

**DIALECTICAL PERFORMANCES OF UGANDA'S POLITICAL LANDSCAPE: A
STUDY OF THE SONGS OF SELECTED UGANDAN ARTISTS**

BY

NANTALE RUCKIA

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DECLARATION

I, Nantale Ruckia, declare that this study is a product of my effort and it has never been submitted to any institution of higher learning for any formal award. All the cited sources have been acknowledged.

Signature: Date:

NANTALE RUCKIA

ENDORSED Date:

BENON TUGUME (PhD) SUPERVISOR

DEDICATION

This study is dedicated to my loving husband Mwanje Umar and my brother Sekalema Hamza.

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ABSTRACT

This study explores the dialectical performance of Uganda's political landscape in songs of selected artists. It examines the songs produced between 2011-2018 a period when Uganda is under the leadership of the National resistance movement (NRM) government. The study is guided by three objectives; the themes embedded in the songs critical of government and those in praise of government, the figurative language employed in the songs and the performance of the songs. The study is library based and employs qualitative methods of data collection and analysis. It employs Marxist literary theory's tenet of dialectical criticism to analyze the songs from selected Ugandan artists and how they controversially portray Uganda's political landscape. The findings of the study show that the themes of songs critical of government include corruption, social injustice, erosion of rule of law and the need for civic engagement, while the themes in songs in praise of government are provision of security, provision of adequate Education and health care, women empowerment and economic stability. The study also examines the figurative language used in the songs such as metaphors, symbolism, irony, repetition, refrain and the use of opening statements. The study asserts that artist critical of government use figurative language more emphatically than artist in praise of government. The purpose is to defamiliarise the ills of the regime so that the audience's perception about them is renewed. The study also analyses the performance of songs. It focuses on elements such as costume, histrionics and dramatization. The study asserts that songs critical of government have more aesthetic success in employing the elements of performance than the songs in praise of government. The purpose is to enhance their messages and clearly portray the ills of the government.

CHAPTER ONE

INTRODUCTION

1.0 Introduction and Background to the Study.

This study analyses dialectical performances of Uganda's political landscape in the songs of Robert Kyagulanyi, Hassan Nduga, Cross Viola, Phina Mugerwa and Irene Kisakye. It examines the songs produced between 2011- 2018, a period when Uganda is under the political leadership of the National Resistance Movement (NRM) government. The study employs dialectical criticism as a method of analyzing opposing ideas presented in the songs critical of the NRM regime as well as those songs in praise of the performance of the government.

Songs in many cultures have been used as a mode of communication. They are repositories of knowledge, intellectual and life expressions. As Nketia Kwebana asserts, "Songs act as the sound image of a people and their identity" (21). Indeed, African music in general and Ugandan music, in particular, is the image of the people. Songs could be rightly referred to as an art and a medium that pleasantly transmits the people's ways of life. As such, songs function as a conservatory for Uganda's history and ideologies.

Songs are present among all people, in all cultures, at all points in life: from the lullabies caretakers sing to help children sleep to wedding songs, funeral dirges, birthday celebrations, and day-to-day enjoyment, songs are at the heart of much of what humans do and therefore to use Susan Hallam's words, 'No human culture appears to be without music' (14).

Due to the role and status of songs as stated above, we can assert that songs play a vital role in the everyday lives of billions of individuals worldwide. In certain cultures, and contexts, songs occupy a spiritual place often forming part of worship ceremonies while in others, it forms part of everyday activities. Whether for entertainment, religious practice, relaxation, or other purposes, songs play multiple vital roles in human culture since its earliest beginnings. At times, when there is a conflict or a perceived injustice, songs become a powerful means to generate social action. Whether through calming anxieties, raising awareness, or moving people to oppose an apparent inequality, songs assist communities in proclaiming common desires: desires to

attain certain rights, draw attention to certain problems, or to mimic the financial wealth espoused in popular media.

Given the potential of musicians to shape and define the direction of public cultures, they are important political figures. Musicians are significantly implicated in the politics of societies because songs can generate strong emotional and visceral responses, which allow musicians to motivate and inspire large populations of listeners. Artists can therefore through their songs, encourage protests or even, strengthen people's views on governance, on other ethnic groups and social situations. Even though the musicians may lack the political power associated with the government, they can generate actions and reactions within society as Wekesa Peter observes;

Popular music has been appropriated (by both its producers and consumers) to fulfill the political functions of reporting on current affairs, exerting political pressure, spreading propaganda, and reflecting and molding public opinion. In this sense, various musical texts have acted as major cultural resources that serve in spreading the ideas of unity, nationalism, and a peoples' right for self-determination as well as carrying within them messages on their grievances and aspirations. (97)

Wekesa Peter analyses the political function of musicians commenting that they can report on political issues like social injustice and Accountability making them great contributors to the analysis of politics in the country. With the fact that musicians through their songs comment on the political landscape of a country, we can concur with the assertion that, songs are arguably the most accessible and effective medium for social and political commentary among art forms. Songs are art forms that people can take with them to other activities such as, farming, office work, home chores, and driving as well as in leisure times.

In Uganda, music is very vibrant and plays a big role in the social and economic lives of many people. Popular musicians in Uganda are the biggest local celebrities. Musicians have in recent years increasingly used their music, regardless of genre, to relay messages and encourage social, political, and economic change. The main choice of language that cuts across all the music genres is Luganda, with some artists mixing it with English and more recently Swahili to reach a wider audience. The music having high listenership comments on almost all spheres of life be it economic, social, and political.

Early development of popular music in Uganda was overwhelmingly influenced by the European music styles introduced into the country by British colonizers in the late nineteenth and early twentieth century. British colonizers and Christian missionaries not only brought religion but also their musical culture. European instruments like the piano, guitar, and brass instruments were introduced to schools, churches, the army, and the police. The Playing of western instruments therefore became the breaking ground for subsequent modern popular music even though its effect was only indirect (Assasira Anita 35).

During the construction of the Uganda railway, Kenyan laborers played the solo guitar and this aided the rise of Kadongo Kamu music in Uganda. The genre was a replica of the music of the Kenyan laborers. Kadongo Kamu was an acoustic guitar and raffle music performed on streets, marketplaces, and bars. The genre was popular among the Baganda of central Uganda and was a blend of local and foreign musical elements. With time Kadongo Kamu spread to the western part of Uganda particularly the Ankole who termed it Kadongo Kamwe. Kadongo Kamu was narrative and proverbial in nature (Anita 35). It should be noted that during the 1970s Uganda's political climate became very harsh characterized by a lot of insecurity which pushed many musicians into exile. Musicians that had remained in Uganda took advantage of the narrative and proverbial nature of Kadongo Kamu to comment on the government and criticize the political environment at that time. However, songs that praised the leaders were also sang for example *Twawona Kiviri* and *Ani Yali Amanyi* by Moses matovu were sang to praise Idi Amin

This period, therefore, gave birth to political commentary through music in Uganda. Music in Uganda has since then become the mouthpiece of the voiceless and as it was at earlier regimes, musicians have come out to criticize the current regime and its way of governance while others have used the music to compliment the leaders in power. Lately, songs on the inability of the NRM government to fulfill its promises have increased. Notably, musicians like Ronald Mayinja, Robert Kyagulanyi, and Hassan Nduga have come up to openly criticize the NRM government for the chaos and crisis in the country while musicians like Irene Kisakye, Phina Mugerwa, and Cross Viola, Bebecool, stand in praise of the government's achievements. Ugandan musicians have commented on the government's lack to demonstrate transparency and to a large extent, curb corruption. State machinery like the police have been attacked for its inability to preserve human

rights while the president himself has been criticized for his reluctance to give up power. This and much more have become the tunes of songs played on media in Uganda.

Although this is so, there are artists who have maintained the position that the president has championed the state to great heights. The president is therefore acclaimed for ensuring peace and stability, economic growth, and reduction of poverty, development of education and health care. It is therefore upon this background that the study makes an analysis on the dialectical performances of Uganda's political landscape.

1.1 Social background of the artists.

1.1.1 Robert Kyagulanyi.

Robert Kyagulanyi Sentamu, a Ugandan musician, better known by the stage name Bobi Wine has been one of the musicians who has outwardly criticized the governance of Uganda in many of his songs. He was born on 12 February 1982, in what was then Mpigi District, but is now Gomba District. Robert Kyagulanyi grew up in the Kamwookya slum in the northeast part of Kampala, Uganda's capital city and was baptized Robert Kyagulanyi in the Roman Catholic Church. He attended Makerere University in Kampala, where he graduated with a Bachelor of Arts in music dance and drama. Robert Kyagulanyi started making music in the early 2000s. His first singles were *Akagoma*, *Funtula*, and *Sunda* (featuring Ziggy D), which brought Wine into the limelight. He was the President of the group *Fire Base Crew*. When the group disbanded he started a new group of which he is the president: "Ghetto Republic for Uganja".

Robert Kyagulanyi's music has the trademark of the ghetto life. His songs are so popular among the slum dwellers, and even beyond. In most of his songs, Bobi Wine has worked quite well to bring positive impact in the society he grew up in; the place he has always known as home. Among his many songs that were nominated, *Tugambire Ku Jennifer*, released in 2012, received massive applaud from the people, especially those who did not welcome the Kampala City Council Authority (KCCA) activities in the city.

1.1.2 Phina Mugerwa.

Josephine Mugerwa at times called Phina Mugerwa and commonly known as Phina Masanyalaze is a Ugandan singer and dancer who is also hailed as "Uganda's Shakira

Phina Mugerwa was born the fourth of the five children to Francis Kiwanuka and Annet Komugisha in 1984 in Kawaala , neighbourhood of Kampala. She attended Namirembe Kindergarten and Namirembe Infants Primary School for primary education before joining St Andrew's Kaggwa and Daniel Secondary School and Springfield College for her O Levels (UCE) and A levels (UACE) respectively

Mugerwa started her music career in 2007 after completing her senior six. Radio presenter Kato Lubwama had announced on the radio that he was seeking dancers to join his Diamonds Ensemble Band. She auditioned with about 300 others and was among the three that were chosen. She is famous for both her dancing and her singing. Her songs like *Bampassudde* and *Gyobera* have made her a household name in Uganda's music industry.

1.1.3 Irene Kisakye.

Irene kisakye is a Ugandan Female musician, composer, and songwriter whose music has been basically gospel till when she changed her genre to afro beat and Band Music. Since she grew up being a church girl, she ended up singing in the church choirs and this is where she developed her love for music.

Irene stated singing when she was about 17 years old. She was always in school and church choirs since she had the love for music. In 2011, Irene Record her first studio song titled “Kyomusaba Kyakuwa” which was a gospel song produced by Tonny Holes at dream studios. She however released her second song she titled “Kankwajule” which was also produced by Tonny Holes. She then took off a musical break for two years and again came back in 2013 where she produced her third song titled “Kawomero” and this song is an afrobeat Lusoga song which made her known as a Ugandan musician around that time on. She later again rose back on into the musical scene and in 2016 she produced a song titled “Kalondozi” which was produced by Yaled –Double Kick. She however also released the video for this song late June 2016. In the same year Irene produced the song Abeewo in which she compliments president Museveni for his rule.

1.2 Statement of the problem

Uganda is one of the African countries with a vibrant music industry. Due to this, Ugandan music has had scholarly attention in areas of its production and dissemination. Previous scholars have also focused on the role of songs on peace building, the traditional nature of Ugandan songs as well as ethnic and gender aspects of the songs. However, even though there has been a wave of political songs for and against the ruling government on issues of governance, social justice, economy, education and health care, little scholarly attention has been put on the dialectical messages embedded in the songs nor is there a comprehensive study on their artistic language and performance.

This research, therefore explores the dialectical performances of Uganda's political landscape in the songs of selected artists. It scrutinizes the language, the costume, performance, and the thematic concerns in the songs.

1.3 Objectives

The main objective of the study is to analyze the dialectical performances of Uganda's political landscape in the songs of selected artists.

The specific study objectives are;

1. To analyze the thematic concerns in the selected songs of Ugandan artists.
2. To analyze the figurative language used by the selected artists to put across their conflicting message.
3. To examine how the selected artists aesthetically perform the messages embedded in their songs.

1.4 Research questions

1. What are the various themes addressed by artists?
2. What figurative language is employed by the artists to put across their conflicting messages?
3. How do the selected artists aesthetically perform the messages embedded in their songs?

1.5 Scope of the study.

The study focuses on songs of selected artists on Uganda's political landscape. The study examines political songs produced between 2011- 2018- a period ruled by the National Resistance Movement (NRM) government and a time when commentary on its leadership was on its peak. The songs critical of government studied in this work are; Robert Kyagulanyi's Freedom (2017), Time Bomb (2016), Naye Mukama (2017); Hassan Nduga's taata tatwagala (2018) Kampala Aganye (2017) Term Eggenda (2019) while the songs in praise of the government are; Cross Viola's Tumuhagire (2016); Phina Mugerwa NRM Pakalast (2016); Irene Kisakye's Abbeewo (2016). The artists have been carefully selected because they have outwardly criticized and praised the government. The songs have been specifically selected due to their political messages and therefore make an analysis of Uganda's political landscape.

1.6 Review of related literature.

In his book *The Music of Africa*, Nketia writes that the treatment of song as a form of utterance arises not only from stylistic considerations or from the consciousness of the analogous features of speech and music. It is also inspired by the importance of the song as an avenue of verbal communication, a medium for creative verbal expressions, which reflect both personal and social expressions. Accordingly, the themes of songs tend to Centre on events, matters of interest and concern to the members of a community or the social groups within it. They may deal with everyday life or with the traditions, beliefs, and customs of society. This study asserts that a song, depending on its use, centers on a given theme and has a great bearing to society, it looks at songs in general and asserts that songs of any time are used as social political commentaries. This analysis is however limited to theme and fails to analyze the language the musicians use to bring out their messages which this research does.

Stone explains that in Africa, the arts are closely tied to the fabric of everyday social and political life. Music in the form of highlife songs in Ghana has promoted candidates for national office, music in the form of sung poetry has helped bring down a political regime and change the course of history in Somalia. Performance in many West African countries has helped to develop AIDS prevention awareness; in Africa as stone asserts; 'the arts are central to the flow of life' (16). Even though this argument focuses on West Africa, it shows that music has motivated people to effect

change. It can act as a source of information about the things happening in the society. It therefore acts as a commentary on a political landscape of a given country, an element the research focuses on.

Street relates that songs have a significant role in forming our identities, sense of belonging and citizenship that are linked with the basis of political order, and political thought and action. He asserts that:

Images and symbols from songs shape our identities, sexuality, class, and nationhood by producing and articulating feelings in us. We see ourselves as certain types of people, and attach identity and interests to this, establishing our claim in the political order (11).

Street in the above asserts that songs shape people's identities and perception of reality. The images and symbols used in the songs pertain a given subject from society which people are able to relate to. People are able to make political affiliations in reference to the messages in the songs they identify with. This study helps to explain the concept that a song has the ability to comment and shape the understanding and behaviors of people in line with politics and governance. It therefore analyses political issues with which people identify with as will be conveyed in my study.

In relation to the above, Shapiro asserts that songs can also be a form of resistance, defiance and to deny power, as well as to exert it. It is this power that enables states to enforce particular view and influence on its people, and using popular culture is a way of doing this. Governance is, as Shapiro asserts, 'a historical process in which boundaries are imposed, and people are accorded varying degrees of cultural coherence and political eligibility – not on the basis of natural divisions, but as a result of the exercise of power' (xvii). There are numerous examples of composers being asked by governments to deliver a piece of music for specific events and political causes. During the French revolution, competing factions would compete to tell their story to the world through songs that were heard all over the country. The power to influence has been used all over the world as propaganda, to encourage specific ideologies and to encourage followings towards particular political parties, for both positive and negative ends. This study regards music as a powerful political tool. It demonstrates the ability for songs to harness a given political idea. Songs therefore comment on government achievements and critique government on its failures. However, this

research is limited to the why and does not assess how the messages are brought out in terms of language and performance, which are important aspects while analyzing oral performances.

According to Lock, songs are also used to disseminate sensitive information. Corruption and thorny political issues, Electoral procedures and results may be the content of many songs. The lyrics criticize social elites in their own society who are trying to expand their power and highlighting issues between religion and politics. They denounce the relations between some religious leaders and politicians that result in corruption and undermine the democratic process (pp. 153). This study demonstrates that songs disseminate knowledge on corruption, social justice and rule of law. It however fails to acknowledge that songs can also positively comment on the government as the research asserts.

Songs become a form of political management through its ability to focus passion and express defiance. Live Aid (1985) by Bob Geldof used music to organize a spirit of universal humanitarianism as street asserts “Here was a pop star acting as a global statesman, not speaking for ‘youth’, but for us’ all” (13). In 2006 Geldof visited New Zealand, and his existing fame linked with his actions previously enabled him to again exert power when he described the country’s foreign aid. With the support of Bono, he was then able to progress his Make Poverty History campaign, using his musical celebrity status for social activism. Widespread public debate and activity sparked by this made both the Minister of Foreign Affairs and Prime Minister of New Zealand keen to defend their country's foreign aid record. This research shows how music can act as a campaign on the different issues in a country for example corruption, social justice and rule of law as the research explores in selected Ugandan songs.

Ogamba Blessing asserts that music like literature reflects the traditions and culture of a given society. Musicians tell histories of people through their music. Music therefore brings out the problems of a given society. Musicians call for order and keep the society in check by revealing the strength and weaknesses of the society. In accordance to this Ogamba considers music as poetry and argues that it displays imaginative qualities found in poetry. This study focuses on the validation of music as social poetry. It examines the style, the powerful uses of language and the use of rhyme in Fela Nkuti’s songs. This study is however limited to Fela Nkuti songs and does not analyse Ugandan music which my study does.

Kakande Angello asserts, after the review of artists like Bruno Sserunkuma and Fred Kato Mutebi, that Ugandan artists make social political commentaries on their government as he asserts:

Ugandan artists have been sensitive to the social political conditions affecting their space time. Issues of governance and service delivery have preoccupied them albeit in different but often complementary ways (ii)

Kakande in the assertion above argues that artists are conscious of the social political situation Uganda which they have revealed in their work. They comment on issues of governance and service delivery in different but almost complementary ways. Artists have therefore become agents of social change as their commentaries enable communities to understand the social realities and in turn act upon them. This study is relevant to the research as it asserts that artists are political commentators who are conscious of Uganda's political landscape which they reveal through their art. The study is however limited to art and does not show how music comments on Uganda's political landscape which this research does.

Cheneje Solomon in his M.A dissertation, *Stylistic Analysis of Kabra Folk Songs*, observes that the most prominent stylistic features that cut across Kabra folk songs are metaphors and symbolism. He also argues that neologism is used by artist in order to appeal to the youth as they are educated and fancy the use of other language in the song. The major techniques used in Kabra songs are Neologism and code switching. This study makes a stylistic analysis of Kabra folk songs, examining the prominent stylist features used by artist in these songs. The study is therefore limited to a stylistic analysis of Kabra folk songs and therefore does not make a stylist analysis of popular songs which this study does.

Mutia Babila examines the stylistic patterns in Bakweri dirges. Mutia looks at the language used by the Bakweri singers particularly the Kpe community. Babila discovers that the figurative language use in the Kpe dirges includes symbolism and metaphors. Babila further a variety of performance features to the songs namely clapping, ringing bells, which makes each song unique. This research looks at the style and performance of songs making it viable to the study. This research is however limited to style and performance. My research further explores the themes portrayed through the style and performance of the songs.

In relation to the above, Lyadri Tom and Ganyi Francis analyses the creative potentials of Bakor dancers. They assert that the audience is used and involve during the performance of songs. Furthermore, the songs are performed in relevance to circumstance hence the message of the song changes in regard to the situation. A song can change wording even as the performance is going on. The audience is therefore a deciding factor of the message of oral songs. This analyses the performances of oral songs focusing at the performer and how he is able to manipulate the message of the song in regards to the situation and the audience. Popular songs are however recorded. Their performance may not change with the change of situation. They are however played in line with the situation they present. Even though Lyadri and Ganyi analyze performance, the study is only limited to performance and does not analyze the themes presented in these performances. My research will further look at the themes in selected songs of selected Ugandan artist in order to asses Uganda's political landscape.

In line with the analysis of Uganda's political landscape, Byaruhanga Julius makes a comparative study of Uganda's 50 years of independence. He acknowledges that Uganda during the National Resistance Movement government has achieved some considerable amount of democracy. He acknowledges that the government for trying to promote rule of law. However, as he asserts "there quite a number of loop holes in the governance" (1). Such loopholes include the manipulation of systems and institutions by executing less separate power on arms of govnrment. Although this study is purely political science, it gives an insight into the leadership of the National Resistance Movement government which this research explores through analyzing the themes presented in the songs of different Ugandan musicians.

1.7 Significance of Study.

The research analyzes the dialectical performances of Uganda's political landscape in songs of selected Ugandan artists. This study is significant because it makes a comparative analysis of the Ugandan artists' perception of the NRM government. The study also analyzes the elements language and performance and how the artists have employed them in the coding of the message embedded in the songs which will be important for documentation.

1.8 Theoretical framework.

The study applies the Marxist theory of literary criticism in analyzing the selected songs. Marxist theory of literary criticism analyses literature in terms of the historical condition which produces it. Literature therefore needs to be aware of its historical condition. Marxist literary theory asserts that there is a direct relationship between history or social reality with literature. This relationship shapes the ideology upon which any piece of literature is composed as Newton asserts “Marxist literary theory starts from the assumption that literature must be understood in relation to historical and social reality” (85). In line with this assertion, a Marxist work has to narrate the struggles of men and women in order to free themselves from certain forms of oppression and exploitation. These forms of oppression and exploitation have to be first identified as analyzed in the ideology of the oppressed in the research.

In the preface to *A Contribution to the Critique of Political Economy* as quoted by Lisman David in *Marxist literary theory*, Karl Max sets forth one of the basic notions of Marxist literary criticism, the notion of the "superstructure":

In the social production which men carry on they enter into definite relations that are indispensable and independent of their will; these relations of production correspond to a definite stage of development of their material powers of production. The totality of the relations of production constitutes the economic structure of society—the real foundation, on which legal and political superstructures arise and to which definite forms of social consciousness correspond. The mode of production of material life determines the general character of the social, political and spiritual processes of life. (75)

Karl Max here asserts that at the capitalist stage of economic development, the relations of production constituting the economic structure include the capitalist ownership of the means of production and the proletarian class that must sell its labor power to the capitalist. From this economic base has emerged the "superstructure," including a government that functions to legitimize the power of the capitalist class that has the economic means of production. The superstructure also consists of "forms of social consciousness," the aesthetic, ethical, political, and religious ideologies that also serve to legitimize the power of the ruling class. Being that literature is a form of social consciousness, it is therefore one of the facets of the superstructure of society. Along this line, Lisman further asserts

Art in general, and literature in particular, in this sense are part of the superstructure. It is part of the complex ideological structure of social perception which ensures that the situation in which one social class has power over the others is either seen by most members of the society as "natural" or not seen at all. (76)

The above implies that understanding literature involves understanding the social process of which it is a part. Studying works of literature should include an attempt to understand the social context, especially the basic ideological rationalizations in which the works are rooted.

