

GENRE AND NARRATIVE IN POST LRA “KWO JUNGLE” MUSIC VIDEOS

OJARA STEPHEN

15/U/14419/GMAL/PE

**A DISSERTATION SUBMITTED TO KYAMBOGO UNIVERSITY GRADUATE
SCHOOL IN PARTIAL FULFILLMENT OF THE REQUIREMENTS FOR THE
AWARD OF THE DEGREE OF MASTER OF ARTS IN LITERATURE OF
KYAMBOGO UNIVERSITY**

NOVEMBER, 2019

DECLARATION

I, Ojara Stephen, do hereby declare that this dissertation is my original work and has never been published or presented to any institution for any award. All the cited sources have been acknowledged.

SIGNED:  DATE 13/11/2019

OJARA STEPHEN

ENDORSED: P.P. Atuhura Dorothy DATE 13/11/19

ASSOC. PROF. OKAKA OPIO DOKOTUM (PhD)

SUPERVISOR

ENDORSED: Atuhura 13/11/15 DATE 13/11/2019

DOROTHY ATUHURA (PhD)

POST VIVA VOCE SUPERVISOR

APPROVAL

This dissertation has been submitted for examination with the approval of the following supervisors:

ASSOC. PROF. OKAKA OPIO DOKOTUM (PhD)

SUPERVISOR

SIGNED: P. P. Atuhura 14/11/2019

DATE: 14/11/2019

DR. ATUHURA DOROTHY (PhD)

POST VIVA VOCE SUPERVISOR

SIGNED: Atuhura 14/11/19

DATE: 14/11/2019

DEDICATION

This study is wholeheartedly dedicated to my wonderful MA classmates, Gilbert, Matsiko, Jakuma and Betty, who over our discourse become a family. Our time has been nothing short of a mercurial jigsaw and yet in our various endeavours we sat through the entirety of two years; oftentimes flexing with our younger colleagues over room allocation and seats. It is our peculiar idiosyncrasies that perhaps epitomized our academic struggle and created the family that we eventually became. I pray that their love for literature continues and stays with them wherever their course will lead. I remain grateful for their discussions and sharing throughout our time together and even after we completed. May they blossom as literature scholars.

Let this work also reach out to the hospitable Robert Bagu Waleed for his indispensable friendship and accommodative forte.

ACKNOWLEDGEMENT

I would sincerely like to acknowledge the following people who, along their busy schedule made effort to assist me in my endeavour. First and foremost, I acknowledge the guiding hand and wise head of Assoc. Prof. Okaka Opio Dokotum, who tirelessly almost leaning on perfection sought out the best in us notwithstanding the recommendable job Dr. Benon Tugume, Dr. Sr. Frances Nakiwala and Dr. Patrick Mukakanya courteously accomplished. I also extend my acknowledgement to Dr. Atuhura Dorothy for the insightful post viva voce advice and guidance. Academic notations aside, I would also like to extend my heartfelt gratitude to a one Mr. Robert Bagu Waleed who, for his friendship made my upstart in the city a reality. I thank him for putting up with me and constantly reminding me to wake up in the morning to read. On that note, I would also like to touch Harunah for the shared passion we hold in sports and our promise to disagree about the best university.

I cannot forget to acknowledge my incredible family for their incessant inquiry into how books were going. I specifically reach out to my brothers and sisters who kept my spirits high during my tumultuous time settling in. I want to thank my guardian for showing me what it means to be responsible and reiterating the importance of thinking. Thank you.

And lastly, I dedicate this work to Noelena Nabwami who for the first time, made me realize the importance of being principled and so I have. Finally, I also thank the International School of Uganda for the employment that made this study possible and for the one friend I met during my time there and turned out to be family, Stephen Olanya.

TABLE OF CONTENTS

DECLARATION.....	i
APPROVAL	ii
DEDICATION.....	iii
ACKNOWLEDGEMENT	iv
TABLE OF CONTENTS.....	v
ABSTRACT.....	ix
CHAPTER ONE	1
INTRODUCTION AND BACKGROUND TO THE STUDY.....	1
1.0 Introduction.....	1
1.1 Background to the study	1
1.1.1 Kwo Jungle as a genre.....	12
1.1.2 Content, Form and Style.....	13
1.1.3 Content	13
1.1.4 Style.....	14
1.1.5 Form	15
1.2 Statement of the Problem.....	16
1.3 Hypothesis	16
1.4 Objectives of the Study.....	17
1.5 Scope of the Study and Limitations.....	17
1.6 Significance of the Study.....	18
1.7 Review of related Literature.....	19
1.8 Research Methodology	24
1.8.1 Research Design	24
1.8.2 Primary Sources.....	25
1.8.3 Secondary Sources.....	25

1.8.4	Data Collection Methods	25
1.8.5	Procedures for Processing and Analysing Data.....	25
1.9	Theoretical Framework.....	26
1.10	Anticipated Constraints	29
1.11	Definition of key terms	30
1.12	Conclusion	31
CHAPTER TWO		32
THE APPRECIATION OF FORM		32
2.0	Introduction.....	32
2.1	Sources of form in Kwo Jungle music videos	32
2.2	Linear and nonlinear narrative form	33
2.3	The linear narrative form	33
2.4	Nonlinear narrative form	37
2.5	Conclusion	44
CHAPTER THREE.....		45
PATTERNS AND VARIATIONS OF STYLE.....		45
3.0	Introduction.....	45
3.1	Topical discontent in Afrobeat music videos.....	48
3.2	Video actuality of Afrobeat	52
3.3	Localization of Kwo Jungle hip hop/rap content.....	58
3.4	The articulation of Reggae content in Kwo Jungle.....	62
3.5	Disambiguation of <i>Politics of Revenge</i> Content	67
3.6	The musical examination of Eleman's <i>Take It Easy</i>	70
3.7	The decomposition of Allan Smokie's <i>Muyaye</i>	72
3.8	Conclusion	77
CHAPTER FOUR.....		78

MEDIATION OF HEALING	78
4.0 Introduction.....	78
4.1 Music healing content.....	78
4.2 Identity healing	84
4.3 Lyrics and the conceptualization of shared trauma.....	87
4.4 Conclusion	94
CHAPTER FIVE	95
CONCLUSION AND RECOMMENDATIONS.....	95
5.0 Introduction.....	95
5.1 Evaluation.....	95
5.2 Conclusion	97
5.3 Recommendations.....	99
REFERENCES.....	100
Discography	105
APPENDIX	106
6.0 Lyrics	106
6.1 Allan Smokie, <i>Muyaye</i>	106
6.2 Bosmic Lucky Otim - <i>Guvu Pe</i>	108
6.3 Bosmic Otim – <i>Mac Onywalo Buru</i> (Fire Get Birth to Ash).....	111
6.4 Bosmic ft. Jah Fire- <i>Politics of Revenge</i>	114
6.5 God Alone Santa Rover Ft. Cool Clarionn Felix – <i>Kwo Ghetto</i> (Ghetto Life)	116
6.6 Eleman – <i>Take it Easy</i>	118
6.7 Jolly Joe - <i>Anyogi Cek pa Luwok</i> (The maize harvest plenty for th toothless).....	120
6.8 Opiyo Twongweno - <i>Bedo Guji lit</i> (Being Neglected is Painful).....	122
6.9 Rap D - <i>Anyim pe Ngene</i> (The Future is not Known).....	124
6.10X.No. P Ft. Small Luo - <i>Ngom Wa</i> (Our Land).....	129

6.11 Young Game ft. 24T - *Can pa Acoli* (The Poverty of Acoli) 132

ABSTRACT

This study examined the music video phenomenon of Kwo Jungle through the lens of a genre approach. Kwo Jungle refers to a colloquial coinage of the English word jungle and the Acoli *Kwo* which means Life. It denotes survival of the fittest in a rough social-economic terrain. Locally it was derived from the tenets of the insurgency and is mostly exhibited in youth within townships. The study was based on music videos and songs of artists from northern Uganda produced after the LRA insurgency. The concept was subsequently adapted into mainstream aesthetics came to embody the trauma of the war as a conveyor of societal issues and, as a transformative metaphoric vehicle for emotional recovery and psychological healing from trauma of the LRA insurgency. The first chapter discussed the introduction including background data and, identified the research problem as well as the specific objectives. The significance of the study outlined the potential use of the information discovered and the general scholarly contribution it made to the knowledge on Kwo Jungle music videos. While the theoretical framework examined the study through the modus operandi of postmodernism. The study explored the time band, content width and geographical boundary in form of the scope and the literature review examined and identified existing gaps within the selected field of study. Finally, the hypothesis guided the study through the objectives and the methodology provided a detailed description of how the research was conducted. Chapter two explored the sources of expression, examined style and form of Kwo Jungle as well as the major themes. Chapter three oscillated between the myriad of patterns and variations exhibited within the genres of Afrobeat, Hip hop and Reggae. While chapter four focused on how the songs reverberated from distinctive northern Uganda entertainment, to emotional and trauma therapy. The last chapter concluded with the analysis, observations and recommendations.

CHAPTER ONE

INTRODUCTION AND BACKGROUND TO THE STUDY

1.0 Introduction

This study is a critical analysis of the post LRA music video phenomenon of Kwo Jungle-through the lens of a genre approach and narrative. Specifically, the study examines the song videos of Opiyo Twongweno, Bosmic Otim, Eleman, H. E Tam Noffy, Tresino, Tabo Bizzy Body, X.No.P, Allan Smokie and Jolly Joe, running from 2006 to 2014. The study shows that the songs under scrutiny were not just for entertainment, but served a duo purpose of trauma therapy and emotional recovery.

1.1 Background to the study

Songs have over the years of the LRA insurgency in northern Uganda been used to try and comprehend the seismic effect of the conflict on the victims' lives. The songs have, however, only told the immediate situation at the time and fall short in narrating the full psychological and socio-economic aftermath of the war. The challenge arises from the gap in knowledge about the post-war perspective of the victims specifically through studying and deconstructing the local music phenomenon of Kwo Jungle¹. The concept is a colloquial coinage of the Acoli term *Kwo* which in this intonation means "life," plus the English word, jungle. The term Kwo Jungle marries the brusqueness of the wilderness with the struggles of everyday life. Kwo Jungle as a concept denotatively alludes to living like an animal; replicating how actual former abductees survived in LRA-controlled jungles.

¹ Kwo Jungle is a colloquial Lwo derivation denoting a particular manner of social striving essentially highlighted by struggling to make ends meet mostly epitomized by the post war youths within townships.

The LRA were a political movement lead by Joseph Kony 'against the government of Uganda and, anyone who collaborated with it' (Tim Allen and Koen Vlassenroot, 2010, p.10). However, Joseph Kony was more prone to targeting non-combatants and was associated with forced abductions, often of children (p.10). During the height of the insurgency, the LRA were very violent and not only killed government soldiers, they slaughtered civilians in their numbers and also destroyed the traditional way of life of the Acoli people. When the war ended however, one of the greatest impacts it had was the effect on the socio-economic and psychological situation of the region. To survive, many youths took to various odd jobs within the townships including singing. Their songs would come to represent both their struggles and hope for the future. Thus, many of the ideas represented in the post war songs were largely borrowed from the war itself.

The concept of animalism and the struggle of surviving morphed into the struggle exhibited in town and gave birth to Kwo Jungle. Consequentially, the concept got absorbed into the content of local music videos that now manifest as a metaphoric genre of artistic expression and communication of trauma. Kwo Jungle genre reflects this pain, carries the dashed hopes of the youth and vehemently expresses deeper political disaffection. This study proposes that the machination of the phenomenon of Kwo Jungle can stand as an artistic vehicle that conveys the socio-economic aftermath of the LRA war on Acoli youth as well as provide emotional healing through the illustrations of the music videos and songs.

The study intends to appreciate Kwo Jungle by examining existing forms of re-appropriated hip hop, Reggae and Afrobeat music videos and songs through the genre lens of Kwo Jungle. The reason lies in the fact that these categories are nearer to exemplifying the idea of Kwo Jungle and

play a major role in alleviating the condescending atmosphere of the LRA insurgency by providing an escape route for many youths from the social and political banter of post war life.

The period immediately after the Internally Displaced Persons' (IDP) camp life, saw many victim-survivors take up watching music videos in makeshift halls pertinently. The Video hall cinema streamed several videos including films and wildlife documentaries. Music videos in particular however, became a very fashionable trend for many idle youths. The music videos aired several ideas that diffused a pro-west perspective. The primarily youth audience borrowed the video styles, contextualised the content and re-appropriated the ideas into their domestic music videos and as the re-appropriated ideas developed, it formed the genre of Kwo Jungle.

The video hall cinema played a profound role in effecting the perspectives and attitudes many of the youth expressed thereafter. Primarily the content of the media was directly infused into the audience's thoughts. Postulating that media played an explicit role in projecting ideas into the minds of viewers. Lasswell Harold Dwight (1927), hypothesised that an audience is induced to perceive and think the way they do largely due to the direct injection of the message into the viewers' minds. He based the notion on the Hypodermic Needle Theory² inferring its consequential effect on attitude, behaviour and cognitive.

Given the popularity of western music videos at the time besides the fact that IDP camp life was what many of the youth had hitherto known, the theory may justify why several Acoli artists were greatly influenced by the western music image. The western content, and image provided an idealistic perspective from the violence, depravity and deaths. It essentially provided an avenue for escapism and vent of their frustrations.

² Hypodermic Needle theory refers to the direct influence of the masses through mass media.

The re-appropriated forms manifest majorly in the artist's image. The artists largely wear but not always, military fatigue and adorn dreadlocks reminiscing the Rastafarian image and the ideology thereof. The dreadlocks are perceived as a representation of strength alluding to the Biblical Samson who didn't cut his hair; an emblematic image of identity drawn from a lion's mane and a symbolic denunciation of Babylon³. In essence, it denotes rebellion. Additionally, the military fatigue represented belonging to the army of Jah⁴. Coupled to the image of a Rastafari, is also the imitation of the Patios dialect. The Patios is a bastardized form of the English language which was majorly spoken by former slaves. The language developed and became the mainstream spoken and song form of the Rastafari and reggae music.

While reggae music videos are highly narrative describing non-fictional events in form of short stories laden with political overtones addressing social and economic injustice, hip hop videos portray artists wearing sport attires such as jerseys and sneakers adorning heavy jackets, shades and jewellery. Afrobeat similarly encompass content of political disaffection, disease, poverty among others. The videos are captured in real physical settings with an overarching cry for social reform.

The content of Kwo Jungle music is dominated by socio-economic challenges drawn from the aftermath of the war such as poverty, land wrangles, politicking, unemployment and a daily struggle to survive. While the form through which the content is transmitted is exhibited largely through cinematic apparatuses such as the cinematography and mise-en-scene. The videos are shot in real environments with little or no special effects. The few shot indoors appear in studios with still backgrounds. However, a large percentage of the camera shots are static for lengthy periods

³ Babylon which is derived from the Christian Bible, in the Rastafari belief refers to the western society.

⁴ Jah is the Rastafari equivalent of God.

of time, contain one shot and several shots are repeated. Mostly high key lighting is employed where we find an entire scene is well lit but the light is largely drawn from the natural environment and not special studio lights. Hence it is common to observe glare from the sun with dominant back light and over exposure. There are also unjustified extras and unintended diegetic sounds. The songs are also highly narrative and make creative use of B-roll footage projecting real life events infusing intertextuality drawn from footages or stills from other music videos, movies and documentaries.

The study will use the postmodernist theory drawing impetus from Jean Francois Lyotard's (1979) observations that dismiss "grand metanarratives" and opts for "little narratives." In these little narratives, there is an individualised experience that would go unnoticed in the grand 'artificial' observation." (as cited in Brann, 1992, p.5). The postmodernists shift analysis from past and traditional perspectives of social, political and economic perspectives to an open, explorative and experimental analysis of the twenty first century. In exploring the content, we find the use of avant-garde, discontinuity editing, juxtaposition, intertextuality and classical allusions are mixed and matched interchangeably. Lyotard (1979), in *The Postmodern Condition* further attests to the changing nature of the world. He advances that, "... the status of knowledge is altered as societies enter what is known as the post-industrial age and cultures enter what is known as the postmodern age" (p.1). The challenge in the post LRA artist's music videos arises from the effort to calibrate with modernity and the everyday reality of the trauma post LRA insurgency. Thus in the advent of coping with the rest of the modern world, experimental views are championed and explored in the music videos.

Although the concept of Kwo Jungle originates its authenticity on the traumatic experiences of the LRA war, it can categorically manifest as an independent genre of music; exploring the content,

form and stylistics reveals not only the impact of the war on the youth but as well as the impression of western ideologies upon their identity and image. It is upon this premise that this dissertation intends to investigate the musical phenomenon of Kwo Jungle as a music genre and how it is being used as a transformative artistic vehicle in relieving trauma.

Scholarly researches such as the Okaka Opiyo Dokotum (2016); Urbain & Lindsay McClain Opiyo 2015 (p.1-17); Lindsay McClain Opiyo (2015, p.41-65) and Phuong N. Pham, Patrick Vinck & Eric Stover (2008, p.404-411) tend to emphasise understanding the post conflict environment through its root causes such as retributive justice for earlier biases on the Acoli people, cultural marginalisation by the incumbent government and cultural anxieties among other causes as a mediation to the insurgency. This particular study however, intends to specifically examine the role of Kwo Jungle music videos and songs as an arbitration into the comprehension of the post war socio-economic and psychological environment. The proposed genre of Kwo Jungle propagates mediation of the effects of the war on the very people who were affected by the conflict.

Despite the major ideas addressed in the songs, the war greatly affected the youth. Susan Shepler (2010) in her exposition of the aftermath of the Sierra Leonean civil war notes that the conflict in essence was “a crisis of youth” (p.2). The people at the forefront and at the receiving end were largely youth who were psychologically and socio-economically affected. Pham, Vinck and Stover (2008) noted that “most registered LRA returnees were thirteen to eighteen years old (37 percent) and nineteen to thirty years old (24 percent). Twenty-four percent of the former abductees were female and 76 percent were male (p.406). The implication as Bruce W. Dayton and Louis Kriesberg (2009) assert, is that there will be “new outbreaks of conflicts ... [as a] result of a recurrence of a conflict that was once thought to have ended” (as cited in Lindsay McClain Opiyo, 2015, p.2). Therefore, in addressing this current crisis, proactively impending crises are avoided.

scription into the LRA is traumatic and varies in scope and intensity, resulting in a high prevalence of Post-Traumatic Stress Disorder (PTSD) symptoms” (p.405). The aspects and manifestation of this rebellion however, appear in the cornrows, dread locks, military fatigue and the image of the artists. The image gained prominence from the very rebels who in defiance against the government as a rebel faction, twisted their hair to form the Rastafari-like dreadlocks.

The idea of rebellion juxtaposes the ideology of the LRA based upon a “holy” war and mitigates it with the ideology of Rastafarianism in which the ‘Rastas⁵’ are soldiers in the army of Jah hence the military combats. Similarly, artists borrowed the image of independence from the LRA rebels and manipulated it to champion their cause against the socio-economic neglect and consequences of the war.

The manifest image exhibited in the music videos champion independence and identity. The artist’s image and behaviour is heavily influenced by the fusion of transcultural effect of popular post-colonial culture and the impact of the LRA war. The noticeable result is largely exhibited through glocalization of western hip hop culture, Rastafarian image, military fatigue, glorification of night life, revelry, cape diem, material fetishism and the patios dialect.

The artists present themselves as modern and exposed and as such portray such an image throughout the music videos. Modern herein refers to being updated and recent in time and style. However, the hyped portrayal in some of the music videos is far from the reality. Poverty is still rife and there is evident social depravity. The hip hop music video *The Story of my life* (Tresino featuring 2Pee Fake Jesus) comes to exonerate the reality vis-à-vis the content of the video. The suggestive video is shot primarily in the back streets of Gulu Town encapsulating the major tenets

⁵ Rasta is the shortened form of the longer word Rastafari.

of a hip hop video albeit re-appropriated to the economic situation of the artist. It is this re-appropriation that betrays the content of the artist. The video illustrates a backdrop of filth, squalor and dilapidated buildings despite the artist pervading an air of sophistication i.e. holding a cell phone, wearing jewellery, driving a car and rapping from a storied building. We see half-dressed children, women working and a series of mud-huts clustered together. The poverty ridden setting seems more suggestive of the facts than the expressive video. The real setting rescinds the façade presented by the artist and shows the reality as it is.

The music videos project an ideal that eludes many youths yet portends hope to the audience. The challenge however, is that the youth appeal tangibly to materialism and not the content. This is as good as saying that the form of objectification rides above content. Therefore, the audience reduces much of the music to appearance. Rae Langton (2009) proposes that a person is connotatively observed in terms of how they appeal to the senses. This may serve to justify viewers' inclination to form rather than the content. Music is seen as a channel of attaining the artists' image and assets (p.4). Therefore, the research in its explication intends to unwrap the discrepancy between the image presented in the music video and the socio-economic truth.

The modernity in question however, poses a trivial complexity. The youth outwardly express their modernity through what they wear in terms of fashion, the gadgets they use or the places they hang out in and what type of music they watch and listen to. Whereas other values such as working hard, fighting for equality or fighting traditional norms appear latent. The fusion of the internal values and external consumerism thinking, summarises what they uphold as modern. However, other forces have to be taken into consideration in conceptualizing modernity. Bordonaro, et al. (2007) postulate that "if it is indeed problematic to understand contemporary youth in Africa in terms of modernity..." [then] we cannot overlook "...the impact and reaction to mass media [...] nor can

we ignore the powerful hold that the *idea* of modernity has in many popular fields of discourse...” (p.4). In essence, he suggests that modernity is imposed upon the audience through what they observe in the media. This particularly relates to the post war youth in terms of their exposure to pro-western media and cinema which suggestively comes to justify what they uphold as modern. However, this also poses a challenge. The youths uphold foreign values and pass them off as their own. This consequentially causes an identity crisis which many youths undergo. As part of the post-colonial culture, youth identity crisis is another aspect the research intends to explore.

Categorizing mass media to music videos, Pamela. G. Taylor (2007) elaborates the role of music videos as “one of the most influential visual culture forms to hit youth culture since the advent of television” (p.2). In her observation, she implies the importance of such a medium as a trending feature and as a way of showing their exposure. Most of the music videos of Kwo Jungle illustrate a conglomeration of the western Hip Hop elements with a blend of local culture. Redefining post-independence globalization, Richard Tiplady explains it through glocalization as “the way in which ideas and structures that circulate globally are adapted and changed by local realities’ (as cited in Global Media Global Culture, 2003, p.2). The artists tacitly pursue to establish their identity by borrowing from one culture and embroidering it with their own and in so doing create a whole new sub-culture. The characteristics of these sub-cultures are rebellion against society, jargon, hip hop and reggae music, dreadlocks and cornrows, breakdancing, military fatigue, jungle boots and the Patois dialect. Nikola Božilović (2010) echoes that it appears through the “jargon of subcultural actors.” Kwo Jungle music videos appear covertly as “the subcultural self of adolescents” and “comprises a certain degree of symbolic aggression which serves to challenge authorities, oppose regulations and to refute social conventions” (p.45). It is therefore paramount to uphold the concept of Kwo Jungle not only as an aesthetic form of rebellion for identity but as

well as a form of youth culture formation especially after the war. However, because this identity draws immediate parallels from the war, by appreciating the subcultures, the research consequentially underpins the ideology behind the soft aesthetic aggression.

Kwo Jungle music reveals several uncurbed socio-economic and psychological inequalities troubling the youth and their communities. Ideas such as lack of money is a very common theme in several Kwo Jungle music videos. The youth instead of *pwuru poto*⁶ which in Acoli means garden farming, they instead *pwuru lam*⁷. The equivalent of the noun *Lam*, in the English language is tarmac. The concept comes to represent the act of toiling to make ends meet while not necessarily farming rather a symbolic representation of living and working in town by cultivating the “tarmac” (working the streets to say). One particular song *Pwuru Lam* by H.E Tam Noffy, vividly captures the concept:

Acoli	English
<i>Lacoo puk kudiko ceto ka pwuru lam...</i>	A man rises early to plough the tarmac
<i>Loka pwuru lam okello wiye...</i>	Ploughing the tarmac is not easy
<i>Meno yeny kwo...</i>	That's searching for survival...

(H.E Tam Noffy, 2012, *Pwuru lam*)

The town setting has substituted original traditional work such as land cultivation with other forms of work in this case, singing. *Puru lam* symbolically juxtaposes the concept of literal farming with the associated hardships of working in town while highlighting the post war youth jargon. The image of exaggerated toiling alludes to the destruction of the economy. Roberts et al. (2008), attests that although “many in northern Uganda face high levels of psychological trauma and depression, [...] the conflict has devastated the economy of the region” (as cited in Lindsay McClain, 2015,

⁶ *Pwuru poto* literary means digging a garden or idiomatically farming.

⁷ *Pwuru lam* is a colloquial jargon metaphorically denoting toiling in town and also in the trading centres throughout Acoli land. It depicts an almost impossible condition.

p.153). The research suggests that the music videos besides identifying the subculture brewing amidst the youth also points out tacitly the failed post war economy which has had far reaching consequences and is felt to date.

Kwo Jungle music therefore, comes out distinctively not only as entertainment, but as a medium-vehicle for relieving the trauma by reliving and projecting it through the music videos and songs. It not only expresses the frustrations of the youth and draws much from their traumatic past but also highlights the push for growth and healing. However, because the concept of Kwo Jungle is understudied, this research suggests that these music videos will provide unparalleled insight into the trauma of the community expressed by the artists re-appropriating their understanding of the war and negotiating emotional healing.

1.1.1 Kwo Jungle as a genre

According to Samson Jim (2001), genre is a conventional category that identifies some pieces of music as belonging to a shared tradition or set of conventions. In essence, these ‘conventions’ group similarities in the narrative and even the audiences’ emotional expectations as well as experiences. Suggestively, the ‘grouping’ imprints upon the spectators a particular idea that summarises similar experiences. Tudor (1973) supplements by saying that “genre is what we collectively believe it to be” (2007, p.22). The audience expecting a particular experience arguably expect particular emotional revelations. The study does not necessarily re-walk the survivors through the experiences of the war rather it reviews the aftermath of the war. It is also far removed from the nihilistic view expressed in Loketo Lee’s⁸ *We don’t care, We don’t mind* and as Linda Hutcheon (2006) suggests, is “politically ambivalent, doubly encoded as both complicity and

⁸ Loketo Lee formally known as Godfrey Oneka, is a former Pearl of Africa Music award winner who championed an end to the LRA insurgency through his music. Prominent among his songs was the famous gory *We don’t care, we don’t mind* hit.

critique” (as cited in Bertens, 2001, p.144). Similarly, Grant (2007) upholds that “genre movies are those commercial feature films which, through repetition and variation, tell familiar stories with familiar characters in familiar situations” (p.12). Therefore, these repetitions although apply to films, can readily be re-applied to music videos. It would then allow easier categorisation and, identification of mirror content as presented in the music videos and songs. Among the noticeable repetitions are the military fatigue, dreadlocks, real settings, studio filming, largely immobile camera and unsophisticated shots, domination of male artists, Patio imitation and similar content of *can*⁹. These conventions refer to the particular composition of form, style and more importantly content. What therefore constitutes this Kwo Jungle as a genre is that it highlights most of the criterion that constitutes a genre and would deliver a specific pattern observable in several other performances.

1.1.2 Content, Form and Style

Kwo Jungle consists of a particular content, specific form and a definite style. The content primarily depicts the messages of the songs as the major or overriding theme whereas the manner in which the song words are delivered epitomises the form of the music videos while style is evidenced in the way in which the artists portray themselves as the star text.

1.1.3 Content

Kwo Jungle music videos and songs comprise of several socio-economic contents. The music videos include topical issues ranging divergently from money related conundrums to social discontent and political disaffection. Predominately however, we find many of the artists addressing protest and celebration. Within the former areas i.e. protest and celebration, there is a vie for optimism which comes to epitomise the essence of the current post war youth generation.

⁹ *Can* in Acholi refers to poverty or deprivation.

Another area the artistes address appears as celebratory. These Kwo Jungle music videos encompass a *carpe diem* impetus, shot in night clubs with revelling participants. The general mood broadens partying with little acknowledgement of issues beyond their immediate environment. The protest music videos portray the artist revolutionary-like leading masses. In some cases, the individuals hold placards conveying the content of the songs. The setting is often in real life situations. The message in such music videos is anti-establishment and expresses the need for social and economic reforms. The extras express solemnity, gloom and often portray long suffering.

1.1.4 Style

The artists in completing the image of the video, embody particular styles to rhyme with the song. Thus, it is often common to observe Kwo Jungle artists re-appropriate specific western genre styled videos embracing its particular image i.e. dress code, sonority, cinematic appendix and other specific characteristics of that genre. There is also artist self-inflated chants especially at the beginning and the mention of the studio or producer. The immediate post war music videos tended to even have the contact number of the artist both at the opening and ending of the song. Evidently this was to promote both the artist and the producer.

