yafubutuka munnumba aye akoberere mukama ghe kubyaali bituusewo. Wambwa yajjanga nga bwayemba," omugole omugole, mwidhe mubone ndibaisa "Omwami n'omukyala bghebyagwa mu makutu, balumuka okubona omugole gghe baali balese eka. Bajja okumwagaana nga akaali mumaziga.

Semaka yamuyamba yatoolamu omutghe ggghe munsaka era bghe yamala yamwizaayo ewa bazine be. Okuva olwo yasigaza mukyala ghe omukulu ne mbwa ye bonka. Omukazi yamuzalira abalongo era bbaabba mubulamu obusanusa.

Appendix VIII

Lusoga Realistic Tales told to children

Ag'olwatuuka nga ghabaawo Kyabazinga mu kyaalo Nabigaaga. Yalinanga ekisa ekitayogerekeka era nga ayenda inho abantu be okuba mu miraala. Olwekyo, n'abantu bonna bamwendanga inho. Aye kumuliraano ggwe kwaliku omusota oomuba ogwamilanga abantu. Omusota gwamira abantu ku miliraano gya kyabazinga ono paka abantu bonna bonna bghebaafa bawaku. Kyabazinga mwinne okuva mu kyabazinga obwokumulinaano yamusindikira omubaka nga amulabula ku musota guno, kubanga gwali guli kusemberera ekyaalo kye.

Amawulire bwegamugwa mu makutu, yaghulirisa yebuuza," Nkoze ntya okutaasa abantu bange?" Ekilwoozo kyamwidhira, yakuba olukungaana ku kyaalo kye yakoba abantu nti," Nhenda munfunireyo abasadha makumi abiri mu imghe abasinga amaani." Yabasubiza okubawa kyonna kyonna kyebanamusaba. Bebamala okghelonda bagya eri kyabazinga era bamukoba nti," "Niffe bbaabba" Kyabazinga yasanuka era yabasindika okwambagana nomusota guno.

Ekyamala Kyabazinga enviri ku mutwe, omusota gwabamira oti gumiringusa matooke manighe, Kyabazinga yatya yalira ngalibona abantu be bonnabonna omusota gugya kubalya. Yakyuuka eri abaali basigairewo, yayogera nennaku eyekitaalo yakoba ati," anaita omusota ndamuwa kitundu kubwakyazinga bwange." Aye tiwavaayo kanego paka bwebawulira eiloozi. Lyaali likankana nga ate itono ngalikoba liti," baaba ndiwo." Abantu bonnabonna bakyuuka okubona eyali ayogeire, bajja okubona akalenzi akatono akaali oti kalwaile ka musudha nga kesowolayo. Era kaali ni ka Ngobi. Baaseka kuba omusota gwali gwamaani ino era gwaita nabasadha abamaani, aye kano akali oti kalwaile kamusudha?

Omulenzi yawulira aye tiyabanega yatambula paka mu maiso ga kyabazinga yamukoba ati, ” Baaba, oidha kumpayo ensuwa emba onteremu ebinere, ebikomo namabaale agebbeeyi. Ompe n’omuwala emberera.” Kyabazinga ya ikiriza okusaba kghe era yamuwa byonna byonna byeyasaba.

Omulenzi yayolekera omusota yegghekghekanga, bgheyatuuka ghegwaali, yafukama, yagukoba ati, ” kyabazinga wange aikiriza nti oli wamaani inho era akuwereiza ebirabo bino.” Gwasanuuka era gghesowolayo gwakoba guti, ” Oh oyo musadha mukalabakalaba era tikailayo kumira bantu be.” Gwangira munsuwa okubonna ebyobugaiga. Ngobi yabwika kunsuwa, yayeta abantu basitula ensuwa paka gha Kyabazinga.

Kyabazinga yasanuka inho batema enku ebitirivu bayokya omusoota. Bwegwaali guli kumpi kufa gwakoba, ” musale omukira gwange mutolemu abantu baimghe nebisolo”. Basaala abant nebisolo byavaamu, omusota gwaafa. Bakyazinga abokumilinaano baidha badhaguliza wala ni kyabazinga wa Nabigaaga era ni Ngobi ya wasa omuwala embelera bbaabba mu bwakyabazinga nga basanufu.

Bbaabba ni mutabani

Agh'olwatuuka, nga ghabaagho omwami, ni mutabani ghe mulala. omusadha ono yayendanga inho mutabani ghe aye nga mutabani ghe tamghenderakwilala. Yakolanga ebintu bingi ebyalaga nga nti ayenda mutabani ghe aye mutabani ghe tiyamufangaku.

Bakenkede bamutabani ghe bamukobangaku nti alekele agho okugema bbaabba ghe mu kirevu aye nga kusiigha nsaano ku madhi, buli eyamukobangaku, ng'oyo amukyagha. omuvubuka ono yagya mu maiso nempisa de embi aye ng'era bbaabba ghe tamunigira.