Marxist argue that the super- structure also consists of "forms of social consciousness," the aesthetic, ethical, political, and religious ideologies that also serve to legitimate the power of the ruling class as Lisman asserts:

The ideas of the ruling class are, in every age, the ruling ideas, i.e., the class which is the dominant material force in society is at the same time its dominant intellectual force. The class which has the means of material production at its disposal, has control at the same time over the means of mental production so that in consequence the ideas of those who lack the means of mental production are, in general, subject to it. The dominant ideas are nothing more than the ideal expression of the dominant material relationships, the dominant material relationships grasped as ideas, and thus of the relationships which make one class the ruling one; they are consequently the ideas of its dominance. (74)

Art in general, and literature in particular, in this sense are part of the superstructure. It is part of the complex ideological structure of social perception which ensures that the situation in which one social class has power over the others is either seen by most members of the society as "natural" or not seen at all. The class that has most power controls the ideological perception of reality and therefore their ideology is regarded the dominant ideology. The social class subjected to this dominance is oppressed as it offers labor to the dominant ruling class. Their suffering and conception of their reality is what can be termed as the ideology of the oppressed. The Understanding literature involves understanding the social process of which it is a part. Studying works of literature should include an attempt to understand the social context, especially the basic

ideological rationalizations in which the works are rooted. It should therefore study the dominant ideology and the ideology of the oppressed.

Marxists idealize that art is far richer and more 'opaque' than political and economic theory because it is less purely ideological. To Marxism, Ideology is not merely a set of doctrines. It signifies the way men live out their roles in class-society, the values, ideas and images which tie them to their social functions and so prevent them from a true knowledge of society as a whole. As Eagleton Terry asserts:

All art springs from an ideological conception of the world; there is no such thing, Plekhanov comments, as a work of art entirely devoid of ideological content. But Engels' remark suggests that art has a more complex relationship to ideology than law and political theory, which rather more transparently embody the interests of a ruling class. (16)

Eagleton in the above believes that art and therefore literature has a relationship with the ideology of a society. It however has a more complex relationship to ideology than law and political theory as it transcends the ideological limits of its time yielding insights into the realities which the ideologies conceal.

Louis Althusser as quoted by Eagleton (17) argues that Art cannot be reduced to mere ideology. It only has a relationship to ideology as ideology signifies the imaginary ways in which men experience the world as given by literature. Literature does more than merely passively reflecting the experience of the real world held within the ideology and also managing to distance itself from the ideology to the point where it permits us to feel and perceive the ideology from which it sprung. This depicts that Marxists view literature in the ways it portrays the ideologies of the society. Robert Kyagulanyi and other musicians studied in research present their ideological conception of Uganda's political landscape. Their views enable us to make a comparative analysis on the leadership of the National Resistance Movement government in terms of corruption, social justice, economy, education and health care.

Marxist theory gives sensitive attention to the work form style and meaning and how these styles are a product of social realities of a particular history. It therefore asserts that style is used in literature to reveal the conception of the reality around the author. In regards to this, a literary study on any work of literature has to analyze the style used by an author in relating his social

realities as Eagleton Terry adds, “the originality of the Marxist criticism lies not in its historical approach to literature but in the revolutionary understanding of literature itself” (5). This implies that a writer employs style to unravel the social realities of his time. It is therefore imperative to study the style and performance of a literary work in order to understand its major concerns. In line with the above artists like Robert Kyagulanyi, Hassan Nduga, Irene Kisakye and others whose songs are studied in this work do not merely talk about the social realities of Uganda’s political landscape. Their message is woven in literary styles such as irony, symbolism, metaphors. This literary language enables the musician to conceive their understanding of Uganda’s political landscape in a literary way making their works literary pieces.

Marxists view that the best literature is one that attempts to promote social change. This view is certainly advocated by George Lukacs in his distinction between critical and socialist literature. George Lukacs believes that realism in literature is the only way to interpret the human condition truthfully, because it recognizes that human nature is inseparable from social reality. Narrative detail will be significant only when it expresses the dialectic between humans-as-individuals and humans-as-social-beings. Lukacs distinguishes between two kinds of realism, socialist realism and critical realism. Lukacs maintains that the ideal literature is socialist realism. While critical realism attempts to describe the tensions in capitalist society, socialist realism attempts to describe the social forces working toward socialism. This is done especially through the depiction of the inner thoughts and experiences of characters struggling for social change. We perceive the struggle from the perspective of would-be revolutionaries. Socialist realism is in a position both to portray the totality of a society in its immediacy and to reveal its pattern of development

Marxist theory also connotes the tenet of dialectics. This implies the analysis of presented arguments in an objective manner. Marx and Engels the major proponents to this theory assert that the material world perceptible to senses has objective reality independent of mind and spirit. According to the Marxists history which is a base for literature is always changing as Crowley John and Brown Leonard asserts:

Marx and Engels believed that things are never better or worse. They only asserted that things are changing have always changed and will always change. (47)

The above therefore asserts that history is not static. Its analysis should therefore be objective since due to change in a given reality, the perception in that reality also changes.

Marxist theory is the best suited theory for this work. It makes an analysis of the ideological perception of social realities in literature mainly the dominant ideology of the ruling class and the ideology of the oppressed Ugandans. It is therefore helpful in the analysis of the musicians' perception of Uganda's political landscape. The Marxist theory also encourages the analysis of stylistic devices in literature as literature portrays social realities in an artistic way. This is well suited for the research as the study also analyses the figurative language and elements of performance of the songs of Robert Kyagulanyi, Hassan Nduga, Phina Mugerwa, Irene Kisakye and Cross Viola. Marxism further encourages dialectics, which stresses the objective perception of reality. This is well suited for the study as the research analyses the dialectics in the perception of Uganda's political landscape. It therefore makes a comparative analysis of Uganda's political landscape, considering the ideologies of the critics of the government and those that acknowledge the achievements of the National Resistance Movement (NRM) government.

1.9 Research Methodology.

1.9.1 Research design

The study is library based. It applies qualitative methods of data collection and analysis. This was done because Qualitative Research is primarily exploratory research. It is used to gain an understanding of underlying reasons, opinions, and motivations. Since this study primarily seeds through the conflicting perception of musicians towards Ugandan governance, qualitative research was most appropriate.

1.9.2 Data collection

The primary sources of this research are the songs of Robert Kyagulanyi, Hassan Nduga, Irene Kisakye, Phina Mugerwa, and Cross Viola. These songs center on corruption, social justice, Economy, Education and Health care and therefore reveal the conflicting perception of Uganda's political landscape. Two texts of the song are studied. The audio text and the video text. The audio text were downloaded from www.djerycom.com and later stored for further reference. The filmed videos of the songs were downloaded from www.youtube.com.

The secondary sources of the study include newspapers, scholarly journals articles, text books and unpublished dissertations. These majorly downloaded from www.google scholar.com, www.libgen.pw, and www.Academia.edu. Other secondary sources were obtained from emails from fellow researchers and mass media websites. The purpose of the secondary sources is to enhance the discussion of the elements identified in the songs.

Observation was also used in order to analyse the elements of performance like histrionics, costume and dramatization. Close reading of the lyrics of the songs was used in order to analyse the themes and figurative language employed in the song.

1.9.3 Data Analysis

The songs were transcribed in their original version and translated into English. They were finally categorized into two; the songs critical of government and those in praise of government. The study later analysed the thematic concerns in the two categories of the songs. The study also analyses the figurative language and the performance of the messages embedded in the songs.

CHAPTER TWO

THEMATIC CONCERNS

2.0 Introduction

This chapter analyses the thematic concerns presented in the songs of Robert Kyagulanyi, Hassan Nduga, Irene Kisakye, Phina Mugerwa and Cross Viola. It analyses the themes in songs critical of government namely social injustice, corruption, rule of law and civic engagement. The themes in pro- government songs include: security, education and health care and women empowerment. This chapter is based on the definition of a theme as the overall message embedded in a song.

2.1 Themes in songs critical of government: Ideology of the oppressed

This section makes an analysis of the themes in songs critical of government namely *Freedom*, *Time Bomb* and *Naye Mukama* by Robert Kyagulanyi. Hassan Nduga's songs *Taata Tatwagala*, *Term Eggenda* and *Kampala Aganye* are also studied. The themes of social injustice, corruption, rule of law and civic engagement are studied.

2.1.1 Social injustice

Robert Kyagulanyi asserts that Uganda lacks social justice. According to him, masses are bearing the brunt of torture from their would be protectors: The National Resistance Movement government. Robert Kyagulanyi believes that the situation is appalling and therefore needs God's intervention. In *Naye Mukama* (appendix three) he sings:

Original version

Naye Mukama
Lwaki toyamba notaasa egwanga lino

Abantu babonabona
Abalala bakkaba
Bitulumya omutima

English translation.

But God,
why don't you help and
save this country
people are suffering
others are crying
it breaks our hearts.

In the above Robert Kyagulanyi questions God on his intervention into the appalling situation of the country. He asserts that people are suffering and crying in their country, a situation that breaks his heart. Robert Kyagulanyi conceives a country to be a place where people are content and

enjoy basic services without hustle. It is therefore sad that people suffer the ordeal of a high cost of living which has led to suffering. Kyagulanyi asserts that the suffering is due to the high cost of living yet the people are poorly paid. The people's earnings are therefore hardly enough to help them go by. In *Naye Mukama* (appendix three) he further sings:

Original version	English Translation
Nakula ne maama wange ewaka	I grew up with my mom
Ngera nze gwatuma	And I was the one she sent
Ngatuma Amanda, nantuma sabuni	She would send me for soap, charcoal
Nantuma nebutto nampa ebbili	and oil at a price of two thousand
Nga tubeera wo netuziba	and we would live on
Naye era netukesa	
Kati emyaka giyise	years have passed
Nafunayo nange omutto gwentuma	I have a child of my own to send
mukatale	
Naye bwe muwa enkumi bbili	but when you give him 2000
Nga bwagenze era bwatyo bwadda	he comes back empty handed
Ebintu byakyuka	things have changed
Ebyali ebyalaisi bya kyuka	what was cheap is now expensive
Nnenebuuza wa gyetulaga	and I ask where we are heading
Ebintu bilinya emisaala tegyeyongera	the cost of living is high but salaries
	are not increased

Robert Kyagulanyi makes an analysis on the earlier times when the National Resistance Movement government had just come to power, asserting that the cost of living was not as high as it is currently. He asserts that two thousand shillings was enough to cater for a day's meal. Contrastingly, the cost of living in current times is high yet the earnings are low. The masses are therefore unable to cater for their needs. This has led to people's suffering. Considering that it is the same government that is still in leadership, the situation has surely gone from bad to worse as Kyagulanyi asserts in *Naye Mukama* (appendix three); "fundamental change is what they promised us at the beginning and fundamental change is what they caused indeed, from bad to worse."

Social injustice is also a major theme in Hassan Nduga's songs. In *Taata Tatwagala* (appendix four), he sings:

Original version	translation
Nze bwentudde nendwoozamu	when I sat and thought about
Kumbeera gyetulimu mu Uganda	the situation we live in in Uganda
Ddala ndaba tulinga ngali	I think we are like the crested crane.
Ngaali ekifanyi kyayo	the crested crane's picture

<p>Okisanga kupipande saako Nne benbera nga bajitimba Mukoti omulamuzi Nekusenta gye bakulembezza Kabibeere binusu ndowooza Silinaawo anjulira Naye ekinnuma ogisanga mu ttale</p> <p>nga esuula mumpewo enkusu musula nazo eka namwe songa nayo yandibadde nobulili</p> <p>mu state house nga esula ne president kumpi wassula kubba kekabonnero kke gwanga lino na bulli akyala mu Uganda kekamwaniriza naye ngaali lwakubba wombefu kati ali muttale embwa bwe zza bbogoola nemuziwa amayumba zzebaaka enkusu olwayogera , nemuziwa obutimba mwe ssula naye ngali olwo bugonvu kyovolabba alimuttale akaaba</p>	<p>is found on posters and and the flag in the courts of law, the judge even on money it is what is fronted even on coins, I think no one can deny that. but what hurts is that you find it in the bush sleeping in the cold you sleep with the parrots at home yet the crested crane would have had a bed in the state house sleeping next to the president because it is the country's symbol and ever visitor to the country is welcomed by it but because the crane is peaceful, it is in the wilderness when the dogs barked you gave them houses to sleep when the parrots talked you gave the nets to sleep in but because the crane is peaceful he is in the wilderness crying.</p>
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In the above, Nduga makes an analogy of Ugandans to the crested crane. Just like the crested crane symbolizes Uganda so do Ugandans. Nduga assert that Ugandans are neglected, provided poor housing and other social facilities yet the foreigners who have no attachment to Uganda are provided a comfortable life. Nduga claims that Ugandans are ironically denied of their rights and the ability to enjoy their country, a privilege that is given to the foreigners. The plight of the masses is seen in the different sectors of the country namely education, health, security as Hassan Nduga further sings:

Original version

Nasanga omusomesa we mubende
Nga omusala afuuna gwe satu
naye nga zabula
Mukifo kyokusomesa abaana
aba alowoza kumpale anti ekutusse.

Translation

I found a teacher in mubende,
whose salary is thirty thousand
but it is not paid
instead of teaching,
he is thinking of his torn trouser.

The situation reveals the plight of a government teacher who due to poor and unpaid low wage, is unable to teach due to the inability to repair his trouser. He therefore concentrates on his torn trouser instead of the students that he teaches. Hassan Nduga also reveals the plight of the doctors who are unable to work properly due to the poor remuneration as he sings:

Original version

Omussawo we kiruddu
nga omusaala afuna gwa kkumi
Naye nga zalema
Empisso ajukukuba newetagenda
Kkubba alowoza landlord
ekka amugobba

Translation

the doctor in Kiruddu
whose salary is a hundred thousand
but it is not there
give you a wrong injection
because he is thinking of the landlord
chasing him at home.

In the above Nduga propounds on the idea low payment of doctors. He attributes the poor services offered in the hospitals to the poverty that doctors are subjugated to. Due to the poor pay, the doctors are unable to cater for their basic needs and therefore instead of concentrating on their work, they are engrossed with the problems at home.

Hassan Nduga also reveals the injustice the Ugandans face when they are treated differently from the foreigners. He believes that foreigners are given special treatment, one that is not offered to the local masses. He further sings in *Taata tatwagala* (appendix four)

Original version

Wanno abachina mwabawadde security
Songa ffe tuttibwa nobujjulizi bbubula

Translation

the Chinese are given security
Yet we are killed and the evidence vanishes

Hassan Nduga laments that foreigners are given security mainly because they fetch the country revenue. However, it is unfair that masses who also pay taxes are killed and tortured whilst security officers fail to offer an evidence to vindicate the criminals. The masses therefore live in fear in their own country as the foreigners are secure. He further laments:

Original Version

Ekyobuggaga ekili mu Uganda
nomugwira bwajya nansimbi
obuttuze affuna sikumala kwetaala.
Ba Madivani bafunira muddola
ngatte eya bilima omusanga nomwola

Translation

the riches in Uganda
if the foreigner comes with money
he gets citizenship no hustle
those of Madivani earn in dollars
yet the workers in their farms earn
bread crumbs

Hassan Nduga in the above asserts that citizenship is offered to foreigners freely as long as they have money. Foreigners have set up industries for example Madivani in the pretext of offering jobs to people. However, ironically the masses who offer services to these industries continue to remain poor as the foreigners earn in dollars. According to the economic research policy center in its article *liberalization and the growth paradox in Uganda*, Uganda has over 2300 exporting firms however most of these firms are foreign owned and therefore most of the profits gained by these firms are expatriated back to their countries. The plight of Ugandans who offer services to such industries therefore remains that the foreigners continue to become richer while the citizens poorer. The government has failed to correct this anomaly and continues to invite more investors because they are blinded by the money they offer.

Hassan nduga also laments on land grabbing in Uganda as a form of social injustice. In *Kampala Aganye* (appendix five) he sings

Original Version	Translation
Nali ngenze ewaka ewaffe mukyalo nenelimira	I would have gone to my home and invested in agriculture
Ettaka balibba kuliko farm zabanene	the land now harbors the rich's farms
Tunadukira wwa ffe jyetunalima akamele	where would we run to cultivate food
Nemulwera ewaka abachina bebalamula	if our used to be home lwera was taken on by the Chinese

Hassan Nduga highlights land grabbing in Uganda. He describes the situation where the poor are forced off their land by the rich who want to set up big farms which do not sustain the earlier occupants. In the long run many Ugandans are left at the mercy of the streets and slums as their lands are occupied by foreigners and rich Ugandans. Land disputes have been common in Uganda. Acquiring land with clear title is a challenge for business communities and foreign direct investors who end up using their money to acquire the land forcefully. Murphy Susan et al in the article *When rights collide: land grabbing force and injustice in Uganda* asserts that:

the inability to acquire land with clear title has led to business men and foreigners to take land forcefully. Rather than achieving the basis of a liberal state, where reward and effort can be (highly imperfectly) linked, contemporary land management changes in Uganda and elsewhere risk further marginalization, exclusion, inequality and poverty for the most

vulnerable populations. rights of the sovereign trump the basic rights of the affected population. (683)

Murphy acknowledges that the inadequacy of clear and formal processes of the acquisition of land in Uganda has led business men to acquire land forcefully. Murphy argues that there is a narrow application of liberal property rights that leaves hidden many of the basic rights violations and non-positional harms and losses experienced by the affected population. In the absence of clear principles of procedural and distributive justice, where all can be protected and can benefit from the practice of social cooperation, the rights of the dominant groups, in this case the state who later acquire the land for foreigners, are in practice given priority over all others.

In relation to the above, Hassan Nduga asserts that Ugandans face eviction without notice. Due to the desire for the rich to use the land, the poor are evicted thereby leaving them homeless. In *Kampala Aganye* (appendix five) he sings:

Original Version	Translation
Wanno mu kampala omwavu	in Kampala the poor
takyalina kyayogera	is voiceless
Nebwobba naka yumba	even when you have a house
Bakusenda nogenda	it is demolished
Omugaga aggula nogana	when the rich can't propose to buy
	your land and you reject
Tabulla wakuyita	he can't fail to take it
Bakuletela empapula nga	he will bring papers showing
Bwotali ku map yakibbugga	how you are not on the city map.

Hassan Nduga relates that the poor can only own land until it is desired by the bourgeoisie who use unethical and uncouth ways to acquire it. This is done with the knowledge of the government as some of the documents to legalize the evictions are government owned. Such a situation leads to the abrogation of people's rights and poverty as the rich remain richer and the poor remain poorer as Susan Murphy contends:

The Ugandan government has also been involved in the abrogation of the rights of its citizens, in favor of its own rights. The vertical power inequality between the state and the citizenry has increased. However, empirically examining the narrow application of a liberal rights framework through the testimony of those affected shows the need for fundamental reform. (693)

Murphy acknowledges that the government has infringed on people's rights in line with land. This it has done in order for it to favor its own right and interests. Ugandans are therefore left at

the mercy of a government whose interests are more important than those of its people. People end up unjustly evicted from their lands hence suffering in the hands of a government that is ironically meant to serve and protect them.

Social injustice is also revealed in the way street vendors relate with the authorities. Hassan Nduga sings:

Original Version

Nasubula obulega nganjagala
nfuune ensiimbi
Mba nfuluma owino
City council nenjoola
Nga zzensaba sikyaziweza

Kati ndimwavu.
mbulwa ne sabuunii gwenaaba

Translation

I bought bra on whole sale
to get money
as I was leaving owino
city council arrested
because the I couldnot raise the amount it
was asking for
Now am too poor
to even buy baithing soap

Hassan Nduga asserts that operating street vending businesses in Kampala has become difficult. This he has attributed to the exorbitant amount asked by the city authorities who confiscate items of sale if business men do not have the required amount to pay the authorities. This causes street vendors to lose their livelihood as the money meant to cater for their expenses is taken by the authorities as Young Graeme asserts:

Street vendors in Kampala have faced significant repression since the introduction of the KCCA. Evictions, arrests, the confiscation or destruction of goods, demands for bribes and other forms of harassment by KCCA officials have become ever-present threats for street vendors. (727)

Young agrees with Nduga that the Kampala City Council Authority officials oppress street vendors as they confiscate and destroy their goods, demand for bribes and even arrest them. This has pressured street vendors to leave the business and in turn lose their livelihood as Young further asserts.

As a result, the number of street vendors in Kampala has decreased dramatically. Some are in prison, or have been forced to give up vending because the costs associated with it have become too burdensome. Many have relocated to one of the city's informal markets, where they struggle with high fees and few customers. Others have left Kampala altogether, in many cases returning to the countryside after originally coming to the city in search of better economic opportunities. In short, street vendors have

been excluded from the city's development, and have few prospects for improving their positions in a highly politicized urban economy. (727)

Young asserts that street vendors are affected by the problems accruing to the unjust Kampala City Council Authority. They are left with no choice but do business in the city's informal markets who fees are also high. In the long run, street vendors are left with no option but to go back to the country side where the situation has little to be desired as well.

In relation to the above social injustice is also viewed with the way authorities relate with motorcyclist riders. Hassan asserts:

Original Version	Translation
Obutembeyi bwe ba bunemessa	when I failed to street vend
Konze kka nvugge boba	I decided to motor cycle
Omugagga yagigula nkeera	my boss bought it the next day
Olwegulo nebbanjola	by evening, the officials had taken it
nti bba zigobye mukibuga	claiming that they had been banned in the city
nti zissuse obungi	because they were too many
kati eri kupolici	now it is at police
yanemelayo olwensimbi	unretrieved due to financial incapacities.

Hassan Nduga asserts that motorcyclists suffer the same plight as the street vendors as they are pushed out of the business by police's unofficial arrests and confiscation of their motorcycles. This is done in the pretext of keeping the city organized and clean but at the expense of the motor cyclist who lose their livelihood. Hassan Nduga further asserts that there is no justification for the arrest and confiscation of motorcycles. Police arrest the cyclists even when they hold all the necessary requirements. He sings:

Original Version	Translation
abba boda tulinga abazza emisango mugwanga	it seems cyclists committed a crime
polisi bwekukwata tobulwako kyosasula	when police arrest you, you have to pay for something

nebwoba ne helmet nebisano

wakili ekusiba olwa jacket enyinji zzoyambala

even when you have a
helmet and all
documentation
at least it will arrest you for
wearing too many jackets

The above suggests that police make unlawful arrest and confiscate people's property. When they fail to arrest the people legally, they come up with any reason to make the arrest. The police is presented as unjust as it makes unlawful arrests to satisfy its ego.