Other style related images are rolling up of one sleeve of their pants while in other videos, the artist wears a glove in one hand (reminiscent of Michael Jackson), adorn tinted hair and heavy jackets to complete the look. There is little effect of light being deliberately used to alter the mood or induce a particular ambiance rather, the natural light of day or night or room is maximized as it is. Hence, we may even have to squint at times to avoid the glare from the natural environment.

Although the dread-lock hair style greatly borrows from the Rastafarian ideology, in this context however, the concept maybe twofold. In the first place, the LRA in their self-image adorned a

twisted dread-lock hair which identified them as rebels. As such none of the civilians embellished their hair with dreads for fear of being identified as a rebel. The dreads a few years later after the war had ended, became the most contemporary hairdo. Besides the initial affiliation with the LRA rebel image, the image bears marks of social rebellion and greatly associated with independence from social conventions. Such adornment places the wearer on a counter cultural pedestal. Closely related to the dreadlock hair is the military fatigue. Similarly, it bears the initial signs of rebellion, but closely mirrors the Rastafarian fatigue. Locally one who adorns such a style is pre-emptively allured to as *Lawer*¹⁰ or artist.

1.1.5 Form

Comparing the immediate post war music videos that were shot largely in studios, the Kwo Jungle music largely draws upon the form of videos and songs and it is within the music videos that a myriad of ideas are discussed. The artist even in a crowd is easily identifiable with a close up shot. The background is often in some purposely selected location.

Whereas earlier post war music videos “bring back recollections of familiar experiences to the viewers and help walk [the] survivors of the war through the dark room of trauma in the search for healing and emotional restoration” Dokotum (2016, p.5), the Kwo Jungle music videos rather project the dashed hopes and dreams of the youth. The music becomes a conveyor for backlog of issues affecting the youth such as trauma, political alienation and a megaphone for silenced voices over several social issues such as poverty, HIV/Aids, education, lost property to name a few. The music videos not only provided a glimpse of life outside the camps but also illustrated sovereignty far from the daily routine of survival that the victims experienced every day. It thus levied an

¹⁰ *Lawer* in Acholi language literary means a singer or in this case an artist.

emotional escape from daily life. The music videos evoked ideas and imprinted upon the mind of the viewers promises of social betterment through performing music.

1.2 Statement of the Problem

I examine the phenomenon of Kwo Jungle through a genre approach observing particularly selected music videos of Hip hop, Reggae and Afrobeat. It is from here that much of the greatest influence of Kwo Jungle music genre gained prominence. The music became therapeutic and offered a voyeuristic escape from the derelict IDP camp life. In copying the imported music, the local artists inadvertently with the localized knowledge they mustered, mirrored the imported music ideas and made it their own with their limited resources.

This thesis investigates ways in which this music as a genre articulates the pain, rebellion, hopes and expectations of the youth of Acoli and appropriates the same music as therapy and controversially as youth subcultural rebellion. It will also examine how the youth critique the past and how they are managing the present so as to bring unequivocal change.

1.3 Hypothesis

In this study, it is hypothesized that:

The Kwo Jungle concept draws impetus from not only the prevailing socio-economic situation that was corollary of the war, but from the glocalization of western music and its ideas of justice and equality. The music videos in their portrayal come to illustrate the frustrations and dwarfed dreams of the youth. However, through the same music videos and songs, there is entertainment and escape from the pain.

1.4 Objectives of the Study

In an effort to comprehend the effects of the insurgency on Acoli music videos, the study seeks to use the following objectives:

1. To examine the form of Kwo Jungle music videos.
2. Examine the patterns and variations of style in Kwo Jungle music videos.
3. Identify how Kwo Jungle music videos mediate healing through content of the songs.

1.5 Scope of the Study and Limitations

The years that this research would like to examine are predominantly the period after the LRA insurgency when a truce between the LRA rebels and the government of Uganda was agreed upon in 2006 running up to the year 2009, but extending to 2014 when relative rehabilitation was realised and some families settled back home. The time period marks a defining phase in which much of the content illustrated in Kwo Jungle music such as the injustices faced in the IDPs camps, unemployment, ethnic exclusion, social, economic and political neglect were proliferated.

The research examines the song videos of Opiyo Twongweno, Bosmic Otim, Eleman, H.E Tam Noffy, Tresino, Tabo Bizzy Body, X.No.P, Allan Smokie and Jolly Joe. Although their songs have come to typify the notion of Kwo Jungle genre through the lyrics, videos and content, other artists like Young Game and 24T, Cool Clarion featuring God Alone, and Rap D, who do not have music videos to exemplify their content, will also be examined because much of their lyrics typify the message of Kwo Jungle.

The genre of music produced at the time particularly reggae, afrobeat and hip hop were greatly influenced by the local trend and as such were the most popular and most played. The other categories of music that provide useful insight into the LRA war years, are delimited by the immediacy of their message which was to bring an end to the LRA war. The post war music videos

and song lyrics offer a peacetime insight of post war socioeconomic, cultural and political struggles. The songs are viewed as an avenue for venting pertinent issues afflicting the youth. The youth mostly appeal to fellow youth who underwent similar struggles. However, it may also be an appeal to more powerful forces for intervention. Due to the little assistance provided to the affected persons, the post war music videos provide aesthetic afterlives of the insurgency as witnessed by the survivors.

1.6 Significance of the Study

This research is being carried out to uncover the underlying trauma expressed in entertainment music videos embedded under the genre concept of Kwo Jungle. Drawing from post LRA challenge especially post war trauma, Kwo Jungle provides an indigenous perspective in addressing the problem and by carrying out the research, greater knowledge about the role of post war music aesthetic movement will be established. The study will attempt to theorize the music videos as not only representative of the post war struggles, but as an authentic music genre.

Despite the fact that the research draws momentum from indigenous forms of artistic expression, the research will also be significant to trauma related studies and coping with the past. Music has been used to treat trauma related incidents. Sandra Garrido et al. (2015) in *Music and Trauma* postulates that despite “cultural techniques play[ing] an important role in helping communities to recover from trauma...music can also play a role in helping individuals and communities to cope with trauma” (p.1). Therefore, this study will not only build onto existing knowledge of trauma studies but will also provide an alternative approach to healing.

1.7 Review of related Literature

The study of music, and trauma has rapidly gained scholarship attention and provides useful insights into how groups or individuals appreciate post traumatic experiences. Kwo Jungle music has generally had an enormous role in effecting emotional healing and therapy in the post LRA northern Uganda environment. In way of research Craig Robertson (2015), Phuong N. Pham, Patrick Vinck and Eric Stover (2008) and Rana A. Emerson (2002) among others attest to this.

The songs have become highly symbolic and representative of the post war struggles and act as a vent for individual and community trauma. In this study, the researcher examines how the music videos is used as a way of comprehending individuals' appreciation of LRA war experiences. However, the gap in knowledge about the post war adaptation by affected youths provides the scholarly impetus for this research. Following from the trauma, to the concept in which the music is being channelled, the research upholds that Kwo Jungle genuinely exists but majorly manifests in the realm of music videos.

According to Michelle Balaev (2008), grounding her perspective on the *Unclaimed Experience* of Cathy Caruth (1996) states that:

Traumatic experience becomes unrepresentable due to the inability of the brain to properly encode and process the event. The origin of traumatic response is forever unknown and unintegrated; yet, the ambiguous, literal event is ever-present and intrusive (p.2).

The implication is that traumatic events experienced is seen in the changed behaviour of the survivors. The brain being the carrier of a framework that interprets and explains the traumatic experience fails to articulate and decode the information. Therefore, the source of the trauma remains inaccessible. However, neither Caruth nor Balaev attempt to address the artistic representation of the trauma i.e. the artist-victim expressing the post-war struggles as observed in the social hardships i.e. marriage, education, drug abuse among others as well as political

disaffection and alienation, and finally in economic depravity. This thesis addresses how the artist-victim represents post war socio-political and psychological trauma in the music videos and songs as a major concern of the study.

In attempting to define the context in which traumatic events operate, Kaplan (2005) discloses that political- ideological context shapes individuals' experience. She notes that:

[The] trauma and its cultural politics [...] offers insight into some of the main themes, namely the trauma produces new subjects, that the political-ideological context within which traumatic events occur shapes their impact, and that is hard to separate individual and collective trauma (p.1).

What Kaplan endeavours to state is that the individual and the group are subsets of each other. One exists in the other and so gives way for the other to exist while governed by the same ideology. Despite that however, Kaplan does not relate the fact that some of the experiences are inadvertently intertwined and are in essence a result of each other; for example, political trauma can duly trickle down into socio-economic effects. This research therefore intends to identify the concatenation of events as portrayed within the music video as a result of the war trauma. Furthermore, it will examine how the traumatic experience that is the economic hardships and social upheaval are represented as trauma in the music videos and songs.

The transposable position of postmodernism as an aesthetic movement comes to uphold a variant base that does not solely rely on a single base for classification but rather draws on an incorporation of ideas. It feeds off defragmentation and homogenizes the content of the traditional past, and the contemporary. However, its most potent article is its ability to delve into an experimental outlook, juxtaposition, intertextuality and classical allusion. Postmodernism's transitive nature ably holds the past and present and as such is able to intertwine an artist's past in this case the cause of the

trauma exhibited in his or her song and the analytical tool in form of postmodernism. However, while an artist's traumatic past and postmodernism appear intertwined, works of artists embroidering the concept of postmodernism i.e. embracing its tenets and implementing the rules, are specifically disembowelled by Brann (1992):

The Postmodernist image is regarded as entirely cut off from any original, from any supporting base. Images image images. Like facing mirrors, they reflect nothing but each other. Their infinite play expresses nothing. They are without any referential depth (p.4).

Suggesting that “traditionally the peculiar product of the imagination, the image, is in its very being derivative from an underlying original.” The implication in Kwo Jungle music videos is that “they are without any referential depth” nor hold a previous history upon which the contemporary experience is produced (p.6). To generally uphold such a premise denotes that Kwo Jungle was born of spontaneity and yet categorically, it betokens the ended insurgency. The past however insecure, ‘sublates’ the particular modes of postmodernism drawing from the previous past and assimilating into the merged Kwo Jungle music videos of the present. This according to Brann (1992), who borrows from the eclectic variant point of view- reverses history as “a flea market where [artists] can easily acquire [...ideas from].” The study addresses the research through the postmodernist approach in that, and as Lyotard proposes- “the rules [should emerge] from the work rather than to work to antecedent standards” (as cited in Brann, 1992, p.6). This study also maps out the trauma evinced from the music videos, highlighting its genesis from the past. In essence, it attempts to correlate trauma and the characteristics of postmodernism.

Danielle Mortimer (2011) highlights the postmodern approach to trauma as a distinct present part of narrative and not as a means of representation of trauma as championed by the psychoanalytic perspective. She further states that the origin of the trauma not only affects the victim, but encumbers even passive participants as well. For example, she notes that;

A common approach in efforts to read and comprehend contemporary events has been the employment of trauma theories. Trauma theories have broken rank from the psychoanalytic framework in which they originated and become part of the vocabulary and consciousness of all those who watch the news - of all those who watch the soaps. The concept of trauma, and the theories that surround it, have infiltrated the everyday consciousness of people who may have no direct experience of traumatic events (p.2).

In essence, the psychoanalysts uphold that 'everything lies beneath the surface' i.e. the latent content. The postmodernists on other hand uphold that there is nothing under it to find. Mortimer (2011) does not make any inroads towards objectifying the fact that music videos such as observed in Kwo Jungle, although emanate from the artist-victim's intrinsic memory, stand as part and parcel of the manifest content. However, representing the artist's ideas would be through "effective re-appropriation of memory" Lyotard (as cited in Brann, 1992, p.4). The proposed chapter suggests that because the traumatic event takes place before the music video, the trauma in the music video becomes the present manifest and shown as a journey being represented in the narrative.

The genre hip hop has over the years been used as a social commentary vehicle citing its base origins in the impoverished areas of the Bronx in the USA. Since the inception, hip hop has broadened to encompass an aesthetic movement championing several ideologies across the world. Devos (2006), states that hip hop illustrate[s] "...despair, anger and claustrophobia of life" and "[has been] brought to the public uncensored". He highlights the "voice of a forgotten social stratum" of the poor (p.11) and further states that:

Unlike the moralistic preaching, escapism or sentimentality that defines most popular music, gangster rappers – also referred to as 'hard-core' rappers – detail the unemployment, miseducation, discrimination, homicides, gang life, class oppression and police brutality that dominate the lives of many black youngsters. The macho boasting, misogyny, violent fantasies and false consciousness exist side by side with an immature, but clear, critique of authority, a loathing of the oppressive character of wage labour, a hatred of racism and an exposé of Reaganism (p.14).

Devos (2006) explicitly makes reference to the historical raisings of American hip hop. He maintains that the 'hard-core' performers topically rapped about social and political concerns of the deprived poor blacks. Although Acoli hip hop genre does not directly address topics such as racism, wage labour, gang life or police brutality, it nonetheless mirrors unemployment, lack of education and discrimination. However, Devos only alludes to the peacetime socio-economic scene and falls short in only pointing out the role of Hip hop in the American context and in the immediacy of it i.e. he does not delve further into the role hip hop is playing in the contemporary. This study therefore addresses the role hip hop music plays in evincing the traumatic history of northern Uganda and how it is championing youth identity.

Yair Neuman, Leonid Perlovsky, Yochai Cohen and Danny Livshits (2015), attribute the notion that 'words used by artists are indicative of their personality' especially as captured in particular genres of music. They further state that 'lyrics characterize these genres [as] associated with different personality types [and affirm that] the idea that the words used in a text may represent the personality of the [artist] has become accepted (p.2). In attempting to correlate the artist's 'choice of words' Yair et.al (2015) to their distinctive characteristics, they underpinned personality development to the environment, temperament and character in shaping who individuals are. As much as this concept is empirically backed by such a study, it neither explicates the influence of phenomena of war on an artist's choice of genre vis-à-vis song words nor take into consideration the grand narrative of colonialism. This study therefore will attempt to delve into the choice of genres i.e. Afrobeat, Hip hop and Reggae as chosen by artists as a representation of a combination of both their immediate war past and the grander colonial past and their influence on their choice of genres.

Gerrard Prince (1990) asserts narratology as ‘the structure behind a narrative text’ (as cited in Key Concepts and Basic Notes on Narratology and Narrative, 2015). In essence, the definition comes to emphasize ‘the discourse [of narrative] or the specific mode of presentation as the signifier and the story (which transfers a sort of meaning and content) the signified (Jahn, 2005). Jahn (2005) further posits that:

The story and discourse are the backbones of his narrative investigations. Discourse, refers to stylistic innovations and choices that make up the ultimate realization of a narrative text which is unique to every writer. However, story refers to the actions that “emplot” and makes “a stream of events into a trajectory of themes, motives, and plot lines” (2005).

With this definition, there is a fine expectation of narratology and what it embodies. Accordingly, therefore, narratology is not concerned with “the history of particular [texts], or with their meaning, or with their aesthetic value, but rather with the traits which distinguish narrative from other signifying systems and with the modalities of these traits” (Prince, 1982, p. 5). It is, therefore clear that narratology only deals with concrete interpretations and investigates ‘structures and basic traits’ However, in the case of Kwo jungle phenomenon, the history of the narrative is as important as the form in which it is conveyed. This study therefore addresses the narrative aspect of Kwo jungle with the history of the phenomena in mind.

1.8 Research Methodology

1.8.1 Research Design

The study was largely qualitative and library-based involving a critical analysis of both primary and secondary sources of data.

1.8.2 Primary Sources

Primary sources of data were got from the selected music videos and songs of the following artists: Opiyo Twongweno, Bosmic Otim, Eleman, H.E Tam Noffy, Tresino, Tabo Bizzy Body, X.No.P, Allan Smokie, Jolly Joe, Young Game and 24T, Cool Clarion featuring God Alone, and Rap D. The selection of the music videos and songs of the aforementioned artists is premised on their post war music content which clearly illustrates the post war Kwo Jungle phenomenon.

1.8.3 Secondary Sources

The secondary sources of data include online journals, documentary reviews, books, YouTube, articles and reports.

1.8.4 Data Collection Methods

The study used qualitative data collection methods such as purposive sampling, reading and analysis of the music videos as well as consultative meetings.

1.8.5 Procedures for Processing and Analysing Data

The study processed and analysed the data through reading of the music videos, including the lyrics and cinematic apparatus against the backdrop of the war experience using the postmodernist theoretical framework, which was complimented by the ideology of Kwo Jungle genre.

The processed and analysed data was then arranged into five chapters as follows: chapter one is introduction and background of the study, chapter two is appreciation of Kwo Jungle music form, chapter three is patterns and variations, chapter four is mediation of healing, and lastly, chapter five is conclusion and recommendations.

1.9 Theoretical Framework

This research attempted to establish an alternative approach to the comprehension of the LRA insurgency specifically through music and songs from Gulu, northern Uganda, using the postmodernist theoretical framework.

Postmodernist approach is defined as an aesthetic movement that reacts against established ideologies by going beyond what is norm. Rather than relying on general 'laws' of human behaviour, postmodernism 'situates all social, cultural, and historical knowledge [into] context' (Carol Grbich, 2004). Postmodernism feeds on creativity and spontaneity and is characterised by a shift from the traditional past as it were in the 18th and 19th century and uses explorative and experimental take on ideas for example, Avant-garde, discontinuity, juxtaposition, intertextuality and classical allusions.

It embraces defragmentation and seeks to understand 'society in its fragments, in its daily details' (Borer & Fontana 2012, p. 45) and blurs the lines between the past and present in that content becomes interchangeably linked to reality (as cited in Qualitative Research for Occupational and Physical Therapists: A Practical Guide, 2008).

Postmodernism has come to embody an amalgamation of several ideologies and concepts and in practice, expresses several characteristics as noted above. Out rightly, however, it is shaped primarily by the "rejection of grand narratives" (Jean-Francois Lyotard, 1979) and instead "...attempt[s] to tease apart these grand narratives in order to remove the established power of objectivist (Grbich, 2004). In essence, postmodernists argue that "there is no single reality or truth. Rather, there are many realities and many truths" and the latter (truth), [is] situated within the meanings individuals create according to their perceptions of their everyday lives and their

own [...] experiences (Michael.V Angrosino, 2007).

The artists' and their perspectives in this research are of focal interest in a postmodernist argument for example, Grbich (2004), notes that "the interpretation of the individual is authoritative." How artists experienced the war and subsequently 'interpreted it' in their songs is the vital and becomes the main motivation.

Although postmodernism "embraces the plurality of experience" such as the different perspectives of the war through various mediums i.e books, art, drama, poetry among others, it acknowledges that "there is no one true reality" that represents a people's approach to comprehending the war. For example, according to Grbich (2004) "individuals have different stories and different ways of telling their stories. All stories and ways of expressing them are legitimate however, the "subjective experiences are superior to external ones" (As cited in Qualitative Research Methods, 2013). Under the postmodernist theoretical framework however, the focus on interpretation moves from "large-scale" (grand narratives) to "[individual]- scale" while 'situating' all background information into context.

The lack of qualitative research addressing phenomena of post-war socio-economic perspectives through the genre concept of Kwo Jungle formed the basis of this study. The study according to Borer & Fontana (2012, p. 45) attempted to establish the post-war situation of northern Uganda through music videos using "smaller parcels of knowledge" from the individual artist's perspectives. The study sought to understand the post-war 'society in its fragments [various music videos], in its daily details' (As cited in Qualitative

Research Methods, 2013).

Many of the music videos in Kwo jungle do not particularly adhere to specific 'laws' of a precise genre of music presentation. For example, Jolly Joe's music video *Anyogi Cek pa Luwok* painfully illustrates this argument. The inconsistency with lighting, haphazard allusions and absurd camera angles among others, point to a fragmented and disjointed performance and yet the message easily comes through the content of the song. The study, found that despite the unconditional rendering of the songs- still managed to sieve through the message therefore fulfilling the disjointed aspect of postmodernism.

Postmodernism predominately focuses on individualized perspective from a grand narrative and leads onto the appreciation some aspects of other theoretical perspectives for example, phenomenology. Although phenomenology calls upon a "description of the nature of the particular phenomenon," it also highlights "commonality of a lived experience within a particular group" (Creswell, 2013). The "commonality of a lived experience" in Kwo jungle met the objectives of postmodernism in this study.

The several representations of the LRA in various media such as in film, books, documentaries among others, have come to emphasize the degree and scale of the insurgency. However, the wholesome perspective is 'true' in retelling the full narrative objectively. However, it falls short in highlighting the collective individual opinions. Grbich (2004), points out that "truth and reality are situated within the meanings individuals create according to their perceptions of their everyday lives and their own subjective experiences. There is no one true reality. Truth and reality are situated within the meanings [artists] create

according to their perceptions of the[war] and their own subjective experiences. The postmodernist theoretical framework is used to discuss Kwo Jungle as a genre using selected individual representation music videos and songs.

While debunking modernism which in itself is a break away from the old traditional ways of rationalising and structuralism, postmodernism attempts to deconstruct and is a critique of these constructs. The musical phenomenon of Kwo Jungle genre being a post-war construct illustrates the trauma of the LRA insurgency on socio-political and economic scene of northern Uganda by deconstructed the music videos and songs by identifying the patterns, style and content of the music.

The LRA insurgency created a catastrophe that caused unwarranted social and political estrangement as observed in the Kwo Jungle music videos. In an attempt to underscore the cause of the disenchantment, the researcher observed that little academic research exists about Acoli artists representing post war trauma through music videos and songs. The researcher proposes using postmodernism as an approach to illustrate the trauma through the content, form and style of the music videos. Postmodernism deconstructs the music videos from the traditional perspective role of entertainment through the twisted interchange of violence, music and trauma and provides a deeper understanding of the LRA war through intertextuality, juxtaposition, discontinuity and allusion under the theoretical framework of postmodernism.

1.10 Anticipated Constraints

The main constraints expected is the unavailability of secondary information about Kwo Jungle. The area of study is a relatively new field of research and may pose a challenge in accessing the

relevant study material. Some of the delimitations were accessing primary sources i.e. interview with artists and music experts.

Secondly, the researcher predicts that stationery might pose a challenge particularly in photocopying, printing and accessing online data. However, the researcher also predicts that these challenges can be overcome and the study will come to an objective completion by consulting, libraries, going out to the field and inquiring from the artists themselves.

1.11 Definition of key terms

Trauma: Refers to physical and/or psychological experiences that either a group or an individual undergoes and leaves its negative effects on them.

Postmodernism: is an aesthetic movement that reacts against established styles by going beyond what is norm. It embraces defragmentation and blurs the lines between the past and present in that content becomes interchangeably linked to reality. Postmodernism feeds on creativity and spontaneity and is characterised by a shift from the traditional past as it were in the 18th and 19th century and by the use of explorative and experimental take on ideas. These include the use of Avant-garde, discontinuity, juxtaposition, intertextuality and classical allusions.

Lord's Resistance Army: A notorious rebel group led by self-acclaimed prophet and high priest Joseph Kony.

Genre: The constitution of particular conventions of content (such as themes or settings) and/or form (including structure and style) which are shared by the texts which are regarded as belonging to them.

Kwo Jungle: Refers to a colloquial coinage of the English word jungle and the Acoli *Kwo* which means Life. It denotes survival for the fittest in a rough social-economic terrain. Locally it was derived from the tenets of the insurgency and is mostly exhibited in youths within townships.

1.12 Conclusion

Kwo Jungle songs have been used to interpret the impact of the LRA insurgency through the victim's perspective of Acoli youth between the year 2006 to 2014. The resultant collage of music videos, genres, styles and content are largely borrowed from the effect of the insurgency, globalization and, individual idiosyncrasy. The music videos however, have had the greatest impact in the content of the music videos. The idea of '*Kwo Jungle*' specifically was absorbed from the LRA ideals into mainstream entertainment. The process doubly became an outpour of post war trauma as well as vent for emotional recovery

CHAPTER TWO

THE APPRECIATION OF FORM

2.0 Introduction

To represent the aftermath of the war and the ongoing recovery, many young artists turned readily to music as a way to convey their message. They channelled their music through visual illustrations in the form of music videos. These music videos play upon the orality aspect of Acoli culture in the give and take relationship of the artist vis-à-vis audience performance, in that the artist becomes inseparable from the audience. Through these forms, the history of the struggle and aftermath of the LRA insurgency are candidly shared and provision for reflection is postulated. Chapter two explores the music video and song's internal as well as external form and opens up the victims' perspectives of the war.

2.1 Sources of form in Kwo Jungle music videos

The form that many of the Kwo Jungle artists choose to illustrate their music is through the visual as well as audio representation. The music video form particularly draws from a multiplicity of elements embedded within the video while the audio largely depends upon the oral performance aspect for content and meaning. Such structures according to Ed Buscombe (2003) attribute to the form of the music video. He categorically refers to the internal structure as "inner form" which primarily elicits "themes," while outer form "states to the various objects that are to be found repeatedly..." (as cited in Barry Keith Grant, 2007). The meanings attained from the music video's internal structure is largely accrued from various literary elements set within. The external-features on the other hand, are mainly composed from the physical structures of the music video i.e. geographical setting, props and characters. While the third form in the aural aspect largely draws

upon the audio at the expense of illustration which can also fit in with the inner form as well. In way of support, Vernallis (2004) in her book posits that music videos play upon a “give-and-take” relationship between the music video and the watching/listening audience. The interaction contributes to the video/audio-audience experience and reveals “the intent of a music-video” (2009, p.3). In essence she places emphasis on the experience the audience draws from their interaction (reception and perception) of both the internal and external of the music video/audio narrative as paramount in comprehending the song’s topic. The interaction of these features ultimately proffer meaning and the message of the artist. As noted, the form of Kwo Jungle music videos chronicles the history of suffering, provides a reflection lens through the music videos and ultimately suggests recovery, reconciliation and healing.

2.2 Linear and nonlinear narrative form

Most Kwo Jungle music videos such as Bosmic Otim’s (2014) *Guvu pe*, Opiyo Twongweno’s (2009) *Bedo Guji Lit*, Jolly Joe’s *Anyogi Cek pa luwok*, Tabo Bizzy Body’s (2009) *Kwo Town* and H.E Tam Noffy’s (2012) *Pwuru Lam* to name a few, aspire to tell a story of the song through a video narrative often re-narrating past events drawn from their immediate history and experience. These stories however, take on either the linear or nonlinear perspective depending on the artist’s intention to produce the content of the song thereof. The linear narratives often embody “a chronological order of events” which audiences analyse by connecting one event to the next; putting the main components of the narrative in relation to each other” (Geneviève Nario-Rivera, 2009, p.2).

2.3 The linear narrative form

The function of narrative performance in Kwo Jungle music videos and songs draws parallel from the old traditional ways of oral story telling with the music video forms. The former often details

speculative experiences of characters and/or situations with inferential morals for the audience. The stories however, also perform the role of entertainment, beguiling audiences while bridging the gap between the orator and audience. According to William Labov and Joshua Waletzky (2001), “these forms of communication...draw upon the fundamental human capacity to transfer experience from one person to another through oral narratives of personal experience” (as cited in *Narrative Analysis: Oral Versions of Personal Experience*). More importantly however than just relating a shared history, the oral narratives outline a record of the subject’s relationship to the history either as part of it or influenced through the same.

The linear narrative in Jolly Joe’s *Anyogi cek pa luwok* for instance, retells one’s struggle for sustenance in northern Uganda. The artist depicts how he (from what seems a perpetual poverty-stricken condition perhaps as a result of the two-decade unrest) whimsically hops from one enterprise to another and eventually back home in a bid to find work. Snippets of the first and second verses point out these ventures that yield no tangible economic dividends.

Acoli

Cura me acel
I kwo na abedo latin kwan
Kwan oloya pe lok me cene cul
Atenyo kwan adok gang ka pur
Apuru kwe ma cam pe nyako nyige
Atenyo pur akobo itaun ka cat
Luwota lony ki ngetta agak lacan

Atenyo cat aceto i nam
Kwo nam tek ma twora i pwor gang

Cura me arwo
Nino ma alare kede, abutu kec

A kwanyo wot, aceto bot ajwaka

English

Verse I
 I have always been a student
 I dropped out because of tuition
 when I left school, I went to farm
 I farmed in vain without returns
 I abandoned farming for retail
 my neighbours strived, I remained
 poor
 Eventually left retail and tried fishing
 Life on the lake is worse than sitting
 home

Verse II
 The day I received Christ, I went to
 bed without food
 I marched straight the witch doctor

(Jolly Joe, *Anyogi cek pa luwok*)

The music video walks through what appears as a first-person perspective and relives the endless struggles of the protagonist through his narrative; farming, retailing, fishing, witch doctors and then to church for benign benevolence. Through the video, we conclude that the linear perspective tends to rely prudently on the internal form structure than the outer or external. The story flows seamlessly and with little sophistication. The overriding theme is evidently poverty. However, what the artist vehemently points out is the nature of poverty inflicting the already poor. In a way he voices the rich-poor cliché that reaffirms that the already rich keep attaining more wealth while the already poor remain in their impoverished state. Whom he tacitly alludes to is not vocalized. But he could be alluding to those whose wealth was unscathed by the insurgency.