Lwaali olwo, bbaabba ghe yamusaba amuszimbire ennumba enene mawuuno mwanatyamanga n'abageni. Waile omwana yaikiriza, yali tayenderakwilala bbaabba ghe, yaikiriza era tilwalwa ng'atandiika kuzimba. omuvubuka yalooza yakoba ati," lwaki muzimbira ennumbe ennungi? Kale ndazimba bityobityo"

Yasirika era yaazimbira bbaabba ghe ekiyumba ekibi, bweyakimaliliza, yayeta bbaabba ghe yamukoba nti,"mmaliliza," omusadha yasanuka inho era yakoba mutabani ghe nti," munange nkuwaire endhu eno okulizeemu abaidhukulu." Omuvubuka yaswaala kubanga yali akhidhi nti ennumba egwa mw'ibaanga eritali lya wala. Yetondera bbaabbaghe, bbaabba ghe yamusoniwa era bbaabba walala mu masanu.

Ekisa

Ag'olwatuuka, Nga wabaawo omukazi n'abawala be ababiri mu kyaalo kyebayetanga Kyaiku. Omukazi ono yali wakisa inho, era nga ku kyaalo okwo ezira muntu ataamghendanga. Okumana nga yali nga wakisa, obwaana obuto bwamghendanga era bwamghembangamu nobghemba olghekisa kye.

Omukazi ono yakutiiranga inho bawala be okuba ne kisa aye omuwala omukulu yaddemanga, yali mulungi inho era yewananga nti. "Ndakuba wa kisa eri omulangira, kubanga gghe nja okubayira."

Aye omuwala omuto yali gha kisa nga inina. Lwali olwo bagya mu kibira okutyaaba enku. Batyaaba mangu era bavaayo. Bghebaali bavaayo bawulira emiranga okuva mu kibira yebaali balikuva. Omuwala omuto yakoba omukulu nti, "Tugye tumuyambe." Omuwala omukulu yamwiramu yamukoba ati, "gya ghenka, ate nze tigya kukulinda."

Omuwala yasuula ekinwa kyenku yailayo einuma mu kibira. Enviri damuwa kumutghe bgheyabona omusadda omukaire muzibe ogheibango. Mu ndowoza y'omuwala ono, yatebereza nti omukaire ono yali abuuze ng'ali kwilayo eka ewughe. Omukaire yalagyana yakoba omuwala nti, "Ndizaayo eka ewa mutabani wange." Omuwala yamugema ku mukono bava mukibira bayolekera enjira. Baatambula ku akabanga nga bakaali kutuuka. Baali bakeyongerayo, omukaire yamukoba nti, "tugonoke, waka niwano." Bghebagonoka, omuwala yewuunhya okubona nga lwaali lubiri lgheene. Waka waali watimbe namatilibona mangi nga nimuzibe abona nti waali wagya kubaawo emikolo gyabagole. Omuwala kyamuswikaku yabuuza omukaire nti, "Abagole baliwa?"

Omukaire yamwiraamu nti, ” omugole omusadha n’omulangira ate omugole omukazi nighe.”

Wano gheyategerera nti omukaire ono yali kyabazinga nga yali agyiire mulugendo kunoneza mutabani ghe mukyaala. Obwire obwo omulangira yesowolayo mubantu yamwaniriza mu kitiisa. Omuwala bamutonatona yawooma inho.

Abantu baakuba engooma, baakuba emirere era bavulubana amasanhu. Kyabazinga yakowoola abantu be byaalo ebyaali bililaine obwakyabazinga nga mw’otaire Kyaiku era maama w’omuwala nimuganda ghe boona baidha. Omuwala omukulu bgheyawulira nti omulangira agya kuwasa muganda ghe, yalira inho olw’okusubwa omulangira. Era okuva olwo, tiyailamu kuba na mpisa mbi. Zeena agho ghenabonera.

Omugole Eya komba nga eiva

Awo olwatuuka, Ngawabaagho omusadha nabakazi be babiri. Omukazi omukulu yakolanga gwakulima ate nga omukazi omuto akola gwakufumba. Omukazi ono omuto yafumbanga envuluga ewooma era omusadha yamghendaanga inho.

Aye bgheyali omuto yali akombanga ensaka. Bazaire be baamukubiranga omuze ogwo ayenga talekerawo, Bgheyali agya okufumbirwa, yasubiza bazaire be obutairamu kukomba nsaka

Lwaali olwo omwaami ono yakyaaza abageni, era yakoba mukyaala muto okufumba, mukyaala muto yafumba evnuluga ewooma, yagigabula abageni. Abageni baalya banumirwa bawaana omugole okufumba ni mghenemu yasanuka.

Bonabona baali tibakidhi nti omugole bgheyamalanga okugabula eiva n’emmere yailangayo yakomba ensaka. Ku luno tiyailayo ol’okutya abageni. Baali batyaime basilikirire nga bawulira ensaka eyemba,” Mugole idha onkombe.” Omugole yakanda kghekaza nga akasaka kalikgheyongera kghemba.

Omugole yaswaala era n’omusadha yamwizaayo ewa bazaire be. Okuva nikwolwo omugole tiyairamu kukomba nsaka.