2.1.2 Corruption.

Corruption is the abuse of public office for private benefit. Corruption manifests itself as bribery, financial leakages, conflict of interest, embezzlement, false accounting, fraud, influence peddling, nepotism, theft of public funds or theft of public assets. Robert Kyagulanyi laments on the high corruption in the country in a series of rhetoric questions he poses in the chorus of the song *Time Bomb* (appendix two)

I don't know why the corruption is too much.
Why the price of electricity too high
Why the price of education is too high
And to see the tribalism is too much

Robert Kyagulanyi asserts that Uganda is blemished with high corruption. This he asserts has been the cause of the high cost of living as social services like electricity and education are offered at high price. Robert Kyagulanyi also acknowledges that the country is also tainted with tribalism.

Robert Kyagulanyi satirizes corruption in the song *Time Bomb* (appendix two). With a satirical opening statement, Robert Kyagulanyi presents the irony of a country in jeopardy while the leaders are caught red handed practicing embezzling funds. He sings "...as the citizen were still alarmed by the increment in the prices to 99%, a minister was caught red handed with tax payers money". This satirical piece is an eye opener to the masses that the taxes which are meant to cater for their well-being seem to be used for other's wellbeing leaving the masses to suffer in the hands of a government that was meant to protect them as the IG reiterates:

The tax burden on Ugandans keeps increasing every other passing day and one would expect better services that are meant to be facilitated by the taxes collected. Instead, Ugandans have had to grapple with poor roads, shoddy public buildings, insufficient drugs in hospitals, and very high prices of commodities because of the high cost of transporting them on poor roads. (3)

The inspector of government asserts that a heavy tax is inflicted on Ugandans. It is therefore right for them to expect better services provided by the government. Ironically, this is the opposite. Ugandans receive poor education, health care and poor housing as the money meant to better the social services is embezzled by government officials. The citizen become poorer as government officials become richer.

The setting of the song *Time Bomb* is the shanty slummy suburbs of Kampala. Through such a setting, Robert Kyagulanyi re-counts the poor living conditions of the people and in turn transmitting the horrific effect of corruptions to the people in Uganda. The slums seem to be an epitome of the places that are mainly affected by corruption. *Time bomb* illustrates the effect of corruption in the different sectors of the country. In terms of education, Robert Kyagulanyi blames the consistent lack of jobs on the endless embezzlement of funds and tribalism. He sings:

Original Version

Tuba ku a somero fees tusasula zimu
naye emilimu gibeera gyabalondemu
nabavubuka Kati zaala gwe mulimu

Translation

When at school we pay the same fee
but jobs are for the selected few
now gambling is the job for the youth

Robert Kyagulanyi observes that the government has failed to offer equal opportunities to all the youth that get educated. This has led some of the youth to engage in gambling since they do not have jobs yet they have to earn a living. The inability of government to offer a good education due to corruption and embezzlement of funds, has been the cause of drug abuse and hooliganism. This is because the youth who have completed their education lack jobs and those who are still in the schooling age have lost hope in education therefore resorting to gambling. Kyagulanyi insists that the quality of education is limited to a few who can afford it. The government feigns offering education for all however this education is of poor quality as money meant to offer quality social services to the people is embezzled and enjoyed by the few.

Robert Kyagulanyi accrues the consistent prevalence of corruption to the increased need of patronage by the government. In the introduction of the song *Naye Mukama* (appendix three) Robert Kyagulanyi laments:

Fundamental change is what they promised and fundamental change is what they caused indeed, from bad to worse. When the people continue to suffer, while they personalize the nation's property.

Robert Kyagulanyi aligns with others like Mwenda when he asserts that; the government has derailed from its goal as due to its desire to personalize the leadership of the country. On 26 January 1986, the National resistance army (NRA) marched into Kampala. After Yoweri Museveni swearing in as president, he promised Uganda a fundamental change. In this regard, amongst the government's ten-point program was the eradication of corruption as Mwenda and Tangri asserts:

When the NRM seized power in 1986, it ranked corruption as one of the problems that needed to be rooted out from Uganda's body politic. One of its goals, as identified in its Ten-Point Plan, was the elimination of corruption and the misuse of power. President Yoweri Museveni and other top leaders spoke out against corruption under previous regimes and committed themselves publicly to fighting it. (178)

Mwenda and Tangri assert that President Museveni through the ten-point plan attested to fighting corruption. He blamed the previous regimes for their inability to fight corruption and therefore swore to publically fight and eradicate it. However, this did not happen. Things have changed as Robert Kyagulanyi asserts in *Naye Mukama* (appendix three); "from bad to worse." Corruption still prevails in Uganda with top officials in the government having their hands deep into corruption. Ruzaaza, Malawa and Mugisha reiterate the above asserting that "corruption has been institutionalized and systemic being adhered to all levels of governance" (77). This can be termed elite corruption which involves members of government being involved in corruption for their gain as Mwenda and Tangri assert,

When privatization began with financial support from the World Bank, the implementation process was managed directly by government officials. At times, the sale of public enterprises was managed and manipulated to the

individual benefit of the politically well connected. Privatization was conducted in a non-transparent manner, and divestiture decisions did not have to be approved by the Parliament. The result was that cabinet ministers and senior officials acquired state-owned assets, especially in hotels, beverages, transportation, and printing, at favorable prices and on generous terms. (183)

According to the above, due to privatization, ministers and senior officials acquired state owned properties in illegal and uncouth way. These officials had grown close to the ruling body and therefore became untouchable as the government saw them as ways of keeping itself in power. This has led to patronage where the National Resistance Movement government has allegedly consistently used its position by extending its patronage networks and buying political support.

Robert Kyagulanyi asserts in *Naye Mukama* (appendix three); “as the people continue to suffer, as you personalize the nation’s purpose.” This shows that the government no longer cares about the people it swore to protect. Its interests lie in how to keep themselves in power as they now believe the country is theirs and nobody is deserving of it. Government officials have therefore been acknowledged embezzling money in order to sustain the president’s political campaigns as Mwenda and Tangri assert:

military officers spent large amounts of their ill-gotten financial resources on campaigning for the President and funding elections in 2001. Government ministers used the large ‘commissions’ as well as ‘signature bonuses’ they derived from foreign firms seeking government contracts or renewal of operating licenses for political purposes (31)

In the above, Mwenda and Tangri affirm that military officers and ministers have been reported to use money they derived from foreign firms, meant to cater for the masses, for funding presidential campaigns and other political purposes.

Embezzlement of public funds is not the only form of corruption seen in Uganda. Robert Kyagulanyi attest that Uganda is defaced with nepotism and tribalism. In time bomb he sings.

Original version	translation
Obusosoze mu mawanga bwebungi	there is a lot of tribalism
Nga ate ffena tumanyi tekiba kilungi	and yet we all know it is not good.
Yes! Take a look in every office	Yes! Take a look in every office
Let me say	Let me say
Ebintu bye njogerako	the things I talk about
Abamu bibalumila muli	hurt every one
Naye nebisigalayo mumutima	but they stay silent
Buli omu yandi funye equal opportunity	everyone should get equal opportunity
No matter the tribe	no matter the tribe
Netumalawo effitina	in order to curb envy.

Robert Kyagulanyi asserts that there is immeasurable tribalism in Uganda which is obvious in every office. Robert Kyagulanyi acknowledges that tribal conflicts in Uganda are due to tribalism. As other tribes are favored more than others, it causes conflict. He therefore suggests that nepotism and tribalism should be eradicated in order to keep peace in the country.

2.1.3 Erosion of rule of law

Rule of law is an important principle of good governance. It guarantees equity, fairness and justice in the society. Robert Kyagulanyi contends that people are forced into accepting the desires of the government and therefore lack freedom of expression. They are oppressed and forced to accept a government that is exploitative and oppressive. Robert Kyagulanyi asserts that it is due to such oppression that the country is going backwards as he sings in his song *freedom* (appendix one)

Original Version	Translation
Twakoye ebinyigiliza obulamu bwaffe	we are tired of the things that suffocate us
Nabuli kitumalako eddembe lyaffe	and everything that takes away our freedom.
Uganda ettambula edda mabega	Uganda is moving backward
Tutuse no okwetamwa egwanga lyaffe	we have started hating our country

Robert Kyagulanyi asserts that there is an increased violation of human rights in Uganda that has resulted into people abhorring the state of their country. He also asserts that the infringement on human rights has been the cause of under development since the government is no longer about its people but on keeping itself in power. Abioye asserts that

for a government to be legitimate, it must have been created in a democratic manner, with the mandate and participation of the people it seeks to govern. This means that the people must have agreed, consented to, and given their mandate to be governed.
(103)

Abioye considers a legitimate government as one that sustains democratic governance. People should therefore be given the mandate to participate in the governance of their country. Consequently, Abioye believes the government is meant to work for the people and not the converse. The government's objectives are meant to concur with the needs of its people. This is not the case for Uganda. Robert Kyagulanyi laments that the National Resistance Movement government has failed to hand over power and therefore abuse the desires of the people who want new leadership. Kyagulanyi laments to this when he sings:

Original Version

English Translation

Mulimba mutuyisa bubi nyo namwe,
Wadde tetuganye mwalwana munsiko naye

you really treat us poorly
even though you staged the
bush war

Ommwanna gwe wasanga ng'a tanazalibwa
Kati Naye yazala naddaa
Kino mukitugambirre muzeeyi abamutuukako
Ddala nebakadde banne bamugambeko
Enno ensonga kyamu nyo gyalemeddeko
Kkati eggwanga nalyo lyenyamidde
Bagamba eyali democracy mwagizalawa,
Kkati yafuka nna hypocrisy

but the child who wasn't born yet
already gave birth
please tell this to the old man
even his age mates should emphasize it
that what he is doing is wrong
now the country is sad
the say you have looked on democracy
now it has become hypocrisy

Robert Kyagulanyi asserts that the government has failed to hand over power which has left the people exasperated. The National resistance movement is championed for staging a coup to remove the autocratic and authoritarian regime of Obote in 1986. Kyagulanyi asserts that this has not bared any fruits as the government deteriorate to the conditions it went into a coup for. Kyagulanyi asserts that the National Resistance movement has trumped on democracy turning it into hypocrisy. It should be noted that Since Museveni's came to power in 1986, the constitution was amended in 2005 to remove term limits and in 2017 to remove age limits in order to leave the 73-year-old Ugandan president to rule life if he so desired. This act clearly shows that the balance of power is tilted to one side; the government. The fickleness of Museveni to hand over power has dire consequences for the country as Muhumuza asserts:

Museveni's unwillingness to leave power, through political manipulations and personalization of power may negatively affect Uganda's political stability. Personalization of power leads to authoritarianism and corruption that may reverse Uganda's current gains. This is because as avenues for peaceful political engagements get closed, people who yearn for democratic change could resort to violent means to change government. In other words, as democratic avenues get closed, the possibility of coups, terrorism and guerrilla wars become the option. (10)

Muhumuza asserts that Museveni's inability to hand over power negatively affects the country's political stability. He asserts that the authoritarianism and corruption that has been attributed to the need to personalize power is likely to reverse that current gains and development that has been registered in the country. This is because, while the president seeks to rule for life, there are people desirous of change. Avenues of peaceful transition will therefore be narrowed or closed to say the least. People eager for a democratic change will therefore resort to violent means in order to achieve the democratic change they so desire. This will result into terrorism and anarchy as coups and guerilla wars are opted for.

Robert Kyagulanyi further asserts that the balance of power is tilted to one side; the government. The nationals have not been given the freedom to express their views. Peaceful demonstrations are answered with police brutality and arrest. The government has therefore become a tormentor instead of a mentor. He sings:

See our leaders become misleaders
And see our mentors become tormentors
Freedom fighters become dictators
They look pon the youth and say we're destructors.

For Robert Kyagulanyi, the law must reflect the desires and most especially the needs of the people. The government has failed to avail a law that reflects the desires of the people therefore becoming misleaders and tormentors instead of being leaders and mentors. Robert Kyagulanyi views leaders as mentors to its people. They are meant to practice a considerable amount of democracy in order to inspires the masses to do the same. However, the National resistance movement government has failed to practice democracy and have turned into tormentors of the people. The government has also paid a deaf ear on peoples' needs and those that speak out are regarded as destructors and misleaders. Kyagulanyi reports on the censorship of media,

musicians and any other party that critiques the government. For a law to be binding, it is meant to be a law of the people as Abioye asserts:

for any law to be binding on a group of people, for it to be obeyed and respected by the people, without the threat of sanctions, it must reflect the norms and values of the people which it seeks to bind. There must be something that gives such law an inherent value that makes it binding on the people; there must be some evidence that the people have given their consent to be bound by such laws and rules.

Abioye asserts that for any law to be respected by the people, it should reflect their norms and values and therefore their needs. There must be evidence that the law is binding and therefore is consented by the people. In Uganda's context however, the constitution was changed contrary to the people's will and therefore is not a binding law. The people are tortured and imprisoned when they speak out or demonstrate. The media is incarcerated for "telling lies" while social media is taxed in order to limit rumor mongering as the president termed it "olugambo." This clearly shows that there is no binding law in the country and therefore rule of law is clearly eroding.

The second part of the song *freedom* (appendix one) affirms Robert Kyagulanyi's conception of rule of law in Uganda. He sings:

We're living in a world similar to the one of slave trade
This oppression is worse than apartheid
The gun is the master
Citizens slaves
The pearl of Africa is bleeding
What is the purpose of the liberation?
When we can't have a positive transition
What is the purpose of the constitution?
When the government disrespects the constitution
Where is my freedom of expression?
When you charge me because of my expression

In the above lines, Robert Kyagulanyi asserts that the National Resistance Movement government has failed to; respect the constitution, give freedom of expression and also accept a peaceful transition of power, all which are important for the realization of rule of law in any democratic government. He likens the situation in Uganda to that of apartheid and slave trade where people were tortured and suffered. Kyagulanyi also comments on authoritarianism in Uganda when he asserts that the gun has become the master. The citizens are ruled by the gun.

They lack freedom of expression as they are silenced by the ranting of bullets. All these acts of anarchy are attributed to the president's adamancy to hand over power. He has therefore resorted to use of violence in order to insert his rule in a country where nationals are hungrily panting for democratic change. Acemah, apolitical scientist in his article, *Making Sense of Uganda Politics in 2062*, observes:

First, 33 years ago at an Organization of African Unity Summit held in Addis Ababa, Ethiopia, NRM's sole presidential candidate lectured African leaders on the topic, what is Africa's problem? After analyzing the problem, he concluded correctly that Africa 's problem is leaders who overstay in power and received a standing ovation from hundreds of delegates attending the conference. In a tragic irony of history, he has succumbed to what he vehemently condemned in 1986. (7)

In the above it is clearly noted that the head of state acknowledged that the problem with Africa is leaders who overstay in power. He therefore acknowledges that when leaders overstay in power they create a problem for their countries. However, tragically the President has succumbed to the same vices he condemned hurling violence on the masses in order to stay in power. Trip in the book *Museveni's Uganda: The Paradoxes of a Hybrid Regime* quotes the president to say; "It's me who hunted and after killing the animal, they want me to go. Where should I go" (1). From this assertion it is viewed that the head of state no longer views himself as a servant of the nation who is meant to serve his term and go. He sees Uganda as his game, one that he hunted and caught and therefore should enjoy it to his fullest. Kyagulanyi considers the government hypocrites as they have failed to observe democracy and deliver on their promise of fundamental change. In *Freedom* (appendix one) he sings:

Original Version	Translation
Bagamba eyali democracy mwagizalawa	They say you have trumped democracy
Kati yafuuka na hypocracy	That it has become hypocracy
Bagamba eyali fundamental change mwagizalawa	they say you trumped on fundamental change
Kati yafuuka no change	that no it has become no change

Kyagulanyi asserts that democracy has been abused to the extent that it has become hypocrisy. The National resistance movement claims to ensure democracy and security in the country. However, this still remains in the shadows when shreds of police brutality on masses and the press is seen. It is safe to note that the government, due to its desire to remain in power, resorts to violence as Trip asserts:

Because leaders have sought power through violence and patronage, they cannot leave power; the personal consequences would be too great. Because there is no easy exit, they must continue using violence and patronage to remain in power. (1)

Trip asserts that since leaders seek power through violence, as President Museveni staged a coup to overthrow Obote, they are unable to leave power easily. They therefore resort to use violence in order to remain in power even against the people's will. This therefore leads to the abuse of human rights, since there is no easy exit from a country they consider their property. Furthermore, Kyagulanyi observes that the fundamental change that the government promised when it had come to power, has not been realized. This has made the president no different from his predecessors as Rubongoya asserts

Today the governance structure in Uganda is not different from that of the 1980 to 1986 period, despite Museveni's 1986 promise to bring about fundamental change. A convergence between Obote II and Museveni II/III has occurred. Uganda's experience under Pax Musevenica (i.e., the 20 years of NRM rule) has not produced revolutionary change, it is instead reminiscent of the hegemonic regimes of preceding governments. Over time, Museveni has acquired the status of an imperial president and some government structures have taken on a *modus vivendi* of a police state. (4)

Rubongoya concurs with Kyagulanyi that the fundamental change that the national resistance movement government promises in 1986 is indeed no change at all as the government has regressed to the governments it once fought. President Museveni's vacillation to give up power is likened to his predecessors making him no different from them and therefore as Kyagulanyi sings what was meant to be a fundamental change is no change at all.

2.1.4 Civic engagement

Robert Kyagulanyi centers his message on the role of citizens' engagement in the governance of their country and the need for them to hold people in public offices accountable. The song "Time bomb" is wrapped in one message "people rise and fight for your rights." Robert Kyagulanyi asserts that social accountability is a social responsibility. The song *Time Bomb* (appendix two) is opened by an assertion:

Freedom comes to those who fight but not those
Who cry because the more you cry the
more your country continues to die
So rise defend your rights."

Robert Kyagulanyi asserts that protecting the country from injustice is every Ugandan's right. Ugandans have to fight the atrocities they face in the hands of their government. Robert Kyagulanyi also believes that people should refrain from crying and lamenting about their situations and therefore rise to defend their rights. Robert Kyagulanyi believes that people have the power to change their situation. Kyagulanyi submits a case of awareness on corruption, social injustice and abuse of rule of law in the country in order that people may rise and fight for against such vices. This appeal is made clearly by the artist when he re-assures citizens in *Time Bomb* to "rise and defend their rights." The artist attests that it is the role of the citizens to reproach their leaders and seek for accountability. He asserts "true liberty is in your mindset "meaning that when citizen change their mind set and start believing that they have the power to change their situation then they will be able to do so. He sings:

Original Version	Translation
Kati temudawo mwelimbe	Stop lying to yourselves
Ngamuwooza tusaaba government etuyambe	Asking the Government to help you
Opposition gyetusubira etuyambe	The opposition we expect to help us
Mpulira nabo batukolamu musimbi	I hear, are just making money

The above contends that people should learn to fight for their rights and country. Their belief in running to the government for help should be expunged from their minds since it seems that the government is only interested in what it benefits from. As for the opposition, they are only

making money and will not change the Ugandan's situation as they promise. Therefore, it is imperative that the masses take charge and change the situation at hand on their own.

Robert Kyagulanyi in *Time Bomb* (appendix two) asserts that the government that can fix the status quo when he states "the bad news is that everything is wrong but the good news is that you can still fix it". He further asserts:

Original Version

Mulikola mutya nga be kyanze
Abanyigilizibwa bonna nga be kyaye
Gwe omuntu wo omusaala ogwo mwezi
Tegumulisa kumala week

Translation

what will you do when the people get fed up
when all the oppressed have had it
a person's month's salary
cannot feed him for a week

In the above, Robert Kyagulanyi questions the government on correcting the anomalies in the status quo of the country. He foretells that the people will one day get tired of the oppression and revolt against the government. He therefore asserts that although the situation is bad, it can be fixed. The government should therefore fix the situation before the masses revolt against it

Robert Kyagulanyi in the song *Freedom* (appendix one) sings behind bars to relate to the masses need for freedom. The filmed video of the song shows police brutality on different people. This is meant to help masses identify themselves with their day to day torture and therefore do something about their situation. Kyagulanyi sings:

Original Version

Musituuke ba boy
Mwe mukimanye nti
Okunulula egwanga
Kitukakatako ffe abana bauganda ffena
Era many anti bwo tunulila ebikyamu
Nokilekelayo oliddemu ensi yyo lukwe

Naffe abakulwanirako gwe nosilika

Obeera otusadase
Jukkira nti nebwebubabumyu
nga bwakunganye
Engo bujitwala tekalinnya

Translation

rise up fellows
please know that
to free our country
is the responsibility of all Ugandans
and know that if you see a wrong
and look on you will have
betrayed your country
Even us who fight for you whilst
you keep quite
you will have sacrificed us
remember that if rabbits
gather together
they can chase away a leopard

Robert Kyagulanyi believes that freeing the country is the responsibility of all Ugandans. He asserts that the real traitors are those who see an injustice happening and look on. All Ugandans are therefore called upon to engage in the politics of their nation and ensure that they do not fall prey to the governments' injustices. He believes that no matter how weak the Ugandans see themselves, if they unite to free their nation, they will achieve their objective. In the song *Freedom*, Robert Kyagulanyi goes on to name places of Uganda "we are fighting for freedom Kampala, Busoga, Mbale, Tororo" to affirm that the message of civic engagement is not for a selected few but for all Ugandans. Robert Kyagulanyi spells out his audience better in the last part of the song *Freedom* (appendix one) when he sings

No matter your age and no matter your sex
No matter your religion and no matter your tribe
Whether educated or uneducated
It's a revelation for the generation.

The above clearly articulates that the country is for all the people, the problems of the country are being faced by all the masses and therefore it is the role of all Ugandans to rise and fight for their rights no matter what religion, tribe or status they are. Kyagulanyi stresses the above more when he continues to sing:

Whether you are a doctor or a farmer
Whether you're a teacher or a policeman
Could be a taxi driver or a student
Could be a lawyer could be a soldier

Through the above, Kyagulanyi removes the dogma that police are a handset used by the government to enforce their ideas and interests on people when Robert calls upon them to fight for freedom and the well-being of their nation. He therefore asserts that the police, soldiers who have been for long branded as handsets of the government also have a role in nation building. Kyagulanyi calls upon them to refrain from being used by the government and therefore fight for their rights and the rights of the people. Furthermore, elites like doctors, lawyers have been oblivious to the situation in the country. Kyagulanyi calls upon them asserting that they are responsible for their welfare and the betterment of the country as well.