In addition, Bosmic Otim (2014) reiterates a similar theme in the music video *Guvu pe*. Several examples depict poverty as detrimental to the development of the Acoli. While Jolly Joe traverses the uncertain poverty-to-wealth terrain, Bosmic uneasily itemizes a serial list of the faults and shortcomings due for redress that lace the same route. He identifies *kwan* (education), *cam* (food), *cente* (money), *yoo* (roads), *Ot yat* (hospital) and *kort* (courts of law) as the essentials that are the pitfalls wallowing the post war poverty. When we observe Opiyo Twongweno (2009), similar issues are also raised. Although the artist does not lessen the effect of the war, he nonetheless attributes the effects on the subsequent failures of the youth upon themselves. He states that *wa doko opii ma luming wa lwenyo keken-wa* (we have become foolish slaves we fight against ourselves) as a result of in-house squabbles and fighting which in practicality he says, *lumi tam bwolo-bwolo pi ngom-mi ci ko owek wii dano oywee, lweny manyen i kor wadi ci tin bedo nining?* - is equivalent to another war. Implying that the in-house bickering is as detrimental as has been the war. In essence, he pleads rhetorically to his clansmen to put a halt to such trivialities and focus more on unity and prudence in uplifting the Acolis.

The linear narratives illustrate a superimposing perspective as observed in the first person narrative that ties in with oral format of oral story telling. The artist becomes the narrator, while the viewers form the audience and the music concept the story. However much as the music video story is the brainchild of the artist, the content is drawn from the collective history of the people including the artist himself. Dokotum (2016) remarks that “like the artists, the audiences for the music videos are themselves products of the war” (p.2), as such artists relatively re-narrate their history and experience. The music video becomes the artist-audience space where both experiences of the artist and of the audience meet. As the audience get absorbed into the world of the music video, the “personal experience” of the narrative becomes “a collective experience” of the people affected by similar events.

The interconnectivity between the story and the audience takes on a two-fold explication. Firstly, the relation to each other comes out through the ability of the audience to connect the different pieces of the plot to complete their comprehension of what they are witnessing then relate the situation of the characters to their own. The artist becomes the tangible link between the story (the music video narrative) and the audience establishing the link between the images and the content. Although the artist is the main orator, he uses various individual perspectives as enacted in the video to pass on the message in the narrative; by using several external features such as the settings (church, witch doctor’s hut, inside a house, garden, lakeside, a top of a building and a retail shop), costumes, props and even extras as embedded within the video. The total effect is achieved through both the point of views from which the narrative is translated and the features of form that dominate the story. Linear perspectives tend to appear straight forward depictions with an outplay suitably falling under internal form as observed in Opiyo Twongweno’s *Bedo guji lit*. While Jolly Joe’s

narrative appears marked with a combination of sporadic first person shots juxtaposed with several external features of form.

2.4 Nonlinear narrative form

Nonlinear narrative does not follow a beginning, middle and end structure format to narrate a story. It may start with juxtaposes and interlay the narrative with collages of different passages of the story. The ultimate goal is to put a story together through a series of elements. The application of nonlinear perspectives in Kwo Jungle music videos is predominantly suffused with suggestive juxtaposes (several images from different videos, documentaries and movies) with collages including B-roll footages. This ties in with external features which are predominantly artificially inserted elements into the music video such as B-roll, unintended extras, uncontrolled effect of nature such as glare, unjustified camera shots and non-diegetic sounds. Opiyo Twongweno and Otim Bosmic are among such artists that explore the nonlinear perspective in their music videos.

Although Opiyo Twongweno's particular *Bedo guji lit*¹¹ video song employs a nonlinear perspective given its predominant external features, it is his reiteration of the struggle that implores the collective perspective and reveals much of external aspects. The message is captured through a series of scenarios throughout the video for example, the song lyrics invoke the "we" pronoun reinforcing the subsuming effect of the war and the collective victimization. The artist decries the destruction of the family homestead or *gang* and the allusion to the metaphorical loss of direction in *dano rweny ki wii bur* infers to their distorted identity. The directional loss attributes to the loss of their cultural heritage, economic capacity and ethical standing.

¹¹ *Bedo guji lit* refers to literary being abandoned and the various effects thereafter associated with it.

The use of B-roll on the other hand ties in with intertextuality ambiguously. There is unjustified insertion of often copyrighted scenes from other films and music videos. In the *Bedo guji lit* video for instance, there is the religious allusion of the Christian Christ being nailed to a cross, while another inserts an illustration from an action film depicting bombs going off. The idea plays upon the notion of intertextuality which, according to Julia Kristeva (1986), borrows from other media and incorporates it into its own. Kristeva maintains that intertextuality is “a mosaic of quotations” which is absorbed and transfixed into another form. (Word, Dialogue and Novel, 1986). The absorption in practice transcends the original idea and gives the original text a new perspective. In the Kwo Jungle music, this notion provides more interpretation into the artist’s message especially when the reference being illustrated is something that the audience have experience with. For example, among the poignant expose of films viewed in camps, were action movies and Jesus films. Therefore, when the artist sings *oweko Yesu gineko ba ma pwod tidi pi loko lok adar*, which infers that Jesus Christ was martyred for speaking the truth, the artist alludes to himself to such as a ‘truth speaker’ saying he may meet a similar fate. The interplay in allusion draws parallels between the saviour, through a juxtaposition- with the artiste. In essence the artist stands out as the beacon of truth and a forensic orator for the masses.

While it is plausible to ascertain that non-linear narratives tend to rely heavily on external features including but not limited to stock footage, it is not exclusive to surmise that it solely depends on external features. In fact, sometimes it is a combination of both factors that bring out the message of the song. However, the unrestricted use of B-roll footage throughout much of the music video draws directly from episodes during the insurgency. The B-roll footage consequently functions primarily as a hindsight perspective revealing past events and linking them to the current context of the music video narrative. There is as such several shots of previous events in form of flashbacks

and mini clips. The latter functions to provide backstory in support of a main story thus setting the wider context of the music video as observed from factual records.

Whereas the reinforcement of external form is observed through visualization of the struggle, the visualization of words for example in the music videos draws upon and reiterates the effects of the insurgency reinforcing the damage through the collage of visual display. The entire music video, according to Nario-Rivera (2009), is stitched together through “repeatedly joining images that are linked to each other” (p.4). There is a widely obvious and simple narrative portrayed throughout the video.

In addition, the perspective of the music video candidly reflects the aftermath of the insurgency through several short videos. For instance, the very first opening shots in Opiyo Twongweno’s (2009) *Bedo guji lit* displays five uniformly clad individuals (three men and two women to be precise) preparing to wage war in the Acoli mock war dance¹² ritual. This shot is rapidly interlaced with the skinning of a goat before an undershot of the artist’s head comes into frame. At this point, none of the individual images make outright sense but as the video progresses and the artist begins to sing, his words are visualized by what he speaks of. For instance, when he says, *wa doko opii ma luming* (we have become foolish slaves), his words are juxtaposed with a laboring village woman holding a child on her back as well as firewood on her head. Along in the video, he mentions the effects of IDP camps and the same words are reflected by a distraught woman holding a few items in her hand overlooking a cluster of burning huts frame left. This word-image cyclic reflection continues throughout the remainder of the music video. The nonlinear narrative plays out through such sequence and the ‘story, exists only in the dynamic relation between the song and the image as they unfold in time’ (Geneviève Nario-Rivera, p.2). The message in the poignant

¹² The mock war dance performance is known as *Otole*.

words of the artist vicariously reflects upon the self-inflicted implosion that resulted from the Acoli's own internal disunity (Acolis fighting Acolis). He therefore champions the restoration of unity and discourages such further destruction.

Although the above illustration exemplifies the post insurgency struggles, a similar trend is easily observed in several other music videos. For example, Bosmic Otim lambasts the situation the youth undergo on daily basis due to the powerless position they hover in. He sings lamenting the disabled potential to control or influence political or economic passages of their lives.

Acoli	English
<i>Cente orweny woko, cente orweny ma dano ngamo-angama</i>	Money has got lost Money has got lost that people are just yawning
<i>Cente orii woko, cente orii, cente orii ma dano kumo-akuma Lim opoto olal kwene, lim olal, cente orweny ma dano ngamo-angama Dano tye ka yenyo dong me acama dong keken jal future pe, magoba pe Dano tye ka yenyo dong me acuta dong keken jal,</i>	Money has delayed, money delayed Money has delayed that people mourn Money has scattered completely Money's got lost that people yawn People are searching for what to eat only There's no <i>future</i> , there's no profit People are searching for only what to eat
<i>profit pe, magoba pe Lok-ka kwan otany tim aculo nining doooo?</i>	There's no <i>profit</i> , not profit School dues persist but I don't know How will I pay the fees?
<i>Lanyodo penyo wiye Piny ka oruu ludito bangnge-abanga, piny ka oruu ci mito ited wii</i>	A parent questions himself The rising sun comes with new challenges when the sun rises put your head to work
<i>Poto ceng ka oo ludito cape-acapa, otyeno ma tini lutino camo ngo?</i>	And as the sun sets parents panick This evening what will the children will eat?
<i>Tumdye tin ocoro landlord ni pet Ci peko wa Lubanga mangeyo...</i>	End of month ushers in the landlord And our hardships only the Lord knows (Bosmic Otim, 2014, <i>Guvu pe</i>)

The music video similarly does not charter the development of a protagonist through but rather uses several individuals from different scenes to elucidate the songs words thus justifying the nonlinear narration. What these music videos lack in a cause-effect narrative style, they make up for in “close synchronization between music and image” (Nario-Rivera, p.4). Nario-Rivera points further out that very few music videos embody the full length narrative styled approach due to the limited time frame and as such there is little or virtually no character development in the videos. Instead and like in *Bedo guji lit*, several metaphorical juxtaposition of images help fill in the gaps in the general narrative and provides a fuller understanding of the artist’s intention.

The two examples of Kwo Jungle music videos in attempting to spread awareness ascent the effect of the insurgency propels the idea much further through the nonlinear narrative than just providing a history a lesson. According to Mhando and Tomaselli (2009), the music video “enables the viewing public to feel that they have participated in the past event. The “experience permits [the] audiences to under-take a mourning of sorts, and to imbue the filmic narrative with a socio-psychological status” and as such the “video generate[s] interpretation in the minds of viewers,” which interpretation creates a phenomenological sense of “being there,” or “having been there” (p.31). Through the sketchy narrative, that the music video becomes part of a process of recovery and acts as “a facility whereby [the victims] reconstruct the trauma in a form through which they can negotiate the various meanings derived from the catastrophe, and to be able to express it and convey meanings from and about it” (Mhando and Tomaselli, 2009, p.34). Similarly, Dokotum (2016) echoes the progress of recovery in witnessing trauma as a recollection of familiar experiences that viewers walked through the dark room of trauma in the search for healing and emotional restoration” (p.5). The music thus becomes therapy for the victims.

The songs ultimately imbue a sense of unity among the grievéd and establishes a collective mourning which connects the shared experience and offers a common understanding. The very act of witnessing a shared tragedy in itself, is a purging and transformative moment in the healing process from the trauma as witnessed through the experience.

Although much of the representation of Kwo Jungle music appears through the form of music videos, there is also the use of setting as a prequel to the form. The setting of these Kwo Jungle music videos for example, Bosmic Otim, Jolly Joe and Opiyo Twongeno specifically, are laid out in plain arbitrary locations without significant mise-en-scene sophistication including but limited to the costumes, physical setting and lighting.

It is evident from the music videos for example in Opiyo Twongweno's *Bedo guji lit* that it was set a while back and the theme of the day is primarily of the objective of the video. The music video illustrates a laid-back rural locale with little influence from artificial manipulation in setting or lighting. The effect of which induces the viewer to acknowledge the reality of the video and to draw similarities to a shared experience. The video deliberates over the natural light of day and boasts of everyday images of people going about their businesses, mud huts, hearth stones, cows and village compounds that would out rightly be familiar to the audience. More importantly however, it is the message of the song that equates the poorly dramatic scene of the video that gives credence to performance.

Besides the natural setting, the artist goes to extended lengths to match the content with the costumes or clothing he adorns. Gail Lathrop and David O. Sutton (2013), for instance, re-echo the significance of costume as an enhancement to a narrative. Thus when an artist adorns a particular outfit, he or she causally induces the viewer to particular conclusions. Notable videos

with peculiar costumes are Jolly Joe's (*Anyogi cek pa luwok*) and Opiyo's (*Bedo guji lit*). While in one scene, Jolly Joe adorns undesirably tattered pants equating the torn prop-pants to the resultant manifestation of poverty. In another Opiyo appears to wear oversized clothes with earth colours dirtied from serial manual labouring. These representations as noted by Gail and David, "give a very different picture than a silk designer gown" (p.2). In so appearing as poverty ridden, the artists depict not only a psychological disposition inherent from the insurgency but also provides unequivocal insight to the insufferable condition resultant thereof. In a particular scene from *Bedo guji lit*, the artist appears to adorn full military combat fatigue while performing. The particular incidence of the combat however, is not for identity showboating but rather reverts to the causal detriment of the war. Subtly the artist tags vehemently at the fatigue as he points out that the Acoli do not need another war on top of the prevailing suffering. Thus the combat plays out two fold; in the first instance, it originates the causal-effect of their suffering and in another repudiates it in what appears as the epitome of the message.

Another aspect that has been specific to many of the afrobeat songs is the naturalness with which many of the videos stage their performance. Specifically, observing Bosmic Otim in *Guvu pe*, one notes, besides the obvious setting of Gulu township- that the video is spread throughout the town. No one particular location dominates over the other but rather like an explorative coverage, the artist moves from one location to another exposing a particular issue at hand there. We note that he mentions the bad road when he says *yoo rac* and *ot yat odong nono* (the hospitals are without drugs) among other and points the blame on government. As he identifies a particular issue, it is reiterated by an image to match and within a specific location.

Similarly, like Bosmic, Jolly Joe traverses the different parts of the township including the *shamba*, town, church, home, studio and even the waterside. By exposing the viewing audience to these various localities within the main sub region, we are able to gain a deeper understanding of how wide spread the plight is that many people face besides the artists themselves. The shared path of post insurgency trauma is an area that many would easily identify with and in sharing the collective struggle, there is unity in acknowledgement and coexistence that builds up within the populace. The songs act as a reminder that although the physical fighting is over and done with, there is need to renew implementation in recovery of their livelihoods.

2.5 Conclusion

The music video and song form in which the artists choose to narrate their plight is quite telling of the effect the insurgency has had on the sub-region's social, economic and psychological infrastructure. In order to present the aftermath of the atrocities, artists turned to the visual form deploying both linear and non-linear perspectives to narrative their stories. While the former heavily relies on the simple formulae of beginning, middle and end plot to convey the message, the latter draws upon the usage of flashback, stock footage and the environment to relate the same struggle. However, it is ultimately, the collective post war struggle compounded and illustrated in the form of music videos through the inseparable connection of the artist and audience that the message is delivered.

CHAPTER THREE

PATTERNS AND VARIATIONS OF STYLE

3.0 Introduction

Various conventions of particular music video genres such as sonority, choreographed dancing, pace of editing, codes of outfit, mood, and even sometimes messages among others, are largely dependent on the expectation of a given genre under question. The convention expectations then tend to also dictate the style to be used in the corresponding music video production. Although Kwo Jungle attempts to adhere to the expectation of mainstream Afrobeat, Hip hop and Reggae genre convections, it readily bridges some aspects of all three. This is poignantly represented in the content, setting, language and most importantly through the history of the LRA insurgency upon which the sub-genre of Kwo Jungle is based. Thus there is an interconnectedness prevalent in all three genres.

3.1 Patterns and variations of style in Kwo Jungle music videos

There are several varying characteristics of music videos that differentiate them from each other in terms of visual presentational style, performance, and even language used. But they more or less express similar content. The differences however, stem from the original genre the music is intended for and it is the genre that determines much of the style upon which a music video is moulded. There are critics like Dudley Andrew (1984), who tersely summarize the variegated perspectives that arise out of examining a particular genre not only as important but as interconnected in its outlook. Andrew in particular notes that “the genre critic can likewise see a range of related works as variations on a theme or problem, be it cultural or formal” (p.109). As such it is implied that genre may vary in application of form style but mirror in content.

Despite stylistics of form in representation such as music video form or other differences that might be apparent within music videos of different genres, the individualized image of the performing artist, instrumentation in the music video, vocal renditions or cinematography is paramount for instance for a genre to be consistent with its “style” in different subsequent videos while maintaining its origin characteristics to qualify under its parent genre.

Although style in Kwo Jungle may refer to the artist’s image and/or performance, it can also nonetheless portray the aesthetic idiosyncrasy of individual artists that differentiates them in their performances despite pervaded circumstances in the post-conflict period. Leonard B. Meyer (1996) maintains the definition of style as a “replication of patterning, whether in human behavior or in the artefacts produced by human behavior, that results from a series of choices made within some set of constraints. (p.3-4). In his supplication, Meyer concludes that the artist’s style is largely constrained by his history and as such the artist’s choice of singing/performance style is learnt from imitation of cultural/historical circumstances of his society. Anything new that the artist may produce accrues from previous learnt experiences and in differentiating from each other, they find images that individually identifies them in terms of the specifications of that genre. There are therefore often overlapping similarities and patterns that exist within divergent genres. Thus we periodically find strewn similarities laid about in separate genres. Kwo Jungle music videos for instance echoes some ideas from different genres and embodies them within its own. The patterns may not necessarily mirror each other in all aspects but share a general post conflict genre experience represented variably.

Andrew Tudor (1970) furthers the explication with the suggestion that a genre levies on two models: “on the one hand [it] works inward to the text in applying a set of pre-determined criteria in order to identify and sort generic groupings [while], on the other, [it] works outwards from the

text and produce categories on the basis of the formal, stylistic and aesthetic evidence it provides (as cited Diane Railton and Paul Watson, 2011, p.43). From Tudor's insight, we conclude that music categorization is either intrinsically motivated or externally drawn to formulate its genre. In Kwo Jungle music however, the argument lies with the latter to categorize its genre elements although there still remains a challenge in exact categorization as hybridity and intertextuality zip back and forth within genres.

Among the genres exhibited in Kwo Jungle music videos are Reggae, Afrobeat, and Hip Hop/rap of which all have different representational styles but share some ideas both in content and stylistics. Probing into Kwo Jungle Afrobeat genre for example, topical ideas such as politics are at the forefront of the artist's message which in turn form part of social commentary castigating social upheavals, injustices and inequality. The music videos also tend to exhibit but not always dilapidated infrastructure, masses of people, individuals working and in everyday situation setting. While hip hop/rap on the other hand also appears to critique society through a political perspective while embodying a cultural movement in fashion, art and music itself. Indeed, as backed by Ntarangwi's (2010), we find that East African hip hop shows young hip hop musicians compose songs on issues considered important in their societies. The composition gives rise to pertinent concerns that affect the artists as well as the society they sing for. Their lyrics often embed strong messages that tackle the very heart of their discontent and injustice highlighting the daily "struggles of youth and other marginalized groups"(p.139). With this said therefore, we find that both Afrobeat and hip hop align their specific objectives to address societal concerns.

Whereas Reggae is synonymous with Rastafarianism, its advocacy for equality and championing of the urban poor, stems from the justice that the Rastafari religion preaches which also aligns part of its discourse with championing topical issues of the day. There is a mirror of people being

represented within these three genres under the umbrella of Kwo Jungle. It is these representational comparisons, despite the distinctiveness in generic approach- that gives rise to the variegation in the Kwo Jungle genre as a whole.

3.1 Topical discontent in Afrobeat music videos

Afrobeat like many other genres of music bears a strong integration of hybridity; blending several aspects of not only style, but also form and instruments. Hugo Claveau (2017) in *AfroBeats: From Nigeria to the World* attempts to define Afrobeat and illustrate its impact as:

a multifaceted style of music with an eclectic range of musical influences from High Life to Fuji to Jazz and Funk. [The]...sound has been adopted around the world and gained a ubiquitous presence on the Radio, TV, Social Media and on the dancefloors of most nightclubs around the world.

These patterns have been repeated over time and have become accepted mainstream musical practices. However, due to geographical and cultural differences, the final musical product will, albeit slightly different- still bear traits of the mother genre. Similarly, Kwo Jungle differs presentational from the original afrobeat pioneered by Fela Anikulapo-Kuti but still maintains its topical approach to content. Comparing Fela Kuti's (1980) *Authority stealing* with Bosmic Otim's (2014) *Guvu pe*, we find strewn ideas cutting across each track. For example, the lyrics of Fela Kuti read in part:

...Authority people them go dey pick
Public contribute plenty money
Na him authority people dey steal
Authority man no dey pick-pocket

Na petty-cash him go dey steal
Armed robber him need gun
Authority man him need pen
Authority man in charge of money

Him no need gun, him need pen
Pen get power, gun no get
If gun steal eighty thousand naira

Pen go steal two billion naira

You no go heard them shout
(Thief, thief, thief)
You no go hear them shout at all
(Rogue, rogue, rogue)
You no go hear them say
(Robber, robber)...

(Fela Anikulapo-Kuti, 1980, *Authority Stealing*)

The title of Fela's song is quite telling in the message he brandishes across to the listeners. Without sugar-coating or mincing his words, he verbally attacks government's role in creating a "thief society." Suggesting that the individuals of society force ends to meet through canny and mischievous ways. However, the microcosm of the individual stealing is representative of bigger offices. The real "thieves" as he alludes, are the government officials. Fela identifies two parties within society; "officers" and the everyday people and casts their actions against each other. He points out that there is a practice of double standards from the authorities evidently because they wield control in terms of power; no retribution is taken against their ill actions when for example they "steal" from the people. While severe consequences await the people when such actions are perpetuated. The song serves to ridicule as well as expose vices of personnel in power. By openly singing about such, the artists hope to expose collective vice and ultimately usher in societal justice. The idea of the government against the people also rings out seamlessly in Bosmic's *Guvu pe* as it bellows out similar sentiments:

Acoli

*An ka yam atye ki guvu lutuwa,
Ludito gamente ono myero adongo-gi-adonga
Kono no atye ki guvu mo oloba,
Ludito gamente myero agwe-gi-agweya
Joni luKwo ma dong pe iwaci,
Joni luKwo ma pe dong item*

English

If I had the power my clansmen,
I would punch government officials
If I just had real power,
I would kick government officials
These people beyond words,
They're thieves beyond trial

Joni ocoko cente labongo kica, ahhh,

Ci wan ongamo-angama

They've stolen money mercilessly,
aah

And we are left yawning
(Bosmic Otim, 2014, *Guvu pe*)

Bosmic extends the idea further by insinuating that the embezzled money affects not only the economy but education, health, and infrastructure. Bosmic's disgruntlement is borne out of lack of integrity and morality. A line from *Guvu pe* exemplifies the exacerbating loss of hope in people: *...in igeno dano i lobo ni, ci igeno bwoyo, igeno dano ma kwo ci igeno bwoyo* (you trust people in the world, then you trust bubbles, you trust people who are alive, you trust bubbles). Bosmic argues that the very people who would otherwise champion the cause of the deprived, are the very ones participating in the deprivation process. He launches a stinging attack on parliamentarians who scale the political ladder on the votes of the people and later turn "their backs" to the voters once in office. The scathing attack epitomizes some of the pertinent issues youths and societies are living through and yet have no readily available remedies.

Although the two artists (Fela and Bosmic) differ in time and place, their topical approach unites their efforts as they both reverberate stringent attacks on politicians, public servants and the judiciary for having caused the mess in society. While the political leaders bask in impunity, the suffering of the general public goes socially and economically unabated. In throwing insults at the politicians, the artists hope not only to redress the situation but educate and empower the public on their rights and demands as citizens.

Bosmic's style is pure, direct and unadulterated. He sings about everyday situational predications that affect the ordinary individual. Issues such as house rent, the demands of education, food, children, lack of medication in hospitals, poor road infrastructures, the failing judiciary system and overriding poverty are pertinent concerns of everybody who survived the insurgency of the LRA

period. Although during the insurgency, heavy emphasis was to bring about peace and amnesty in songs as *Peace Return*, *Omera Dwog Gang* (Brother Come Back Home) to name a few; the songs have profusely pursued ceaselessly social and economic reforms. These issues he presents like a paper to the audience with no clear solution in sight. He blames the politicians who he accuses of bootlicking and blackmailing their voters. He paints them as self-centred and individually sedated. In spreading the message, Bosmic hopes for a total overhaul of the system and rebel like, he spearheads the revolution with his inciting words of kicking the politicians out of office. The success of his direct approach on such issues comes successfully across easily digested by the ordinary individual for whom he attempts to educate and bridges frustrations stemming from politics to everyday home affairs.

Additionally, Jolly Joe verily echoes the discontent in *Anyogi cek Pa Luwok* (*The maize harvest yields for the toothless*). He points out that despite his physical efforts in attempting subsist, it ends in vain. For instance, in the first verse he sings:

Acoli	English
<i>Acan-ne i lobo ma kono do alony ya</i>	I have struggled in the world that I should have been rich
<i>Gimo pe ya adeno can</i>	There is nothing, I suffer
<i>Cente ngwer yo lawote ka lubo kore</i>	Money smells his friend and follows suite
<i>Lonyo poto i ot lonyo aneno adar</i>	Wealth falls into houses of wealth
<i>An ma adongo i ot can adeno can ya</i>	I who grew up in a house of poverty I have suffered
<i>Kede acan-ne ki kwo pe nyago nyigge</i>	Though I endeavour with life, there's no fruition
<i>I kwo-na abedo latin kwan</i>	All my life I am a student
<i>Kwan oloya pe lok me cente cul</i>	I failed to study because of school fees
<i>Atenyo kwan adok gang ka pur</i>	I left school and went home to farm
<i>Apuru kwe ma cam pe nyako nyigge</i>	I cultivated laboriously in vain with no fruition
<i>Atenyo pur akobo itaun ka cat</i>	I abandoned farming and migrated to town to business
<i>Luwota lony ki ngetta agak lacan</i>	My friends near me become rich while I remain poor

*Atenyo cat aceto i nam
Kwo nam tek twora i pwo gang*

I left business and lake
Life in the lake is harder, at least home
(Jolly Joe, *Anyogi cek Pa Luwok*)

Although the artist speaks directly through the first person narrative, in his explication he justifies what many youths in northern Uganda face after the insurgency. The job-trotting phenomenon as vividly explicated in the above song elucidates the post war challenges many youth grapple with. With little or no academic qualifications and fewer job opportunities, the youth insidiously wallow in the vicious cycle of poverty with no immediate end in sight. The message in this verse like many other afrobeat songs, and given the history of the genre i.e richly ingrained in exposing political injustices of post independent African nations- makes no exception in magnifying the plight of the masses especially the youth.

Thus we find that what Bosmic and Jolly Joe sing about highlight several societal injustices such as tribalism, economic disparity, inadequate infrastructural development, unfair judicial system and corruption among others. They all lean towards the negative bearing of these societal injustices and economic incapacitation has impacted on the general public. While castigating the authorities, the artists do not mince their words in pointing out the ills in their societies as caused by the direct hand of government failing to address these pertinent issues. There is thus a unified topical approach of these afrobeat songs that further resonate through the Kwo Jungle sub-genre.

3.2 Video actuality of Afrobeat

Afrobeat takes on many aspects when it comes to explicating its ideas through video because much of the content is drawn from everyday realities as observed in the songs of Bosmic Otim, Jolly Joe and Bizzy Body. There is little fictional display nor stylized venues that pomp the video. As such much of what is depicted is formed around factuality with a pinch of explanation in this case, it

would be the artist's lyrics. The above named artists provide videos to go with their songs and as observed in use of language, cinematography and image, they sufficiently manage to execute the intention of the music video effortlessly.

To begin with, the musical video of *Guvu pe* consequently runs through what appears as an exhibitory performance with several shots resembling a documentary. The artist presents each verse through selected scenes to highlight the message he's driving at. The first verse highlights the predicament of not having money and is dramatically cast through the cinematography in the video. The artist identifies the various fields in which money is direly needed and lambasts the lack of it thereof on government's failure to either create opportunities or amicably distribute it to the people as seen in the initial shots: for instance, the opening presents a group shot of causal *boda-boda* riders yawning out of monotony of no work while in another, a drastic push-in reveals a gently dressed young man symbolically turns his pockets inside out as ocular proof of lack of money and the following shots are of different individuals from the community.

The dolly camera cuts in overhead on a group of male youths gambling while a mid-range shot captures their counter parts selling produce in a market. Meanwhile a close-up of a father (frame right) dejectedly holds his hand in his cheeks lamenting his children's pending tuition fees. The landlord makes an appearance towards the end of the verse as he knocks on the door of his tenant for rent.

Critics like Éric Rohmer (1972), a filmmaker in the tradition of reality films notes that "without a doubt, the whole body of Bazin's work [which primarily dealt with representation of reality] is based on one central idea, an affirmation of the objectivity of the cinema" (as cited in Andre Bazin, 2011, p.5). Rohmer's acknowledgement points out that factual representation feeds off

documentary like expository footage. Each character reveals part of the song puzzle and portrays deep socially entrenched frustrations of the community grappling with the demands of post insurgency conflict. These ideas form the primary message of the first verse. Although the challenge afflicts the majority of youth, it runs across the entire society including women, men, children and the elderly alike.