2.2 Themes in Pro- Government songs: The Dominant Ideology.

This section makes an analysis of the themes in pro-government songs Abbeewo by Kisakye, NRM Pakalast by Phina Mugerwa, Tumuhagire by Cross Viola. It makes an analysis on themes like economic stability, women empowerment, education and health care

2.2.1 Economic stability.

In 1962, Uganda had the most promising economy compared to the economies in most of the countries in Africa. However, by 1983, the country's economy had hit a decline. There was high rate of inflation, high levels of corruption not to mention the violence and brutality towards the masses. These among others were some of the reasons why the National Resistance Movement, under the leadership of Yoweri Kagutta Museveni, staged a bush war to overthrow Obote's government. Museveni's greatest achievement was to initiate and sustain economic growth for over 34 years. Ugandan economy has grown during Museveni's presidency. In accordance to this, Irene Kisakye in *Abbeewo* (appendix seven) sings

Original Version	Translation
Nenguddo baaba yazimba	the roads he has built
Abbeewo olwe bilungi bya kola	he should rule for the good he does
Leka abbeewo	let him rule
Ne naads byona yaleta	he initiated NAADS
Abbeewo olwe bilungi bya kola	he should rule for the good he does
Leka abbeewo	let him rule
Abanauganda tuwonye obwavu	Ugandans we are free from poverty

In the above context, Irene Kisakye asserts that the National Resistance Movement government has been the answer to Uganda's economic prosperity. She applauds the government for building roads that ease the transportation of goods and therefore encourage economic growth. Irene Kisakye also hails the government for the introduction of the National Agricultural Advisory services which is a semi-autonomous body under the ministry of agriculture mandated to manage the distribution of agricultural inputs to farmers for sustainable house hold and food security. The introduction of NAADS has ensured sustainable food security and agricultural outputs that has ensured the propagation of farming hence decreasing the levels of poverty in the country. Since coming to power via civil war in 1986, President Museveni has secured relative stability and an impressive degree of poverty reduction as Sejjaka Samuel asserts:

Since 1987, Uganda also has achieved a certain measure of economic stability, thanks to aid from international finance institutions and improved foreign investment. Key economic indicators for the period 1987–2001 show the overall impact of economic reform programmes as positive, with improvements in law and order, rehabilitation of the infrastructure and sustained GDP growth at about 5.6 per cent from 1986 to 2002. Inflation fell to below 5.8 per cent in 1999 (108)

Sejjaka agrees with Irene Kisakye that the National Resistance movement has registered economic growth and stability. There has been a reduction in the levels of inflation coupled with a higher percentage of economic growth. The high levels of economic growth have been attributed to the rehabilitation of infrastructure, and improved foreign involvement in the country.

In relation to the above, the National Resistance Movement government is also acclaimed for increasing Uganda’s market base. Cross Viola *Tumuhagire* (appendix nine) acclaims the government for building a bigger market base in other neighboring countries which has boosted trade activities in Uganda hence encouraging economic stability. She sings

Original Version	Translation
Nakattale kaffe kagaziye	our market base has increased remote
Sudan, Karamoja, Kenya	Sudan, Karamoja, Kenya
Tweyanze, tweyanze	we thank you, thank you.
Tumuhagire	let vote for him
Tumuhagire yatubembelela	he has been there for us.

Cross Viola asserts that Uganda’s export base has widened to countries like Sudan and Kenya. Within Uganda as well, some of the once remote places like Karamoja have also developed and have become a market base for Ugandan goods. This has in turn eradicated poverty. Cross viola assures the masses that president is the only one who can eradicate poverty in Uganda. she sings:

Original Version	English Translation
Tumuhagire atwebebele	let’s support him to lead us
Ninshaba kanyu	I ask all of you
Museveni tumukwase ebintu byona	lets trust Museveni with everything
Tumuhagire atwebebele	let’s support him to lead us
Obumwe no kutwakanisa no rukundo	in unity and love
Uganda yetu ejjo mumisho	our Uganda will go forward
Tumuhagire atwebebele	let’s support him to lead us

Obwejeshena na magara	In education and health
Ebyenguddo	in transport
Obworo tubuttere enkomo	in order to put poverty behind us.

Cross Viola asserts that the president is the only one with the capability to eradicate poverty in the country. She urges people to vote for the president as he will develop education, health and transport and therefore develop the economy.

2.2.2 Security

The government is also credited for its ability to ensure security for its people. It ended civil wars like Kony war in northern Uganda. The government is also credited for ending a time of anarchy and constituting it with an era of peace as Cross viola in *Tumuhagire* (appendix nine) sings:

Original Version	Translation
Kwali kulwana nakuyiwa musayi	it was fighting and blood shed
Kwali kwekweka nabiboobe,	It was a time of hiding and tears,
bajjaja bange bye bangamba	my forefathers tell me
Abaliwo ebiseera ebyo byebanyumya	those around at that time retell
Bingi ebitawomera mattu nakamu	many things that aren't music to the ears
Egwanga lyona nga tuli mu dduka duuka	the whole country was running for their lives
But because of NRM	But because of NRM
Of those who gave their lives	Of those who gave their lives
We stand with our heads high	We stand with our heads high
In peace and love	In peace and love

Cross viola credits the National Resistance Movement for the end of civil wars and the staging of a peaceful era in the country. The National Resistance Movement is crowned for stabilizing the political dispensations in the country. The government ended coup and re-established state monopoly over the exercise of violence. In turn the government has established some degree of individual freedom.

Phina Mugerwa also stresses that there is adequate security in the country. In the song *NRM Pakalast* (appendix eight) she sings:

Original Version	Translation
Security gulu gulu	security is tight
Engundo kawellette	the roads are smooth
Nobulindi natti	and the security is tight

UPDF emalako

UPDF is capable.

Phina asserts there is adequate security in the country which she attributes to the Uganda Peoples Defense Force. National Resistance Movement through its army the UPDF has had a track record of successes since assuming leadership of the country. The foundation of this success is based on NRM capacity of ensuring Peace, Security and Stability to all parts of the country. This has been achieved by NRM because it has fought and won wars against rebels like; the Uganda People's Army, Uganda People's Democratic Army, Holy Spirit Movement of Alice Lakwena, Uganda Nile Bank Front of Colonel Juma Oris Abdallah, Lord Resistance Army of Joseph Kony and the Allied Democratic Forces of Jamil Mukulu and other small uprisings.

2.2.3 Women empowerment.

Shortly after coming to power, President Museveni addressed women directly in a speech for International Women's Day, 8 March 1986. In that speech, he said that women in Uganda had been everything in Uganda's history yet they had been disadvantaged all through history. It has been the reality in Museveni rule that women have been given a stand in the politics of the country as Irene kisakye in *Abeewo* (appendix seven) asserts:

Original Version	Translation
Abakyala tumwongere obululu	ladies let us give him more votes
Eideembe baaba yaleta	he has brought peace
Nomukyala yeena yateesa	women also have a voice
Parliament tweteseza.	In parliament we speak out

Irene contends that the NRM government has created a platform for the women in parliament to grow and have their voices heard. Trip Aili concurs with Kisakye when he asserts:

Uganda was one of the first countries in Africa to significantly increase the presence of women within the legislature and government. Uganda adopted legislative quotas for women as early as 1989, thus increasing the number of women in parliament from claiming one seat in 1980 to 18 percent of the seats in 1989 and 31 percent of the seats by 2009. Museveni also brought women into key cabinet positions and had a woman vice president, the first in Africa, for ten years (2)

Trip asserts that the National Resistance Movement government has taken charge in the empowerment of women in politics. This has mainly been in the legislature and government as Uganda is seen to be the first African president to hold the vice president seat. Over the past ten years, a number of countries in East Africa and the Great Lakes region have undergone a process of political transition following a period of conflict. In countries such as Uganda, Rwanda, Burundi and the Democratic Republic of Congo (DRC), there has been a significant improvement in women’s participation in decision making. This has therefore had a great effect on women empowerment in Uganda. In *tubonga nawe* an all musician song sang in 2016 musicians praised the government for ensuring women empowerment.

Original Version

Translation

Ffe abakyala twabonabona
 Ddala abakyala twasosolebwa
 Kati abakyala twanunulibwa
 Kati abakyala twevuga
 Office tukola
 Mubutale twetala
 Mumulembe gwa sevo

we women suffered
 we were segregated
 but the women were saved
 no women drive
 work in offices
 and markets as well
 in sevo’s regime

In the above context the musicians make a comparison a life before the NRM contending that women suffered before the change of power but were saved by the NRM. The musicians assert that unlike the past, women are able to work in offices and markets which has boosted the standard of living as they even own and drive cars.

2.2.4 Education and health care

Irene kisakye commends the government for avail education and health care to Ugandans. In the song *Abewo* (appendix seven) she sings:

Original Version

Translation

Nabaana yabbawa eiddembe
 Abbeewo kulwe bilungi byakola
 Boona basome baaba yaleeta
 Amalwalilo gonna yazimba

the children have freedom
 let him stay for the good he does
 he introduced education for all
 he built hospitals as well.

Irene Kisakye asserts that the government has availed education for all to Uganda. The children can therefore access education even when they are unable to pay for it. Kisakye also applauds the government for building hospital which has aided in availing health care for the masses. In 2007 the Government of Uganda introduced its ‘Universal Post Primary Education and Training

policy’, commonly known as Universal Secondary Education (USE), to increase access to secondary education for economically vulnerable families and communities. Uganda was also one of the first African countries to implement Universal Primary Education (UPE) in the 1990s and is also one of the first country in sub-Saharan Africa to embark on Universal Secondary Education. President Museveni has therefore been commended for the provision of education to all Ugandans dependent on their economic capacities as private education strives side by side with public education. In line with the above, the government has been commended for building hospitals as Byaruhanga and Mugisha assert:

each district often has a General Hospital, and referral level Health Centre IVs at the health sub-districts. Each Health Centre IV at the health sub-district supervises a number of Health Centre IIIs, which often have maternal health services in addition to ambulatory care. At the community level, are Village Health Teams who provide day-to-day referral of patients from the community. (2)

Byaruhanga and Mugisha concur with Kisakye that the government has built hospitals and health centers. This has been done in all districts in Uganda to provide health care to the masses.

Related to the above, Phina Mugerwa applauds the government for offering drugs and other necessities in the hospitals. In *NRM Pakalast* (appendix eight) she sing:

Original Version	Translation
Muzeeyi atwagala	the old man loves us
Muzeyi atufaako	the old man cares for us
UPE kuma somero	UPE in schools
Eddagala mumalwalilo	medicine in the hospitals

Phina Mugerwa asserts that the government cares and loves its people as it has offered universal education in schools and medicine in the hospitals. Mugerwa uses the symbol of the old man to refer to the president, asserting that his ability to offer health care and education to the masses indicates that he loves his people.

2.3 Conclusion

Robert Kyagulanyi and Hassan Nduga centre their message on the social injustice in the country. They assert that the NRM government has been unable to offer equal opportunities and services to the masses as their main interests’ falls on the rich and foreigners. In order for the government to cater for the foreigners, the masses are let to face the brunt of injustice as they grapple for the

poor social services provided. Kyagulanyi further asserts that the country is defaced with corruption which he mainly attributes to the inability for the president to give up power. He therefore asserts that the NRM government resorts to embezzling funds which are used in campaigns and also to keep members of their inner circle in government, in order to also stay in power. Kyagulanyi also asserts the inability for the president to give up power is the cause for under development and a sign that there is lack of rule of law in the country as the masses have not been given the chance to exercise their sovereign rights awarded to them by the constitution. Irene Kisakye on the other hand praises the government for eradicating poverty through instituting organisations like NAADS which ensure food security in the country. More so, Phina Mugerwa and Cross Viola praise the president for the ensurance of peace in the country. Viola praises the president for ending the years of turmoil and instituting it with an era of peace. The messages presented in the songs are one sided. While the artist critical of government assert the government flaws, they are unable to recount any points of success. Artists in praise of government are also unable to make an objective analysis of the government as they only sing their praises. This may be inclined to the backgrounds of the artist. Artists like Robert Kyagulanyi having been brought up in the slums has suffered from poor health care, poor education, the brunt of the police among others such a background has shaped his perception of the government as negative. Contrastingly, most of the songs in praise of government are produced during the election period and are centred on the protraction of Museveni's rule. The artists' perception of the government may be clouded by their desire to be awarded monetarily by the government, as their songs can be used as campaign songs for the president during election times.

CHAPTER THREE

FIGURATIVE LANGUAGE

3.1 Introduction

Figurative language is a language intended to create an image, association, or other effect in the mind of a reader or listener. It goes beyond the literal meaning or expected meaning of words. Childs and Fowler in *The Routledge Dictionary of Literary terms* quote George Puttenham to define figurative language as “a novelty of language evidently (and yet not absurdly) estranged from the ordinary habit and manner of our daily talk and writing” (90).

Furthermore, Abrams asserts that Figurative language

is a conspicuous departure from what users of a language apprehend as the standard meaning of words, or else the standard order of words, in order to achieve some special meaning or effect (96).

Figurative language therefore involves the use of words in a way that deviates from conventional meaning and order in order to communicate and convey a given meaning. Figurative language transforms ordinary descriptions into creative and evocative events. Features of figurative language include the use of similes, metaphors, symbols among others. Just as poetry "is an overflow of powerful feelings" according to Wordsworth, music is also "an overflow of powerful feelings" and displays imaginative qualities found in poetry. Musicians therefore use figurative language in order to enhance their messages. For the purposes of this chapter, lyrics of famous musical artist, Robert Kyagulanyi and Hassan Nduga, Irene Kisakye, Phina Mugerwa and Cross Viola, are examined as social poetry. The chapter focuses on how the artists use figurative language to portray Uganda's political landscape.

3.2 Metaphors

A metaphor is figure of speech containing an implied comparison. Abrams, M asserts that “metaphor is the departure from ... standard use of language which serves as condensed or elliptical simile that involves an implicit comparison between two disparate things” (174).

Metaphors are shortened comparisons and mainly enhance stylistic vividness and pleasantness of the discourse.

In *Taata Tatwagala* (appendix four), Hassan Nduga compares the president to a father. He sings:

Original Version

Taata tatwagala
Ayagala bba bbali
Abeewaka yatukowa
Akumba nabali

Translation

father does not love us
he loves the outsiders
he is fed up of his own
and stays with the others

The president is directly compared to a father in a home and to a wider perspective, a father to all Ugandans. He plays the roles of protector and provider as a father does in the home. However sadly, Nduga portrays a father who does not love and care for his own. He has abandoned his home and ironically gives the care and attention he is meant to give to his children to outsiders. Nduga satirizes social injustice as it is ironical that a father whose main roles are to provide and protect, abandons his children and tends to the outsiders as his own suffer.

In relation to the above, the singer also uses the metaphor of the crested crane, which is the Ugandan emblem. The singer likens the crested crane to the people of Uganda. He sings:

Original version

Nze bwentudde nendwoozamu
Kumbeera gyetulimu mu Uganda
Ddala ndaba tulinga ngali
Ngaali ekifanyi kyayo
Okisanga kupipande saako
Nne benbera nga bajitimba
Mukoti omulamuzi
Nekusenta gye bakulembezza
Kabibere binusu ndowoza
Silinawo anjulirano
Naye ekinuma ogisanga mu ttale

nga essula mmu mpewo
enkusu musula nazo ekka namwe
songa nayo yandibadde nobulili

mu state house
nga essula ne president kumpi wassula

translation

when I sat and thought about
the situation we live in in Uganda
we are like the crested crane.
the crested crane's picture
is found on posters and
and the flag
in the courts of law, the judge
even on money it is what is fronted
even on coins, I think
no one can deny that.
but what hurts is that it is in the
bush
sleeping in the cold
you sleep with the parrots at home
yet the crested crane would have a
bed
in the state house
sleeping next to the president

kubba kekabonnero kke gwanga lino na bulli akyala mu Uganda kekamwaniriza naye ngaali lwakubba wombefu kati ali muttale embwa bwe zza bbogoola nemuziwa amayumba zzebaaka enkusu olwayogera , nemuziwa obutimba mwe ssula naye ngali olwo bugonvu kyovolabba alimuttale akaaba	because it is the country's symbol and ever visitor is welcomed by it but because the crane is peaceful, it is in the wilderness when the dogs barked you gave them houses to sleep when the parrots talked you gave the nets to sleep in but because the crane is peaceful he is in the wilderness crying.
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Hassan Nduga compares the crested crane to the Ugandans. He observes that just like the crested crane is Uganda's national emblem, the Ugandans are a representation of Uganda. They are therefore to be treated with grace, care and respect as the crested crane should be. However just as the crested crane lives in the bush ignored while the parrots and dogs are given nets and houses to live in, Ugandans are abandoned and instead left to suffer. The care that is meant for the masses is instead awarded to the foreigner. Through the use of the crested crane, Nduga portrays corruption and social injustice in Uganda. He asserts that Ugandans are maltreated at the expense of the foreigners. This is because the government monetarily benefits from the foreigners who offer money to feed their campaigns and projects. The masses who the government is meant to serve but doesn't benefit momentarily from are left to suffer the brunt of a greedy and money minded government.

In the song *Time Bomb* (appendix two), the time bomb is used as a metaphor. In the song, Robert Kyagulanyi metaphorically likens the situation that transpires in Uganda to a time bomb, one which is to explode at any time for that matter. A variety of contexts are likened to a time bomb as he sings:

Original Version	Translation
Tutudde ku time bomb	we are sitting on a time bomb
Enguddo mwe tuyita	the roads we pass in
time bomb	time bomb
Embera yo mumalwalilo	the condition in hospitals
Time bomb	time bomb
Namasomero mwetusomeseza battoto	and the schools we educate our children
baffe	

Robert Kyagulanyi likens the roads, the hospitals and the schools to a time bomb. He insists that the living conditions in Uganda are appalling in instances of the poor education, the inadequate

health care, and the poor roads. To the artist the situation is like a ticking time bomb that may explode at any time. Kyagulanyi asserts that the time bomb is also in form of the disgruntled masses who receive these inadequate services. He informs the leaders that the time bomb may set off inform of the people getting fed up of the abuse their rights and riot. The notion time bomb is therefore used in the context of a warning. Robert kyagulanyi warns the leaders that if they do not work on the appalling state of the country, then the people who are in this case the time bomb may get fed up and revolt against the government.

3.3 Symbolism

Symbolism is the use of an object or word to represent an abstract idea. It involves the use of symbols to signify a certain idea. Childs and Fowler define a symbol as “an object which serves as a substitute for logical presentation of an idea.” (232)

In relation to the above, Abrams asserts that “a symbol is anything that signifies something” (311). In literature a symbol is applied only to words or phrases that signify an object or event. Symbolism is used to produce an impact by attaching additional meaning and effect to everyday objects and names. Symbolism is used by artist to portray Uganda’s political landscape.

Irene Kisakye in the song *Abeewo* (appendix seven) uses the colour yellow as a symbol to represent the National Resistance Movement government. She sings:

Original Version	Translation
Abaana ba yellow	children of yellow
Tufanana yellow	we look like yellow
Tutambula yellow	we move yellow
Okulonda kwa yellow	we will vote yellow
Akalulu ka yellow	it is yellow’s vote
Yellow, yellow, yellow	Yellow, yellow, yellow

In the above, Irene kisakye shows hers support for the National Resistance Movement government by asserting that she is a yellow child, who looks and walks like yellow. She also seeks people to vote for the government when she asserts that it is yellow’s vote. In this regard yellow represents the NRM government. The artist uses yellow to show her support and love for the government, asking the people to vote for it as well.

Phina Mugerwa in the song *NRM Pakalast* (appendix eight) also shows her support and love for the government by using yellow as a symbol. She sings:

Original Version	Translation
Abaana ba yellow	we the yellow children
Tutambula yellow	we walk yellow
Ffe Twagala yellow	we love yellow
Era tulonda yellow	and we vote yellow

In the above, Phina Mugerwa asserts her love and confidence in the government. She stands in surety that she loves the government and therefore will vote for the president. Artists in praise of government therefore use the colour yellow to show their love and confidence in the government.

The other symbol is the referent term ‘eggenda’ in the song *Term Eggenda* (appendix six) by Hassan Nduga. The singer uses the words term ‘eggenda’ to symbolize the end of the National Resistance Movement government. He sings:

Original Version	Translation
Abange! eehh!	my friends! eehh!
Bino ebili muni temubifaako	don't be afraid with what is happening
Eno yandiba term eggenda	it might be the end of the term
Abavubi okuba emigo	fisher men being beaten
Amato bagasa babagoba eyo	the boats being broken and you being chased
Eno yandiba term eggenda	it might be the end of the term
Emubende mwagobwa mugolodi	you were chased from the gold mines in mubende
Naye nze mbagamba tebibakanga	but assure you not be afraid
Eno yandiba term eggenda	it might be the end of the term
Abantu babatema nge ente	people are butchered like cows
Babaka bawambibwa	members of parliament are abducted
Abaana batibwa	children are killed
Eno yandibba term eggenda	it might be the end of the term
Emisolo okulinya	taxes being high
OTT eyaletbwa oyo tabakanga	OTT being charged should not scare you
Eno yandiba term eggenda	it might be the end of the term

Hassan Nduga foretells the end of the NRM rule. He gives assurance to all the Ugandans suffering namely the fishermen, the miners in Mubende, those losing their loved ones in the ongoing murders and those suffering from the exorbitant taxes charged: that all those are signs of the end of the NRM regime. Hassan Nduga therefore uses the words Term ‘eggenda’ to refer to the end of the NRM regime. He gives solace to the masses and assures them to be strong as all they are going through is a sign of heavy storm that in many cases follows a bright blue sky.

The other symbol is fire. In the song *Naye Mukama* (appendix three), Robert kyagulanyi makes a referent to fire. He sings:

Original Version	Translation
Omulilo gufuse omulilo	fire has become fire
Omulilo gufuse omulilo	fire has become fire
Kampala yafuuse ya kawelege	Kampala has become chaotic
Tulabye	it is so sad
Embuttu olusi engwala	canes and sometimes kicks

The fire in this context is used to reflect the suffering that the masses are going through. Robert Kyagulanyi exposes police brutality by asserting that Kampala has become chaotic as the police beat and kick the masses. The police has been reported by different medias and televisions as being brutal towards nationals. The police use tear gas canisters and live bullets at crowds and peaceful demonstrator. The police has also been criticized for making unlawful and brutal arrests towards the masses and opposition leaders. Through the use of the symbol fire Kyagulanyi exposes the brutal nature of police who torture the masses in the name of offering security. This exposes the abuse of human rights. Fire in this case is therefore likened to torture and anarchy.

3.4 Repetition

In song composition, repetition is not only repeating the same sounds and rhythms of words or phrases, but is also used as a rhetorical device in stylistic strategy to accentuate several ideas or specific messages, for example, stressing strong recommendation and making requests. Likewise, repetition can be used with simple words or phrases to emphasize the importance of a point, and even convey a sense of relationships or obsessive desires. Additionally, repetition may be apparent in the works of musicians and in some intellectual and artful poems using repeated forms and patterns.

Okpewho shares the same view about the artistic and communicative importance of repetition:

Repetition is no doubt one of the most fundamental characteristic features of oral literature. It has both aesthetic and a utilitarian value: in other words, it is a device that not only gives a touch of beauty or attractiveness to a piece of oral expression (whether song or narrative or other kind of statement) but also serves certain practical purposes in the overall organization of the oral performance. (71)

Okpewho asserts that repetition has both aesthetic and utilitarian value. It therefore not only gives beauty to the song but structure as well. Kwabena Nketia states that repetition in oral literature is not a padding device or attempt at filling the gap. He posits that, “On the contrary, they may have a musical mode of meaning or they may be a means of emphasizing points that mourners might wish to make” (104). In other words, these repetitions are not a product of forgetfulness or any lapse in the performance. They are often deliberate to achieve intense musicality.

Repetition is highly used in music because it creates emphasis of the intended message of the song. Irene Kisakye in *Abeewo* (appendix seven) repeats the phrase, “abeewo olwe bilungi byakola” as she sings:

Original Version	Translation
Banauganda tumuwe obululu	Ugandans let’s vote for him
Abeewo olwe bilungi byakola abbeewo	let him stay for the good he does
Amasomero baaba yazimba	he has built schools
Abeewo olwe bilungi byakola abbeewo	let him stay for the good he does
Nenguudo baaba yazimba	he has even built roads
Abeewo olwe bilungi byakola abbeewo	let him stay for the good he does
Ne NAADS byoona yaleta	he has brought NAADS
Abeewo olwe bilungi byakola abbeewo	Let him stay for the good he does
Abanauganda tuwone obwavu.	Ugandans are free from poverty
Abeewo olwe bilungi byakola abbeewo	let him stay for the good he does

The repetition is used to emphasize the perpetuation of Museveni’s rule as he is seen the most capable individual to lead Uganda. The artist justifies Museveni’s continuance to rule by commending him on his ability to build roads, provide adequate health care and maintaining economic growth.

Repetition occurs both within the individual lines of the lead singer's stanzas and the stanza of the chorus which repeats lines already sung by the lead singer. As seen in Cross Viola's *Tumuhagire* (appendix nine) when she sings:

Original Version	Translation
Abanauganda muraare muta	Ugandans how was your night
Abantu mwena ningira muli	let me hope you are well
buhoro	
Tumuhagire atwebebele	let support him to lead us
Eeh nidza kubebaza	I have to thank you
Tininza kuyomba	I can't complain
Ninshaba akalulu kanyu	I seek your vote
Tumuhagire atwebebele	let support him to lead us

Cross Viola asserts her support for the President Museveni. She contends that he should be voted in power because of his capability to lead. The phrase "Tumuhagire atwebebele" is repeated throughout the song to reveal the trust the singer has in Museveni's leadership. The singer also asserts that due to her trust in Museveni, Ugandans should also vote him back to power. Repetitions in songs is not monotonous, neither is it due to inadequacy of thought. It is meant mainly for emphasis as Nketia asserts: "On the contrary, repetitions may have a musical mode of meaning or they may be a means of emphasizing points that musicians might wish to make" (105). Cross Viola therefore repeats the phrase "Tumuhagire atwebebele" throughout the song not merely in a monotonous way but to emphasize the support people should give to Museveni because of his capability.

In the song *Kampala Aganye* (appendix five) Hassan Nduga makes use of repetition. He sings:

Original version	translation
Hassan Uganda kangitte	Hassan let me leave Uganda
Ngende mumawanga gabazungu	and go abroad
Osanga nandi ganyurwamu	maybe I will benefit from it
Nempoona olumbe lwo bwavu	and be safe from poverty.
Hassan gumma	Hassan be strong
Neyo ndabba gyo genda olusi bisala	where you wish to go is the same
Nabalio balimumaziga	those there are also in tears
Uganda ebyayo bifuuse byabulumi	life in Uganda is a hustle
Alina yayongerwako	those that have are given more
Akyali omwavu noseмба	and the poor become poorer
Hassan gumma	Hassan be strong
Neyo ndabba gyo genda olusi bisala	where you wish to go is the same

Nabalio balimumaziga

those there are also in tears

The phrase “Hassan gumma Neyo ndaba gyo genda olusi bisala Nabalio bali mumaziga” is repeated throughout the song. This phrase is sang by the chorus to give solace to the singer who wishes to leave his country as he cannot stand the oppression any more. The chorus keeps on advising him to stay as conditions might be the same in the place he wishes to go. Hassan Nduga goes on to justify the need to leave the country with issues like corruption and social injustice as the phrase is repeated by the chorus to justify him staying. The above repetition aids Hassan Nduga in unveiling the social injustice the masses suffer in the hands of their government.

Similar to repetition is the use of refrain. Refrain is defined as the repetition of a part of a song or poem in most cases after the stanza. Abrams in *A Glossary Of Literary Terms* defines a refrain as a line or a group of lines repeated in the course of a poem sometimes with slight changes and usually at the end of each stanza. Refrain aids the singer identify the central thought of the message which is then repeated after each stanza. In the song *Abbeewo* (appendix seven) Irene Kisakye refrains the following lines:

Original version	translation
Banaye mwenda Museveni abbe atya	friends what do you want Museveni to do
Abbeewo oolwe bilungi byakola abbeewo	to stay for the good he does let him stay
Banange mwenda kaguta akole ki	friends what do you want Kagutta to do
Abbeewo oolwe bilungi byakola abbeewo	to stay for the good he does let him stay

The above part of the song is refrained after the end of every stanza. Irene uses this refrain to emphasize that the people love the president, who she calls names Museveni and Kagutta interchangeably. She asserts that the people desire the president to rule again because of the good he has done for the country. Kisakye uses the chorus to epitomize the Ugandan people. She asks the chorus what they want the president to do. The chorus answers by asserting that they want the president to stay. Kisakye uses the chorus to show that the people desire the government and the president to rule again. Through the repetition, Kisakye emphasizes the protraction of the NRM government, an issue she stresses is desired by Ugandans.

Refrain is also used by Phina mugerwa in the song *NRM Pakalast* (appendix eight) to emphasize the continuance of Museveni’s rule. She sings:

Original version	translation
NRM Pakalast,	NRM till the end
Muzeyi wetu Pakalast	our old man
Tufugge taata	lead us
Nomulundi omulala	once again
NRM Pakalast	NRM till the end

In this context, Phina Mugerwa emphasizes the protraction of the National Resistance movement government with the leadership of President Museveni who in this context has termed “muzeyi”. In the above Phina Mugerwa asserts that she has no desire to see power change. She declares that NRM government should rule till the end.

Furthermore, refrain is used by Robert Kyagulanyi in *Time bomb* (appendix two). In the song the following lines are repeated after every stanza:

I don’t know why the corruption is too much,
Why the price of electricity too high
Why the price of education is too high
And to see the tribalism is too much

In the above, Robert Kyagulanyi asserts that the country has been defaced with corruption and high levels of tribalism. The artist also laments on the high prices of social services like electricity and education are they are important to the development of the country. The repetition of the above lines after every stanza aid Robert Kyagulanyi to satirize the high levels of corruption and tribalism in the country, a message central in the song *Time Bomb*.

In relation to the above in the song *Naye Mukama* (appendix three) Robert Kyagulanyi repeats the following lines throughout the song the part

Original version	English translation.
Naye Mukama	But God,
Lwaki toyamba notaasa egwanga lino	why don’t you held and save this country
Abantu babonabona	people are suffering
Abalala bakkaba	others are crying
Bitulumya omutima	it breaks our hearts.

Robert Kyagulanyi emphasizes poor governance in the above refrain. The refrain proclaims that the situation in Uganda is tilted to the masses who are suffering at the hands of the would be protectors and therefore Kyagulanyi asks and seeks God’s intervention as the situation is severe.

In the song *Freedom* (appendix one), Robert Kyagulanyi makes an outward cry to all Ugandans to fight for their rights as the line “we are fighting for freedom is repeated throughout the song. The singer is calling upon all Ugandans from different walks of life to open their eyes to the injustice being done against them and fight for their freedom. He sings:

We are fighting for freedom
Kampala, Mukono, Mbale, Jinja
We are fighting for freedom
Kabale Rukungiri Mbarara Kasese
We are fighting for freedom
Soroti Kitgum Arua Lira Gulu
We are fighting for freedom
I say Wakiso Masaka Mubende Mityana
We are fighting for freedom

The song calls upon different people from different cities in the country to come and fight for their rights and freedom. The Lines above are refrained at the end of every stanza of the song to emphasize the underlying message of the need for citizen participation in the country.

3.5 Rhyme

Rhyme is one of the stylistic devices for developing phonological sensitivity in poetry and song. Rhyme is a linguistic style based on repetition of similar or the same sounds in two or more words, which often occurs in the final syllables or whole words at the end of a line, normally occurring in poems or songs. Butler and Newman assert that, “Rhyme is when two or more lines of lyrics or poetry end with the same corresponding sound, which enables the singers or listeners to remember the words more easily” (283). Rhyme is a powerful device used to make songs pleasant to hear, to keep the listener interested, and to flow the lyrics as well. The pattern of rhyme that occurs at the end of each verse or line in poetry and song is regarded as rhyme scheme. Ugandan popular songs are characterized with end rhyme which is commonly known as “luga

flow” in the context of the songs being studied, rhyme is mainly used by Robert Kyagulanyi in most of his songs.

In the song *Time Bomb* (appendix two), Robert Kyagulanyi uses an end rhyme with a rhyme scheme of (AAAABBBBCAAA) as illustrated below

Verse 1 I would like to communicate (a)
 About tings de we have fi eliminate (a)
 Ignorance and poverty, eradicate (a)
 And de wholla ghetto yhut dem fi educate (a)
 Yo! Don’t you try to politicize (b)
 Don’t think me a try to criticize (b)
 No! Sensitize mi ah sensitize (b)
 But mi no say my people must realize (b)
 De most important ting (c)
 Say, true liberty begins inna your mindset(a)
 To free ghetto people dem must educate (a)
 But education, expensive to get (a)
 Is like you say we carry water in a basket (a)

In the above rhyme, Robert Kyagulanyi illustrates the need for the masses to get an education. He insists that in order for the masses to free themselves from oppression they must receive education which will change their mindset. He views his role as that of an educator who is meant to sensitize the masses upon their roles in the country. Robert Kyagulanyi however lament that the education meant to free the masses is expensive and therefore un accessible to most of them. He likens the situation to carrying water in a basket as it is impossible to collect water in such a situation. He therefore asserts that it may be impossible for masses change their mindsets since education, the way through which they would have changed their perspectives and mindsets is inaccessible.

In the second verse, the rhyme scheme changes to (AAABCDE

Kati temudawo mwelimbe (a)
Ngamuwoza tusaaba government etuyambe (a)
Opposition gyetusubira etuyambe (a)
Mpulira nabo batukolamu musimbi (b)
Yo! Mulikola mutya nga bekyanze (c)
Aba nyigilizibwa boona nga bekyaye (d)
Gwe omuntu owafamili omusala ogwomwezi (e)

Robert Kyagulanyi illustrates the need for the people to fight for their rights. He asserts that neither the government nor the opposition is there to fight for the people since they have other goals. It is therefore the role of the citizens to take an initiative and fight for the rights in order to have the country they desire. Robert Kyagulanyi therefore pronounces the need for the people to change their dependence syndrome and fight for their rights. He also cautions the leaders set matters right as the masses will get fed up of the situation and protest.

In the third verse the rhyme is only viewed at the beginning line and follows the rhyme scheme (AAABCCDD)

Tuba kumasomero, fees tusasula zimu (a)
 Naye emilimu jibeera gyabalondemu (a)
 Abavubuka kati zala gwemulimu (a)
 Let me tell you whatta gwan (b)
 Obusosoze mumawanga bwebungi (c)
 Ng'atte ffena tumanyi, tekiba kilungi(c)
 Yes! Take a look in every offici (d)
 And kyegyogerako, what don't you see (d)

In the above rhyme, Robert Kyagulanyi laments on the tribalism in the country which has caused unemployment in the country. Due to unemployment, the youth resort to gambling as they lack jobs and yet they need to survive. Kyagulanyi assert that tribalism has become a day to day issue that it has become normal.

In relation to the above Rhyme is also used in the song *Freedom* (appendix one) to highlight the need for civic engagement. He sings

Musituuke ba boy	a
Mwe mukimanye nti	b
Okunulula egwanga	c
Kitukakatako ffe abana bauganda ffena	c
Nokilekelayo oliddemu ensi yyo lukwe	e
Naffe abakulwanirako gwe nosilika	c
Obeera otusadase	e
Era many nti nebwebubba bumyu nga bwakunganye	e
Engo bujitwala tekalinya.	c

The rhyme follows a rhyme scheme of ABCCECECEC. In the above Kyagulanyi insists that the people need to rise and fight for their rights. He terms those who see oppression going on and

keep silent, betrayers of their nation. Kyagulanyi also highlights the role of unity and asserts that if the masses are united, they will become stronger than the government they fear.

3.6 Opening statements

Opening statements are used mainly in oral narratives and riddles. The major role is to alert the audience of the beginning of the message. Opening statements are rarely used in songs or oral poetry however when used, the importance they render in an oral narrative or riddle is the same as in the song. Robert kyagulanyi has been known to use these opening statements in most of his political songs in order to alert the audience to the beginning of the song. The opening statements also summaries the messages embedded. In the song *Time Bomb* (appendix two) the artist begins with the assertion:

Freedom comes to those who fight
But not to those who cry
Coz the more you cry
Is the more your people continue to die
So rise defend your rights

The opening statement urges the people to fight for their rights. Robert Kyagulanyi questions the masses failure to actively engage in the politics of the nation. He encourages the masses to fight against oppression and injustice so as to gain their freedom. Kyagulanyi urges the masses to stop crying and lamenting about their situation and instead take charge and fight for their freedom. This reflects what the singer sings throughout the song. Kyagulanyi also emphasizes to the masses that if they do not raise up to fight for themselves and their country as well, people will continue to die.

Opening statement are also used in the song *Freedom* (appendix one). The song begins with the assertion; “this is a message to the government expressing what is exactly on the peoples’ minds.” In this opening statement, Robert kyagulanyi shifts his focus on the people and directs it to the government. The artist warns the government that whatever he is about to say are the ideas of the people. He therefore wants the government to be alert to the people’s needs. The statement also reveals the artist as the people herald, someone who has been sent to speak for the people, a role Robert Kyagulanyi has seen himself as for a long time ago.

In the song *Naye Mukama* (appendix three) Robert kyagulanyi becomes bolder in his satire,

Fundamental change is what you promised in the beginning
And fundamental change is what they caused indeed,
From bad to worse.
When the people dem continue to suffer
While they personalize the national purpose.

In this opening statement Robert kyagulanyi becomes more eloquent with his words. He blames the government for its inability to fulfil its promises. He frantically asserts that the government promised a fundamental change which has become no change at all. He asserts that the NRM government has degenerated to the ways of the previous regimes. Robert Kyagulanyi asserts that the situation has become worse than it was in the previous regimes. Kyagulanyi ends the opening statement by asserting that the government has personalized the nation. This means that the government no longer interested in the peoples need but in fulfilling its own desires. This opening statement summarizes the message in the song *Naye Mukama*, as the whole songs signals to justify the assertions made in the opening statement.

Cross Viola also employs opening statement in the song *Tumuhagire* (appendix nine). She sings:

Kwali kulwana nakuyiwa musayi
Kwali kwekweka nabiboobe, bajjaja bange bye bangamba
Abaliwo ebiseera ebyo byebanyumya
Bingi ebitawomera mattu nakamu
Egwanga lyona nga tuli mu dduka duuka
But because of NRM
Of those who gave their lives
We stand with our heads high
In peace and love
Let's vote for president Yoweri Kagutta Museveni
Who has the ability to lead this country.

In the opening statement, Cross Viola stands against critics claiming that president Museveni is the right person with the capability to lead the country. The singer begins with a reminisce of the times of war revealing the harrowing times of bloodshed and insecurity. She then praises the NRM government for forsaking their lives and saving the country. Due to the role of Museveni in ending the years of turmoil, Cross Viola sees Museveni as the only one with the capability to rule the country. Opening statements summarize the message in the song. The artists make them powerful in order to induce people to listen to the songs.

3.7 Irony

Irony is a literary device in which things are presented differently from how they actually are. Irony is a broad term that encompasses three different types of irony, each with their own specific definition: verbal irony, dramatic irony, and situational irony, conveying meanings different from, and usually opposite to, the professed or ostensible ones. Hassan Nduga employs irony in the song *Kampala Aganye* (appendix five). In the first instance, Hassan ironically relates the plight of masses in the country. He satirizes high levels of poverty, ascribing it to the government. He sings:

Original version	translation
Hassan Uganda kangitte	Hassan let me leave Uganda
Ngende mumawanga gabazungu	and go abroad
Osanga nandi ganyurwamu	maybe it will be of benefit
Nempoona olumbe lwo bwavu	and I will be saved from poverty
Hassan gumma	Hassan be strong
Neyo ndabba gyo genda olusi bisala	the situation might be the same
	where you are going
Nabalio balimumaziga	those there are also in tears
Uganda ebyayo bifuuse byabulumi	life in Uganda is hectic
Alina yayongerwako	the rich become richer
Akyali omwavu noseмба	and the poor, poorer

Hassan Nduga ironically present a situation of abject poverty in the country. He asserts that the abject poverty accrues to the government's inability to offer a just economy in which all people benefit from. He contends that in Uganda the rich become richer at the expense of the poor who remain poorer. This has therefore created a high economic gap that has caused high levels of poverty as the poor are too poor to cater for the needs.

Furthermore, Hassan Nduga relates the relationship between petty traders and the city authority as being ironical. He sings:

Original Version	Translation
Nasubula obulega nganjagala nfuune ensiimbi	I purchased bras to get money
Mba nfuluma owino city council nenjoola	as I was getting out the city authorities
	took everything
Nga zzensaba sikyaziweza	because I could not raise the money
	they asked
Kati ndimwavu mbulwa ne sabuunii gwenaaba.	Now I am too poor to buy bathing
	soap.

Hassan ironically presents the plight of petty traders in the city. The authorities unjustly confiscate their belonging, sometimes asking for money. Since some of these traders cannot raise the money asked their property is confiscated. This irony portrays the injustice the petty traders are faced with in the city. The irony further portrays corruption.

Hassan Nduga also ironically reveals land grabbing in Kampala. He sings:

Original version	Translation
Wanno mu Kampala	here in Kampala
omwavu takyalina kyayogera	the poor has no voice
Nebwobba naka yumba	even when you have a house
Bakusenda nogenda	you can be evicted
Omugaga aggula nogana	when the rich wants to buy you and you refuse
Tabulla wakuyita	he cannot fail to win you
Bakuletela empapula nga	they will bring papers
Bwotali ku map yakibbugga	showing you are not on the city map

Nduga in the above ironically comments on land grabbing in Uganda. He asserts that the rich with the help of the authorities unlawfully evict nationals from their land. The authorities have termed the land owners as encrochers and therefore evict people leaving them homeless. As

Rashid Irama asserts:

The desire to improve order and build a city to international standards has led to some drastic measures resulting in to displacement of people to pave way for construction of modem markets, taxi parks, revamp railway transport, and also facelift the city by removing makeshift structures. The methods employed can be characterized as revolutionary modernity that defies traditional protectionist norms in favor of the poor city dwellers that are seen as least contributors to the development agenda. The need to revamp a railway network and upgrade it to a standard gauge railway that goes as far as Rwanda led to evictions by Kampala Capital City authority(KCCA) of many dwellers close to the railway. Official narratives from government and KCCA generally refer to all evicted and those facing eminent evictions as encroachers. Yet, a number of them believe they are bonafide occupants entitled to protections. (39)

Irama asserts that need to develop Kampala city to international standards has led to the displacement of people. Since the poor city dwellers are seen as least contributors to the development of the city, they are evicted from their homes in order to build infrastructure. Irama makes a case in point of the revamp of the railway network that left many city dwellers close to

the railway homeless. The city authority referred to the dwellers as encrochers and were not compensated in any way nor given the protection they were entitled.

In line with the above Nduga ironically comments on the chasing of street vendors from the city yet the insane are left to wander the streets. He sings

Original version

Eyali yekolera
ekibuga bakinemesa
Nebalekamu abalalu
sako nebakateyamba
Bagobye abatembeyi
abalalu bali kumbalaza
Kyesimanyi obba
abalalu bawa emisolo

English translation

I was working
but was evicted from the city
and the insane were left
plus the needy
they have chased petty trader
the insane are on street verandars
I don't know whether
the insane also pay taxes

Nduga ironically portrays the displacing of street vendors from the streets of Kampala by the Kampala city authority. The authority asserts that the traders create congestion and affects trade. The street vendors are chased off the streets while the insane are left to wander. Street vending is a livelihood for many low income earners as Greame Young asserts:

Street vendors are a prominent feature of urban life in Sub-Saharan Africa. In cities where formal employment creation fails to keep pace with labour market expansion, the ability to sell goods in busy public spaces offers important livelihood support for a highly marginalised and vulnerable segment of the urban poor. Local and national governments, however, are often hostile to the practice, viewing it as a manifestation of urban disorder and an obstacle to development, and many actively seek to eradicate it (1)

Young contends that street vending is a source of livelihood for the many marginalized and vulnerable people in urban areas. It is therefore a source of employment for many who due to their level of education may have been jobless. Young further asserts that city authorities are however hostile towards street vending viewing it as an obstacle to the development of the cities. Nduga ridicules the authorities for thinking in this line. He asserts that authorities have chased street vendors from the streets and yet left the insane and needy. This satirizes the unjust nature of the city authorities. Instead of institutionalizing the insane on the streets who also create nuisance in the city and therefore deter development, they have concentrated on chasing street vendors who are earning a livelihood and therefore contribute to the government income.

Nduga also comments on the irony in health care. He sings:

Original version	English translation
amalwalilo ga gavument	I hear the government hospitals
Mbu gajja lwa banaku	were built for the poor
Omkyala yanfaako	my wife died
kulwensonga yensimbi	because of money
Omusaawo yamulekawo	the doctor forsook her
maama naafa nolubuto	and she died pregnant,
Nadda kwalumidwa ensanafu	to take care of the one beaten by ants
kubba amuwa ekikumi	because he had money

In the above Hassan Nduga illustrates the plight the masses in line with medical care. Instead of doctors treating all patients equally, they cater for those that have money and the poor are abandoned for dead. This portrays the effect of corruption. It shows that everyone has become so money minded that they are blinded by their duty to their fellow humans.