However, there is no obvious or immediate solution to these youth's problems rather their frustration is equivalent to the powerless situation they are in. What Bosmic suggests, and as reiterated by Rap D's apocalyptic title: *Anyim pe ngene* (the future is not known) translates to uncertainty of the youth future in *wa gin atima bene pe ki bulul nino ducu bedol nongo otyer ka kuro cook otyek tedol* (the youth have nothing to do except wait for their mothers to complete cooking). Their defenceless situation depends on them as a community being empowered to retaliate the vices committed by the politicians. This mass mobilization as emphasized by various close-up group shots points the need for collectivism in alleviating their struggle. The artist with a mass of individuals following him as he explicates his frustration, suggests fighting corruption with physical aggression as a means to quell their predicament. He taunts about how he would "punch..., kick..., [and] incinerate [the government officials] ..." if he had the power but because he doesn't wield such might, ironically he educates the audience on what the government has failed to do for them and reveals the dilapidation in his society. A report on the *Post-Conflict Reconstruction: The Case of Northern Uganda (2003)* highlights the dire economic and social challenge faced by the northern region. It states that:

[the] key challenges in the North relate to the peculiarities present in this region. They include the long period of insecurity, large influx of internally displaced persons and refugees, highest levels of poverty, HIV/AIDS threat linked to migrations, human rights challenges and pastoralism (p.4).

The report appears to suggest that the government is in the know of these “peculiarities” and in some cases, is even accused to provoking these examples by not putting out the fires that conspired the current situation early enough. Through the songs however, the artist is able to spark critical conversations that can lead to the healing the affected youth. In essence the artist vies for a change of economic guard and a reversal of roles in leadership since government has not only fallen short in rendering services to the youths of Acoli but has economically debased their efforts. The artist’s frustrations are borne out of the post insurgency situation that many abled youths are in.

In the same fashion, Jolly Joe lambasts his never ending poverty stricken situation. He lists an entire column of challenges that youths like himself endure in the frail situation of the post war economy. The video is not the most sophisticated in terms of camera techniques or cinematography but serves the audience well in exfoliating societal upheavals especially through the content. Although he does not blame the government for his situation, he rather points the finger at himself and the unrelenting bad luck he knocks himself against.

The music video opens with the sound of a flute and immediately a full body shot of the artist seated comes into view as he bellows through the flute. The camera cuts to another scene and the same artist holds a garden hoe on his left shoulder walking away from a *shamba* (garden) presumably getting back home from farming. A final undershot shows the artist walking into the camera before we are cut into a basic music studio with red draping hanging down behind the artist. It is from the studio that the artist begins to sing out his disgruntlement.

The content of the song which varies from the importance of education to believing in God is backed by a solitary performance from the artist. Most of the shots reveal the artist singing alone to the camera and expose his full frame with a clear backdrop of the environment. The shots cut

back and forth from the plain studio with a red curtain background to the natural environment. The individualized performance of the artist lays further credence to the content of the song as most of the words allude to himself. For example, there are several mentions of the Luo pronoun “*an*” which is a conjugation of “I or Me” throughout the song. To emphasize the importance of the subjective perspective from which the song is sang, there are no other music performers on screen. He even sings chorus alone.

In addition, music videos from Tabo Bizzy Body as observed in *Kwo Town* (Life in Town) supplement the bitterness of the ordinary individuals and exfoliates more exasperated youths as they come to grips with the daily struggle of surviving the near impassable economic incapacitation. Tabo like Bosmic or Jolly Joe air frustrations drawn from the inability to make ends meet. In *Kwo town*, the idea is represented through the daily balancing of budget sheets for food, rent, school fees and hospital bills similar to the failed solace of politicians in *Guvu pe* which serve to restate the social and economic plight of the common youth as he struggles to cope.

The video of *Kwo Town* commences with a single shot of the artist leaning against a wall of interlocking bricks and bopping his head to the opening beats of the song while in another, he’s seated on the veranda of a house resting his right leg on firewood. As he utters the first lyrics of the song (which form the chorus), “*ayi lutuwa Kwo town-ni mito budget ya,*” (oh, my people this life in town needs budgeting) idiomatically referring to living within the confines of one’s budget. Several voices in unison reiterate the same words as a way of acknowledgement and reply. Thus when the artist emits: *ayi lutuwa Kwo town-ni mito budget ya*, there is unequivocal response of *Kwo town-ni mito budget lutuwa*” (life in town needs a budget my people). This rhetorical responsorial acknowledgement relays back and forth. As the exchange runs, the camera shifts and reveals the artist seated amidst people going about their routines. While some gather behind him,

others go about oblivious to the artist. From the foreboding words of the artist, we acknowledge that the emphasis is placed upon a fixed sum of money with an elastic expenditure. The subsequent shots primarily play with full body shots and close ups revealing at certain points in the video the artist practically carrying out the work. When the artist demonstrates a particular kind of work, the camera zooms out and reveals a full body shot of the artist as he sings.

Although the video in reinforcing the message of the song achieves a recommendable job, the semantics play out on two layers. The first layer reveals the fact that money is needed to accomplish several objectives while not only in the towns but generally, the second layer subtly discloses that the youths need work to satisfy these demands. However, it is the source of income that creates the money generating debacle hence. Many end up, as the artist points out- "*awobi pwuk ceto i teng gudi ka yubo lela, latin yengo Kwo...*" (a young man wakes up early goes by the side of the road to repair bicycles, a child looks for a livelihood) doing menial jobs to sustain life. The term "*teng gudi*" translates as "roadside" or "by the side of the road." The road side figuratively comes to represent several aspects of everyday ordinary life for Acoli youths. In this context like in Kwo Jungle songs, it is repeatedly used metaphorically. The road is more than the medium of getting from one point to another. It is highly representative of individual challenges and struggles. The road comes across as a way to make ends meet for the youth. It is by the roadside that businesses converge and artists such as Tam Noffy - *Pwuru Lam* and Allan Smokie's *Muyaye* often refer to roads as symbolism of life suggesting that there's always something ahead and some other behind.

However, the way of success is not as straight forward as the road appears. Tam Noffy (2012) refers to struggle in town as *pwuru lam* or as "cultivating on tarmac!" It is the near impossibility of the idea that gives it potency. By using such terminology, artists suggest that the ongoing

challenges are as real and as difficult as it has been surviving the LRA insurgency. It is not as until individuals are empowered with specific sets of skills, thorough educational programming and the right political interventions that lives can be gradually changed.

Kwo Jungle afrobeat music videos openly use reality visuals as well as lyrics to get their message across to the audience. They draw upon the post conflict conflagration caused by the LRA insurgency and subsequent political neglect of social, economic and psychological planes. In so doing, they hope to empower the youths to vote cautiously for future leaders while deterring away from social vices such as alcoholism, gambling, reckless living and re-instilling their culture and traditions as a reference.

3.3 Localization of Kwo Jungle hip hop/rap content

Hip hop/rap grew out of a need to express social frustrations of many, particularly the urban poor. The impetus developed not only into a globally recognized artistic expression but as well as a social commentary vehicle for the silenced voices. The content drew impetus from a history of economic depression and social injustice faced by the poor. However, over time the classical presentation of hip hop gradually changed and transformed its image, content and presentation as it has moved away from its American roots. Chang et. al, (2006) attributes the differences in presentation to the fact that “hip hop...has been adopted, localized, and (re)created by different groups around the world (as cited in Emery Petchauer, 2009, p.947). Artists such as Tresino, X. No. P, Lumix, Rap D, Young Game and 24T all who hail from northern Uganda, localized the genre and used its attachment as a social commentary medium to channel and exorcise societal vice and injustice in the post insurgency situation. These artists rap about issues such as corruption, lack of jobs, bureaucracy, politicking, land grabbing, tribal marginalization, lack of social services among other issues that affect their societies.

In their explications, they all seem to agree on the fact that the government has duly played an inconsequential and divisive role in the challenges that perpetuate in their society. The artist Young Game featuring 24T in particular in their *Can Pa Acoli* (The Poverty of the Acoli) vehemently rap about the deliberate overtures of government in the current situation the Acolis in particular, find themselves in. A few lines from their rap reads in part:

Acoli	English
<i>Can ma wan Acoli wa deno tito ne lit</i>	The poverty Acoli suffered is painful to narrate
<i>Calo kwanyo lodi ma lyet ki ikeno</i>	Like picking burning coal from fire
<i>Ka wa dwoko wii wa cen, 24T tye caden</i>	If we remind ourselves, 24T is a witness
<i>I kare me lweny omeg-gi na ki lumegi-na</i>	How many of my brothers and sisters lost
<i>adi ma ki rweny?</i>	their lives during the fighting?
<i>Ma pol ki too tye lum,</i>	Many died in the bush,
<i>Mogo wa tin gi tye i lum</i>	Some to date are still in the bush
<i>Mukene odwogo gang</i>	Others returned home
<i>Ma it-gi ki dog-gi ongun</i>	with their ears and lips chopped off
<i>Kede wa cwal koko wa i ot Paliamen</i>	Even if we send our pleas to Parliament
<i>Ki nginyo lokwa angiya calo cugilum</i>	They triturate our words like vermin
<i>Omiyo aniang ni tim wan Acoli wa pe ki gum</i>	It made me realize that we are Acoli have no luck
<i>Kaka mukene gi tero gi calo cere</i>	Other tribes are taken like hills
<i>Ento wan Acoli gi tero wa calo lung</i>	But we Acoli are taken as slopes
<i>Man odwogo wiya cen,</i>	Which takes us back,
<i>i 2004 kare ma nyeri owaci</i>	in 2004 when this man said
<i>i piko wiiwa i cupa calo cene</i>	He'd keep us in a bottle like grasshoppers
<i>ibi tiyo ki wan Acoli</i>	He would exploit the Acoli
<i>calo yoo ma mege me nongo cente</i>	Like a road to make himself money
<i>wa labongo tyen lok mo ma</i>	without any reason moreover
<i>wan Acoli wa niang ka tyene</i>	we Acoli comprehend
<i>ikare ma uncle Kony dong pe</i>	when uncle Kony finally left
<i>onongo atamo ni wan Acoli</i>	I naively thought that we Acoli
<i>dong olo twal wa bi ywer...</i>	Would at least get respite...

(Young Game featuring 24T, *Can pa Acoli*)

The emphasis according to the rappers alludes to the idea that the government deliberately set out to economically debase the Acoli. The lyrics, “*i 2004 kare ma nyeri owaci i piko wii-wa i cupa calo cene/ ibi tiyo ki wan Acoli calo yoo ma mege me nongo cente* (In 2004 when he mentioned that he would place Acoli’s into bottles like grasshoppers/ He will use the Acoli as a means of making himself money/) are quite striking in this accusation. The bigger picture the artist alludes to is the camp life which many Acoli were forced into; the effects of which are still felt to date.

The study *Post-Conflict Reconstruction: The Case of Northern Uganda* (2003) notes that:

...the displacement has effectively prevented them from being employed. They are made involuntary dependents on aid flows. This displacement has also discouraged internal and external investment. The negative aggregate effects on output, food production, investment and exports are a threat to future viability of the region (16).

The quote suggesting that the deliberate machination of the government to impoverish the Acoli was a tacit negotiation under the guise of safety from the LRA rebels. The camp incarceration lead to, as other artists sign about, several social, economic and psychological issues. X.No.P’s take on the effect of the war for example is verbalized in “Let da dog bark.” For the larger part of the song he alludes to a “dog” that keeps barking at individuals who are stealthily walking into Acoli land and making off with it. “...*in la kwo, in ikwalo lim pa Acoli, i tiyo ki nying Acoli, inongo lim, irweny matwala...*” (you are a thief, you rob wealth of the Acoli, you use the Acoli name, when you receive wealth, you disappear forever). The artist brandishes the threat of unleashing his metaphorical “dog” in a musical plea to individuals participating in the vices that is robbing the Acoli of their wealth.

In a similar vein, Rap D brandishes the nonentity with which the Acoli have been treated. He sings throwing verbal caution to the winds:

Acoli
Atye atera wa me twoyo jela

English
I am ready to serve in jail

*Pi mwaka ma lac ma loyo wa pa mandela
Pi turo twero na
Kede ngwella-ngwella, kede iromo cela

Pwodi alok pi Kwo pa dano ma oweko

omoko i yoo cal twela*

For more years than Mandela
For breaking my rights
Even if you're muscular or can shoot
me
Still I'll speak out about lives of
people you left
stranded on the road like broken
trailers
(Rap D, *Anyim pe ngene*)

Essentially the artist points out the major cause of suffering is politicians who are dishonest. The few who champion the community cause are duly appreciated. However, it is the majority crooks he refers to. In the second verse he says that *ento pole lok gopa* (...but it is mostly lies). These lying politicians he categorically labels them as *Lu cam-cana* or as corrupt. They invest public money in building *gorofas* (storied buildings while many of the youth are not settled and lack work to do. Instead they sit idle at home waiting for food from their mothers. While in another rap *Anyim pe ngene* (The future is not known), he comes across as fearless and prophetically cautious about the uncertain future. Lumix having become accustomed to the daily struggle attributes the persistence of poverty as innate. He calls it *omera* (brother) as if to say that the suffering lives with him like a sibling.

Poignant among the essentials of Kwo Jungle hip hop genre is the question of image. Despite the fact that we have come to expect hip hop/Rap for example to exhibit its founding elements of Emceeing, Djing, Turntabling and Rapping (and although the elements still exist in some songs), the illustration of Kwo Jungle hip hop/rap goes further than what appears as entertainment. At the heart of the discussion is the mantle of socio-politics. Whereas earlier hip hop in form of gangsta rap in particular from the golden age of hip hop represented much of the content of contemporary hip hop, it “often focused on violence, [flamboyant] lifestyles and [also exposed the] impoverished conditions of inner-city youths” (“What is hip hop?” 2016). Most Kwo Jungle hip hop artists have

remained true to their domicile image despite upholding the genre form. Genette (1992) refers to this incorporation of borrowed ideas particularly allusion under the umbrella of “transtextuality” (84). The illustration of Kwo Jungle hip hop falls short of the idealized image of the global hip hop brand but still packages the social-political essentials.

Out of the need to uplift their image from the gnawing bite of affliction, many Acoli hip hop artists took up the fight through music. Borrowing from their Black American counter parts, these Acoli youths took up the concept and localized the content to address pertinent issues affecting their daily lives prominent among which are dishonest and corrupt politicians, embezzlement of public funds and in tribalism among others while blaming the government for failing to alleviate their dire situation. Although awareness has gained significant ground in the fight for change, there remains the application of the policies.

3.4 The articulation of Reggae content in Kwo Jungle

Much of what we observe in the genre of reggae music today attained much of its attributes from the interiors of Jamaica and its Rastafarian religious movement. There is, as such often several incorporated celestial references dominated by heavy Patois accents, among other items embedded within several reggae songs. For example, there are often special references to *Jah* the Rastafari denotation of God echoed in these songs. However, since its exportation, reggae has duly influenced many countries and especially the youth who listened to it. Nowhere has this influence been more apparent than in the youth of northern Uganda singing under the umbrella genre of Kwo Jungle. Artists like Allan Smokie, Bosmic Otim, and Eleman are few of the many youths who have been heavily influenced by the genre and its topical approach to societal issues. Allan Smokie’s song *Muyaye* for example, documents the struggles of youth attempting to find economic stability and an identity within the confines of the municipality of Gulu after the war, while Otim Bosmic

appeals to politicians to find alternative ways of political transition, and Eleman attempts to calm the fray and bustle of daily struggle by “taking life easy.” These artists have come to exonerate the youths’ experience on the prevailing situation resultant from the effect of the two decades’ insurgency. Many of their songs pay homage to the post conflict environment caused by the civil strife and endeavour to solicit, calm and suggest options for fellow youth as a way out of the social, political and psychological conundrum they find themselves enveloped in.

Bosmic Otim in particular has been very instrumental in championing the post conflict sensitization and hope for revival. Among several of his songs, *Politics of Revenge* best reiterates the communal plea to exercise open-handed politics. The very opening lyrics of *Politics of Revenge* (Bosmic and Jah Fire) sets the tone right from the get-go. We hear Bosmic, the lead vocalist, reverberating the words that “*this song goes out to all the leaders around the globe*” and right away, the words sharpen our attention to political leaders. The entirety of the song thereafter runs through two verses highlighting the plight of the dissidents and how they are manipulated for political gain. The artists blame the subsequent catastrophe on political “advisors” who play a pivotal role in the running of the country. He refers to them as “dangerous advisors” and are pinned as the cause while the effect resonates in the populace. Although the exact depiction of who the “advisors” are is not openly revealed, we can deduce and largely from the history of the country (specifically of northern Uganda) that they wield sufficient might to warrant battering, prison sentencing or even death of her people. The song’s lyrics which are deliberated strictly in English read in part:

Dangerous advisors, dangerous
Dangerous advisors, dangerous
Dangerous advisors, dangerous
Dangerous advisors, dangerous
Political advisors, dangerous
Political advisors, dangerous

Kill this man, kill that man, kill that woman advisors, dangerous
Beat this man, beat that woman, beat that boy advisors, dangerous
Beat that man, lock that man, lock that woman advisors, dangerous
Let them poor, let them beggars, let them poor advisors, dangerous
Let them poor, let them beggars, let them poor advisors, dangerous
(Bosmic Otim featuring Jah Fire, *Politics of Revenge*)

The consultants or advisors although are categorized under the group of “dangerous advisors,” are further compartmentalized into their roles and job descriptions for instance: the killing, beating, locking up and begging departments. However, when the blatant “killing, beating, locking up and begging” is exchanged with “army, police, judiciary and politicians” respectively, a grimmer observation is illustrated. The song thus becomes not merely entertainment but a plea to the government retrospectively, to stop attacking her people. The artist borrows from the catalogue of injustices from the history of Uganda and in particular from Acoli sub-region; the notion that they were deliberately forced into IDP camps to stunt their social and economic development.

However, it is in the chorus that the core message of the song is laid out. While the artists do not advocate violence, the history of the country and in particular the usurping of sitting presidents has led the way in what the artists’ call “politics of revenge.” Although there are few instances where presidents have been “democratically” sworn in, many more have attained power through violence.

It is this violence that the artist inherently refers to. In his plea, he sings:

All leaders we’ve to change,
All leaders you need to change
From that politics of revenge
Into politics of forgiveness
...

(Bosmic Otim featuring Jah Fire, *Politics of revenge*)

The artist makes a vital point when he states that leadership ought to be a cyclic process, in that one should give way to another without destruction or wholesale violence. As such they advocate not only for a peaceful transition but once elected into office, incumbents must not take it upon

themselves to redress atrocities of previous governments through violence rather they ought to practice “politics of forgiveness.”

The lambasting of the politicians and the divisive politicking continues throughout the second verse but slightly alters towards the end of the verse. Besides suggesting that leaders leave office when their term is over, there is no concrete action recommended to be taken against such leaders who defy the law. The only exception is divine retribution. He says:

But remember God is there
Watching you in whatever you are doing
Remember God is there
Seeing you in whatever you are doing
...

(Bosmic Otim featuring Jah Fire, *Politics of Revenge*)

The appeal therefore lays upon divine intervention as a resolve to the leaders’ hearts. Almost suggesting that leaders look within themselves and self-diagnose their acts. The artist claims that they are God’s image, implicitly alluding to the acts of the politicians as destroying the “Maker’s” image. The artist thus suggests that not only do politicians, whose vice has overrun their hearts-practice heavenly impunity but their acts extend to failing to resign or leave office in due course. He seems to suggest that in effort to fight against such unethical practices, morality must be reintegrated to guide their conscience for positive societal change.

Eleman appears to suggest a very simple solution to the suffering. He appeals to the people to “take life easy.” In essence he appeals to the masses not to let their situation get the better of them by accepting their fate and to basically relax. By accepting the fact that situations can become intolerable, the artist punctuates it with acknowledgement of this fact. For example:

...
Life can become so hard
Take it easy, oh, oh, oh
Take it easy

No matter what da people do
Take it easy, oh, oh, oh
Take it easy
Life can become so tough
Take it easy, oh, oh, oh
Take it easy
...

(Eleman, *Take it Easy*)

The nonchalant idea as suggested by the artist draws remnants from the insufferable history the people endured under the LRA insurgency. He suggests that the people accept their lot and wait (while working) until when the situation gets better. For instance, he states that “a thousand miles away begins with one step.” The “a thousand miles” although used symbolically in the song, rings out several implications for the listeners. While the first part of the healing is accepting what has happened, the second is not to stop trying. Eleman reinforces the notion that overcoming the most challenging situations, like the poverty, street vending, collecting used bottles for recycling and other daily struggle for income- must start with the initial step of acknowledging one’s situation. However, the most important reminder the artist makes is that the people must live with a purpose. In the last lines of the second verse, he reiterates the importance of not giving up:

...
Don’t do what you do
Like you dying tomorrow
Its suicidal
You do what you do
When you do it for you
I do what I do
Because am doing it for me yeah.

(Eleman, *Take It Easy*)

Hence he reinforces the idea that people must keep on working even though it seems pointless, which in most cases appears to be the fact- until when the situation alters. However, poignantly, Eleman also gives the impression that political help from the government might be a long way coming and as such the people must keep on with the little they have.

In addition to Bosmic Otim and Eleman, another artist, Allan Smokie, uses himself as the benchmark of the content of his song *Muyaye*. The artist's song concerns the never ending struggle to change one's course of life in Gulu. Although he appreciates the hard work needed to overcome such challenges, for example, to become economically successful or more specifically to become a household artist, he does not praise the system in which he has had to navigate through. The system entails the rubrics of society such as tradition and ingrained stereotypical beliefs. He claims that the position of a local artist is viewed with scepticism and is somewhat questionable. In the song, he claims to be accused of being a *muyaye*, a bad rastaman and a rebel (Allan Smokie, *Muyaye*), attributes which allude to the whimsical lifestyle attached to musicians and as such undesirable.

Although the path to success is not clear cut nor straight forward, Allan suggestively alludes to going out one's way to make ends meet even at the risk of being labelled as dubious. He particularly paints the image of "*pwuru lam*" as the epitome of hard work. The term refers to accomplishing tasks that seem near impossible but must be done to survive. His impossible task is to become an artist. However, it is the grim economic situation that has fostered these youths to have to struggle to accomplish any personal goals and it is the very same message he sends to his audience.

3.5 Disambiguation of *Politics of Revenge* Content

The instrumentation of *Politics of Revenge* fits in well with the tempo and sonority expected of typical reggae songs; with a slow beat and a constant rhythm running throughout the track. From the outset, we know it is a reggae song and the title serves to reinforce the message thereof when viewed from a topical approach. However, it is only until when we delve further into the music video that the poignancy emerges.

There is seemingly a heavy bearing laid on the vocals than the instrumentation. The emphasis thus points the focus of the song towards the lyrics. Judging from the lyrics, and while objectifying past deeds of ousted governments- the artist points out the impunities that many governments live through and seemingly appeals to their sense of morality for peace. The song therefore openly comes across as political and, particularly pleads to leaders to stop political vendettas and opt for a peaceful coexistence.

The song ostensibly appeals to the youth who have lived through such political turmoil or live in a post conflict period. In the music video, the artists adorn various regalia associated with reggae music and life style for example, they wear Rastafarian colours of Red, green, black or yellow (drawn largely from the early days of the Rastafari movement), the Rasta tam (hat), camouflaged pants, dreadlocks, marijuana images emblazoned on their shirts and they summarize the entire image with reggae skanking choreography. It is the totality of these images that complete the typical image of reggae artists and appeals to the youth. Kenneth Omeje and Tricia Redeker Hepne (2013) in confirming influence of reggae on the youth conclude saying that “older people, females, and those who live in rural areas find indigenous styles most appealing and resonant, younger people in towns, and especially young males, gravitate towards hybridized forms” (P.189).

However, it is within the connotation attached to the image that attracts the youth artists most. One of the many famous reggae artists’ notes:

It didn’t make sense to [him] that these songs predominantly about love and peace and self-respect came from what was almost a war zone in Trenchtown; 800 murders in an election year, that’s a civil war. Most of it is about uplifting your people and then, if necessary, rebellion; but it had multiple political messages (Akala, 2016).

Akala eulogies the softly spoken reach of reggae music, he does so on the pretext of its potential to go beyond just “uplifting” and reconciliation. The artist who draws examples from Jamaica, states that reggae has the ability “if necessary,” to start a “rebellion” (Akala, 2016).

While in the song *politics of revenge* adds to the experience by illustrating two artists directly addressing the audience. Some of the camera shots are close-ups and unwavering. The artists gesticulate profusely at the invisible audience outside the studio as they point out the ills of governments. Furthermore, several B-roll footages are incorporated into the video and borrowed clips from the movie *Hotel Rwanda (2004)* and *The Last King of Scotland (2006)* exemplify the destruction of abjuring peaceful existence. Most of these footages show poignant moments from the movies and add to the emphasis of the content. The *Hotel Rwanda* film for example points out the ethnic segregation between the Hutus and Tutsis that lead to hundreds being slaughtered due to political differences. While *The Last King of Scotland* illustrates, among other issues- the unjustified vendettas the president carried out to cut his oppositions. Many of the victims were largely from the Acoli and Langi sub-regions. While no single specific footage illustrates any item directly from northern Uganda, the music video nonetheless collectively conjures the content from various footages and serves to remind us to deter from the holocaust-like perversions past governments inflicted upon the populace.

Besides various angles and shots used in the music video, they are all filmed from a static music studio with a still background and fixed room. All the skanking around and dancing takes place all in the same studio. The lack of variety in location or props serves to reiterate the pinch of the bad economy purse and to reiterate the emphasis of the content and not so much cinematic ingenuity. However, it is the direct address to the audience that reinforces the message of peace to the listener.

In conclusion, the insurgent rebellion dressed in musical apparel grew out of the need for solidarity, identity and social reform. Many youths in the 1970's came to associate with Reggae as a result of the influence of Bob Marley with songs like *Africa Unite* (1979) and *Zimbabwe* (1979). As such artists like Bosmic see themselves as lyrical freedom fighters in the continuum of social unity.

3.6 The musical examination of Eleman's *Take It Easy*

The music video *Take it easy* by Eleman commences with a rather metaphoric shot of the artist's feet. The emphasis on the poised walking feet foreshadows the content of the song. Indeed, as the song progresses the motif runs throughout the music video albeit represented through different modalities. The "walking" metaphor for example represents the various odd jobs individuals in society undertake to make economic ends meet. We see on different occasions *boda-boda* riders crossing through over flooded roads while a group of women sell recycled plastic bottles and young boys fry *rolex* chapattis by the road side. These low key blue-collar jobs come to epitomize the typical youth employment in the post conflict era in the Acoli sub-region. In comparison to the highly coveted white collar jobs which are scarce and predominantly exclusive to those educated. The video draws a lot of detail from the realism of everyday life faced by the individuals and society as a whole. Such illustrations are taken from the everyday people toiling in the scorching sun, seated by the roadsides or scavenging around. One poignant shot of an elderly lady-who lay napping in the sun relates the economic struggling faced by both the youth and old. The artist does not stop at only identifying the challenges faced by the people, but rather provides hope in his song. He reminds the audience "not to do what they are doing like they are dying tomorrow" instead they should do it for themselves. More importantly, he appears to suggest that people should turn a blind eye to the hardships of daily life and while desisting from risky ventures such as gambling, entrust their hope in the anecdotal "take it easy" attitude and celestial benevolence

cast in form of a shot of a church cathedral. *Take it easy* comes to typify the acceptance of one's predicament not as an end but as a means of resolving hardships they pass through.

The portrayal of group shots throughout the music video serves to reiterate how widespread the effect of the conflict has been in the daily lives of so many people. The group point of view comes to represent an omniscient perspective. The individual narrative reveals only the artist's experiences while a connection of the collective experiences is shared in the group perspective and the artist. The realism illustrated in the music video serves to portray the natural physical environment and decayed economic infrastructure which the viewing audience can readily relate and identify with.

The soft blunted tone reinforces the melancholic content of the song. The tone appears soft and persuasive, slightly melancholic too and the tune is slightly laid back with a relaxed mood attached to the music video. We find for example, when the artist says "take it easy," that reciprocal character action is enacted to represent the slowed down activity and the audience absorbs the full impact of his message through what appears as stretched time of the actions on screen. Slowing down the action permits the viewers to view in detail specific aspects of the video the artist wants emphasis laid on. This is supplemented by several B-roll footages of the extras, environment and the mood in the music video. For instance, as the artist sings, the video is interlaced with cuts from the community going about their daily routines. One shot particularly overlays and cuts on top of the main frame to reveal a dejected male packing plastic bottles into a carton box while another shot reveals a series of women framed left lined up diagonally forming a perpendicular line with the road frame right as they sell menial effects.