Robert Kyagulanyi enjoins to comments on this predicament in the song *Naye Mukama* (appendix three). He sings:

Original version	English translation
Banange okuvva mubuto nga emulago manyi	since I was young I used to think
Emulago yewawonera ebyalema	mulago treated all failed cases
Wabula kuguno omulembe	but these days
Mulago magombe	mulago is a cemetery
Battokomoka baffa lwa madagala	people die due to lack of medicine
Naye ezigula	but the funds for medicine
baziwola baggaga mukaaga	are lent out to the rich.

The above ironically displays a situation of unfairness, funds that are meant to procure medicines in the hospital are instead given to the rich. The people therefore end up dying at the expense of the rich investors whom the government benefits from financially. In relation to the above, Robert kyagulanyi continues to comment on the carelessness displayed by the leaders when he sings:

Original version	English translation
Laba mu maternity	in the maternity wards,
abakyala buli lukya baffa 18	18 Women die every day.
Abaana ba Uganda abatto bulii lukya baffa 280	280 children die everyday

Robert Kyagulanyi asserts that a great number of children and women die every day and this he attributes to the lack of pertinent health care in the hospitals and the lack of adequate drugs and equipment in hospitals. Irony has mainly been used by artists to expose the government's misdeeds. This is done ironically in order for the artist to alert the masses of their social realities.

3.8 Conclusion.

Language is an integral part of any piece of literature. It is the mode of transmission of the message making it unique from any other form of writing on the same topic. As discussed above the most evident stylistic devices used in the different songs under study include; metaphors symbolism, repetition and refrain, rhyme and irony. The devices are used by the artist to put across a message that may seem obvious and make the audience reflect on it a fresh seemed. However, on close analysis the pro-government songs use less of figurative language than the songs critical of government. The pro government artists present direct and shallow information which is mainly simple exaggerations of the love for the president whom they call names like baby face, muzeyi among others. The assertion they make about the government's achievements are shallow and are not backed up by vivid descriptions. On the other hand, the songs critical of government make emphatic use of figurative language. They critically employ metaphors symbols, irony to vividly reveal corruption, social injustice and rule of law. This is intended to defamiliarise the ills of government so that they are refreshed in the minds of the audience

CHAPTER FOUR

PERFORMANCE OF THE SONGS

4.1 Introduction

Performance is a creative experience with which the performer attempts to achieve the aesthetic beauty of an oral piece. Richard Bauman in his book *Verbal Arts and Performance* asserts that performance is “a mode of language use, a way of speaking.” Performance with its attendant images and the histrionics of oral delivery are central to the concept of oral literature. It is a means by which an artist recreates his as well as society’s experiences. Performance is therefore not something mechanical or inferior. It is creatively realized and achieved through a conscious effort of ordering and re-ordering of materials and events in a piece of literature by the performer. Since an oral piece cannot exist independently of the performer and the performance context, it is therefore imperative to analyse the performance of songs. More so, even though popular song is recorded an analysis of its performance is regarded highly. The songs cease to be a mere play on the radios and television and transcends to the level of a beautiful piece of literature whose performance is carefully planned and laid out not only for entertainment but also for didactic purposes. Performers draw on an amazing constellation of visual resources in songs for example the uses of gesture, facial expression, eye glances, bodily orientation, demeanor, visible movements, dress, ornament, and make-up. Material props like scepters, microphones, or pointers may enter into the act too, or associated visual images and exhibits: icons, pictures, prints, stage sets, and graphic displays. This chapter takes a scrutiny in the performance of the songs of selected Ugandan artist. The music videos filmed for these songs have been observed and analyzed. The study therefore does not analyse performance techniques of the songs in real time but the captured videos of the songs. The analysis centers on the costume, histrionics, the body movements, dramatization and digression that are employed by the artist to enrich their conception of Uganda political landscape.

4.2 Costume

A costume is a dress or a feature of adornment that is used by a performer of a literary piece. It can also be considered a dressing and other accompaniments the performer uses to relay his

message to the audience. Rachel Fensham summarizes the concept of a costume as ‘a radical constellation of materials with ideas’ (45). A costume has a variety of uses as most importantly setting the mood for the performance and alerting the audience upon the message that will be presented. The costume, due to its relativity to the message, is carefully selected by the performer so that it fulfills the intentions that are harbored in his message. A costume includes a variety of aspects ranging from the dress that the performer is wearing to the ornaments and other accompaniments of the dress. In the songs of study, the costume has been used a platform for the musicians to put forward their views about Uganda’s political land scape.

In the song *Taata Tatwagala* (appendix four), Hassan Nduga sings dressed in a yellow prison outfit with chain locked onto his hands and feet and neck. Nduga purposely wears a prison outfit to liken himself to Ugandans whom he believes are being imprisoned in their country. Through the use of a prison outfit, Nduga asserts that the oppression and injustice that Ugandans are faced with likens them to prisoners. Since prisoners do not have the freedom and liberty to enjoy their lives due to their state, Nduga asserts that Ugandans are like wise unable to enjoy their country due to the oppressive government. He accrues the loss of freedom and liberty to the oppressive government that has derailed from its need to cater the masses needs and has resorted to catering for the foreigners whom it benefits monetarily. The outfit therefore highlights the irony, in the song, of a father (the government) who does not love and care for his children (the Ugandans) and has abandoned them to care for the outsiders (the foreigners).

In relation to the above the costume of the red beret is intensely used in songs critical of government, in the song *Term Eggenda* (appendix six), Hassan Nduga dresses in a red beret with a hand microphone in his hands. The red beret has symbolic meaning in the politics of Uganda. The red beret has become synonymous with a fiery spirit of Ugandan resistance, long since thought to be extinguished after 33 years of ironclad rule by Museveni. Although the red beret is a military adornment around the world, the new opposition movement in Uganda “people power our power” has used the red beret as a symbol of their beliefs and notions. The people power movement is a resistance pressure group in Uganda that is led by Robert Kyagulanyi. The movement seeks to unite Ugandans on issues such as ending human rights abuse, corruption and redefining the rule of law. By adorning with the red beret with a people power logo on it, Hassan Nduga identifies himself with the people power movement. The costume therefore asserts to the audience that the

message in the song is that which upholds the ideas of the movement namely the end of corruption and social injustice in the country. Hassan Nduga dressed in the red beret in *Term Eggenda* (appendix six) highlights the torture of the fisher men and gold miners in Mubende, the increment in taxes and introduction of others like OTT. Nduga finally attributes these to the signs of a failed regime that is about to fall.

Besides the red beret, the colour red which has been identified with opposition of the NRM government is used in songs critical of government. In *Freedom* (appendix one), Robert Kyagulanyi is seen with a red head band and a red track suits. Red emerged as the color of political resistance in Uganda in 2017, when parliament introduced a measure to scrap a clause in the constitution requiring presidential candidates to be under the age of 75. Opposition lawmakers wore red ribbons of protest to parliament, where they sang the national anthem to prevent the motion from being considered. Kyagulanyi uses the red colour as costume to assert his opposition of the government and the desire for Museveni to become a life president. The song freedom highlights President Museveni's fickleness to hand over power and the need for the masses to raise defend the constitution.

Contrastingly the artists that sing pro-government songs are seen wearing yellow. The yellow colour has been identified with the NRM government. Officials in government inclined with the ruling party adorn in yellow to show their support for the government. The president himself and the first lady also adorn in yellow on most government occasions. The use of yellow as a costume by artist in praise of government clearly signals that artist are inclined to the government. It therefore asserts that the message in the songs praises the government. In Irene Kisakye's *Abeewo* (appendix seven), the artist is dressed in a yellow shirt with the photo of the president and holds a bunch of yellow mangoes in her hands. Through the use of this costume, Kisakye reveals the immense love she has for the government. Through the use of a yellow shirt as a costume Kisakye preaches the Museveni forever gospel which is accompanied with the NRM achievement including the construction of road and implementation of universal education. As Kisakye sings she holds her shirt to clearly stipulate where her support is inclined to. Kisakye is also seen swinging the yellow mangoes to emphasize her love and support for the president.

In the song *NRM paka last* (appendix eight), Phina Mugerwa also dresses in a yellow t-shirt with the photo of the president on it. She holds the shirt in order to assert her support for the NRM government particularly president Museveni. Phina Mugerwa adorns in yellow in order to show that she is affiliated to the National resistance movement government. This therefore concurs with the message of the song which is mainly to seek for the support for the NRM government.

Tua Helve believes “costume has the power to relay a performers political inclinations. Costume has the ability communicate political meaning through its aesthetic choice” (20). In line with the above, artists dress in red to show their opposition of the government while others dress in yellow, the colour of the National Resistance Movement party to show their support for the NRM government and the president as well.

Costume can sometimes be ordinary clothing that is purposely selected by the artist. The ordinary clothes can be used to connote a certain issue and represent a certain idea as Tua Helve asserts

costume design can be inclusive as in use of ‘ordinary’ clothes as costume; one that builds itself through ready-made connotation and representation in costume; and one that is associative in its approach towards the capacity of costume (20)

Costume can therefore be a simple ordinary cloth with associated meaning. Robert Kyagulanyi in the song *Time Bomb* (appendix two) dresses in ordinary clothes holding a hand speaker. With the use of ordinary clothing, Kyagulanyi blends with his audience and his message as well. The artist dresses in ordinary clothes to show that he is an ordinary man like the people he is preaching to. He therefore asserts that the problems faced by the people affect him as well. This helps the artist to relate with his audience. He is also able to show that he relates to the message he is preaching. The use of the microphone signifies the singers need to communicate to everyone in the community. It is likened to the “gwanga mujje” translated as nation come together, a hand speaker that is used by local councilor in villagers to call the villagers to a particular cause of action for example cleaning the wells, slashing the bushes to mention but a few. Kyagulanyi in this sense uses the Hand speaker to call people toward fighting for their rights. As soon as he states his message through the microphone, all people in the area gather, following him to make a peaceful demonstration. The slums of Kamokya are used as a microcosm for Uganda. Kyagulanyi through the costume and the use of a hand speaker asserts that the need for civic

engagement is for all Ugandans and not a selected few. In the song the artist preaches the dangers of corruption to enlighten the masses on their social realities in order that they are knowledgeable of these vices and fight against them.

In relation to the above, in the song *Kampala aganye* (appendix three), Hassan dresses in a paper hat and blue sweater with old muddy jeans. This costume is likened to the dress code of an ordinary Ugandan. The fact that the clothes and his face as well as legs are muddy show that Nduga epitomizes the ordinary farmers or labor workers. Nduga uses this costume to reveal the plight of the ordinary Ugandans who suffers injustices as he strives to make a living in his country. The fact that Nduga dresses in ordinary clothing makes him blend with his message and his audience as he shows that he suffers from the injustices he talks about himself.

4.3 Histrionics

Histrionics are ordinary non-verbal cues that have the ability to communicate beyond the words spoken. In oral performance, speech or the use of words is often accompanied by gestures and gesticulations that enhance the messages relayed. Histrionics include among others the facial expressions, the voice and tone modulations, movements of the hands and legs which accompany words in the communication act. Histrionics are greatly relative to performance they are the basis of the judgement of mood and message. Finnegan gives foreground to the viability of histrionics in oral performances when she highlights that “in oral literature bare words cannot be left to speak on their own” (103). This means that there are different body factors involved in the production of an oral performance. In the analysis of the selected songs the histrionics employed by the artist have the ability of advancing the gist of the themes and concerns of the artist.

In the song *Freedom* (appendix one), Robert kyagulanyi begins the first verse with a frown on his face as he sings:

Original version

Twakoye ebinyigiliza obulamu lyaffe
Nabuli kitumalako eddembe lyaffe
Uganda ettambula edda mabega
Tutuse no okwetamwa egwanga lyaffe
Mulimba mutuyisa bubi nyo namwe,
Wadde tetuganye mwalwana munsiko naye,
Ommwanna gwe wasanga nga tanazalibwa,

translation

we are tired of the things that suffocate us
and all that takes away our freedom.
Uganda is moving backward
we have started hating our country
you really treat us poorly
even though you staged the bush war
but the child who wasn't born yet

Kati Naye yazala nadda	has already given birth
Kino mukitugambirre muzeeyi	please tell this to the old man
abamutuukko	
Ddala nebakadde banne bamugambeko	even his age mates should emphasize it
Enno ensonga kyamu nyo gyalemeddeko	that what he is doing is wrong
Kkati eggwanga nalyo lyenyamidde	now the country is sad
Bagamba eyali democracy mwagizalawa,	the say you have looked on democracy
Kkati yafuka nna hypocrisy	now it has become hypocrisy

Robert Kyagulanyi uses a doleful face and melancholic tone as he laments on the state of Uganda. In a poignant assertion of the inability for the head of state to give up power, the musician is dejected about the abuse of democracy and the president's fickleness to give up power. He asserts that such a situation has caused the citizen to feel disgusted with the state and their country. The doleful facial expression and sad tone are maintained in most parts of the song. This expression concurs with the message presented by the artist as he claims that the country is marred with hypocritical politicians who have promised more than they have fulfilled. He therefore asserts that it is imperative for the masses to fight for their freedom in a bid to change their social and political state. When the artist sings the chorus of the song, his mood, tone and facial expression changes to serious ones. This is because he urges Ugandans from all parts of the country to fight for their freedom. He sings:

I Say
 We're fighting for freedom
 Kampala, Mukono, Mbale, Idinda
 We're fighting for freedom
 Kabale, Rukungiri, Mbarara, Kasese
 We're fighting for freedom
 Soroti, Kitgum, Arua, Lira , Gulu
 We're fighting for freedom
 I say Wakiso, Masaka , Mubende

Robert Kyagulanyi calls upon people of different places like Kampala, Mbale, Mubende to stand up and fight for their freedom. He uses a cheerful but serious tone in order to call upon all Ugandans to fight the farcical government and attain their freedom.

In the song *Time Bomb* (appendix two) Robert Kyagulanyi wears a sad face at the beginning of the song as he reacts to the news bulletin aired on the radio which says:

Original version

Musibye mutya abatuwuliza
 Gagano amawulile gge sawa eno
 Nga omusomi nze
 Nail inch mukaga prince kayondo
 Bbanansi babade bakyali kugwa
 Masanyalazze okulinya 99%
 Minister bwe bamukutte
 Nobukadde 150 obwe nsimbi
 Ssonga nemuddwaliro ekkulu
 Teli ddagala

English translation

how are you all listeners
 this is the news
 with me
 Nail inch mukaga prince kayondo
 citizens were still aghast
 at the 99% increament in electricity,
 a mister has been caught red handed
 with 150 million shillings.
 yet in the main hospital
 there is no medicine

Kyagulanyi reacts to the bulletin with a sad face as he contemplates on the corruption and increment in the prices of social services as portrayed in the news bulletin. It is sad and worrying that as the masses suffer from increament in prices of social services and cannot be availed proper health care, ministers are caught red handed with tax payers' money. Kyagulanyi later wears a serious face as he raises up, wears a shirt and moves out of the room with a hand speaker asserting; "Freedom comes to those who fight but not those who cry, because the more you cry the more the country continues to die." Robert Kyagulanyi asserts that injustices, corruption and high costs of living can only be eradicated if the masses fight for their rights. He cautions the masses on being oblivious to the state of the country. Kyagulanyi therefore tells the masses to take charge of their futures by fighting for their rights. Kyagulanyi advices that if the masses do fight against the injustice, the state of the country will become worse. The above assertion is a reaction to what Kyagulanyi hears from the news bulletin. Kyagulanyi has realized that the government can no longer help the masses. It is therefore imperative for the masses to fight for themselves and hold leaders accountable.

Robert Kyagulanyi wears a sad face as he further laments on the corruption and the tribalism in the country as he sings:

I don't know why the corruption is too much
 Why the price of electricity too high
 Why the price of education is too much
 And to see the tribalism is too much.

Kyagulanyi reacts to the corruption and tribalism with a sad face and tone. He questions himself wondering why there is a lot of corruption and tribalism in the country. Kyagulanyi also laments

on the high prices of electricity and education. In the above lamentations Kyagulanyi accrues the increased prices of social services to the high levels of corruption.

In the first stanza of the song *Time Bomb* (appendix two), Kyagulanyi uses an authoritative tone as he emphasizes his need to educate the masses on the need to take charge in the politics of their nation. He sings:

I would like to communicate
About tings de we have fi eliminate
Ignorance and poverty, eradicate
And de wholla ghetto yhut dem fi educate
Yo! Don't you try to politicize
Don't think me a try to criticize
No! Sensitize mi ah sensitize
But mi no say my people must realize
De most important ting
Say, true liberty begins inna your mindset
To free ghetto people dem must educate
But education, expensive to get
Is like you say we carry water inna basket

Kyagulanyi uses an authoritative tone as he reveals his intention of educating the masses rather than politicizing. He asserts to the masses that liberty is in their mindset. They need to change their mindset in order to liberate themselves. Kyagulanyi indirectly asserts that the masses need to do away with their dependence on the government and take charge of their situations. However, Kyagulanyi sadly laments that education which is the tool through which masses can change their mindset is expensive and therefore hard to acquire. The masses are therefore unable to change their mindsets since the tools they would have used are not accessible to all. The efforts of the masses to liberate themselves through education are then likened to carrying water in a basket since by the time you reach the destination you will have no water left.

The doleful expression is also presented by Robert Kyagulanyi in the song *Naye Mukama* (appendix three). Kyagulanyi seeks divine intervention to solve the situation in the country. He sings:

Original version

Naye Mukama
 Lwaki toyamba notaasa egwanga
 lino
 Abantu babonabona
 Abalala bakkaba
 Bitulumya omutima

English translation.

But God,
 why don't you held and
 save this country
 people are suffering
 others are crying
 it breaks our hearts.

Robert Kyagulanyi seeks God's intervention in a situation which he considers heart breaking. He asserts that people are suffering in the hands of the government which is meant to care for them and therefore there is no other option left but for God to intervene.

The sad face is worn throughout the song as the artists stresses the poor living conditions, the torture the masses suffer at the hands of people in power and the need for God's intervention. However, Robert Kyagulanyi uses an authoritative tone at the opening of the song when he comments "fundamental change is what you promised and fundamental change is what you have brought, from bad to worse." Kyagulanyi uses an authoritative tone and face as he levies his authority as an artist to comment on the political and social status of the country. He asserts that the government has derailed from its objectives and promise of fundamental change and is now not different from its predecessors as Muhumuza contends

During the swearing in ceremony on 29 January 1986, Museveni promised Ugandans a fundamental change: "No one should think that what is happening today is a mere change of guard; it is a fundamental change in the politics of our country."

Muhumuza with the above quotes president Museveni of promising a fundamental change to the Ugandans. After a period of autocratic leadership of Obote and Idi Amin, the president states with surety that his coming to power is not just a change of guard but a fundamental change in the politics of the country. However, on close analysis of the 30-year of Museveni's leadership, it is sad to note that the autocracy he promised to eradicate has crept up in his leadership mainly due to his adamancy to give up power.

Hassan Nduga also uses a sad facial expression and tone as he relays his message. In the song *Kampala Aganye* (appendix five), the artist describes the suffering he has gone through in the

hands of his government and therefore has decided to leave the city and to go somewhere better.

He sings:

Original version	translation
Hassan Uganda kangitte	Hassan let me leave Uganda
Ngende mumawanga gabazungu	and go abroad
Osanga nandi ganyurwamu	maybe I will benefit from it
Nempoonsa olumbe lwo bwavu	and be safe from poverty.
Hassan gumma	Hassan be strong
Neyo ndabba gyo genda olusi bisala	where you wish to go is the same
Nabalio balimumaziga	those there are also in tears
Uganda ebyayo bifuuse byabulumu	life in Uganda is a hustle
Alina yayongerwako	those that have are given more
Akyali omwavu noseмба	and the poor become poorer
Hassan gumma	Hassan be strong
Neyo ndabba gyo genda olusi bisala	where you wish to go is the same
Nabalio balimumaziga	those there are also in tears

Nduga laments on the income inequality that has resulted to an increase in poverty. The increased levels of poverty in the country have persuaded Nduga to decide to leave the country in order to find a better life abroad. The chorus also uses a sad tone and doleful facial expression as they decline to his idea saying that the situation maybe the same everywhere else. They sing:

Original version	translation
Hassan gumma	Hassan be strong
Neyo ndabba gyo genda olusi bisala	where you wish to go is the same
Nabalio balimumaziga	those there are also in tears

The chorus gives solace to an overwhelmed Nduga who is disgusted with the injustice and oppression that he is suffering in his country and has decided to leave the country. The chorus also gives solace to all Ugandans who are fed up of the situation in Uganda, asserting that leaving the country is not the solution.

Furthermore, Hassan Nduga wears the same sad doleful face in *Taata Tatwagalaa* (appendix four) as he relays the agony that the people go through in the hands of their father (the president). The artist wears a sad face and uses a sad tone as he talks about the inequality and social injustice that Ugandans have been fated to face at the hands of their president. The sad face emphasizes the irony embedded in the song. Nduga likens the Ugandans to the crested crane who being the

emblem of Uganda should be given utmost respect and yet is left unattended to in the bush. He sings:

Original version

Nze bwentudde nendowoozamu
 Kumbeera gyetulimu mu Uganda
 Ddala ndaba tulinga ngali
 Ngaali ekifanyi kyayo
 Okisanga kupipande saako
 Nne benbera nga bajitimba
 Mukoti omulamuzi
 Nekusenta gye bakulembezza
 Kabibeere binusu ndowooza
 Silinaawo anjulira
 Naye ekinnuma ogisanga mu ttale
 nga esuula mumpewo
 enkusu musula nazo eka namwe
 songa nayo yandibadde nobulili
 mu state house
 nga esula ne president kumpi wassula
 kubba kekabonnero kke gwanga lino
 na bulli akyala mu Uganda
 kekamwaniriza
 naye ngaali lwakubba wombefu
 kati ali muttale
 embwa bwe zza bbogoola
 nemuziwa amayumba zzebaaka
 enkusu olwayogera ,
 nemuziwa obutimba mwe ssula
 naye ngali olwo bugonvu
 kyovolabba alimuttale akaaba

translation

when I sat and thought about
 the situation we live in in Uganda
 I think we are like the crested crane.
 the crested crane's picture
 is found on posters and
 and the flag
 in the courts of law, the judge
 even on money it is what is fronted
 even on coins, I think
 no one can deny that.
 but what hurts is that you find it in the bush
 sleeping in the cold
 you sleep with the parrots at home
 yet the crested crane would have had a bed
 in the state house
 sleeping next to the president
 because it is the country's symbol
 and ever visitor to the country is
 welcomed by it
 but because the crane is peaceful,
 it is in the wilderness
 when the dogs barked
 you gave them houses to sleep
 when the parrots talked
 you gave the nets to sleep in
 but because the crane is peaceful
 he is in the wilderness crying.

Hassan likens the Ugandans to the crested crane who, just as the crested crane represent Uganda, the Ugandans are a symbol of Uganda. Ironically, although the Ugandans represent Uganda, they are maltreated by the government who cares for the foreigners instead. In the chorus of the song, Hassan uses a sad tone as he satirizes a father who does not care for his just but cares for the outsiders instead. In a somber tone he sings:

Original version

Taata tatwagala
 Ayagala bba bbali
 Abeewaka yatukoowa
 Akunga nabali

English translation

father doesn't want us
 he loves the outsiders
 he is fed up of his kin
 and stays with the others

Nduga in a somber tone and doleful face satirizes a father who is unable to love and provide basic necessities for them and yet treats the outsiders like kings giving them all the luxuries his home is adorned with. This allegorically portrays President Museveni who, instead of caring for his citizen, has shifted his focus to the foreigners due to the need for monetary gain.

Hassan Nduga uses a happy tone and facial expression in the song *Term Eggenda* (appendix six). The artist is happy as he contemplates on the suffering the masses are going through, anticipating and assuring masses that it signals the end of the National Resistance Movement regime. He sings:

Original version	translation
Abange! eehh!	my friends! eehh!
Bino ebili mumsi temubifaako	don't be afraid with what is happening
Eno yandiba term eggenda	it might be the end of the term
Abavubi okuba emigo	fisher men being beaten
Amato bagasa babagoba eyo	the boats being broken and you being chased
Eno yandiba term eggenda	it might be the end of the term
Emubende mwagobwa mugolodi	you were chased from the gold mines in mubende
Naye nze mbagamba tebibakanga	but assure you not be afraid
Eno yandiba term eggenda	it might be the end of the term
Abantu babatema nge ente	people are butchered like cows
Babaka bawambibwa	members of parliament are abducted
Abaana batibwa	children are killed
Eno yandibba term eggenda	it might be the end of the term
Emisolo okulinya	taxes being high
OTT eyaletbwa oyo tabakanga	OTT being charged should not scare you
Eno yandiba term eggenda	it might be the end of the term

In a happy tone, the singer assures the fisher men, the miners, and the ones whose loved ones have been murdered, that they should not be saddened by the suffering they are going through as it signals the end of the regime. The singer is happy as he gives the people surety that things are yet to change.

Nduga happily analogies a farmer who, nearing the time of his departure, uses all his energy in order to finish his task. This he likens to the president whom knowing that his regime is about to collapse is doing all that he couldn't do at the beginning. He sings:

Original version

Nalima obulungi amala nanyuka
 Essawa yo kunyuka abba akabala nyo
 Nalima obulungi amala nanyuka
 Essawa yo kunyuka abba akabala nyo
 Saddam husein nga yakanga nyo
 Ngabuli lukya agezesa emizinga
 Netukwata kutama nti ensi egwawo
 Kumbe yali ku term eggenda
 Bin laden naye natukanga
 Nomulevu gwe nga gukoma eli
 Yalina nempuku wansi ezitisa
 Kumbe yali ku term eggenda

translation

even the best farmer leaves the garden
 at the time of leaving, he digs more
 even the best farmer leaves the garden
 at the time of leaving, he digs more
 Sadam Hussein was so scary
 trying out missiles all the time
 and we feared for the end of the world
 yet he was about to leave
 Bin Laden scared us
 with his long beard
 he had scary caves
 yet he was also about to leave.

Nduga uses the different notorious people in the world to exemplify the end of Museveni's regime. He talks about Saddam Hussein who shocked the world with his missiles and Osama bin Laden who hid in caves becoming invincible. He asserts that at a time when they were most notorious and created most havoc to the world was when their rule was about to end. Through the presentation of these leaders Nduga analogies Museveni. Nduga in a happy tone assures the masses that just as those great men fell at a time when they most notorious, the suffering, oppression and torture they are facing at the hands of the government is a sign that Museveni's rule has come to its end.

Artists that praise the government are happy and use joyful tones while relaying their messages. They wear joyful faces as they promulgate the continuation of President Museveni's regime. In the song *Abbeewo* (appendix seven), Irene Kisakye wears a happy face as she rhetorically asks people what they want Museveni to do. The chorus also wear the same joyfully face when they answer back. They sing:

Original version

Banaye mwenda Museveni abbe atya
 Abbeewo oolwe bilungi byakola abbeewo
 Banange mwenda Kaguta akole ki
 Abbeewo oolwe bilungi byakola abbeewo

translation

friends what do you want Museveni
 to do
 to stay for the good he does let him
 stay
 friends what do you want Kagutta
 to do
 to stay for the good he does
 let him stay

Kisakye asks the people what they want Museveni to do. The chorus happily answers that they desire the president to stay. Irene Kisakye uses the chorus as a microcosm of Ugandans. She shows that the people desire the president to rule again and therefore willing to vote for him. Kisakye happily contends that the president should rule because of what he has achieved for the country.

Kisakye clenches her fist when she sings “abbeewo Kubanga asobola” meaning *let him stay because he is capable*, to signal the capability of the president as she sings “olwe bilungi byakola” translated as *for the good things he does*. Further more, the singer thumps her chest specifically at the position of the heart as she sings “abbeewo omusaada waife oyo”, meaning *our man should stay*. This action signals the immense love that the artist has for the president. The thumping of the chest is used in day to day context to mean capability. Kisakye therefore uses the gesture to also signals the capability of the president.

In relation to the above, Kisakye and her chorus also dance while putting their thumbs up. This signifies her love for the president since the thumb is a symbol of the National Resistance Movement. Kisakye therefore uses it to show her support and confidence in the person she is vetting for. When she sings “Museveni mumwongere obululu” translated as *give Museveni more votes*, she puts her thumb up as an act of surety. Towards the end of the song the artist expands her focus to including the party, urging the people to not only love and vote for the president but to also love the NRM party as well. She sings:

Original version	English translation
NRM juu	NRM up
NRM juu	NRM up
Ne Museveni juu	and Museveni up
Nekisanja kye juu	and his term up
Ne parliament juu	and the parliament up
Na bajasi bbe juu	and his army up

In the above Kisakye in a happy tone and facial expression asserts that the people should have confidence in the NRM government, the president, his parliament and also his army. Kisakye proclaims the president, through the parliament and army, is able to lead the country.

In the song *NRM Pakalast* (appendix eight), Phina Mugerwa wears a smile as she joyfully dances to praise the president for his continued love and support for the country. She sings:

Original version	translation
NRM Pakalast	NRM till the end
Muzeyi wetu Pakalast	our old man till the end
Kufanya kazi Pakalast	work till the end
Tufugge taata	lead us till the end
Nomulundi omulala	another round
NRM Pakalast	NRM till the end

Mugerwa makes a thumb up gesture to show her support for the government. She asserts the continuance of the National Resistance Movement rule. She addresses the president to rule the country to rule another term.

In the song *Tumuhagire* (appendix nine) Cross Viola begins the song with a sad facial expression and tone as she recounts the suffering the people went through before the NRM government. She sings:

Original version	translation
Kwali kulwana nakuyiwa musayi	it was fighting and blood shed
Kwali kwekweka nabiboobe, bajjaja bange bye bangamba	It was a time of hiding and tears, my forefathers tell me
Abaliwo ebiseera ebyo byebanyumya	those around at that time retell
Bingi ebitawomera mattu nakamu	many things that aren't music to the ears
Egwanga lyona nga tuli mu dduka duuka	the whole country was running for their lives

Viola recounts the times of turmoil during the previous regimes with gloom. She asserts that the time before the NRM government were times of turmoil and bloodshed. There was immense insecurity as the masses were running for their lives. Cross changes her tone and facial expression in the last part of the 'intro' when she sings:

But because of NRM
Of those who gave their lives
We stand with our heads high
In peace and love

Viola uses a joyful tone and facial expression as she asserts that the NRM government averted a situation of turmoil to peace. She asserts that it is because of NRM who fought the bush war to overthrow the authoritative regime of Obote and Tito Okello Lutwa, that the country is now a peaceful place. Contrary to the above, Muhumuza asserts:

The country had gone through tough times due to bad governance from 1966 to 1986. This period witnessed unprecedented authoritarian rule characterized by institutional decay and political insecurity, which adversely affected the economy. In response to the crisis, people retreated from the formal institutions of the state and organized parallel informal structures as coping mechanisms. The consequence was a dysfunctional state (2)

Muhumuza asserts that the country had gone through a dysfunctional state that was characterized by authoritarianism and high levels of political insecurity. The political insecurity had affected the political and economic state of the country. However, Museveni ended this time of anarchy and instituted it with a peaceful era.

Viola uses an elated tone coupled with a joyful facial expression as she asks for the people to vote for the National resistance movement government. She also uses a cheerful tone while expounding on the achievements of the NRM government that validate the need for people to support it.

4.4. Dramatization

Dramatization is the act constructing and representing of ideas in a dramatic form. Dramatization is used by artists to enhance their messages. The song *Freedom* (appendix one) begins with the artist seated on a metallic bed behind bars dressed in a white t-shirt and red trousers with a red head band. Kyagulanyi makes the assertion “this is the message to the government, expressing what is truly on the peoples’ minds.” Kyagulanyi then sings:

Original Version	Translation
Twakoye ebinyigiliza obulamu lyaffe	we are tired of the things that suffocate us
Nabuli kitumalako eddembe lyaffe	and everything that takes away our freedom.
Uganda ettambula edda mabega	Uganda is moving backward
Tutuse no okwetamwa egwanga lyaffe	we have started hating our country

While Kyagulanyi sings this stanza, images of the police brutalizing politicians are shown. The police have been notoriously known for their brutality towards the masses. They have been reported to be violent towards politicians who openly challenge the government as Tripp asserts; “the government has used the police as a stick to intimidate those who try to openly challenge the various injustices in the country” (2). Police brutality against the opposition is due to the government’s need to keep in power. Kahyana Danson exemplifies the police brutality as one of the ways the president is able to keep in power. He asserts:

...the various ways in which he has clung to power for more than three decades. His methods include a large network of patronage through which government resources are re-allocated and put to waste, thereby plunging “the country into an economic abyss”, as well as the ruthless and relentless torture of political opponents as a result of his “unprecedented militarisation of the society [and] personalisation of brute power (86)

Kahyana asserts that among the many methods the president has used to cling to power is the re-allocation of the country’s resources, and the torture of political opponents through use of the police and the military. Due to the fear that political opponents will comment on the social injustices and oppression happening in the country, they are incarcerated and tortured.

When Robert Kyagulanyi sings “bagamba eyali democracy myagizalawa kati yafuuka na hypocrisy” translated as “*they say what was democracy has been trashed to become hypocrisy*,” images of members of parliament being brutalized by the police are shown. This emphasizes the brutality and abuse of human rights that is revealed in the song. It should be noted that in 2018, the parliament was divided due to the change of the constitution to remove the age limit on presidency. Members of parliament who were in opposition of amending the constitution were brutalized after the speaker had suspended them for disobeying her orders as Ivan Ashaba and Shingirai Taodzera narrate:

The parliamentary speaker, Rebecca Kadaga, had suspended 25 legislators she accused of disobeying her orders. Some of those legislators were violently removed from the chamber by plain-clothed security officials, causing the remaining opposition members of parliament to walk out in protest. Some legislators were hospitalized for serious injuries allegedly sustained during attacks perpetrated by plain-clothed security officials. (94)

Ashaba and Taodzera narrate the torture that was subjected to members of parliament who opposed the abrogation of the age limit bill. The members of parliament in opposition of the abrogation were violently removed from parliament. This left some of the hospitalized with serious wounds. The dramatization of such an event in the song *freedom* (appendix one) defamiliarises the torture and tyranny the government hurls on the people against it making it clear to the audience.

The video of the song *freedom* (appendix one) later focuses on the people in scuffle with the police as the police shoots at them when they hurl stone at the police. This further asserts the customary relationship between the police and the masses in Uganda. It highlights the inability for the police to quell demonstrations peacefully as they resort to shooting at the masses. Kyagulanyi is later shown holding the flag of Uganda being driven among a crowd of people and later holding a microphone and singing “we are fighting for freedom”. Upon this, different cities are shown as the singer calls them out to emphasize that, the need and the fight for freedom is for all Ugandans. A variety of people are later shown singing “we are fighting for freedom”. Kyagulanyi dramatizes the police brutality towards the masses to reassert that the government’s tyranny does not affect only the opposition but masses as well. He therefore asserts that it is imperative for Ugandans from all parts of Uganda to take charge and fight for their freedom.

Robert Kyagulanyi is later shown in a jail cell, nodding his head in sadness as he contemplates the brutality and suffering the masses are facing. The setting in the jail cell highlights the people’s lack of freedom in their country. Kyagulanyi sings:

We’re living in a world similar to the one of slave trade
This oppression is worse than apartheid
The gun is the master
Citizens slaves

Using the setting of the jail cell, Kyagulanyi highlight that the country has regressed to the times of apartheid and slave trade. These were times characterized with the torture and brutalizing of people. People lacked freedom of expression and were treated like animals. Kyagulanyi compares those times to the current situation in Uganda. He asserts that the nationals are confined to an authoritarian regime that has resorted to militarization in order to keep its self in power. They lack a freedom to express themselves since this expression is welcomed with bullets. The citizens have therefore become slaves to a nation ruled by the gun.

The song video then reveals images of police battering children which affirms the inhumanity of the men in uniform. The song video goes on to show a juxtaposed image of the president swearing in during 1986 and the Museveni right now who has refused a peaceful transition of power. Upon this the artist sings:

What is the purpose of the liberation?
 When we can't have a positive transition
 What is the purpose of the constitution?
 When the government disrespects the constitution
 Where is my freedom of expression?
 When you charge me because of my expression
 Look what you are doing to this nation
 What are you teaching the future generation?

Robert Kyagulanyi makes a variety of rhetoric questions to satirize the president's inability to give up power. He asserts that the liberation war of 1986 was a waste since the president is adamant on giving up power peacefully. He also questions the presidents abuse of the constitution, wondering whether the constitution has any purpose in the country when it is disrespected. The artist also comments on the lack of freedom of expression. The artist uses the dramatization to intentionally emphasize brutality, oppression, and the irony in the fundamental change that the president promised, which has now become a fundamental "no change".

In the last part of the song the setting changes from the prison cell to a room where the Robert Kyagulanyi stands with a variety of people behind him as he sings:

Original version	translation
Musituuke ba boy	rise up fellows
Mwe mukimanye nti	please know that
Okunulula egwanga	to free our country
Kitukakatako ffe abana banauganda ffena	is the responsibility of all Ugandans
Era many anti bwo tunulila ebikyamu	and know that if you see a wrong
Nokilekelayo oliddemu ensi yyo lukwe	and look on you will have
	betrayed your country
Naffe abakulwanirako gwe nosilika	Even us who fight for you while
	you are silent,
Obeera otusadase	you will have sacrificed us
Jukkira nti nebwebuba bumyu	that even if they are rabbits
nga bwakunganye remember	but if come together
Engo bujitalwala tekalinya	they make a leopard run for its life

Robert Kyagulanyi advises the people to stand together in order to fight for their rights. He asserts that if the people do not come out and fight then they will have betrayed their country. The artist concludes the song by calling out the people in the diaspora to take on the fight as well. The public call for people to fight for their rights corresponds with Robert Kyagulanyi's belief that power lies in the hands of the people as Kahyana asserts:

His political slogan – “People Power” – echoes Article 1, Clause 1 of the 1995 Constitution of the Republic of Uganda, which states that “All power belongs to the people who shall exercise their sovereignty in accordance with this Constitution. (83)

Kahyana makes reference to Robert Kyagulanyi political slogan people power, asserting that it coincides with the Article 1, Clause 1 of the constitution which asserts that all power belongs to the people and they are able to exercise their sovereignty in accordance to the constitution. Kyagulanyi therefore in accordance to the constitution believes that people have the power to change the situation in their country. The dramatization of torture and oppression of the masses is meant to signal the people to remember that power belongs to them. They should therefore rise and defend their rights because the constitution mandates them to do so.

Robert Kyagulanyi also uses dramatization in the song *Time Bomb* (appendix two). The song begins with the Ariel view of the shanty slum, likely to be kamokya as a song plays in the background. Robert Kyagulanyi is then seen in his mud walled small room, sleeping on a small mattress laid on the floor. This reveals the living conditions of ordinary Ugandans, mainly the slum dwellers. Robert wakes up to the sound of the 8:00 am alarm and switches on the radio. A news bulletin is being aired which says:

Original version

Musibye mutya abatuwuliza
 Gagano amawulile gge sawa eno
 Nga omusomi nze
 Nail inch mukaga prince kayondo
 Bba nansi babade bakyali kugwa
 Masanyalazze okulinya 99%
 Minister bwe bamukutte
 Nobukadde 150 obwe nsimbi
 Ssonga nemuddwaliro ekkulu
 Teli ddagala

English translation

how are you all listeners
 this is the news
 with me
 Nail inch mukaga prince kayondo
 citizens were still aghast
 at the 99% increament in electricity,
 a mister has been caught red handed
 with 150 million shillings.
 yet in the main hospital
 there is no medicine

The above satirizes corruption in the country. It ironically displays a situation where ministers are caught red handed embezzling money, while the prices of electricity increase and the government is unable to avail drugs to hospitals. Upon listening to the news highlights Robert Kyagulanyi switches the radio off and sits back at his bed, shaking his head flabbergasted with the unfairness going on in the country. The singer then rises up, slips into a shirt, holds a hand speaker, stands at his door, and proclaims:

Freedom comes to those who fight
But not to those who cry.
Because the more you cry,
The more the country continues to die
So rise up and defend your rights.

The above is a form of response to what Kyagulanyi has heard happen to the country. He asserts that people will not get their freedom if they sit and wait for things to change. He advises the masses that instead of them crying and lamenting about their current situation they should fight for their rights and end the oppression. This message reveals the artist's intention to sing. The artist sings about the corruption and tribalism in the country in order to notify the masses about their realities. This is intended to make the people realize that the power is in their hands and therefore they should rise up and fight for their rights. As the message is remitted to all parts of the slum people are seen heading to the call, leaving what they have been doing in order to meet Robert Kyagulanyi, who leads them through what seems to be a peaceful demonstration as he sings:

I don't know why the corruption is too much
Why the price of electricity too high
Why the price of education is too much
And to see the tribalism is too much.

People are seen moving on the northern bypass holding banners written on, "stop tribalism," "time bomb". The artist then sings with the crowd behind him as the living conditions of the slums is shown as being very poor. The artist leads his masses on their trek. Different stalls selling fruits stuff have posters written on Time bomb are projected. Through the projection of these images, Kyagulanyi emphasizes that the condition in the country is equated to a time bomb that is yet to explode at any time. The time bomb situation is due to corruption which has caused a loop in the economic and social development of the country. The posters written on time bomb are also seen with children standing outside their schools.

These conditions do not only affect the common man. The video shows wardens in the prisons, doctors and soldiers leaving their places of work and joining the procession of the demonstrators. This is projected to show that everyone in the country is fed up of the situation and seeks change. It is upon this that Robert rhetorically asks:

Original version

Mulikola mutya nga bekyanze
abba nyigilizibwa bonna nga bekyaye
omusala gwo omuntu ogwo mwezi
tegulisa muntu kumala week

translation

What will you do when the get fed up
when the oppressed Get fed up
a person's month's salary
Cannot feed him for a week

In the above, Robert Kyagulanyi warns the government to change the country's status quo or people may revolt against them. He asks the government what they will do if the people begin revolting due to the unending oppression. Kyagulanyi also comments on the low salaries that cannot meet people's necessities.

Dramatization is also employed in the song *Naye Mukama* (appendix three). The song begins with Robert Kyagulanyi riding a bicycle to an unknown destination. As he rides the bicycle, he sings:

Fundamental change is what they promised in the beginning
but fundamental change is what they caused indeed
from bad to worse.
While the people continue to suffer
While they personalize the national purpose

In the above, Kyagulanyi criticizes the government on its failed promise of fundamental change. He asserts that the government has derailed from its mission and is now not any different from the previous governments it criticized. Kyagulanyi also assert that the government has personalized the nation and therefore unwilling to give up power.

Karl Famous the other artist singing with Robert Kyagulanyi is shown outside his home, reminiscing of the olden times when the cost of living was not so high and 2000 would be enough for a day's meal. The artist then sends a boy with 2000 shilling to the shops but unfortunately the child comes back with nothing showing that the money is not enough to buy anything. He sings:

Original Version

Nakula ne maama wange ewaka
 Ngera nze gwatuma
 Ngatuma Amanda, nantuma sabuni
 Nantuma nebutto nampa ebbili
 Nga tubeera wo netuziba
 Naye era netukesa
 Kati emyaka giyise
 Nafunayo nange omutto
 gwentuma mukatale
 Naye bwe muwa enkumi bbili
 Nga bwagenze era bwatyo bwadda
 Ebintu byakyuka
 Ebyali ebyalaisi bya kyuka
 Nnenebuuza wa gyetulaga
 Ebintu bilinya emisaala tegyeyongera

Translation

I grew with my mom at home
 and I was the one she would send
 she would send me charcoal and soap
 and oil and gave me two thousand
 and we would live by day
 and night
 years have passed by
 I have a young one as well
 to send to the market
 but when you give him two thousand
 he comes back empty handed
 things have changed
 what was cheap is now expensive
 and I ask myself where we are heading
 prices are increasing yet salaries are not.

Karl famous compares the past times when necessities were cheap and accessible to everyone. He contrasts this with the present where two thousand shillings can no longer buy soap, oil and charcoal as before. This reveals the high cost of living which render people poor. Karl also comments on the low salaries people earn which cannot sustain the high cost of living in the country. The high cost of living has led to a degradation in the standards of living as the people are unable to cater for their necessities. Through the above, Kyagulanyi satirizes the government's inability to develop the economy as the masses suffer from inflations while the salaries they earn cannot cater for their needs.

Karl Famous who has been preparing to hawk food stuffs rides his bicycle with his son beside him when he meets up with Robert Kyagulanyi who signals him to a destination later revealed as a village meeting. At the village meeting, people are seen holding posters and complaining and lamenting of the situation at hand. Robert Kyagulanyi later arrives at the venue of the meeting and sings:

Original version

Banange okuvva mubuto nga emulago manyi
 Emulago yewawonera ebyalema
 Wabula kuguno omulembe
 Mulago magombe
 Battokomoka baffa lwa madagala

English translation

since I was young I used to think
 mulago treated all failed cases
 but these days
 mulago is a cemetery
 people die due to lack of
 medicine

Naye ezigula	but the funds for medicine
baziwola baggaga mukaaga	are lent out to the rich.
Laba mu maternity	in the maternity wards, abakyala
buli lukya baffa18	18 Women die every day.
Abaana ba Uganda abatto bulii lukya	280 children die everyday
baffa 280	

In the above, Robert Kyagulanyi describes the different situations in the country that are a result of social injustice and corruption for example the poor health care as the money meant to cater for the people is loaned to the rich, the poor education and high mortality rates in the country. As Robert Kyagulanyi sings the crowd cheers showing that they are in agreement with his views. A man dressed in suits is then shown making a phone call and later on whispering to the man close to him. A police patrol later appears and the man who had been whispered to gets out of the van pointing at Kyagulanyi. At this Karl Famous sings.