Although the women and men alike toil in the blazing sun, the harshness of it has been cooled by the lens filter which gives off the slightly softer earthen hue of brown. The brown hue primarily can enhance the artistic touch to the music video in that it provides a homely touch and also creates an earthly feel to it. However, the expression of being outside, constructs the most impact by mimicking the natural colours of the outdoors of the dry season; a time when the sun is at its most severe intensity. It also sets the tone and reinforces the monotony of work equated to the singularity in colour when expressing work. Another significant aspect of using the brown hue is to hide the glaring sunlight, dirt and decay of the streets which would be unbearable to the viewer. According to *Color Psychology* (2017), “Brown can also create feelings of loneliness, sadness, and isolation. In large quantities, it seems vast, stark, and empty, like an enormous desert” (Kendra Cherry). This therefore seems to suggest that the brown used here identifies some of the negatives associated herewith especially when observed in the post conflict period of northern Uganda.

3.7 The decomposition of Allan Smokie’s *Muyaye*

Smokie Allan’s music video *Muyaye* categorically falls into two parts; one is on the streets representing the everyday scenes. There are shots of members of the public going about their business such as women, men riding bicycles with loaded items and children playing about. The second part of the same music video is cast within a night club which contrasts the busy scenes of the day and compares it with the cool, temperate night club as he performs before the audience the epitome of his success. The second part of the music video in a way reveals to the reader the artist’s struggle in the first part of the same music video resulting into the performance he conducts before the night audience while not directly performing to a live audience as in a stage performance.

In the first part of the music video, the artist addresses the audience directly and brings the viewing (non-participatory) audience into account. He portrays himself almost as the benchmark upon

which future endeavours must emulate. Thus when for example Andrew Goodwin (1992) suggests that “a pop singer tells a first-person narrative in a song, he or she is simultaneously both the character in the song and the storyteller” (75), he posits that the artist almost autobiographically narrates or “seeks” his own life while visually representing it on screen in form of a music video. This particular narrative nature of the music video follows character development (albeit limited) through a linear perspective forming a three part like structure with a beginning, middle and an end. In attempting to define the narrative structure of a music video, Dianne Railton and Paul Watson (2011) in *Music Video and Politics of Representation* posits that:

The narrative video is defined by the fact that it tells a story. It can do this in a number of ways, but ways which nevertheless activate forms of visual narration that, on the one hand, variously illustrate, complement or extend the lyrical content of the song, or, on the other hand, function independently of it (p.55).

The description put forward by Railton and Watson (2011) rightly fits the narrative structure of Allan Smokie’s *Muyaye* in a way that it illustrates the artist’s linear narration through his changing fortunes. This is further pointed out by the various localities he performs in and in his image. The artist’s change in luck would be an aspect that the audience would wish to identify with and in so doing, be able to predict the eventual outcome of his struggle. Music thus becomes an avenue for many youths to live out their dreams and restore their image. Lindsay M. McClain (2012) in the article *Artistic Suggestions for Peaceful Transition in Northern Uganda: What Youth Are Saying*, points out that:

In northern Uganda, a region transitioning into peace after more than two decades of violent armed conflict, perhaps no one knows this complexity better than the youth, a demographic raised in a time of war who finds peace and a voice through creative outlets

(as cited in *African Conflict and Peacebuilding Review*, p.1).

The “creative outlets” vary from art works, drama and to music competitions where performers find their voice and because “the artists [...] are themselves products of the war”, it is easy to

connect the “problemization” of post conflict northern Uganda through music and the individualization of the challenges (Dokotum, 2016, p.3). While Propp (1968) appreciates the struggle of the hero-artist and eventually is calmed by the rewards at the end. The success of the artist materializes into monetary reward through his performance (p.64).

The struggle before the change in fortune story would therefore be quite familiar with the viewing/listening audience as it is an ideal upon which many youths’ dreams of success fall are projected. Thus in the second part of the music video, the artist performs directly to the immediate audience in the night club. The change in scenes from a railway and locality scene comes to represent the outcome of the artist’s struggle to “sing” as represented by the personification of his success in form of revelry and dancing.

The music is identifiable as reggae and portrays several aspects that constitute a reggae track such as the beat, rhythm and instrumentation, on the account of the rosary however, contradicts the typical reggae image. It bridges the imported reggae with the Catholicism.

In what appears as a fusion of Christianity and Rastafarianism, the artist fuses the Rastafari image dreadlocks, the red, yellow and green colours, skanking and bastardized Patois with the nonchalant rosary hang around his neck. It is only through the close up that we are able to distinguish the two contrasting images. However, it must also be noted that nowhere during the song does the artist mention the word Jah which is a common affinity of Reggae while the name Jesus is mentioned. The reggae aspect of the music then becomes an aesthetic fad; an act the artist fulfils basing on fashion trends. However, it must be noted that even in the “night club,” the artist still adorns the aforementioned rosary. Although “Jah” is mentioned in the bible. in Psalms 68:4 (King James version), it does not necessitate an obvious affiliation that it is the same Celestial Being referred

to. Thus this admixture of images creates a collage of influences drawn from a global homage upon the artist's image and identity.

The establishing shot at the opening reveals the physical environ where the artist's narrative takes place. The locality of Gulu is emphasized by the giant signifier words printed on the Uganda railway signpost. The establishing shot lays a visual-content connection between the artist, content and locality. The interconnection is drawn from the signified implication of the physical sign and the history of the area. Although subsequent post-production editing takes place in a studio, no part of the music video was shot in a studio. The on location setting allows for the reinforcement of realism and familiarizes everyday localities to the audience's experience of the music video. There are for example everyday non-hired extras within the frames of the shots doing ordinary work as they go.

In addition to the establishing shot, many of the camera shots thereafter are mid angle shots coupled with close ups. The close-up in particular however, emphasizes the facial features of the artist such as his Rastafari like dreads, his earrings and more importantly his emotions which lend to a particular intimacy with the audience. This intimacy with the artist allows for a shared experience as the music video unfolds. As the audience is drawn into the video, subsequently his experience becomes that of the audience as there is a visual association being created through the lyrics and actions of the artist in the music video and the experiences of the viewing audience. These types of shots come to reiterate the emphasis of the content in the song i.e. struggling to make a song as he says and also the artist's direct interaction with the viewing audience as emphasized by the lingering shots of on artist than the environment.

The song in itself appears as the self-struggle of the artist hence the emphasis is heavily on him and less on the surrounding. Indeed, as part of his lyrics suggest, “he struggled alone to make a song” but in his endeavours and ultimate success, he urges and champions the cause for others to work for their stories as well. He encourages for example, *Yelle matek wek pe ibut kec* (Struggle hard to avoid sleeping hungry) so as to keep the hopes of many youths alive.

In conclusion, the genre of Kwo Jungle as observed in northern Uganda has for the last decade been the main artistic avenue of youth venting societal frustrations. While they bear a strong affinity to their post-colonial influence, the youth have glocalized the concepts in practice to discuss issues pertinent to them and their society at large. Ntarangwi’s (2010) analysis of East African hip hop shows that young musicians compose songs on issues that are considered important in their societies. Their commentary often but not always comes across through a political critique suffused with cultural clichés and political overtures which give rise to their youth identity in form of aesthetic political opposition. Although several artists of either genre (reggae, hip hop/rap and afrobeat) come across as individuals and indeed to a latent degree may be the case, observing them structurally however, this point of view can be readily dismissed and re-viewed from a collective perspective. Despite the general aesthetic artistic efforts created by the individual artists, the totality of their work is moulded out of a system; their history, cultural practices, tradition and rituals- upon which the visual/content representation in their music videos are borne. While hip hop/rap appears to critique and question society through political rap, it adorns a cultural movement in fashion, art and music itself. This evidently cuts across most of the genres in discussion here.

3.8 Conclusion

Differences in genres may appear in one of several ways in a music video, for example, through style, performance and/or language. The genre of Kwo Jungle varies in application of form style, but mirrors each other in content of post conflict. However, certain prerequisites are paramount for a genre to be consistent with its generic style in subsequent music videos. Style in Kwo Jungle is equated to the image and performance of the artists. While every genre works with a predetermined set of conventions, sometimes, the genre draws upon external values to enhance its elements. In the case of Kwo Jungle, the role of history of the LRA war, Acoli culture and geographical location cannot be ignored when analysing the style and pattern of this genre. Therefore, the final product of the artist draws impetus from the artist's experience and is packaged in the style and pattern the music video appears. Although particular genres are more inclined to specific topics both in content and style, we find that Afrobeat for example, heavily leans on topical and social commentary while hip hop advances politics at the forefront with fashion and cultural movement in tandem and reggae on the other hand champions equality and absorption of nature, - they contain high levels of hybridity blending several aspects of style, form and instruments across each genre. This may then explain the overlapping similarities that appear between Afrobeat, hip hop and reggae.

CHAPTER FOUR

MEDIATION OF HEALING

4.0 Introduction

In the post insurgency period after two decades of war in northern Uganda, several artists not limited to those raised in the brawl of the war, emerged and composed heartfelt tunes that commiserated the struggle and vied for a return to peace. The emergence of these artists sparked the dawn-chorus of healing. Among the poignant verses echoed vociferously were the refrains of the afflicted, an anthem of peace, a hymn of reconciliation and ultimately songs of healing. In their quest for reconciliation, through the company of various artists- the songs mediated the transition from suffering to healing. Championing the cause were several artists including but not limited to Jeff Korondo, Bosmic Otim and Opiyo Twongweno among others. These artists have for years touched the path to healing through their melancholic sometimes nostalgic tunes that hovered their listeners to new planes of hope and dreams or re-instilled the desire to return to home.

4.1 Music healing content

Music videos mediating healing represents a very broad field of intervention in proffering healing from traumatic events. The LRA conflict engulfed entire aspects of communities affecting not only their physical and mental conditions but the emotional and behavioural aspects as well as. The “effects of such trauma,” according to Sutton (2002) dumps its impacts onto “both individuals and communities, [and] are deep and long-lasting.” The question left unanswered would then be where do the afflicted find the solace from the trauma? One possible and clinically proven avenue is through the far-reaching succour of musical sounds, performances and lyrics. Prominent among scholars who championed the feasibility of music as possible vessel for healing was Lindsay

McClain Opiyo (2015) who argues that the view that music provides deeply rooted, context-specific insights into how communities experience and respond to the circumstances around them (p.43). The circumstances of which range from social to cultural and in offering a solution to the torn societal fabrics. Another scholar Charles Okumu (1999) attests that the same music proliferates cultural practices and traditions from generation to another particularly through oral nature of the songs (which ultimately aims at preserving particular practices needed for the continuation of the community). Not only then do the songs attest the posterity function, but as reiterated by Okumu, “are the most popular and important genre of Acoli orality” and are often embedded with ridicule against societal vice.

<p>Acoli <i>Kuc akoko kwe, anga ma owinya?</i></p> <p><i>Ging acel ma joni romo tima</i></p> <p><i>Ene kuro too na wek bur gi-kwinya</i></p> <p><i>Ento karo no anyim pe ki pima-apima</i></p> <p><i>Con onongo lutela gi yero</i> <i>Tin dong gamente cima-acima</i></p> <p><i>Camcana no dong gumako ki arima</i></p> <p><i>Gin-gi woto i wii pii,</i> <i>wan civilian wa lwiny-alwinya...</i></p>	<p>English I have been crying for peace who listens? The one thing that these people can do for me is await my death so that they can dig my grave. But the future cannot be measured Leaders used to be elected Today the government just appoints They come daubed in corruption While they float on water, We the civilians drown... (Rap D, <i>Anyim Pe Ngene</i>)</p>
---	--

The satirical rebuking of selfish leaders is engineered to disqualify self-centred leaders and usher in community-centred ones. Therefore, the songs as re-echoed by Lindsay McClain Opiyo become pertinently “relevant to present-day Acoli music and its criticism of the conflict and those benefiting from it [at the expense of the community]” (p.47). Bosmic Otim for instance has had chart topping hits that categorically point out such leadership vice that raises discontent amongst

the community. Recent songs like *Mac Onywalo Buru*, *Guvu Pe* and *Politics of Revenge* are among the most prominent smash hits that raise such conspicuous awareness and incompetence of government officials. A few lines from *Guvu pe* literally translated to ‘no strength,’ however denotes the inability of the ordinary individual to influence any of the proceedings of his society due to his voiceless position. Bosmic points out this inconsequential position the ordinary individual holds vis-à-vis their leaders and lambasts their failure to champion their plight:

<p>Acoli <i>An ka yam atye ki guvu lutuwa,</i> <i>Ludito gamente ono myero adongo-gi-adonga</i> <i>Kono no atye ki guvu mo oloba,</i> <i>Ludito gamente myero agwe-gi-agweya</i> <i>Joni luKwo ma dong pe iwaci,</i> <i>Joni luKwo ma pe dong item</i> <i>Joni ocoko cente labongo kica, ahhh,</i></p> <p><i>Ci wan ongamo-angama</i> <i>An ka yam atye ki guvu kaka-na,</i> <i>minister onongo adongo we i ngom</i> <i>Ki twong oppice pa nyero</i> <i>wan kaka onongo myero pe wa koko can...</i></p>	<p>English If I had the power my clansmen, I would punch government officials If I just had real power, I would kick government officials These people beyond words, They’re thieves beyond trial They’ve stolen money mercilessly, aah And we are left yawning Had I ever the strength my clansmen, I would punch the minister down with his influential office we shouldn’t wallow in poverty... (Bosmic Otim, <i>Guvu Pe</i>)</p>
--	--

The healing arises from the artistic roasting of public officials which happens from the exposure of the individuals and induces a sense of justice and democracy that their voices have been heard. Wai (2008), notes that the most significant way the youth contribute to democratic awakening is through music’ (as cited in *Youth Music and Politics in post war Sierra Leone*, p.57) while Lindsay McClain Opiyo (2015) concludes that such a “platform has had a widespread social acceptance, reach and influence in the community” (p.47). Zillman and Gan (1997) further lend credence to the fact that music related activities were the most popular way of spending time for the youth and as such provides a wide-reaching avenue for their voices (as cited in the *Importance of Music to Adolescents*), which according to Abdullah (2009) (as cited in *Youth Music and Politics in post*

war Sierra Leone), broods the ‘emergence and dominance of a conscious [as an] oppositional youth culture [that] straddles the global/local [scene] in interpreting their everyday lives’ (p.15). Pragmatically therefore, the artistic avenue does not only create a new space and exfoliates the content popular music in the post-war period as youth political expression but opens out their potential participation as well.

Similarly, the same emergence of this new crop of artistic youth in the post insurgency period has developed a rebellious attitude and ingrained an anti-government sentiment in many of their songs. A look at Rap D’s *Anyim pe ngene*, Otim Bosmic’s *Guvu Pe*, Young Game and 24T’s *Can pa Acoli* and Opiyo Twongweno’s *Bedo guji Lit* are among the prominent post insurgency songs that not only decry the condition that many youths undergo and calls for reforms especially from government (the same government being ostracized for its failures) but also publically inundates the public space of their failures. The songs particularly espouse action for the afflicted. For instance, in *Guvu Pe*, Bosmic blasts government’s failure to fix physical infrastructure such as roads and qualitative aspects of the judicial system. He claims that ‘*Ot yat odong nono, yat gi kwalo weng odong aspirin ki Panadol*’ (hospitals have remained empty, all the medication is stolen that there isn’t even an aspirin or panadol) and ‘*Yoo gang wa rach ma calo ter bim ki wii Karuma*’ suggesting the deplorable state of the roads are as terrible to behold like the bottoms of baboons at Karuma bridge. While Young Game and 24T on another hand exposes the despicable effects of “others” on their lives claiming that the “others” [government] has defecated in their livelihood basket (“... *omiyo jo mukene gi bino gu konye I pony*”). Rap D vehemently de-campaigns the suggestive indolence the youths occupy in their community after the insurgency.

Acoli
Yo, wa gin atima bene pe ki bulu

*Nino ducu bedo,
 nongo wu tye ka kuro cook keken otyek tedo*

*I cawa me bito kwi, jooni nongo tye ka rwedo,
 ka rwedo, rwedo, rwedo*

English
 Well, there is nothing for
 youths to do
 Every day sitting,
 while waiting for the cook to
 finish cooking
 Yet during soliciting for votes
 they're always shouting
 shouting, shouting, shouting
 (Rap D, *Anyim pe Ngene*)

Rhetorically he asks “Now I wonder why the youths are still living in the ghetto” and we deduce the essence of his rap as cause for youth employment among other ideas. There is according to the rapper, virtually next to nothing the youth have to do for sustenance. Twongweno Opiyo concludes cautioning and rousing his clansmen, “*Alego Acoli alega lurok ma wii obur pe, pe wujol-gi atar/Wu bed ki wang makwiri me neno nga-gi ma tye ka cato ngom*”- not to sell their land to foreigners as it is the only asset they have left. He bridges his song on the rampant land wrangles that shook Acoli sub region when IDP camps were dissolved.

The youth discuss pertinent issues ranging from the social to psychological through their songs. Judas (2015) in his letter form like rap *Waraga bot Mao* (Letter to Mao¹³) campaigns for the former Member of Parliament of Gulu Municipality and former District Chairman and former presidential candidate in a form of a song because as he says ‘*Agoyo calo wer pien angeyo ni bi o bot-ti oyot*’ (I penned my request as a song because I know it will reach you faster). Suggesting that music has a far-reaching effect and functionality as observed in campaigns, funerals, weddings, celebrations, parties among others.

¹³ Norbet Mao is considered as one of the Acholi elders. He was once the Gulu member of Parliament in and currently serves as the Democratic Party (DP) president. Judas in the song *Waraga Bot Mao* address several issues to him as politician and as one capable of bringing change to the plight of youths in Acholi sub-region.

The current reporting on various societal issues has been likened to an artistic form of journalism. Winston Mano (2007) draws evidence from the perspective of a deplorable post war Sierra Leone State. It is easily arguable that what he suggests about the influence of youth music as a “form of journalism” where it is attributed to a sort of artist-listener responsorial interaction “using a bricolage of musical forms to get people singing along and to tell the news from the streets” (p.629), can attributively be likened to the position of post war northern Ugandan youths. Through the musical outreach, the artists expose the vice and rot within their society in hope of finding solutions. Stephen L. Salter (2013) also notes:

Those who suffer a need a voice [as such the artist] must attune to [the audience’s] unarticulated emotions and trauma. In doing so, they offer a bridge that welcomes the [individual] home from deadened isolation into relatedness awareness. Access to emotions becomes less frightening. Emotions that were impossible to tolerate become tolerable. The body’s ceaseless lamentation finds words and ears.

(Psychology Today, Ideals in Question).

The singing/talking methodology is unequivocally linked to curing the orator (verbal mouth piece of the society) representing the entire community with every word/lyric uttered as an expose to their problems.

The youth have for long played an important role in their respective societies. According to Lindsay McClain (2012) ‘the youth who compose [these] songs articulate the belief that...includes opportunity, freedom, unity, forgiveness and just leadership (p.162). Becky Blanchard (1999) also attests that ‘many youths see the music industry as one of their only opportunity to achieve the notoriety and money to escape the hopelessness’ (p.7). Susan Shepler (2010) further suggests that the youth hold a specific “political position” (one bridging on aesthetic rebellion in music) and have “long played the role of critiquing those in power (the elders) for not doing what they should.” The healing draws impetus from finding solutions to their predicament “...perhaps that [means] providing enough opportunity for advancement, or spreading the wealth around equitably” (p.631).

4.2 Identity healing

Many Acoli youths find themselves bridging a dual post insurgency identity. First, there is the twenty year LRA war victim image, and desirous colonial attachment image in their music. Notwithstanding the heavy war-dent on many of the survivors of the insurgency, to date many still bear the posthumous brunt of it. In effort to brush off the post war image, many youths looked to music for “protest and pleasure” (Caroline Mose, 2017, p.110) as a breakout jail card. The image of northern Uganda bears tacit roots in British colonial rule and her subsequent identity and labelling has had a profound effect on her people thereafter.

The LRA victim image on the other hand leans heavily from the same northern history shrouded in violent rebellion and anti-establishment. We thus find, for content- many artists borrowing extensively from both individual experiences and generally from the history of the war for their music. However, unlike the consumerism ideology embedded in western music, the Acoli songs pervade ideals of peace and co-existence and because no song is extensively identical, northern artists also separate themselves from their content. Mose (2013) extends Rebensdorf’s (1997) examination that “African [music], ...first starts out as mimetic, imagining itself an extension of an American or western form of localized [music] before finding its identity. This is where the global attachment is evidently best noticed. The extension eventually “acquires its own special and unique aura and identity that is unmistakably [northern Ugandan]. The artist and indeed as posited by Jesse Shipley (2009), becomes a ‘legitimate social and political critic’ of the system that fails to mitigate the social ills affecting the community (p.111). In so doing the artist’s message in his music captures the attention of the media and its audiences. The political and media interest in the conflict may create a new public victim identity for those bereaved or injured, with all the attendant media attention that such an identity involves. This may require those bereaved or injured to

rehearse their situation over and over again for public consumption [especially whenever the songs are played and] ... the new identity may also alter individuals' relationships with their wider community (Marie Smyth, 2002, p.75). The dual role then the artist performs firstly as a member of the community with its history and experience and secondly as a mouth piece of the same community articulates the societal challenges that over time, 'builds the identity that can communicate to audiences relevantly over a period of time' [and] 'because the artist sees himself as representative of a certain demographic within the city. Jesse Shipley (2009) argues that a hip hop artist sees himself as ax' (p.642). Therefore, the 'representative' artist voices the exasperations of his community ultimately shapes not only the position of the artist but as well his role.

However, the artist boards a large percentage of his image and identity upon the intertextual rendering of Western world musical influence and the LRA insurgency history. Such that several mannerisms depict an admixture of western influence imbedded with local aphorism. For instance, a scene from Tresino's *Story of Life* illustrates a mimetic representation of Tupac Shakur's *Hit 'Em Up* (1996) music video. The boys topless pose for a group shot imitating solidarity and male dominance typical of hip hop songs. For these boys, the genre in which they chose to represent their song cuts across more than just the form of their music, it is a lifestyle they choose to illustrate their point of view through local narratives. However, more importantly it breathes in a novel form of recovery in form of creativity. Marie Smyth (2002), posits it as a 'resistance to oppression [and] its refusal of victimhood and helplessness. Creating something new is an act of defiance in the face of destruction' (p.76). The stimulation and encouragement of creativity is one way of promoting healing and the recovery of one's power and identity. The expressive nature of music and its nonviolent quality, can facilitate expression of difficult emotions, and music can help break the silence of isolation (p.78). However, this is not to say that music cannot be used for aggressive

motives. For instance, certain songs may easily be associated with derogatory insinuations over another and creates parallelism between factions of the people against the establishment may create a political identity.

A section from *The role of Rap/Hip Hop music in the meaning and maintenance of identity in South African youth* (2008) elaborates the role of the hip hop genre from the fact that it's perception is reader oriented in that diverging opinions are realized by different people. Ascendingly Simon Frith (1996) notes that "music is not a mere monolithic reflection of a society at a given time, nor is it a static marker of identity. It is also an integral part of the daily activities that constitute individual subjectivity' and as such a continuum of society's hip hop cultural identity (it is not fully embraced by the entirety of the youth especially those not within the precincts of the municipality or city) (as cited in Dror Cohen, 2008, p.10).

Music inducing healing categorically suggestively falls under two not so distinct categories that is: one is the direct production of the sound waves and the second the less participatory passive reception of the produced songs. In either case, there is strong argument to uphold that music creates room for individual as well as group healing. According to Max Peter Baumann's (1997) article on *Music and Healing in Transcultural Perspectives* opined that 'songs,' for example that are 'religious-cultural [in] context encourage and strengthen their own consciousness through spiritual experiences.' Given the family loss that many individuals or whole communities have undergone, it is easier to find solace in shared mirror situations from another's perspective. He further contends that:

[Individuals who] have lost their loved ones are among those helped to better master their stressful situations and, through the experience of singing, to gain new strength. The songs meant as well to stimulate [individuals] to give more expression to their inner feelings to introduce into the group a process of self (p.7).

Although the ‘actual trauma itself, however, is not the only aspect which is harmful to the victim; it is the repression of its memory which brings forth the symptoms [of the repressed trauma].’ Through music exposure and looking into it as a potential cure, audiences re-live the physical incidents through a soundscape of songs and visual rendition in music videos of the past and in so doing touching on ‘previously uncharted world to the observer and thus in a tragic way creates an opportunity to see what would otherwise remain deeply hidden’ (Ron Eyerman, 2013, p.42). The opening up of these scars are worked through and an attempt is made to heal the collective wound. In this case by witnessing the trauma represented in the music video, a sense of relief is realized in form of “catharsis or purgation.” The notion of catharsis is referred to as “the release of tension that has been induced by the narratives [the violent history of LRA insurgency itself]- [The music videos thus] catharsizes the [violent experience] (Norbert Wiley, 2003, p.182). Others think that artistic catharsis relieves tension induced by psychological traumas, residing and festering in the unconscious (as cited in Norbert Wiley, 2003, p.174). Although healing is not fully attainable or completely objective, the process of recovery of one’s identity or livelihood is not too farfetched. However, while we may count on past experiences to vindicate a right for a better now, there is no doubt that what the youths have inspired will live long into the memories of the public domain and in the minds of politicians. Communities through proper guide lines must adhere towards a practical adaption towards overcoming the new challenges and obstacles however hard at first the steps might appear.

4.3 Lyrics and the conceptualization of shared trauma

During the height of the insurgency, many of the Acoli artists were preoccupied with airing songs that commiserated the grievances of the war and more or less informing the community how to negotiate their amicable survival. Lindsay McClain Opiyo (2015) asserts that the music helped in

educating the people on how they should live in the current situation with peace and leave alone the conflict situation (p.49). The artist's main focus therefore relied on passing on information about the newly discovered peace. However, the establishment of the peace saw a rise in post war trauma in form of socio-economic and psychological challenges. By examining the lyrics and images, an insight into how the trauma manifests is revealed and subsequently ushers in a new modality for healing too.

Lyrics according to David Machin (2010), are one way an artist tells us how to listen to them, how to put meanings into their music; the lyrics then are 'not only about artists telling stories but also communicating discourses about their identity [which] can reveal much about cultural discourses of a specific time alongside which an artist may want to align themselves (Analyzing popular music: *images, sounds and texts*, p.77). Therefore, by listening to the lyrics of the songs, the audiences are able not only to observe a verbalization of the damaged societal psyche but also relate to the effects in form of socio-economic and psychological plight. The song of Cool Clarion featuring God Alone, Young Game featuring 24T and Rap D, provide evident insight into the general psyche of the trauma apparitions in form of the lyrics.

Cool Clarion for example, identifies the various incidences that differentiates those living in the ghetto with their better off counter parts. Part of the lyrics read:

Acoli	English
<i>Wa tiko neno video pe pi mite</i>	We keep watching videos not for enjoyment
<i>Wa yubo wic i salon pe pi mite</i>	We make hair in salons not for enjoyment
<i>Wa yuto gire rec pe pi mite</i>	We daydream nor for enjoyment
<i>Ento pi tek Kwo ma tin okemo wa</i>	But because of the hard life affronting us

(Cool Clarion featuring God Alone, *Kwo Ghetto*)

The verse continues to reverberate the innumerable idleness that afflict the youth on a daily basis and within an exert of the lyrics, we are able to deduce the burgeoning weight of an entire youth

category. Something that Carey (1969) posits as a hint of the way that song lyrics can give us access to the psyche of the time or culture (as cited in David Machin, 2010, p.77).

While Rap D in *Anyim pe Ngene* resonates the restless condition that most the youths wallow in. He raps citing the hoodwinking effects of politicians and their tactful machinations on the voters.

Acoli	English
<i>A ela-ela lok kum lutela ma gi luyella</i>	Let me start with astute politicians
<i>Atye atera wa me twoyo jela</i>	I am ready to serve my term in jail
<i>Pi mwaka ma lac ma loyo wa pa Mandela</i>	For more years than Mandela
<i>Pi turo twero na</i>	For breaking my rights
<i>Kede ngwellangwella, kede iromo cela</i>	Even though you are muscular and can shoot me
<i>Pwodi alok pi Kwo pa dano ma oweko omoko</i>	Still I'll talk about the lives of people that you left stranded.
<i>i yoo calo twela</i>	On roads like broken trailers
<i>Gin-gi ito cere ki dege</i>	They climb hills with planes
<i>Wan ito cere ki lela</i>	While we climb with bicycles
<i>En oweko pa bi ol ki goyo acapella</i>	That's why I will never get tired of singing acapella

(Rap D, *Anyim pe Ngene*)

The metaphoric and somewhat exaggerated explication of the dictums of politicians goes a long way to illustrate the improbable dilemma the youth battle against those in power. The singing or rapping as represented in non-arbitrary lyrics becomes a search for meaning through the recreation of trauma. The purpose of recounting current events as well as history here is according Martin Mhando and Keyan G. Tomaselli (2009), not necessarily to conserve for posterity, but essentially “to tell their stories to the public, to be listened to, and to be acknowledged” (p.35).

In addition to Cool Clarion and Rap D, is Young Game featuring 24T in *Can pa Acoli* or the Poverty of the Acoli. Their lyrics perhaps come to epitomise the backbone of the reasons for Acoli suffering. Although they are not as well-known as other more accomplished artists, it doesn't make their contribution less. A sample of their nostalgic song in part reads:

Acoli
Ento omiyo jo mukene gi bino gu konye i pany
Gi kato ka mayo ngom pa kwari-wa
me i Apar tek-tek
Gi tamo ni gi ryek
Kun gi ming, wangi ocek, winycet!

Cen ma uncle kony bi dwogo
Gu neno an young game nongo adoc

ka mako mudugo
Ka dwaro lee ma yang gu rwenyo I kum-wa
History ma gi neko kede wan Acoli matwal

pe bi gik
Acoli otoo too ma lit
Dak winyo ne lik
Cwiny-wa kec, kalara bot!

English
That's why others defecate in mortar
They grab our ancestral land
Of Apar by force
They think they are wise
Yet they are idiots, with red eyes
assholes!
The day uncle Kony returns
They'll see me Young Game coming
at them
Holding a gun
To return the cattle they stole
The history of how they slaughtered
us Acolis
Will never cease
Acolis died a painful death
And listening to it is painful
Our heart's more bitter red hot chilli
(Young Game featuring 24T, *Can Pa Acoli*)

With these particular lyrics, the artists go out full blast at the institutionalised socio-economic debasing of the entire Acoli sub region. They mention their stolen cattle, recent forceful land evictions citing Apar for example and senseless slaughter during the insurgency. Although youth socio-economic frustration in Uganda is not a uniquely post-conflict phenomenon or natively aligned to northern Uganda, continued youth exclusion particularly in the northern region has the potential to ignite further conflict due to the specific legacies and grievances amongst them. However, by sharing their struggle, there is renewed sense of exoneration. A community representative suggests that people's stories need to be listened to; [where] justice victims and perpetrators come together. They acknowledge, confess and there is also compensation before reconciliation is achieved. People need closure (as cited in Northern Uganda Conflict Analysis Advisory Consortium on Conflict Sensitivity, 2003).

In the end, we find that whether Cool Clarion suggests through their lyrics a particular revelation of the psyche of that particular time or perhaps Rap D rap discloses struggle stories to the public

or maybe Young Game aims for closure as we observe the lyrics and perceive the entirety of their argument, they all champion not only exposure to the socio-economic upheavals but vie for acknowledgement of exoneration. The artist in a full frontal attack of the daily challenges rises above the struggle and remits acknowledgement of their hardships. The fact that they are not pitying themselves under the gauntlet of affliction surmises the epitome of their resistance. They rise above the hostile socio-economic veil to rejoice their survival and in view of Loketo Lee's *We don't care, We don't mind* music video perspective, the youth artists are in celebratory grief at their plight; an act of healing in preservation of defiance and triumph over their plight. Beth-Sarah White (2003), basing her argument on the spiritual healing potential of music on oppressed women, asserts that the music/song/lyric is a 'redemptive process' that emancipates the persistent effects of historical forms of psychological trauma. These forms of trauma refer to the daily contemporary effects of political and economic enfranchisement. Therefore, the music allows the artists and celebratory audience the space to own their creative triumph.

There is in addition to the power of words, the reactionary effect of the same on audiences. According to Donald Horton (1957), when artists pen lyrics, they often write them in a mode of address-like a conversation where actors are 'I' and 'you' (p.569); David Machin (2010) posits that it is easier to comprehend the basic underlying schema that plays out between the audience and artists. For example, if the artist performs a political protest song, it would highlight some sort of societal oppression hence the song would be political in nature. However, it is the reaction that behoves the audience that casts the effects. To complete the schema, a particular reciprocity ought to take place and in this regard, the overt displeasure of the audience in form of demonstrations and objections. It is this replete conversion that some of the Kwo Jungle lyrics evoke within audiences.

The song *Mac Onywalo Buru* or ‘fire begets ash’ by Bosmic Otim further blemishes the already tattered image of some northern Uganda’s politicians in the eyes of the ordinary Acoli. The song in particular summarizes the political impotency of the leaders:

Fire gave birth to ashes
The children of our past great leaders have turned to fight their tribe
Fire gave birth to ashes
I say fire gave birth to ashes...
Instead of turning to fight the outsiders, you are instead fighting your own tribe...
(Bosmic Otim, 2018, *Mac Onywalo Buru*)

Although it is debatable whether the effect of the *Mac Onywalo Buru* song would raise such unprecedented pathos, remains subjective. However, the political reaction it received, caused so much apprehension that for the sake of security was recalled from all public media air play citing provocation of violence as the reason behind its censure. A caption from the foreboding article in one of the dailies run thus:

Security officials have stopped radio stations from playing [*Mac Onywalo Buru* by Lucky Otim], better known as Bosmic Otim, on ground that [the song’s] message is ‘misleading.’ The song attacks ministers and Members of Parliament from the sub-region, particularly opposition converts to the ruling NRM...
(Cissy Makumbi and Polycap Kalokwera, 2018)

The song strongly portrays Acoli leaders as politically impotent despite being cropped from strong political backgrounds. Their current political stance is compared to impotent ash. The song thus provides insight into the power of words and its subsequent audience perception. Although there are several participants involved in the ‘conversation fight’ as Horton (1957) suggests, it is acted out chiefly by the grieving artists who on the broader scheme of representation stand in for the audience while the politicians on behalf of the state. This is not to say that all politicians stand on behalf of the State; there are also opposition politicians who are pro the audience. The revelation according to David Machin (2010), reveals that ‘at the time of [the song’s] release [it] was clearly

part of a particular social situation” that needs urgent addressing. The affront and audience’s participation forces acknowledgement from those concerned and makes way for reconciliation and healing.

There are often several references of “we, I, us” in the lyrics of many of the artists. For example, Allan Smokie’s *Muyaye* uses “I” pronoun for individual reference and the “we” for references to the audience. Similarly, Jolly Joe in *Anyogi Cek pa Luwok* uses more of the self-suffering protracted first person reference. *Take it Easy, Bedo guji Lit, Guvu Pe, Politics of Revenge, Tabo Bizzy Kwo Town, Kwo Ghetto, Can pa Acoli, Anyim pe Ngeene* and *Ngom Wa-* all apply the ‘we’ reference. The continued reversion to the collective “we” pronoun permits a stronger sense of representation of those direly affected. Machin (2010) notes that this helps ‘point out that this is not just [the artist’s] voice, but that he speaks for many (p.87). It thus provides for a broader authenticity in the subject matter being raised especially if the voice behind the lyrics is of anti-oppression like many of the Kwo Jungle artists.

The listed lyrics alone cannot lead to healing. However, the analysis of the lyrics and its vocalization have the potential to reveal youth dissatisfaction as well as the artist’s message.

The lyrics take note of youth idleness and cast the blame on government’s failures to address their issues and the same blame resonates into mass political estrangement. The healing sets in from the initial empowerment of the masses through the re-education of their psychological plight. The attainment of this particular knowledge keeps the youth armed and cautious of unrequited political affection.

4.4 Conclusion

The role of music in healing trauma has had a wide spread impact on both the social and psychological. Due to the long lasting effects of trauma, music's healing content has been associated with the content specific experiences which audiences identify with. More importantly however, Kwo Jungle draws from the posterity function and suggests ways of coping with the trauma while creating new space for discussion, reconciliation and resolution. Kwo Jungle music is thus not music for music sake but rather serves as a form of protest and pleasure.

The music also, besides the influence of foreign cultures- has encouraged creativity, expression of difficult emotions and built a collective mourning space. The role of the music has therefore been very instrumental in the recovery in the post war era in Acoli sub-region. Its far reaching effect has provided an open space for youth aesthetic expression recollecting their frustrations, hopes and dreams for the future.

CHAPTER FIVE

CONCLUSION AND RECOMMENDATIONS

5.0 Introduction

There is no denying the overwhelming socio-economic and psychological impact of the LRA war on the various aspect of Acoli sub-region including the victims/survivors. Young artist born in the melee of the war attempted to mitigate the effect of the damage through the rendition of the experiences through music. In so doing, they have empowered the music as a metaphoric vehicle for transformation and an expose of the post war struggles. This chapter summarizes the findings of the research through evaluation and analysis of the data collected and then provides potential areas of research that can be investigated.

5.1 Evaluation

The concept of transformation and healing in Kwo Jungle music videos and audio as observed in Bosmic Otim, Opiyo Twongweno, Jolly Joe, X.No.P, Rap D, Lumix, Eleman, Tam Noffy, Tabo Bizzy Body, Allan Smokie and Tresino is well evident as seen in the study. The major issues that these youths set out to illustrate are practically grounded on past experiences of the LRA insurgency and the socio-political, psychological, emotional and behavioural impact thereafter. In several of the songs, there is an exploration and exposé of some of the pertinent issues through the discussion of form, content and style as examined in the music videos. Chief among the issues were the deplorable economic situation of the masses, corruption, dishonest politicians, impunity, land wrangles, identity crisis, trauma and Acoli marginalization which all accrue from the effects of the LRA insurgency. Therefore, in coming to terms with the mainstay of the artistic ingenuity behind the content of the songs, is to underpin the core message in their music.

When we closely examine the dawn of peace and the war coming to an end, several songs including *Peace anthem, Peace return, Too Paco, Omera Dwog Paco, We don't care We don't mind, We Need Peace, Kuc Ber Pi Dano Ducu, Wang Ceng Oter* among others, we notice that the primary objective of such songs were to bring an end to the oscillating war. The titles in themselves were quite telling in their allusion to peace. Although ostensibly, we cannot categorically conclude that the songs did bring an end to the war, there is reasonable assumption to believe that it brought unprecedented awareness to the suffering and unarguably set the continuum for the next series of songs.

In their effort, the youth's suggestion to find peace, transformation and healing are under laid by their vociferous out reach. They point, out of several predilections, that is music as the sole avenue for charting their transformative path and in the videos denounce the disdainful politicians and leaders who not only covet public assets but defile their offices for personal gain. It is within the music that much of the transition is posted forgiving the past, coming to grips with the present and projecting the future with hope. They musically spearheaded the transition from societal, cultural and regional trauma through collective struggle for healing which in essence is the major reason behind many of the heartfelt tunes blared throughout the post insurgency period.

5.2 Analysis

There are several themes collectively tackled by the Acoli artists prominent among which is the concept of Kwo Jungle. Music that emerged as an adaptation from the insufferable subjection of life under the LRA and provided an escapist route for many of the youth who were caught in the melee. Within the confines of inner city, these youths came up with songs that appreciated the war and vied for hope and ultimately healing. They blamed the rebels for the two-decade war and the

government thereafter for failing to mitigate their war torn economy. Because of selfish leadership, many potential projects failed to materialise as most of the funds were embezzled and diverted and as such many of the songs decry such.

Kwo Jungle thus stands as a metaphoric vehicle that reaches out to the dreams, hopes and ambitions of the youth in post insurgency conundrum. However, in the process of establishing their image, an anti-government and youth opposition ideology was formed. Bosmic for instance champions the “Nile Republic” ideology as a promised land for Acolis seeking justice from the tribal and societal marginalisation resurgent within Uganda. Songs like *Kwo Ghetto* by Cool Clario and *Anyogi Cek pa Luwok* by Jolly Joe and *Anyim Pe Ngene* by Rap D, ring out the nonentity with which the youth wallow in depressant idleness not because they lack the potential skills to be employed but rather because there is no employment. These and *Guvu Pe* in particular concretize the frustrations that wind the youth and call for aggression in airing their voices. In an effort to curb a growing trend of oppositional up rising amidst the youth (who are perhaps viewed with a pinch of salt as to their volatility), it behoves the government to sternly curb the disparity in resource allocation and provide pragmatic opportunities for the youth.

5.2 Conclusion

The continued production of music as influenced by the post LRA trauma phenomenon is decidedly evident in the adaption of Acoli youth music in the form of Kwo Jungle. In publicising their frustrations and dashed hopes. The youth have created a vital artistic space for recovery from the trauma despite other clinical approaches to the matter that can as well repose the challenges.

This study attempted to establish the link between the experiences of the post insurgency artist and the emotional impact of their songs on the audience (who experienced the same war) besides the obvious entertainment factor.

The study attempted to establish the components of Kwo Jungle as a genre through the three sub-genres of afrobeat, hip hop and reggae as a base for its undertaking. Although afrobeat appears to sustain more of the argument, it cannot singly concretize the concept. Thus, in an effort to underpin Kwo Jungle categorically as a whole, it was discovered that no single genre exemplified the concept but rather as a collective grouping the concept was sustainable as a unifying new genre of post conflict Acoli music. It must also be noted that although notable female artists exist, the majority of the recovery space is dominated by male performers.

The major aspects discovered in the examination largely accrued from the existing patterns and variations in style of the three genres which reiterated the similarities as a unified concept and identified the differences from individual genre techniques while the artistic appreciation sought to justify their aesthetic efforts. However, it was the penultimate healing aspect that ultimately established the link between what they were singing and the impact on the audience. Through championing the predisposition of the youth, the study was able to explicate and expose the underlying psychological and socio-economic discrepancies that exacerbated the situation the post insurgency situation and ushered in the potential of recovery, emotional and psychological healing and societal transformation.

This study through the perspective of Kwo Jungle concept was able to underpin the music medium not merely as another form of entertainment, but rather as means, a vehicle for relieving the LRA trauma by adapting and re-exploring its ramification through the extension of music videos and songs. It not only expresses the frustrations of the youth, it projects their rebellion, consolidates their identity, raises a benchmark for social discussion but more importantly, establishes post war trauma therapy medication.

5.3 Recommendations

The study recommends that:

- Upon this premise, the researcher would like to note that there was a significant gap in gender representation in Kwo jungle music videos and songs. The females who similarly suffered the brunt of the insurgency were greatly under represented. This is likely due to the patriarchal set up of Acoli and traditional way of behaving. Women were expected to be more obedient and home keepers. However, further research is recommended to elicit how female Acoli youth interpreted the war.
- The war gave birth to several unprecedented effects and its impact is still felt to date. Among the effects of the war was the birth of post war music lingua amongst the youth. The colloquial usage of this coined lingua however, is understudied further study in to its demographical usage is recommended.

REFERENCES

- Adrian, C. N., David, J. H., & Susan, A. O. (2000). The Importance of Music to Adolescents. *British Journal of Educational Psychological*, 255-272.
- Advisory consortium on conflict sensitivity. (2013). *Northern Uganda conflict analysis*. Kampala: ACCS.
- Akala. (2016, November Monday). *The Guardian*. Retrieved from <http://www.google.com/amp/s/amp/s/amp.theguardian.com/music/2016/nov/07/akala-bbc4-documentary-roots-reggae-rebellion>
- Andrew, D. (1984). *Concepts in film*. Oxford: Oxford University Press.
- Baumann, M. P. (1997). Music and Healing in Transcultural Perspectives. *The World of Music*, 7.
- Bazin, A. (2011). *Andre Bazin and Italian Neorealism*. (B. Cardullo, Ed.) New York: Continuum International Publishing Group.
- Berger, J. (1997). Trauma and Literary Theory. *Contemporary Literature*, 38 (3), 569-582.
- Bertens, H. (2001). *Literary Theory: The Basics*. London: Routledge.
- Blanchard, B. (1999). *The social significance of rap and hip-hop culture*. Ethics of Development in a Global Environment (EDGE) .
- Božilović, N. (2010). Youth Subcultures and Subversive Identities. *Philosophy, Sociology, Psychology and History*, 9(1), 45-58.
- Brann, E. T. (1992). Postmodernism. *The Harvard Review of Philosophy*, 4-7.
- Carol, G. (2007). *Qualitative Data Analysis: An Introduction*. Flinders: SAGE Publications.
- Carpenter, C., & Suto, M. (2008). *Qualitative Research for Occupational and Physical Therapists: A Practical Guide* (Illustrated ed.). Coventry: Wiley.
- Charles, O. (1999). *Acholi Orality in Uganda: The Cultural Landscape*. Bayreuth: Bayreuth University.

- Claveau, H., Nathalie, L.-M. (Producers), Claveau, H. (Writer), & Claveau, H. (Director). (2017). *Afro-beats: from Nigeria to the World* [Motion Picture]. France.
- Cohen, D. (2008). *The role of rap/hip hop music in the meaning and maintenance of identity in South African youth*. Witswatersrand, Johannesburg.
- Devos, J. (2006). *The Evolution of Hip-Hop Culture*. West-Vlaanderen: Katho.
- Dokotum, O. O. (2016). Schizophrenic Aesthetics in Music Videos about the LRA Atrocities in Northern Uganda. *African Studies: East African Literary and Cultural Studies*, 75(2), 2-5.
- Emerson, R. A. (2002). Where My Girls At?: Negotiating Black Womanhood in Music Videos. *Gender and Society*, 16(1), 115-135.
- Eyerman, R. (2013). Social Theory and Trauma. *Acta Sociologica*, 56(1), 42. Retrieved from <http://jstor.org/stable/23525660>
- Gail, L., & David, O. S. (2018, May 12). *Elements of Mise-en-scene*. Retrieved from http://www.proseproductionsink.com/1102_Licata_Elements_of_Mise-en-scene_modified.pdf
- Garrido, S., Baker, F., et al. (2015). *Music and Trauma: the Relationship Between Music, Personality and Coping Style*. Melbourne: University of Melbourne.
- Genette, G. (1992). *Paratexts: Thresholds of Interpretation*. (J. Lewin E., Trans.) Cambridge: University of Cambridge Press.
- Genevieve, N.-R. (2009). Music Video or Short Film: The Use of Diegetic Sounds in Narrative Music Videos. (pp. 1-23). Kiel : Christian-Albrechts-Universitat.
- Goodwin, A. (1992). *Dancing in the Distraction Factory: Music Television and Popular Culture*. Minneapolis: University of Minneapolis Press.
- Grant, B. K. (2007). *Film Genre: From Iconography to Ideology (short cuts)*. London: Wallflower Press.
- Horton, D. (1957). The Dialogue of Courtship in Popular Songs. *American Journal of Sociology*, 569.

- Julia, K. (1986). Word, Dialogue and Novel. In K. Julia, *The Kristeva Reader* (pp. 35-59). New York: Columbia University Press.
- Kaplan, E. A. (2005). *Trauma Culture: the Politics of Terror and Loss in Media and Literature*. New Brunswick: Rutgers University Press.
- Kendra, C. (2018, Septemer 3). *Verywell Mind*. Retrieved from <http://www.verywellmind.com/the-color-psychology-of-brown-2735815>:
<http://www.verywellmind.com>
- Langton, R. H. (2009). *Sexual Solipsism: Philosophical Essays on Pornography and Objectification*. Oxford: Oxford University Press.
- Lasswell, H. D. (1927). *Propaganda Technique in the World War*. Massachusetts: MIT press.
- Lee, L. (2017, September Friday). *Google chrome*. Retrieved from youtube: <https://youtu.be/Won4ERAsF8Y>
- Leonard, B. M. (1996). *Style and Music: Theory, History and Ideology*. Chicago: The university Press of Chicago.
- Lyotard, J.-F. (1979). *The Postmodern Condition*. Manchester: Manchester University Press.
- M, A., & L, J. (2015). *Key Concepts and Basic Notes on Narratology and Narrative* . Arak, Iran: SI journals.
- Machin, D. (2010). *Analysing Popular Music: Image, Sound, Text*. London: Sage.
- Mhando, M., & Tomaselli, K. G. (2009). "Film and Trauma: Africa Speaks to Itself Through Truth and Reconciliation Films". *Black camera*, 31.
- Michelle, B. (2008). "Trends in Literary Trauma Theory". *41*(2), 149.
- Ministry of Finance, Planning and Economic Development. (2003). *Post-conflict Reconstruction: the Case of Northern Uganda*. Kampala.
- Mortimer, D., Barrette, C., & Haylock, B. (2011). *Trauma Imprints: Performance, Art, Literature and Theoretical Practice*. Oxford: Inter-Disciplinary Press.

- Mose, C. (2013). "Swag and Cred: Representing Hip-hop in the African City". *The Journal of Pan African Studies*, 110.
- Ntarangwi, M. (2010). "East African Hip Hop: Youth Culture and Globalization". *International library of african music*, 139.
- Omeje, K., & Redeker, T. H. (2013). *Conflict and Peace Building in Africa Great Lakes Region*.
- Opiyo, L. M. (2015, Spring). "Music as Education, Voice, Memory, and Healing: Community Views on the Roles of Music in Conflict transformation in northern Uganda". *African Conflict and Peacebuilding Review*, 5(1: Arts and Peacebuilding), 41-65. Retrieved from <http://www.jstor.org/stable/10.2979/africonfpeacrevi.5.1.41>
- Opiyo, L. M., & Urbain, O. (2015). *Introduction: Creative Approaches to Transforming Conflict in Africa* (Vols. African Conflict & Peacebuilding Review, 5, 1-17.). Indiana Univeristy Press.
- Petchauer, E. (2009). "Framing and Reviewing Hip-hop Educational Research". *Review of Rducational Research*, 79(2), 947. Retrieved January 28, 2018, from <http://www.jstor.org/stable/40469060>
- Pham, N. P., Vinck, P., & Eric, S. (2008). "The Lord's Resistance Army and Forced Conscription in Northern Uganda". *Hum. Rts. Q.*, 30, 404-411.
- Pranee, L. (2013). *Qualitative Research Methods* (Revised ed.). Australia: Oxford University Press.
- Propp, V. (1968). *Morphology of the Folktale*. (A. L. Wagner, Ed.) Texas: University of Texas Press.
- Railton, D., & Watson, P. (2011). *Music Video and the Politics of Representation*. Edinburgh: Endinburgh University Press Ltd.
- Roberts, B., Kaducu, O., John, B., Thomas, O., & Egbert, S. (2008). "Factors Associated with Post Traumatic Stress Disorder and Depression Amongst Internally Displaced Persons in Northern Uganda". *BMC Pyschiatry*, 8(38).

- Robertson, C. (2015). "Whose Music, Whose Country?: Music, Mobilization and Social Change in North Africa". *African Conflict & Peacebuilding Review*, 5(1), 66-87.
- Rodi-Risberg, M. (2010). "Writing Trauma, Writing Time and Space". *Acta Wasaensia Seri*(229), 1.
- Salter, L. S. (2013, May 23). *Psychology Today*. Retrieved from <http://www.psychologytoday.com/us/therapist/stephen-l-salter-berkeley-ca/122449>
- Samson, J. (2017, April 25). *Grove Music Online*. Retrieved from Oxfordindex: <http://www.oxfordindex.oup.com>
- Shepler, S. (2010, December). "Youth Music and Politics in Post-War Sierra Leone". *The Journal of Modern African Studies*, 48(4), 627-642. Retrieved from <http://www.jstor.org/stable/40961831>
- Sutton, P. J. (2002). *Music, Music Therapy and Trauma*. London: Jessica Kingsley Publishers.
- Tam, N. (2012, September Friday). Pwuru Lam [Recorded by N. Tam]. [Music Video]. Gulu, Uganda: Diamond Film Next level Productions. Retrieved September Friday, 2017, from Youtube: <https://youtu.be/gzWtLIeTLOY>
- Taylor, P. G. (2007). "Press Pause: Critically Contextualizing Music Video in Visual Culture and Art Education". *Studies in Art Education*, 48(3), 230-246.
- Tim, A., & Koen, V. (2010). *The Lord's Resistance Army: Myth and Reality*. London: Zed Books.
- Tiplady, R. (2017, March 30). *World of Difference: Global Mission at the Pic'N'Mix Counter*. Retrieved from Paternoster Press: <http://www.tiplady.org.uk/pdfs/bookTiplady.pdf>
- White, B.-S. (2003). "Latter-Day Emancipation! Woman, Dance and Healing in Jamaican Dancehall Culture". *Agenda: Empowering Women for Gender Equity*, 58, 77-83.
- Wiley, N. (2003). "Emotion and Film Theory". *Studies in Symbolic Interaction*, 26, 77.
- William, L., & Joshua, W. (1997, January). Narrative Analysis: Oral Versions of Personal Experience. *Journal of Narrative and Life History*, VII(1-4), 3-38. doi:<http://doi.org/10.1075/jnlh.7.02nar>

Winston, M. (2007). Popular Music as Journalism in Zimbabwe. *Journalism Studies*, 61-78.

Discography

Smokie, A. (n.d.). 'Muyaye'. Gulu: After Flame.

Otim, L.B. (n.d.). 'Guvu Pe'. Gulu: Vio Records.

Otim, L.B., & Fire, J. (n.d.). 'Politics of Revenge'. Gulu: Hypercom Studios.

Otim, L.B. (n.d.). 'Mac Onywalo Buru'. Gulu: Legacy Studios.

Eleman. (n.d.). 'Take it Easy'. Gulu: Signature Filmz Xpressions.

Santa, R.G., & Felix, C.C (n.d.). 'Ghetto'. Gulu.

Joe, J. (n.d.). 'Anyogi cek pa Luwok'. Gulu: Diamond Records.

Twongweno, O. (n.d.). 'Bedo Guji Lit'. Gulu: Glory of God Studios.

Rap-D. (n.d.). 'Anyim pe Ngene'. Gulu: Zoo-B Entertainment.

Body, T.B. (2009). 'Kwo Town'. Gulu: Diamond Records Entertainment.

X.No. P, S.L. (n.d.). 'Ngom Wa'. Gulu: Air Force Records.

Game, Y., & 24T. (n.d.). 'Can Pa Acoli'. Gulu.

APPENDIX

6.0 Lyrics

6.1 Allan Smokie, *Muyaye*

English/Acholi

Intro

Smokie is back again
I am representing all this After Flame
I come from Gulu, *an aa ki Gulu*
I come from Gulu
I have been alone
I took a long time to make a song
Ikare ma con nongo an Smokie ayelle
To make a crown
Out of my own struggle to sing alone
I saw myself busy in town to make a song
But now am grown
It took a lot from me to be reformed
Because I sing a lot to make money
out of my homegrown
So let me hear you people blow your horns
I had enough of that
when you were still at home
But now I talk to God straight
through Jesus faith
And nobody tells me what to do
what angel's slave
And when you knock, I will open the door
Throw my hands up
and I never lock the door

Chorus

But you are accusing me *ni an muyaye*
That am a bad Rasta man, am a rebel
You are accusing me, pointing guns at me
You keep on thinking
that am dropping all these songs for free

Verse II

I wake up in the morning alone
with a lot of excites
I slept with a lot of girls for the next step
Kwo obedo cek ento ayelle ki tek
Me acel atamo pi gin-acama
wek kwo pe obed cek

English

Intro

Smokie is back again
I am representing all this After Flame
I come from Gulu, I come from Gulu
I come from Gulu
I have been alone
I took a long time to make a song
During the beginning, I struggled
To make a crown
Out of my own struggle to sing alone
I saw myself busy in town to make a song
But now am grown
It took a lot from me to be reformed
Because I sing a lot to make money
out of my homegrown
So let me hear you people blow your horns
I had enough of that
when you were still at home
But now I talk to God straight
through Jesus faith
And nobody tells me what to do
what angel's slave
And when you knock, I will open the door
Throw my hands up
and I never lock the door

Chorus

But you are accusing me that am a rascal
That am a bad Rasta man, am a rebel
You are accusing me, pointing guns at me
You keep on thinking
that am dropping all these songs for free [x2]

Verse II

I wake up in the morning alone
with a lot of excites
I slept with a lot of girls for the next step
life is short but I never gave up
First of all I think about what to eat
so that life is not shortened

Pe tam pi leb brother go and sketch
I will be the best to make you feel
I got the best technique
You better bet *jali tye ki ngec*
In itamo ni gwok i bedo lyec
kun apori ki ngech
Pe but-ta kec omego
Go and sketch
Lamego tam pi pwuru lam
Wek wa pony wa ler
Let them pay then *apoki ngec*
Brother let me see you groove
till you break your neck
Kede an muyaye
Apwuru lam do [x2]
Yeah [x3]

Chorus

Verse III

My love for the girls Smokie's ill
Am going to make you feel
we are the only ones
Who have got the skills
Original Ugandan
I am the dancehall king
Let see you dance the Acoli style
I represent the big country
Marvelous western girls call me Smokie
But I will be keeping it low
before they know thee
Because I will be hitting the charts
before they can see
Kede an muyaye
Apwuru lam do [x2]
Yeah [x3]
Smokie yeah [x2]

Chorus (x3)

Outro

Smokie yeah (x5)
This is after flame, yeah
In conjunction with
Valley Curve Records, yeah
Mr. Smokie, yeah true that.

Don't mind people's words brother go and sketch
I will be the best to make you feel
I got the best technique
You better be that this guy has the knowledge
You think that you are an elephant
yet I liken you to a lizard
Don't sleep hungry brother
Go and sketch
Sister think about surviving in town
So that we fill up and take over
let them pay then I share my knowledge with you
brother let me see you groove
till you break your neck
Even though am a rascal
I survive the hardships of town [x2]
Yeah [x3]

Chorus

Verse III

My love for the girls Smokie's ill
Am going to make you feel
We are the only ones
Who have got the skills
Original Ugandan
I am the dancehall king
Let me see you dance the Acoli
I represent the big country
Marvelous western girls call me Smokie
But I will be keeping it low
before they know thee
Because I will be hitting the charts
before they can see
Even though am a rascal
I survive the hardships of town [x2]
Yeah [x3]
Smokie yeah [x2]

Chorus (x3)

Outro

Smokie yeah [x5]
This is after flame, yeah
In conjunction with
Valley Curve Records, yeah
Mr. Smokie, yeah true that.

End

6.2 Bosmic Lucky Otim - Guvu Pe

Acoli

Intro

*Cawa mukene cwinyi tamo ni myero
i kony paco ento no guvu kare no pe romo*
Bosmic the original

Chorus

*Akemo dwong ci guvu pe
Akemo dwong i cwinya ci guvu pe
Akemo dwong adidar ci guvu pe
Akemo downg i cwinya ci guvu pe
Akemo dit ci guvu pe
Akemo dit i cwinya ci guvu pe*

Verse I

*Cente orweny woko, cente orweny
cente orweny ma dano ngamo-angama
Cente orii woko, cente orii,
cente orii ma dano kumo-akuma
Lim opoto olal kwene? Lim olal,
cente orweny ma dano ngamo-angama
Dano tye ka yenyoo dong me acama dong
keken jal
future pe, magoba pe
Dano tye ka yenyoo dong me acuta
dong keken jal,
profit pe, magoba pe
Lok-ka kwan otany tin
aculo nining do?
Piny ka oruu ludito bangnge-abanga,
piny ka oruu ci mito ited wii
Poto ceng ka oo ludito cape-acapa,
otyeno ma tini lutino camo ngo?
Tum dye tin ocoro landlord ni pet
Ci peko wa Lubanga mangeyo*

Chorus

Verse II

*An ka yam atye ki guvu lutuwa,
Ludito gamente ono myero
adongo-gi-adonga!
Kono no atye ki guvu mo oloba,
Ludito gamente myero
agwe-gi-agweya
Joni lukwo ma dong pe iwaci,
Joni lukwo ma pe dong i tem
Joni ocoko cente labongo kica, ahhh,*

English

Intro

There are times when the heart thinks about helping home but then there is not enough strength
Bosmic the original

Chorus

There is a lot of anger but no strength
There is a lot of anger in my heart, but no strength
There is a lot of anger indeed but no strength
There is a lot of anger in my hearth, but no strength
There is big anger but no strength
There is big anger in my heart, but no strength.

Verse I

Money has got lost, money has got lost,
money has got lost that people are yawning
Money has delayed, money delayed
Money has delayed that people are mourning
Where has money has fallen lost? Money lost,
Money has got lost that people yawn
People are searching for what to eat
only man
No future, no profit
People are searching for what to eat
only man
No profit, no profit
School dues persist today
but how will I pay?
The rising sun comes with new challenges
when day breaks you must put your head to work
And as the sun sets parents begin to panic
This evening what will the children eat?
End of month ushers in the landlord
Then our hardships only God knows

Chorus

Verse II

If at all I had the power my clansmen,
Government officials should be
punched and punched!
If I just had some power at least,
Government officials should just be
kicked and kicked
These people are beyond words,
They are thieves beyond
They've stolen money without mercy, aah

*Ci wan ongamo-angama
 An ka yam atye ki guvu kaka-na,
 minister onongo adongo we i ngom
 Ki twong oppice pa nyero wan kaka
 onongo myero pe wa koko can
 An ka yam atye ki guvu,
 lutela mogo myero agwei-gi-agweya!
 Yoo gang wa rach
 ma calo ter bim ki wii Karuma
 An yam ka nongo atye ki guvu,
 gamente omyero gi cwal i kort
 Ot yat odong nono, yat gi kwalo weng
 odong aspirin ki Panadol
 Mon ti ka too ki nyodo ka nyal pe,*

*ot nyal rach ma calo dwol dyang
 Lugudi ango ma gi dabo-adaba
 ma calo ki raka ter bongo pa ocel winyo?
 An ka yam atye ki guvu kaka-na,
 Lutic me ot kort myero awangi-awanga
 joni ngolo kort akakaa gi dek lok adar
 joni ngolo kort neno cente,
 joni pe paro lucan*

Chorus

Verse III

*I geno dano, i geno bwoyo,
 i geno dano ma kwo ci igeno bwoyo
 In igeno dano i lobo ni, ci igeno bwoyo,
 igeno dano ma kwo ci igeno bwoyo
 Wan wa cwalo jomogo i ot parliament
 ni myero gin ocung pi kaka
 Joni oo i ot parliament,
 joni oloko ter-gi okum kaka
 Wan wa cwalo jomogo i ot parliament
 ni myero gin ocito ocung pi kaka
 Joni oo ku neno cente,
 joni oloko ter-gi i kum-wa
 Igeno dano, igeno bwoyo,
 igeno dano ma kwo, ci igeno bwoyo
 In igeno dano i lobo ni, ci geno bwoyo,
 igeno dano ma kwo, ci igeno bwoyo
 Igeno boyfriend, igeno bwoyo,
 igeno girlfriend, igeno bwoyo
 Igeno lacoo, igeno bwoyo,
 igeno dako-ni, igeno bwoyo
 Igeno luremi, igeno bwoyo,*

And we are left yawning and yawning
 If at all I had the power my tribesmen,
 the minister would be punched to the ground
 with his big office, we as his clansmen
 we should not be poor
 If at all I had the power,
 leaders should be kicked and kicked!
 the road to our home is as bad
 as baboon's bottoms at Karuma
 If I had the power my clansmen
 government officials should be taken to court
 the hospital is empty, all the drugs have been stolen
 only Aspirin and Panadol are left
 women are dying with labour with nowhere to
 deliver from
 the labour ward is as bad as a cattle kraal
 what sort of roads are patched
 like stitched shorts of bird shooters?
 If I had the power my clansmen,
 court officials should be burned
 they deliberately avoid the truth
 they deliver a verdict based on money
 they don't care about the poor

Chorus

Verse III

you trust people, you trust lather
 you trust people who are alive, you trust lather
 you trust people in this world, you trust lather
 you trust people who are alive, you trust lather
 we sent some people to the parliament
 that they should represent the clan
 when they reached parliament,
 they turned their back on the clan
 we sent some people to the parliament
 that they should represent the clan
 when they reached they saw money
 they turned their back on us
 you trust people, you trust lather
 you trust people who are alive, you trust lather
 you trust people in this world, you trust lather
 you trust people who are alive, you trust lather
 you trust your boyfriend, you trust lather
 you trust your girlfriend, you trust lather
 you trust a man, your trust lather
 you trust your wife, you trust lather
 you trust your friends, you trust lather

igeno luremi i lobo ni, ci igeno bwoyo
Cwiny dano okano mung i lobo ni ya,
mung ma dwong
Cwiny dano ogwoko mung i lobo ya,
mung ma dwong
Cwiny dano ogwoko mung i lobo ya,
mung ma dwong
Cwiny dano okano mung i lobo ni ya,
mung ma dwong
Cwiny dano okano mung i lobo ni ya,
mung ma dwong ma pe i ngeyo

Chorus

you trust your friends in this world, you trust lather
people's hearts have hidden secrets in this world
many secrets
people's heart have kept secrets in this world
many secrets
people's heart have kept secrets in this world
many secrets
people's hearts have kept secrets in this world,
many secrets
people's hearts have kept secrets in this world,
many secrets that you don't know

Chorus

End

6.3 Bosmic Otim – Mac Onywalo Buru (Fire Get Birth to Ash)

Acoli

Intro

*Nile Republic, selector Goddy, yeah man,
a producer Goddy Goddy, selector Goddy
Bosmic the original, Legacy Studios*

Verse I

*Lumony macon ma yam ocelo ricac
me dwoko Tito Okello in gamete
Oryem dong pe ngeyo gi ba
Oryem dong pe limo gi bene
Lumony macon ma yam odwoko
Obote i gamente,
Akena dong pe ngeyo gi ba
Ma nong obote tye i excile i Tanzania
Akena dong pe or pi gi ba
Ma nong obote tye i excile i Zambia
Akena dong pe ngeyo gi dong joni
Ci kono Okello kong cer ba
I neno tim pa oryem gin ki Museveni*

*Lutwa onongo kwanyo ma kwo ba
Cako ma deene too tyen ki rwo
Obote ka onongo twero cer kato woko
Neno tim pa Akeno gin ka Amongi
Lok kum ngom wa
Obote nongo kwanyo mede tol
cako ma deene*

Chorus

*Mac onywalo buru
An awaci ni mac onywalo buru
Lutino pa lutela wa macon
Gin guloke ka lweny i kum kaka
Mac onywalo buru
An awaci ni mac onywalo buru
Me ka loko dong lweny i kum lurok
Wun tye ka lweny i kum kaka wu
An waci mac onwayl buru
An awaci mac onywalo buru
Lutino pa lutela wa macon
Gin guloke ka lweny i kum kaka ba*

Verse II

*Taban Amin ngo ma miyi i cwako gamente
ma yeto wuru?
Ngat ma waco ni wuru yam ming*

English

Nile Republic, selector Goddy, yeah man,
a producer Goddy Goddy, selector Goddy
Bosmic the original Legacy Studios, yeah man

Verse I

Soldiers that in the past shot guns to protect
Tito Okello in government
Oryem now doesn't know them
Oryem now doesn't visit them
Soldiers that in the past shot guns to protect
Obote in government
Akena now doesn't know them
When Obote was in exile in Tanzania
Akena did not visit them
When Obote was in exile in Zambia
Akena now does not know them
If Okello could resurrect,
he would see the behaviour of Oryem with
Museveni
Lutwa would take a rope
and start hanging himself and die twice
If Obote could resurrect and come out
he would see the behaviour of Akena and Amongi
The issue about our land
Obote would take a rope
and start hanging himself

Chorus

Fire gave birth to ash
I say fire gave birth to ash
The children of our past leaders
have turned to fight their tribe
Fire gave birth to ash
I say fire gave birth to ash
Instead of turning the fight to outsiders
You are fighting your tribe
I say fire gave birth to ash
I say fire gave birth to ash
The children of our past leaders
have turned to fight their tribe

Verse II

Taban Amin what makes you side with a
government that insults your father?
Someone who says your father was stupid

Oweko en i ceto i lum
Wek i tuu gamente ne
In dak pwodi i tiyo kwede?
Oryem Okello
Ngat ma yam oyeto ming pa wuru we i T.V
Ma lanyo wuru ka cwinye
Ni laming ma pe okwano pe twero telo lobo

In dak pwodi i tiyo kwede?
Iyi bene yom, i ngenyo lagi bote
Ka pi cente, ingenyo lagi i nyero
ma iminyo wanyi woko!
pe ingeyo gin ma anyim
Jimmy Akena
ole ngo arac kedi?
Ngata ame olwenyo i kum papi
te minyo papi oto i can alit?
Bala ngata pe obedo adwong i lobo
ayam meno otelo
Oto kana bor
Pe oto i lobo mere
In dong pwodi iribo cing kwede,
me tic kwede
Ngo wi obale-abala nongo ngo?
Betty Amongi
Amito kopi ni kana in irwako wiye no
Irwako i socket adong lyet ate loyo-aloya
Kiti woto wii angayi oko
Kwa kong Obanga aye konyi
Ite woko ite penyom omini Omara Atubu
Me wek titi experience ame en tye kwede
Lutwa kongo yam tye
Kongo ko neno tim pa Oryem Okello

Okello oloko dude i kom Acoli joni
Okello loko tee-re i kom kaka ba
Obote kongo yam tye
Kongo oneno tim pa Akena ba
Akeno oloko dude i kom Langi
Akena oloko dude i kom Lango
Lutwa kongo yam tye
Kongo ko neno tim pa Oryem Okello
Okello oloko dude i kom Acoli joni
Okello loko tee-re i kom kaka ba
Lok pa lim omiyo i cato kaka-ni
Ah, Betty Amongi

that's why he went to the bush
so that he overthrows him!
You instead still work with him?
Oryem Okello
Someone who once insulted the stupidity of your
father on T.V to the merriment of his heart
that he was stupid, did not study, cannot rule his
country
You still work with him?
You are even happy with him
you are happy with him because of money
Oblivious to anything else!
you don't know what is ahead
Jimmy Akena
Man what is wrong with you?
someone who fought against your father
That made him die a painful death?
like someone who was never a president
of his country
he died far from home
he didn't die in his country
you are still shaking hands
with him
Have you gone mad?
Betty Amongi
I want to tell you where you have fixed your head
you have fixed it in the hottest socket
removing your head will defeat you
pray to God first to help you
then go ask your brother Omara Atubo
so that he tells you his experience
if Lutwa were still here
he would see the behaviour of Oryem with
Museveni
Okello has turned his buttocks to the Acoli
Okello has turned his anus to the Acoli
If Obote were still here
he would see the behaviour of Akena
Akena has turned his buttocks to the Langi
Akena has turned his buttocks on the Lango
If Lutwa were still here
He would see the behaviour of Oryem Okello
Okello has turned his buttocks to the Acoli
Okello has turned his anus to his tribe
Because of money, you sellout your tribe
Ah, Betty Amongi

Loka lim omiyo i cato kaka-ni woko ba
Betty Amongi
Lok pa lim ce omiyo i cato kaka-ni
Ah, Beatrice Anywar
Loka lim ce omiyo i cato kaka-ni woko
Beatrice Anywar
Loko ka lim ce omiyo i loke woko ba
Oulanya Jacob
Loko ka lim ce omiyo i loke woko ba joni
Oulanya Jacob
Ojara Mayor, wod pa lyeli C.O Okwera
Ineno cape me ming
Oweko tin in irwenyo kwi ni
 ...
Jacob Oulanya in yam i bino calo UPC
I neno cwak ma Acoli oketo I kumi
Ngo tin omiyo i loke?
Michael Ocula
In yam i donyo ker FDC
Acoli ojoli ki deyo
Ngo tin dok weko in iloke?
Beatrice Anywar, gwoke
Itam ni i nywaro Acoli
Acoli nyware ku
I nyware keni
Gwoke, Gwoke
Chorus

because of money, you sellout your tribe
 Betty Amongi
 because of money, you sellout your tribe
 Ah, Beatrice Anywar
 Because of money, you sellout your tribe
 Beatrice Anywar
 Because of money, you change sides
 Oulanya Jacob
 because of money, you change sides
 Oulanya Jacob
 Ojara Mayor, son of the late C.O. Okwera
 because of stupid meandering
 you lost your votes
 ...
 Jacob Oulanya you initially came under UPC
 all the Acolis had supported you
 what made you change?
 Michael Ocula
 You initially came under FDC
 we welcomed with enthusiasm
 What makes you change today?
 Beatrice Anywar, take care
 You think you are fooling Acoli
 Acolis cannot be fooled
 You fool yourself alone
 Take care, take care
Chorus

End

6.4 Bosmic ft. Jah Fire- *Politics of Revenge*

English

Intro

This song goes out to all the leaders around globe
It's a dedication from Bosmic and Jah fire, Jah bless
It's a dedication from Bosmic the original and Jah Fire

Chorus

Politics of revenge,
No, not good, it's never good
All leaders we've to change,
All leaders you need to change
From that politics of revenge
Into politics of forgiveness
Tolerating one another
Just as God tolerates you
Leaders come, leaders go
Leaders come, leaders go
No leader is permanent
That is why you have to change
From the politics of revenge
Into politics of forgiveness
Tolerating one another
Just as God tolerates you

Verse I

Dangerous advisors, dangerous
Dangerous advisors, dangerous
Dangerous advisors, dangerous
Dangerous advisors, dangerous
Political advisors, dangerous
Political advisors, dangerous
Kill this man, kill that man, kill that woman advisors, dangerous
Beat this man, beat that woman, beat that boy advisors, dangerous
Beat that man, lock that man, lock that woman advisors, dangerous
Let them poor, let them beggars, let them poor advisors, dangerous
Let them poor, let them beggars, let them poor advisors, dangerous

Chorus

Verse II

What a shame, what a shame!
They play dirty games
Every day they make people die
Every day they make people cry high
Every day they make another lie
They crucify, that's why separation is high
People in the ghetto
People in the gutter

No lunch, no supper
No bread, no butter
Politician they laugh
People suffer, suffer, suffer
Politicians are so funny
Politicians are funny people
Politicians are so funny
Politicians have a motto
Their motto is find it good
Their motto is so funny
If they've failed to convince people
They now go confusing people
If they've failed to convince people
They now go confusing people
Majority going poor
Minority benefitting
Majority going poor
Minority benefitting
But remember God is there
Watching you in whatever you are doing
Remember God is there
Seeing you in whatever you doing
You are destroying God's image
You are destroying God's people
You are destroying God's children
Remember God is there

Chorus

End

6.5 God Alone Santa Rover Ft. Cool Clarionn Felix – *Kwo Ghetto* (Ghetto Life)

Acoli/English

Intro

It's the voice of the ghetto people
God Alone Santa Rover Cool Clarion Felix
The ghetto general
We sing for the born-streets

Chorus (Acoli)

Wan wa kwo kwo ghetto, ghetto
We do live in the ghetto, ghetto [x2]
Wan wa bedo bedo ghetto, ghetto
Wan wa buto, buto jungle, jungle

Verse I

Wa tiko neno video pe pi mite
Wa yubo wic i saloon pe pi mite
Wa yuto gire rech pe pi mite
Ento pi tek kwo ma tin okemo-wa
Wa tiko tuku card pe pi pwoyo kwo
Wa ngweco gire boda pe pi mite
Wa tiko ceto i myel pe pi bale
Ento pi ryenyo tam ma tye i wii-wa
Wan wa lwogo motoca wa kwo kwede do
Mogo jupo gire yugi be kwo kwede do
Mogo tiyo i bar pe pi mite
Ento pi tic-atiya ma tin gire pe
Mogo pido wayi pidi gi ouno calo opii
Mogo tiyo bloka ol ma pe nino
Mogo tiyo biacar cate pe woto
Kwo ghetto bedo kwo can

Chorus

Verse II

We are living in the ghetto
You never know my intro
Though your people struggle like an eagle
We are living in the ghetto
You never know my intro
Know your people are conquered
Everywhere, every face, any face that I see
I see the ghetto face
that is why I have to say
Move on the place via east to the west
Don't worry about ghetto, ghetto
Jah the father, why you punish us like this?
Give us the kiss, life sweetie, sweetie
God Alone Santa Rover alongside

English

Intro

It's the voice of the ghetto people
God Alone Santa Rover Cool Clarion Felix
The ghetto general
We sing for the born-street

Chorus

We live a ghetto life, ghetto
We do live in the ghetto [x2]
We behave ghetto, ghetto
We sleep jungle, jungle

Verse I

We keep on watching videos but not for fun
We cut hair in saloons but not for fun
Wa daydream but not for fun
But because of hard life that has confronted us
We keep playing cards not to become thieves
We ride *bodas* but not fo fun
We keep going dancing to become spoilt
But to erase the thoughts that in our heads
We wash cars and survive on it though
Some gather rubbish and survive on it though
Some work in bars not for fun
But because there is work to do today
Some babysit but are treated like slaves
Some work as brokers till they cannot sleep
Some work retail but business does not move
Ghetto life is a life of poverty

Chorus

Verse II

We are living in the ghetto
You never know my intro
Though your people struggle like an eagle
We are living in the ghetto
You never know my intro
Know your people are conquered
Everywhere, every face, any face that I see
I see the ghetto face
that is why I have to say
move on the place via east to the west
Don't worry about ghetto, ghetto
Jah the Father, why you punish us like this?
Give us the kiss, life sweetie, sweetie
God Alone Santa Rover alongside

Cool Clarion

*We are feeling the pain
of the ghetto born-street
Ghetto, I don't believe in the ghetto
Only God Jah the Father
can take me with ghetto
I stood on the corners of ghetto
No sign of anyone
Take cause,
you want to destroy life in ghetto
I don't believe in the ghetto
Wan obedo gire i vil, wun obedo i taun
Wan obedo gire i camp, wun i citi
Wan goyo "futubishi"
wun odwyo hammer
kwo ghetto bedo kwo peko
Jomogo tye i buc weng pi ororo
Mogo tye ca ringo banya
Weng odeno pi can
Mogo tye ka deene weng pi cwercinye*

*Cak koo pa mego pe gu doto
Wun buto gire i ot mogo gi buto woko
Wun ocamo gire jwi Mogo gi camo ku
Wun oceto i gang kwan
Gin wayi pe gi kwano
Lanyodo mo ma miyo tam pe
Tam magi tamo-ni ngat ma cwago pe
Lok ma gi loko ni ngat ma winyo pe
Tic ma gi tiyo ni, nga ma konyo gi?
Abili wa luloc pe cung i kum gi*

Chorus

Outro

Everyone say ghetto...

Cool Clarion

We are feeling the pain
of the ghetto born-street
Ghetto, I don't believe in the ghetto
Only God Jah the Father
can take me with ghetto
I stood on the corners of ghetto
No sign of anyone
Take cause
you want to destroy life in ghetto
I don't believe in the ghetto
We stay in the village, you stay in town
We stay in camp, you stay in the city
We use our two feet
You drive hammer
Ghetto life is a life of problems
Some are in jail because of rumors
Some are running debts
All borrowed because of poverty
Some are committing suicide all because of
heartbreak
Breast milk of mother they never suckled
You sleep in a house others sleep outside
You eat every day, others don't eat at all
You go to school
They don't go to school
There are no parents to advise
No one supports their thoughts
What they say is not listened to
The work they do, who helps them?
Our police leaders do not stand up for them

Chorus

Outro

Everyone say ghetto...

End

6.6 Eleman – *Take it Easy*

Acoli/Swahili

Intro

Here I come

Here I rock

Real hustler from way back then

Me rock, me rock, me rock to the high level

Eleman

Chorus

No matter what the people say

Take it easy, oh, oh, oh

Take it easy

Life can become so hard

Take it easy, oh, oh, oh

Take it easy

No matter what the people do

Take it easy, oh, oh, oh

Take it easy

Life can become so tough

Take it easy, oh, oh, oh

Take it easy

No matter what the people say

Take it easy, oh, oh, oh

Take it easy

Life can become so hard

Take it easy, oh, oh, oh

Take it easy

Verse I

We are living in a world of sorrow

World of pain, no gain

A thousand miles away

Begins with one step

You should take life to the right direction

Not where life takes you

It's a game to play

And a day to win altogether

Don't do what you do

Like you dying tomorrow

It's suicidal

You do what you do

When you do it for you

I do what I do

Because am doing it for me, yeah

Chorus

Apwoyo lunyodo na

English

Intro

Here I come

Here I rock

Real hustler from way back then

Me rock, me rock, me rock to the high level

Eleman

Chorus

No matter what the people say

Take it easy, oh, oh, oh

Take it easy

Life can become so hard

Take it easy, oh, oh, oh

Take it easy

No matter what the people do

Take it easy, oh, oh, oh

Take it easy

life can become so tough

Take it easy, oh, oh, oh

Take it easy

No matter what the people say

Take it easy, oh, oh, oh

Take it easy

Life can become so hard

Take it easy, oh, oh, oh

Take it easy

Verse I

We are living in a world of sorrow

World of pain, no gain

A thousand miles away

Begins with one step

You should take life to the right direction

Not where life takes you

It's a game to play

and a day to win altogether

Don't do what you do

Like you dying tomorrow

It's suicidal

You do what you do

When you do it for you

I do what I do

Because am doing it for me, yeah

Chorus

I thank my parents

*Pi pwony maber ma wu pwonya kwede
Neni owaca ni latin-na pe i wor
Kama dano tye ka wor latin-na ao
Pe tyen loke ni igoro
Ento nyutu woro
Linga-alinga pe nyutu
ming
Poro odinga pe ter loke ni*

*Atimo gin maber ma yomo cwinya
Kara ki tung boti nongo
Atye ka cwero cwinyi
Atimo gin maber ma kweyo cwinya
Kara ki tung boti nongo
Atye ka cwero cwinyi
Tima kica ka onongo atono cwinyi ba
Tima kica ka onongo acwero iyi ba
Take it easy
Take it easy oh, oh, oh
Take it easy
Take it easy oh, oh, oh
So here I come
Here I rock
I am never going down
Real hustler from way back then
I rock, rock, rock to the high level
Eleman
Ni me toka mbali
Nime pata ma vitu mingi
Niko na ro ngumu
Sita rudi nyuma
Asante ku nipo mpezi bora
mimi na yinzi pa mwisho
Pa mwisho
Pa mwisho
Ewe gumu na wa nati yoti
Mapezi wangu
Ma ndungu zangu
Familia zote dunia-oni
A rastaman meditation
Shukran Eleman say that
Chorus*

for the good lessons they taught me
you once told me not to fight
do not stay where people are fighting
it doesn't mean you are weak
but it shows respect
keeping quiet doesn't mean you are
dumb
pretending to be dumb, doesn't mean *in lapoya*
you are mad
I do what makes me happy
and yet from your side
it is making you sad
I do what pleases my heart
and yet from your side
it is making you sad
forgive me if I have wronged you
forgive me if I mad you sad
Take it easy
Take it easy oh, oh, oh
Take it easy
Take it easy, oh, oh, oh
So here I come
Here I rock
I am never going down
Real hustler from way back then
I rock, rock, rock to the high level
Eleman
I have come from far
I have got a lot of things
I have strong heart
I am not turning back
Thank you for giving me good luck
I and you until the end
Until the end
Until the end
Be strong with all your tools
My loved ones
and my brothers
All families' world wide
A rastaman meditation
Thank you...
Chorus

End

6.7 Jolly Joe - *Anyogi Cek pa Luwok* (The maize harvest plenty for th toothless)

Acoli

Verse I

Acane i lobo ma kono do alonya

*Gimo pe ya adeno can
Cente ngwer yo lawote ka lubu kore
Lonyo poto I ot lonyo aneno adar
An ma dongo I ot can adeno can ya
Kede acane ki kwo pe nyago nyige*

*I kwo na abedo latin kwan
Kwan oloya pe lok me cene cul
Atenyo kwan adok gang ka pur
Apuru kwe ma cam pe nyako nyigge
Atenyo pur akobo itaun ka cat*

Luwota lony ki ngetta agak lacan

*Atenyo cat aceto i nam
Kwo nam tek ma twora i pwo gang*

Chorus

Anyogi cek pa luwok aneno adar

*Lonyo poto i ot lonyo adeno can
An ma adongo i ot can adeno can ya
Kede acane ki kwo pe nyago nyige [x3]*

Verse II

Koneni angeyo ka tyet kono atemo

*Alego pi kare ma lac pe nyago nyigge
Atamo pi lega, atamo ni loko kwo
Nino ma alare kede, abuto kec!
Nino me arwo agung piny alego
Alego kwe ma kec genga wa lok*

*Anongo lega ki kec sue ne bor
Akwanyo wot aceto bot ajwaka
Ajwaka omina yat, ni yat lonyo
Adok gang atamo apenyo wiya
Twero nining ma kun en lacan
Ci tin abino ni mina yat lonyo
Abolo yat agung piny alego*

English

Verse I

I have struggled in this world that I should have been rich

There is nothing, I suffer
Money smells his friend and follows suite
Wealth falls into houses of wealth
I who grew up in poverty I suffered
Though I have endeavored with life, there's no fruition

All my life I have been a student
I failed to study because of school fees
I dropped out of school and tried farming
I farmed laboriously with no fruition
I abandoned farming and moved to town to do business

My friends near me become rich while I remain poor

I left business and tried the lake
Life in the lake is harder, at least home

Chorus

The maize harvest yields for the toothless I have seen
wealth falls into the house of the wealthy
I was raised in a home full of poverty
even though I struggle with life, there is no fruition [x3]

Verse II

If I knew a witchdoctor's shrine, I would have tried it

I prayed for a long time but there's no fruition
I think about praying; I think it would change life
On the day I got saved, I fasted!
On the second day, I knelt down and prayed
I prayed in vain that I could not talk because of hunger

When I realized that fasting and praying is fruitless
I got up and went to a witchdoctor
The witchdoctor then gave me a potion for wealth
But when I got home, I thought and asked myself
How can it be possible and yet he is a poor?
And yet today he comes giving me wealth potion
I discarded the potion knelt down and prayed

Pien ma yat pe olo can ne ber

*Atamo pi lega, atamo ni loko kwo
Jo ma pe lego, Rwot Lacwec konyo gi*

Chorus

*Wa mako lega, wa wek tyet
Lonyo me tyet pe nyago nyige
Lonyo pa jok gwoko ne tek
Ka diki okelo wiye mine peko
Anian atir dyel ki dyang
Kede gu otto ot pe romo nyal*

*Anian ti lonyo gin can
Kede gu otto ot pe romo nyal*

*Lonyo poto i ot lonyo
Can lubo ot can a neno adar
Ma miyo rac pa can we tye acel ya
Mini den ma culo tek
Ma kede atim gimo ma lobo nyego
Pe nyago nyige adeno can
Awato i wer, atye lawer
Kede awer ma mit ngato ma wilo pe
Chorus*

End

Because before the potion, at least the poverty was bearable

I think about praying; I think it would change life
Those pray, God the creator helps them

Chorus

Let's hold on to prayer, we leave witchcraft
Wealth attained from witchcraft does not fruit
Wealth of the spirits is hard to keep
When tomorrow it rears its head, it brings problems
I now understand that goats and cows
Even though they are combined, wealth cannot reproduce

I now understand that wealth and poverty
Even though they are combined, wealth cannot reproduce

Wealth falls into wealthy houses
Poverty follows poverty houses I have seen
What makes poverty particularly bad is one
It gives you debts that are hard to repay
Even though I do something that the world knows
It does not bear fruit, I suffer
I went to sing, I am a singer
Even though I sing sweetly, no one will buy

Chorus

6.8 Opiyo Twongweno - *Bedo Guji lit* (Being Neglected is Painful)

Acoli

Verse I

Ibedo guji lit ya kaka na

ci pe otam kong ba

Ibedo guji lit ya kaka na

ci pe otam kong ba

Wa doko opii ma luming

wa lwenyo keken-wa

Wa doko opii ma luming

wa lwenyo keken-wa

Wa doko opii ma lubaba

wa dar keken-wa

Idoko gwok pe tek lutuwa

we ko winyo kong ba

Rukan pa wora Onen tye kwene ba ojoo-wa? Where is the home of my father Onek my people?

Igang oling ni tic ma dano kumakuma

Kabedo odoko ding

ma dano rweny ki wii bur

Ikaka na, obed otam ba i lok kum ngom

Lumi tam bwolobwolo pi ngom-mi

Ci kong wek wii dano oyee

Ilweny manyen i kor wadi

ki tin bedo nining?

Alego Acoli alega lurok ma wii obur gi pe,

pe wujol-gi atar

Wu bed ki wang makwiri me neno nga-gi

ma tye ka cato ngom

Wu bed ki wang makwiri me neno nga-gi

ma tye ka donyo i ngom

Lutuwa ka dok gang tye

wu doki i wii obur ci pe okel ayela

I twero me ngom tye i cing dano

pe bot larok mo

Jami ma bit-bit ma mwokmwok

pe obwur ki dano pi ngom pa Acoli ojowa

Lutela omako tela, luloch omako loch,

lupwonye dini omako pwony,

wun rwudi ogwok tekwaro,

lubiacara omako cat,

lukur ping okur wunu ping,

luculu ojol dano ma mito nywal,

English

Verse I

Being a neglected person is very painful

why don't you think about it

Being a neglected person is very painful,

why don't you think about it

We have become stupid slaves, we

fight among ourselves

We have become stupid slaves,

we fight among ourselves

We have become foolish slaves,

we quarrel among ourselves

Becoming a dog is not difficult,

my people you have to hear this

Where is the home of my father Onek my people?

The whole home is quiet where people are

mourning

The land has become so small

people are getting lost to their cradle land

My people sit and think about land

Those who give wrong advice about

the land issues better let people relax

Another war on top of the other,

how will it be today?

I appeal to Acolis, any foreigner who owns no land

shouldn't be welcomed anyhow

be vigilant

to see those selling land

be vigilant to see who are

encroaching on our land

If all there's returning home

go back to your cradle land and don't cause trouble

We have rights on our land

but not any other foreigner

sharp objects and exploding items

should not be us to threaten the Acoli because of

their land

Leaders continue leading, officers continue to

officiate

religious leaders continue to preach

tribal chiefs maintain our culture

business people continue with business

peace-keepers keep the peace

doctors attend to those in labour

lupur omako kweri,
 lutic omako tic,
 ci owek odong paco,
 I gin mapire tek aye ngec ki kwiri
 aye kelo dongo lobo
 Wu pyem wek a ngoni
 tye lutela mogo ma otinyo nying kaka
 ento cwinye weng ocung pi parti
 pe mito ripe wek ikony kaka
 Wu pyem wek a ngoni
 tye lutela mogo
 ma otinyo nying kaka ento
 cwinye weng ocung pi parti
 pe mito ripe wek ikony kaka
 Kede lumony mogo
 gi bayo bene bom pe paro kwene
 kama koni poto iye ojawaa
 Lutuwa wa yiko yik oromo
 wa degi lweny wa mito too ki two
 Lutuwa wuleg pira bot rwot Rubanga
 wek okonya ba wek abed kwo
 aneno dong kite pe nianga ba
 Lok dog-ga lit bot jo mogo
 ma deg lok adar
 Oweko Yesu gineka ba ma pwod tidi
 pi loko lok adar
 Otoo pira, i rwot Yesu bin ilara,
 I rwot yesu icoo nyinga ba i buk me kwo
 Ci lok doga ba ci digi kela peke oleg pire ba

 Ci pyem mo ba tyeko wa, Ci pyem tyeko wa

farmers continue farming
 workers continue to work
 to develop our homeland
 the most important thing is reasoning and having
 the knowledge to bring development
 argue and let me assure you there are
 some politicians who are using the Acoli name
 but their whole heart is set on their party
 and have no interest unity to help his tribesmen
 argue and let me assure you there are
 some politicians
 who lift the Acoli tribe but
 but their whole heart is set on their party
 they don't want to unite and help the tribe
 and there are some soldiers
 who also throw booms not minding where
 it will land
 we have had enough burials
 we don't want fighting we want to die of illness
 my people pray for me to the almighty God
 to help me stay alive
 what I have seen is not making sense to me
 My words are painful to those
 who don't want to hear the truth
 that's why Jesus was killed when he was still young
 for speaking the truth
 Jesus died for me, Lord Jesus come and save me
 Lord Jesus write my name in the book of life
 If what I have said brings me problems tomorrow
 please pray for me
 Internal bikerling will finish us
 End

6.9 Rap D - *Anyim pe Ngene* (The Future is not Known)

Acoli/English

Intro

This how we do it,
Straight out of zoo-B entertainment.

Verse I

*Yo, pe atamo kede can ouma
Jo bunyo-abunya dak gi woto ki lok ikuma
Ento pwodi amete anyim
Lok acel ka ki nwoyo ki par doko wer
Gamente omoyo cik ibar
Ma dwong atar calo oboko kwer
Ka i rokko iyee
Ni dano kara abili loko doko tee
Joni weko lik-alika
Yung kucel nongo can ocike-acika
Kwo nyike-anyika
Ma kede diki-adika
Ka too ocoro
Bino looro kiga
Bene ma pa abika-abika
Ni ka atoo lacung dwar-na me ma bino
Anyim pen gene
Ma kede ma ngeeyi dak no rac
Pyen pe wee-ne
Romo weko idee-ne ci irwee-ne
Kuc akoko kwe, anga ma owinya?
Ging acel ma jooni romo tima
Ene kuro too na
Wek bur gi-kwinya
Ento karo no anyim pe ki pima-apima
Con onongo lutela gi yero
Tin dong gamente cima-acima
Camcana nongo dong gumako ki arima
Gin gi woto i wii pii,
wan civilian wa lwiny-alwinya
Jooni vimba calo simba
I cik ma romo weko ocok dogo lim-alima
Doko lim-alima*

Chorus

*Anyim pe ngeene, anyim pe wee-ne
Bo ma pe cime, bo ma pe cime*

Anyim pe ngeene, anyim pe wee-ne

English

Intro

This is how we do it, do you know
what am saying? Straight out of zoo-B
entertainment.

Verse I

Yeah, I don't mind even if am covered by poverty
They smile while talking about me
But I continue ahead
One word repeated ten times becomes a song
Government laid out rules in the open
Countless like seeds of cucumbers
When provoked you will agree
That the police treat people like luggage
Which becomes unbearable
On one hand poverty is uncontained
But life drags on
That even if tomorrow
Death should suddenly come
And lock the door
I don't have to guess
who among my leaders will come?
The future is unknown
That even the one that knows you is bad
Because it is unavoidable
That it can make one hang themselves
Who listened to me?
The one thing that they can do to me
Is await my death
So that they can dig my grave
But the future is not calculable
Back then leaders were elected
But today the government hand points
They then practice corruption with excitement
They walk on water
while we civilians drown
They bulge like a lion
In a way that makes bitter fruits
sweet

Chorus

the future is not known, the future is unavoidable
it is so far that it is unmeasurable,
so far that it cannot be pointed out
the future is not known, the future is unavoidable

Bo ma pe cime, bo ma pe cime

Verse II

*Yo, wa gin atima bene pe ki bulu
Nino ducu bedo, nongo wu tye
ka kuro cook keken otyek tedo
I cawa me bito kwi,
joooni nongo tye ka rwedo
ka rwedo, rwedo, rwedo!*

The youths are not settled
Keep your foot on the pedal
Proof with your level
But never salute the devil
Over selling your soul for clothes,
food and medal
*Ineno pwuni gedo, tiyo a quarter
Pole dong pa porter
Gamente pe tamo wegi nyotta
Lupwonye kuro mucara
Nongo gi woto ki turo coka
Ci nongo ma gengo cam-cana gedo gorofa?*

*Nen gi ka nongo gu bedo i sofa
Mukene loko adar ento pole lok gopa
Ci dong wa gen ango?
Ma kuro-akura ni gurop wa
Gu pwod wa?
Ka gi mito gu mwod-wa pi lok dog-wa,
ki lwod wa
A ela-ela lok kum lutela ma gi luyella
Atye atera wa me twoyo jela
Pi mwaka ma lac ma loyo wa pa mandella
Pi turo twero na
Kede ngwellangwella, kede iromo cela
Pwodi alok pi kwo pa dano
ma oweko omoko i yoo cal twela*

*Gin-gi ito cere ki dege
Wan ito cere ki lela
En oweko pa bi ol ki goyo acapella*

Chorus

Verse III

I keep on rhyming like this
Though you might start to think
That I just got a vibe for this politics

so far that it cannot be pointed out [x2]

Verse II

Yeah, there is even nothing for the youths to do
Every day sitting, while
waiting for food only
But during campaigning for votes
They make a lot of noise!
Making noise, making noise, noise!
Now I wonder why the youths are still living in the
ghetto ...

The youths are not settled
Keep your foot on the pedal
Proof with your level
But never salute the devil
Over selling your sould for clothes,
food and medal
Even masons, only do a quarter of the work
the rest is left to the porters
the government does not think about the labourers
Teachers wait for their salary
While they break chalk
Then what's to stop corruption from building
storied buildings?

Look at them sitting on sofas
Some speak truth but most tell lies
Then who should we trust?
While we await they provoke us?
Beat us?
If they want they crash us for speaking the truth
with our poetry
Let me open up on leaders who are stubborn
Am at liberty to serve in jail
For years longer than Mandella
for breaking my rights
however muscular they are
still I will talk about the lives of
people abandoned on the road like broken-down
trailers

They climb hills with planes
We climb the hills with bicycles
That's why I won't stop singing acapella

Chorus

Verse III

I keep on rhyming like this
though you might start to think
that I just got a vibe for this politics

But you already know what the problem is
 These MPs only thinking
 about taking them kids
 To the school where the knowledge is
 Straight from Kampala, the grief
 And the rest of the youth
 I suggest you forget the scholarship
 Never and ever
 Though we use to be better
 The whole shit started when we got set up
 by the civilization
 Should never allowed us to get up
 Never allowed us to chase dreams
 Ever the freedom for our streets
 But this means segregation
 of the Muslims from the Christians
 See the parents trying to raise them children
 But still no job after graduation
 For how long will you be patient?
 Waiting with your wishing
 in your basement
 And put into occupation
 and work as profession
 I never get tired putting shit
 in the studio session
 It's a blessing when am confessing
 about these niggers politicking
 You should listen *ka dongo i lworu lweny*
Ci pe iwaci nweng!
Ku bur lwel obi weko wa yiko wen
A cung ni rit i wii pem
wa gim ma tik pe keng
Pyen kwo-na gik ki ceng
Lobo pa ojwik pe meny
Kin jo ma lik ki leng
Pa bi ling ni tik ki arem.
Kede anyim pe nen.

End

But you already know wht the problem is
 These MPs only thinking
 about taking them kids
 To the school where the knowledge is
 Straight from Kampala, the grief
 And the rest of the youth
 I suggest you forget the scholarship
 Never and ever
 Though we use to be better
 The whole shit started when we got set up
 by the civilization
 Should never allowed us to get up
 Never allowed us to chase dreams
 Ever the freedom for our streets
 But this measns segregation
 of the Muslims from the Christians
 See the parents trying to raise them children
 But still no job after graduation
 For how long will you be patient?
 Waiting with your wishing
 in your basement
 And put into occupation
 and work as profession
 I never get tired putting shit
 in the studio session
 It's a blessing when am confessing
 about these niggers politicking
 You should listen if you fear to fight
 Then don't say a word! Wait for your death
 and we will bury you whole
 I am standing firm on top of the bridge
 without fear
 Because my life ends with the sun
 in the world of the show-stoppers
 amidst ugly people
 I will not be silenced with pain
 Even though the future is not seen.

6.10 Tabo Bizzy Body-Kwo Town (Town Life)

Acoli

Intro

2009 Bizzy body back in the mood
Ladies and gentlemen feel the tune,
Yeah it's a dancehall tune
It's the ghetto unit that brings you the
Sound
We give you the fire

Chorus

*Ayi lutuwa kwo town ni mito budget ya
Kwo town ni mito budget ya (x5)*

Verse I

*Lutwa kwo town ka oruu, ruu ki tam
Kwo town ni ya
Lutwa kwo town ka oruu, ruu ki tam
Kwo town ni ya
Jal ibuto ping cwinyi tye kore
Ka oruu man diki atimo ngo?
Citi cuk jal inongo mon okumu*

*Gi cane gi yenyo kwo lobo ba
Dako aa ni i cito ka wil i cuk
Wil tek dako cung mako pyere*

*Dako aa ni icito ka wil i cuk
Wel tek dako cung mako wiye*

*Ayi lutwa kwo town ya
Lutwa kwo town ya
Ayi lutwa kwo town mito budget jo wa
Kwo town ni mito budget*

Verse II

*Awobi puk cito bedo iteng gudi
Ka yubo lela latin yenyo kwo
Awobi puk ceto bedo iteng gudi
Ka yubo lela latin yengo kwo
Wa lungolo bene bedo iteng gudi
Ka kwoyo waa latin yengo kwo
Wa lungolo bene bedo iteng gudi
Ka kwoyo waa latin yengo kwo
Boda boda bene puk mako mege
Piki piki latin yengo kwo
Bloka puk mako gadi-gadi
Yel-le nongo tye ka yengo kwo*

English

Intro

2009 Bizzy body back in the mood
ladies and gentlemen fell the tune,
Yeah it's a dancehall tune
It's the ghetto unit that brings you the
Sound
We give you fire

Chorus

Oh my people this town life needs a budget
This town life needs a budget (x5)

Verse I

Oh my people, when town life rises,
it rises with thoughts. This town life.
Oh my people, when town life rises,
it rises with thoughts. This town life.
man when you sleep, you sleep half-hearted
What will I do tomorrow when the sun rises?
When you go to the market, you find women
lamenting
they struggle trying to survive the world
the woman goes to buy food the
market she stands holding her wait in disbelief at
the prices

The woman goes to buy food in the
market but the prices are high that she
stands and holds her head!

Oh my people, this town life!

My people this town life!

Oh my people this town life needs a
budget. Town life needs a budget

Verse II

Boys rises early to go the roadside
to fix bicycles a child looks for life
A boy rises early goes and sits by the roadside
to fix bicycles a child struggles for life
Even disabled persons sit by the roadside
to mend shoes a child struggles for life
Even disabled person sit by the roadside
to mend shoes a child looks for life
Even motorcycle riders rise early to work
motorcycles children struggle for life
Brokers rise early to work
Struggling to for life

Lucat wil cito mako cat-gi
Magi ducu nongo tye ka yengo kwo
En kwo ni iyengo nongo pingo ka?
Jo wa en jami ne en...
Dwer otum ot myero i cul ba
Gin acama bene mite
School fees mite
Ot yat bene mite
Ayi lutwa town ya (x4)

End

Market traders concentrate on trading
All these are struggling for life
Why do we struggle for life?
These are the reasons...
The month has ended, rent must be paid
Food is also needed
School fees are needed
medication is also needed
Oh my people, town life [x4]

6.10 X.No. P Ft. Small Luo - Ngom Wa (Our Land)

Acoli/English

Intro

Pe item ka lok ka ngom

Tem tuku ki tika

Pe item tuku ki ngom

X.No.P, pe item, ya, ya,

Small Luo, ka lok ka ngom

Chorus

Ngom wa, ngom ca ceto ca

Lonyo wa, yabo wang-wu ba

Kaka na, ngom ca ceto ca

Ngom wa, yabo wangu ba

Lonyo wa, ngom ca ceto ca

Kaka na, yabo wang-wu ba

Ngom wa, ngom ca ceto ca

Lonyo wa, yabo wang-wu ca

Verse I

Yeah

You will always be the hater that
we share on this land

Listen every year about better listen now

Listen to my plan cause better work it now

Our land is going down

nobody is working around

Our future is falling down, down, down

Sinking down to the ground

but we need a better plan

You start keeping your land

You start keeping your own

Be broke alone so you see me in town

When your lonely,

only, only on the lonely streets

Why do you not like me?

Cause I am flyer than you

Why you dance so?

If you wasn't here, the bible is closer

Gulu is really what I know you

Now me am being flown

in the land wrangle

So it's only hard to see a land wrangle

If you got a land, *jal bur ape mite*

Wa loku lok adar kun wa bedo committed

Acoli will inherit, you got to deal with it

English

Intro

Don't even try it, if it's about land

Try playing with my beard

Don't even try it, if it's about land

X.No.P, don't try it, yeah, yeah Small Luo if it's
about land

Chorus

Our land, there it goes

Our wealth, open your eyes

My clansmen, there goes our land

Our land, open your eyes

Our wealth, there goes our land

My clansmen, open your eyes

Our land, there goes our land

Our wealth, open your eyes

Verse I

Yeah

You will always be the hater that
we share on this land

Listen every year about better listen now

Listen to my plan cause better work it now

Our land is going down

nobody is working around

Our future is falling down, down, down

sinking down to the ground

but we need a better plan

You start keeping your land

You start keeping your own

be broke alone so you see me in town

When your lonely,

only, only on the lonely streets

Why do you not like me?

Cause I am flyer than you

Why you dance so?

If you wasn't here, the bible is closer

Culu is really what I know you

Now me am being flown

in the land wrangle

So it's only hard to see a land wrangle

If you a land, man we don't want threats

let's speak the truth while we remain committed

Acoli will inherit, you got to deal with it

Chorus**Verse II**

Ngom ma, ngom pa kaka na
 Ngom ma ludito Acoli guweka
 Pire tek pe item lac iye
 Wa cato bene ku
 Wa namo-anama ki iye, yaa
 Ngom-mi ngom-ma, ngomi ngom-mi,
 Lutino Acoli wa koko matek
 Too ringe ku, en aye wan pe wa lare

How, how awobi magee, wan wa twere ku

Wa camo lapena, wa nango odii,
 wa nongo mit
 Lok ka ngom ka in lakwo weki obed mot
 Ka lim aye o ori, dwok min bot lim

Latela ye oori, gin weng lujogi, yaa
 Ma bota ni duny iwiya calo ito, yeah, yeah
 Pa amito ngeyo gimo-iken icawa ni

Chorus**Verse III**

Eh, eh, eh, mama sikia ni seme sana
 Eh, eh, eh ndungu sikia ne seme sana
 Nime sema kwenye haki
 Kugombana sitaki
 Kugombana kulumba popete mimi sipendi

Tatizo la kwanza kazi ndio tuna anza
 Kuc, kuc, kcu labed naka
 Wa miti obed paka
 Story ma otime anged kuca
 ogiki i bunga paka
 Jo ma maro kaka na
 Amiti ogwok ngom paka
 Paka, paka, paka, paka labed naka
 Wu neno gi wu mot
 Ngom Gulu lac atar
 Wu neno gi wu mot
 Ngom Amuru lac atar
 Icamo tam atar
 Iromo cato ngom atar
 Digi ineno too ma kwa
 Gin ma kelo too ma kwa
 Obedo tam ata-ta

Chorus**Verse II**

My land, the land of my clan
 The land bequeathed to me by Acoli elders
 It is important, don't attempt to urinate on it
 We don't even sell it
 We merely pass time on it, yeah
 The land is mine, it is also yours
 Children of Acoli, let us cry for it
 Death is unescapable, that is why we are
 untouchable

How, how? Boys that aggressive, dare you dare you
 touch us

We have eaten black eye peas, licked sesame seed
 and we found sweet

If you are a thief, leave the talk about land
 If you have been sent by wealth, return the money
 to the idiot

If you have been sent by leaders, they are wizards
 As from it, mine spirals like smoke
 I don't want to know anything at this time

Chorus**Verse III**

Oh mum listen and I emphasize
 Oh brother listen and I emphasize
 I have spoken the truth
 I don't want us to quarrel
 I don't want to quarrel to run after each other I also
 don't want
 The first problem is that we are beginning the job
 Peace, peace that stays forever
 We want it stay forever
 The story that took place in the forest
 should remain there forever
 Those who love my clan
 I want you to keep our land forever
 Forever, forever, forever and ever
 See them walking slowly
 The land in Gulu is beyond large
 See them walking slowly
 The land in Amuru is beyond large
 You consume without thinking
 You can sell your land without thinking
 Tomorrow is when you see red death
 That's what brings red death
 It is useless thoughts

<i>Ngom ceto ca, ngom ceto ca, ngom ceto ca</i>	There goes the land, there goes the land, there goes the land
<i>Kun can tye ka donyo</i>	And yet poverty is entering
<i>Itingo cente pong koni itamo ni lonyo jal</i>	You carry loads of money thinking it is wealth
<i>Diki ikato ka koko angee</i>	Tomorrow you come out crying regret
<i>Inongo cente otum duc, what</i>	You find the money finished completely
Chorus	Chorus
Outro	Outro
We in the finest solubility	we are in the finest solubility
with certain calamities	with certain calamities
Like joblessness and high cost of living	like joblessness and high cost of living
Which are trying to criticize and minimize	which are trying to criticize and minimize
Our trans quality in now land wrangles	Our trans-quality in now land wrangles
We do not tolerate such antiquated myopic	we do not tolerate such antiquated myopic
Minds	minds
That would rather cause confusion	That would rather cause confusion
in our community	in our community
Anyone who goes on by that	Anyone who goes on by that
will face the consequence	will face the consequence
Of the indiscipline phagocyte caused by his	of the indiscipline phagocyte caused by his
or her own inter-dimension phenomena.	Or her own inter-dimension phenomena
XP, Small Luo said so.	XP, Small Luo said so.

End

6.11 Young Game ft. 24T - *Can pa Acoli* (The Poverty of Acoli)

Acoli

Intro

It's your boy Young Game 24T,
It's all about *can pa Acoli winyo ne lit*,

Verse I

*Can ma wan Acoli wa deno
tito ne lit calo kwanyo lodi ma lyet ki ikeno*

*Ka wa dwoko wi wa cen, 24t tye caden
I kare me lweny omeggi na ki lumeggi-wa
adi ma ki rweny?*

*Ma pol ki too tye lum,
mogo wa tin gi tye i lum*

*Mukene odwogo gang
ma it-gi ki dog-gi ongun*

*Kede wa cwal koko wa i ot paliamen
Ki ngiyo lokwa angiya calo cugilum*

*Omiyo aniang ni tim wan
Acoli wa pe ki gum*

*Kaka mukene gi tero gi calo cere
Ento wan Acoli gi tero wa calo lung*

*Man odwogo wiya cen,
i 2004 kare ma nyeri owaci i piko*

*wiiwa i cupa calo cene
ibi tiyo ki wan Acoli*

*calo yoo ma mege me nongo cente
wa labongo tyen lok mo ma wan*

*Acoli wa niang ka tyene
ikare ma uncle Kony dong pe*

*onongo atamo ni wan Acoli
dong olo twal wa bi ywer*

*kara en ma gangi doki oloki wa ngeye
otutiwa wa twong ter*

*miti cwiny wan Acoli obed ka cwer
man omiyo apenyo wiya ni*

lam ki mac neni gi yupo me ropo dog wa

*ento I miti awac-ni wan Acoli pew a ngiyo
ki lego kony mo*

pyen wat ye ki ngom pa kwari-wa mu lony

*ento omiyo jo mukene
gi bino gu konye i pony*

English

Intro

It's your boy Young Game and 24T
It's all about the poverty of the Acoli hearing it is
painful, lets go

Verse I

The poverty that we the Acoli suffer
is hard to retell like removing embers from a
charcoal stove

When we cast our minds back, 24T is a witness

During the war how many of our
brothers and sisters were lost?

Many died in the bush

and some to date are still in the bush

Some returned

but with maimed ears and mouths

Even though we send our pleas to the Parliament

They triturate our pleas like insects

It has made me realize that we the

Acoli are not lucky

Other tribes are treated well but we

the Acoli are treated poorly

This has reminded me

in 2004 when the man said he'd keep us

in a bottle like grasshoppers

he will use the Acoli as his way of

making money

without any reason that we the

Acoli understand

when uncle Kony finally left

I naively thought that we Acolis

would at least get some rest

but the one at home has turned his

back and become a burden to us

He wants us to remain sad in our hearts

Which makes me question myself

whether the road and electricity were brought to
provoke us

but I want to reiterate that we Acolis

are not accustomed to begging for anything

because we have fertile lands inherited from our
grandfathers

that's why perhaps others have

defecated in our food basket

*gi kato ka mayo ngom pa kwari-wa
me i Apar tek-tek*

*gi tamo ni gi ryek
kun gi ming, wangi ocek, winycet!
Cen ma uncle kony bi dwogo
Gu neno an young game
nongo adoc ka mako mudugo
Ka dwaro lee ma ynag gu rwenyo I kum-wa
History ma gi neko kede wan Acoli
matwal pe bi gik
Acoli otoo too ma lit
Dak winyo ne lik
Cwiny-wa kec, kalara bot!
Acoli ka tye ipeko,
nongo nyero keken pa lurok
Young game cwinya cwer
Acipo mic piny, adeggi wer.*

Chorus

*Kaka mene ma odeno can
do ma loyo Acoli? Ma loyo Acoli!
Kaka mene ma odeno can
ba ma loyo Acoli? Ma loyo Acoli!
Kaka mene ma odeno can do ma loyo
Acoli? Ma loyo Acoli!
Kaka mene ma odeno can ba
ma loyo Acoli? Ma loyo Acoli!*

Verse II

*Kaka mene ma odeno can loyo
Acoli i Uganda?
Lutino otto i lum, mukene olal I Gwamba*

*Kun poro lok obedo tye i Garamba
Akok ma cwinya cwer
atamo pi Acoli
Ka aneno anyira-wa gi miti gi bed apoli!*

*Man lok ma lit, kaka na
Ludito ter kwaro,
lutela wun omyero oyabo wany-wu
I lok pa kwan
Lutela dini ki lucristayo lego pi wan, yeah
Wan Acoli
mwaka pyera-arwo wa bedo calo opii
Ki guro wa i camp ka ki poki-wa kabii
Acoli wa ribo cing wa bedo dano acel*

and they have gone ahead to
forcefully take away the lands of our forefathers in
Apar
They think they are wise
And yet they are stupid with red eyes, assholes!
The day uncle Kony returns
you will see me Young Game going
back to handle guns
to look for the animals that we lost long ago
The history of the death of the Acolis
will never be forgotten
Acolis have died painful deaths
and it is diabolical to hear
our hearts are more bitter than pepper
When the Acolis are suffering,
it is pleasure to other tribes
My heart is heavy
I put the mic down and am done

Chorus

Which tribe has suffered more than
the Acolis? More than the Acolis!
Which tribe has suffered more than
the Acolis? More than the Acolis!
Which tribe has suffered more than
the Acolis? More than the Acolis
Which tribe has suffered more than
the Acolis? More than the Acolis

Verse II

Which tribe has suffered more than the
Acolis in Uganda?
Children have died in the bush, others perished in
Rikwamgba
and yet there were peace talks in Garamba
That's why I speak with a heavy heart
I think about the Acoli
When I see even our girls are trying
to become prostitutes!
This is very painful my clansmen
Our leaders
you must open your eyes
in concerning education
Religious leaders and Christians pray for us, yeah
We the Acolis
have been enslaved for twenty years
We were gathered in camps and given sorghum
Acolis we must join hands and be one people

<i>Kiniga obed pe, yom cwing ber bedo</i>	We should not be angry, instead we
<i>Wa paro pi kuc, dongo lobo, roco gang</i>	should think about happiness,
wellbeing, think about peace, development,	re-establish our home,
<i>Mon too, lugoro ki lutino kic</i>	Widows, the vulnerable and orphans
<i>Meno jo ma mito akonya pyen gi tye ki peko</i>	Those are the people in most need of help because
	they have problems
<i>Book ki kalam wu neni pire tek</i>	Books and pencils are the most important
<i>An wod pa Oriang John Got</i>	Am the son of Oriang John Got
<i>acoore I dye bar</i>	have entered the scene
<i>Nyinga 24 Thirteen adwogo mujwa</i>	My name is 24T and I have become a boss
<i>An aye waraga, baaca, lacwal dwong lwak</i>	Am the letter, envelope to convey the voice of the
	people
<i>24, 24, ah, ah</i>	24, 24, ah ah
Chorus	Chorus
Outro	Outro
This is 24 Ta, we rolling the streets now	This is 24Ta, we rolling the streets now
Me and Young Game	Me and Young Game
Holler me brief nigger.	Holler me brief nigger

End