Original Version	English Translation
Omulilo gufuse omulilo	fire has become fire
Omulilo gufuse omulilo	fire has become fire
Kampala yafuuse ya kawelege	Kampala has become chaotic
Tulabye	it is so sad
Embuttu olusi engwala	canes and sometimes kicks

Famous exposes the torture people are faced with when they decide to air out their views. Karl Famous laments that Kampala has become chaotic as people are brutalized for expressing their views. The police sweep Kyagulanyi away taking him to the car. The people however follow the police van protesting his arrest and later block it from moving. This reiterates Kyagulanyi's notion that people power is better than people in power. He asserts through the dramatization that the people have the ability to take charge and fight against the exploitative and tyrannical government. Kyagulanyi sings:

Now this is a message to the leaders
From the people especially in kasangati
People power is more powerful than people in power

Robert Kyagulanyi warns the government that the people have the power to change their destiny and their situation. He emphasizes that the power of ordinary people is stronger than the government. He reminds the government that the people have the ability to take charge and fight against the government's tyranny.

Hassan Nduga also employs dramatization in his songs. The song *Kampala Aganye* (appendix five) begins with Nduga riding on the bicycle with his hoe on the shoulders. His landlord is seen knocking on his door and on finding his wife cooking meat, the landlord complains about the family cooking meat and yet his rent has not yet been paid. No sooner has the landlord started eating the meat than Nduga arrives. The two get into a brawl that leaves Nduga homeless. As he gets his belongings outside the house with the help of his neighbors, Nduga sings:

Original version

Hassan Uganda kangitte
 Ngende mumawanga gabazungu
 Osanga nandi ganyurwamu
 Nempoona olumbe lwo bwavu
 Hassan gumma
 Neyo ndabba gyo genda olusi bisala
 Nabalio balimumaziga
 Uganda ebyayo bifuuse byabulumu
 Alina yayongerwako
 Akyali omwavu noseмба
 Hassan gumma
 Neyo ndabba gyo genda olusi bisala
 Nabalio balimumaziga

English translation

Hassan let me leave Uganda
 and go abroad
 maybe I will benefit from it
 and be safe from poverty.
 Hassam be strong
 where you wish to go is the same
 those there are also in tears
 life in Uganda is a hustle
 those that have are given more
 and the poor become poorer
 Hassan be strong
 where you wish to go is the same
 those there are also in tears

Nduga laments on the high levels of poverty in the country which have forced him to decide to leave the country. However, the chorus keep advising him to stay as the condition is the same elsewhere. Hassan then sing the rest of the song justifying why he should leave the country as the chorus maintains that he should stay as the conditions are the same everywhere.

Nduga laments that the masses are bearing the brunt of torture and social injustice. The various situations Hassan has been going through are acted out: he is shown buying bras to hawk however these don't reach their destination. As soon as he buys the bras, the Kampala city council officials confiscate them for not having a license to operate. Hassan then opts for a "bodaboda" business. The motorcycle is confiscated by police claiming that Nduga lacks the requirements for riding a "bodaboda" in town. The video also shows the eviction of people from their lands so that investors can do business from them. This dramatizes land grabbing and unfair eviction of people from their lands. Later on the status of hospitals and schools is shown as being very poor and it is upon this that the singer opts to leave the country. The singer epitomizes himself to stand for

an ordinary Ugandan. The suffering revealed in the video emphasize the suffering an ordinary Ugandan goes through as he strives to make a livelihood for himself.

The song *Taata Tatwagala* (appendix four) also employs dramatization. The song begins with Hassan being taken to prison while the crested crane is shown. With this Hassan Nduga makes a comparison between the crested crane and the people of Uganda, a comparison that is capitalized on throughout the song. Through the comparison, Nduga assert that Ugandans who are the symbol of Uganda are unfairly treated, yet the foreigners are given special treatment. The video shows the suffering people endure at the hands of the government: the government teacher who is paid a meager salary. He cannot teach properly as his trousers are torn and he lacks the money to get them mended. The doctor who has to take care of many patients at the same time and yet paid very little, and the soldiers who fought for Uganda's liberation yet their living conditions are appalling.

The song video then focuses on the riots showing police brutality towards the masses. Nduga dramatizes police brutality to satirize the inhumanity of the police who are meant to protect the masses. This brutality is done in the name of offering security to people. Police in Uganda is mandated to keep law and order and guard the lives and property of the people. The Ugandan police understood this role all too well. It has been characterized with the disproportionate use of force including battering people and use of live bullets to disperse protestors. These actions have led to the deaths of many Ugandans.

In the song *Term Eggenda* (appendix six), Hassan prophesizes the end of the regime. The song begins with the artist leaving his home dressed in a red coat and a red beret. The red beret and the colour red as a whole has been seen in Uganda to signify revolution and opposition. Hassan then moves to the town holding a book, preaching the end of the regime. As he speaks, he calls onto the by standers and the people moving on the side, talking to them in order to emphasize the end of the regime. He sings:

Original version

Abange! ehhh!
Bino ebili muni temubifaako
Eno yandiba term eggenda
Abavubi okuba emigo

English translation

my friends! ehhh!
don't be afraid with what is happening
it might be the end of the term
fisher men being beaten

Amato bagasa babagoba eyo	the boats being broken and you being chased
Eno yandiba term eggenda	it might be the end of the term
Emubende mwagobwa mugolodi	you were chased from the gold mines in mubende
Naye nze mbagamba tebibakanga	but I assure you not be afraid
Eno yandiba term eggenda	it might be the end of the term
Abantu babatema nge ente	people are butchered like cows
Babaka bawambibwa	members of parliament are abducted
Abaana batibwa	children are killed
Eno yandibba term eggenda	it might be the end of the term
Emisolo okulinya	taxes being high
OTT eyaletbwa oyo tabakanga	OTT being charged should not scare you
Eno yandiba term eggenda	it might be the end of the term

Nduga gives solace to the fisher men and miners who are being oppressed by the government and assures them that the situation will change. He asserts that the high taxes, the kidnappings and deaths happening in the country are also a sign that the National resistance movement regime is yet to fall. The bystanders that Nduga has been picking up later become his audience and they answer when he calls onto them. They also sing the line “eno yandibba term eggenda” throughout the song.

The people who have now become a crowd then hold pictures of fallen public figures for example Saddam Hussein, Osama Bin Laden. Through holding pictures of fallen leaders in the world, Hassan emphasizes that these were very notorious people who caused havoc. He asserts that the time when they created most havoc was when their regimes were about to fall. Nduga therefore asserts that just like they fell the NRM government will also see its dusk.

The song *Abbeewo* (appendix seven) dramatizes the president in the voting period on one of his rallies. Irene Kisakye the singer of the song is seen dancing in a yellow shirt as she asks:

Original version	English Translation
Banaye mwenda Museveni abbe atya	friends what do you want Museveni to do
Abbeewo oolwe bilungi byakola abbeewo	to stay for the good he does let him stay
Banange mwenda kaguta akole ki	what do you want Kagutta to do
Abbeewo oolwe bilungi byakola abbeewo	to stay for the good he does let him stay

With the above Kisakye highlights the need to vote for president. She asserts that with his achievements, he is the one with the ability to rule the country. The video of the song then shifts focus to show the government's achievements as stressed by Irene Kisakye. The roads are shown, the schools and the hospitals.

The dancers then make ululations which signifies joy and happiness, a mood that is reflected throughout the song. As the singer emphasizes the need to vote Museveni into power, the filmed video shows different people voting including the president himself. Irene Kisakye later holds a mold of yellow mangoes and with it she sings:

Original version	translation
NRM juu	NRM up
NRM juu	NRM up
Ne Museveni juu	and Museveni up
Nekisanja kye juu	and his term up
Ne parliament juu	and the parliament up
Na bajasi bbe juu	and his army up
Abaana ba yellow	children of yellow
Tufanana yellow	we look like yellow
Tutambula yellow	we move yellow
Okulonda kwa yellow	we will vote yellow
Akalulu ka yellow	it is yellow's vote
Yellow, yellow, yellow	Yellow, yellow, yellow

This emphasizes the support for the party and the president. The holding of the mold also emphasizes the major theme in the song which is the voting of Museveni back into power as the yellow mangoes symbolize the NRM achievement. Kisakye therefore implores Ugandans to vote for the president and NRM because it is a fruit bearing party.

Phina Mugerwa in the song *NRM Pakalast* (appendix eight) also employs dramatization. The song begins with the singer happily dancing as she sings:

Original version	English translation
NRM Pakalast	NRM till the end
Muzeyi wetu Pakalast	our old man till the end
Kufanya kazi Pakalast	work till the end
Tufugge taata	lead us till the end
Nomulundi omulala	another round
NRM Pakalast	NRM till the end

Security gulu gulu	security is tight
Engundo kawellette	the roads are smooth
Nobulindi natti	security is tight
UPDF emalako	UPDF is capable

Mugerwa praises the government, emphasizing that it should rule till the end. Mugerwa goes on to identify the achievements of the government that is to say the good roads, ensuring security. As she mentions these achievements, images of the president commissioning a road project, him being in schools are showed. It is upon this that Mugerwa asserts that NRM should lead forever since, as she mentions, it has the capability to do so. Mugerwa later goes on to caress the photo of the president and sings:

Original version	English translation
Wanataka tukuache muzeyi	they want us to leave you old man
Lakini roho yetu	but our hearts say
We love you so much	We love you so much
Daady Muhozi amalako	Muhozi's father is capable
Baby face atukula	baby face is handsome
Muzeeyi atwagala	muzeeyi loves us
Muzeeyi atufaako	muzeyi cares for us

This shows the love and trust that Mugerwa has in the president, claiming that she cannot leave him even when people want her to do so because she loves him so much. The people referred to in this context are the opposition who highlight the weaknesses of the president in order for people not to vote for him. More so, the singer who is dressed with yellow costume is seen holding all the yellow clothes she has on her as she sings “yellow”. This not only shows her support and love for the president, but is an ear marker to the audience that yellow which in this case symbolizes the president and the NRM government should be their choice as well.

In the song *Tumuhagire* (appendix nine) Cross Viola also employs dramatization. At the beginning of the song, the singer moves out of her house, making an assertion:

Original version	translation
Kwali kulwana nakuyiwa musayi	it was fighting and blood shed
Kwali kwekweka nabiboobe,	it was a period of hiding and tears
bajjaja bange bye bangamba	as my grandfathers tell me
Abaliwo ebiseera ebyo byebanyumya	what those around then narrate
Bingi ebitawomera mattu nakamu	a lot is not music to the ears
Egwanga lyona nga tuli mu dduka duuka	as the country was in turmoil

But because of NRM
 Of those who gave their lives
 We stand with our heads high
 In peace and love
 Let's vote for President Yoweri Kagutta Museveni
 Who has the ability to lead this country!!!

Cross Viola gives an account of the times before the NRM government. She asserts that before the coming of the National Resistance Movement government, the country was affected with instabilities and insecurities that caused immense bloodshed. Viola acknowledges the National Resistance Movement government for giving up the lives and fighting the guerrilla war. Through the bush war, Viola contends that the NRM government ended these times of anarchy and restored an era of peace. It is upon this that Cross asserts that Museveni should be voted for as he has the ability to lead the country.

She later moves to the compound where a group of people which in this case can be considered her audience await her. Viola sings the rest of her song addressing these people. She presents the NRM achievements which include constructing roads, hospitals and eradicating poverty and she does so. Images of the President commissioning roads are viewed.

4.5 Digression

Digression is defined as the wandering away from the central theme by an artist. Ilhan Basgoz asserts that digression is "a passage which deviates from the central theme," or "departure from the main subject; wandering away from the main topic." (6). Artists use digression to comment about the day to day lives of the audience. In the song *Term Eggenda* (appendix six), Hassan Nduga employs digression when he sings:

Original version

Abange! eehh!
 Bino ebili muni temubifaako
 Eno yandiba term eggenda
 Abavubi okuba emigo
 Amato bagasa babagoba eyo
 Eno yandiba term eggenda
 Emubende mwagobwa mugolodi

translation

Oh you! Yes !
 don't worry about what is happening
 it might be the end of the term
 fisher men being beaten
 their boats destroyed and them being chased
 it might be the end of the term
 you were chased in mubende gold mines

Naye nze mbagamba tebibakanga	but I tell you not to be scared
Eno yandiba term eggenda	it might be the end of the term
Abantu babatema nge ente	people are slaughtered like cows
Babaka bawambibwa	members of parliament are kidnaped
Abaana batibwa	children are killed
Eno yandibba term eggenda	it might be the end of the term
Emisolo okulinya	the rise in taxes
OTT eyaletebwa oyo tabakanga	the new ott tax
Eno yandiba term eggenda	it might be the end of the term
Oyo akubira omusaja	the one taking your husband
Takuzimbya fesi gwe mudemunti	shouldn't make you gloomy just tell her
eno yandibba term eggenda	it might be the end of the term
Abayimbi abakukuba enkokola	musicians are stabbed in the back
Abo temubafaako	don't worry
Eno yandiba term eggenda	it might be the end of the term

Nduga begins the song by commenting on the different situations of oppression and suffering in the country. He speaks of fishermen whose boats are destroyed in the name of law, the miners who have been chased out of the Mubende Gold mines and the, the increase in the taxes coupled with the introduction of new taxes. Nduga asserts that all this is a sign that Museveni's regime is close to its dusk. However, towards the end of the stanza, Nduga digresses to counsel the woman whose husband has been taken away from her, and the musicians who has been stabbed in the back by his fellow artists. The above matters do not relate to governance at all. Nduga digresses in this part of the song in order to relate to his audience. The digression also shows his emotional state. Through digression, Nduga ably comments on the dishonesty and envious nature of some artist in Uganda.

Nduga uses digression in the second part of the song *Term Eggenda* (appendix six). The second part of the song begins with Nduga recounting the different great men who have fallen. Nduga identifies Men like Saddam Husein, Idi Amin, Bemba Musota who created anarchy in the world. He however notes that the times when these Men made the worst atrocities, is when they were about to fall. Nduga digresses from this when he sings:

Original version	translation
Namwe abaayimbi abampalampa	all those musicians who are after me
Sibatidde enno yandiba term eggenda	I am not scared because it might be your end
Manager musa ojunye abayimbi	manager musa you have helped

Naye mpawo akulimba neka show	musicians but no one can even stage you a show
Neyakusubiiza ogende oyiye	even those that promised you one
Yagera wabulayo naku neyekyusa	changed their minds
Ebyo tobitya bigambo byabwe	don't fear their words
Kubanga eno yandiba term egennda	because it is the end of the term

The above digression is a continuation in theme with the digression in the chorus. Nduga digresses from recounting the most notorious men who caused the world a lot of pain and talks about the musicians that are after him, warning them that it might be their end. Nduga in this digression clearly spells out his emotions and intentions. He asserts that there are musicians who do not wish for his success and warns them of their fall. Nduga further talks about manager Musa who he asserts has aided many musicians to success but has not been recognized for it. Nduga digresses to show his emotional state in accordance to his relations with other musicians. Digression in the above context therefore aids the musician to unconsciously relay his feelings to the audience.

Nduga further digresses in the song when he talks about his fellow musicians like Eddy Kenzo also known as Idris Musuza and David Lutalo. He sings:

Original version	translation
Oyo aloga emirimu jyo	the one bewitching your work
Wama takutiisa mugambe bwoti	let him not scare you, tell him this
Eno yandiba term egenda	it might be the end of the term
Eddy kenzo nywera abba	Eddy Kenzo be strong
Kuwalampa balinde muzi award	wait for those against you in the awards
Eno yandiba term eggenda	it might be the end of the term
David ommwana we luwero	David from luwero
Kakatandika butandisi wama	the fight has just began don't be scared
tebakutisa	
Eno yandiba term eggenda	it might be the end of the term
Nantume munange gamba stabua	Nantume tell stabua
Ebyaliwo tebimukanga	Ebyaliwo tebimukanga
Eno yandiba term eggenda	it might be the end of the term
Producer meddy katensa	producer meddy katensa
Aabakuzalawa tebakutiisa	don't be scared by those who despise you
Eno yandiba term eggenda	it might be the end of the term.

In the last stanza Nduga digresses from giving solace to the people being oppressed by the government and shifts to giving solace to ordinary people and his fellow musicians. He gives solace to the people whose businesses are being jinxed. He later gives solace to his fellow musicians like Eddy Kenzo, David Lutalo, Stabua Natoro. The above digression helps Nduga relate to his audience even further. It entertains the masses who are not interested in the politics of the nation helping his message encompass a wider audience. However, the digression also helps Nduga to satirize the disagreements and divergences in the music world in order to relay them to the public. The digression also helps Nduga to publically relate with the identified musicians

4.6 Conclusion

The performance of the songs is inclined to the message embedded in the song however, each artist uniquely performs their song. Robert Kyagulanyi uses both ordinary costume and red clothing in order to defamiliarise the message in the song. The red clothing corresponds with the red colour of the people power movement showing that his message is inclined to critiquing the government. Kyagulanyi further employs facial expression and tone to enhance the message. In some cases, Kyagulanyi uses a sad tone while in cases where he asks the people to fight for their rights, or when he questions the government to change the situation at hand, Kyagulanyi uses an authoritative tone. Kyagulanyi further dramatizes his message by showing scenes of police brutality against the masses and the opposition leaders. This enables him to enhance the themes of oppression and social injustice that are promulgated in his songs. Hassan Nduga on the other hand, in addition to dressing in ordinary clothing, uses the red beret which is also a symbol of opposition. The use of the red beret enables him to assert that the message embodied in the song is one that criticizes the government. In most of the songs, Nduga uses a sad facial expression and tone to portray his message. Nduga also employs dramatization as he dramatizes the plight of the common men like the petty traders, street vendors, the motorcyclist, in the hands of the authorities. The dramatization of the message helps Nduga to reveal the oppression and social injustice in the country. Coupled with dramatization, Nduga also employs digressions in his songs. Since his songs embody longer messages, at some points Nduga digresses from the central theme and talks about social issues that encompass the day to day life of the Ugandans. This helps him keep the audience entertained.

Irene Kisakye sings her song adorned in yellow t-shirt which shows that she is inclined to the NRM government. She is joyful as she presents her messages coupled with thumping her chest and putting her thumb up to show her love and support for the president. Kisakye also dramatizes her message by showing different achievements of the NRM government, reasons she claims, show the capability of the president to lead. Kisakye also uses a lot of ululations in her songs. The ululations show the joy that the people have in choosing President Museveni to lead the country. Phina Mugerwa also uses a yellow t-shirt as costume while presenting her song. Unlike Kisakye, Phina Lesly dramatizes her message. In most cases she is seen dancing joyfully to show her love for the president. Mugerwa also uses the thumbs up gesture to show her support for the government. Cross viola on the other hand does not dress in yellow t-shirts but a yellow gomesi. The fact that she dresses in yellow shows that her message is inclined to supporting the government. Viola also varies her facial expressions and tone as she relays her message. At the beginning of the song she is sad as she reminisces the period of turmoil that transpired before the NRM government. In the rest of the song Viola is happy as she justifies that the NRM government is the only one with the power to rule. Viola also dramatizes her message as she shows the achievements of the NRM justifying the need to support the president.

CHAPTER FIVE

CONCLUSION

5.1 Introduction

The study analyzes the dialectical performances on Uganda's political landscape in the songs of Robert Kyagulanyi (Time Bomb, Freedom and Naye Mukama), Hassan Nduga (Taata Tatwagala, Kampala Aganye and Term Eggenda) Irene Kisakye (Abbeewo), Phina Mugerwa (NRM Pakalast) and Cross Viola (Tumuhagire). The songs examined were produced in the period between 2011-2018, a period when Uganda is under the political leadership of the National Resistance Movement (NRM) government. The study examines the themes presented in the songs critical of government and those in praise of the government. The study also analyses the figurative language and performance of these songs. The songs were analyzed using the Marxist theory's tenet of dialectics. This chapter presents a summary of the research findings and makes recommendations.

5.2 Summary of Findings and Conclusions.

The findings of the study reveal that there are two types of political songs – songs critical of government of the NRM regime and those in praise of the dominant NRM political party. Songs critical of government assert that the country has been crippled with high levels of corruption and tribalism, the lack of respect for human rights and democracy which is characterized with the brutal treatment of the masses by institutions like the police and the president's fickleness to hand over power. The songs also focus on social injustices and oppression in the country, that have been attributed to corruption and Museveni's adamancy to give up power. The songs also focus on the need for civic engagement in the politics of the nation. Artists assert that the masses should fight and defend their rights instead of looking on as oppression and injustice is inflicted onto them.

Songs in praise of the NRM regime counter the arguments raised by the artists critical of government. The artists assert that the NRM government has eradicated poverty by introducing government agencies like the NAADS. It has developed education and health care by introducing

universal education and building hospitals in all districts in Uganda. The songs also assert that the government has ensured security in the country by ending the years of turmoil and constituting an era of peace. The songs in praise of government also applaud the NRM government for empowering women and involving them in the politics of the country thereby giving them freedom of expression. The artists eulogize the government for its effective leadership.

Songs in praise of government have however failed to account for the brutality hurled onto masses through state institutions like the army and police. Although the schools and health facilities are built, there are insufficient drugs in some of the hospitals mainly in the rural areas of Uganda. More so, some of the government hospitals in Uganda do not have adequate facilities and health care which has been one of the major reason for a high mortality rates in Uganda. The universal education that the artist in praise of government extol the government for is below standard. Students are not availed the necessary requirements and in some schools, students are not given the appropriate feeding. The teachers receive meager salaries yet the teacher student ratio is very high. This has affected teachers' performance in schools since they are not motivated to teach. The low wages for teachers and lack of adequate school requirements has infringed on the quality of education in government schools and therefore affecting the quality of education in the country. The government has also failed to curb corruption. Even though a number of government institutions have been instituted to insure that corruption is curbed, the country still registers high levels of corruption. This is because these institutions lack atomacy and are highly influenced by the government. They are therefore unable to incarcerate some of the culprits that are directly linked to the government. The country also lacks rule of law as the constitution is changed to the desires of the president. The masses cannot express their concerns since they are tortured for protesting against the government. Elections would be the safest way to change leadership however votes are rigged to keep the incumbent Museveni in power.

The issues above have tainted the beautifully painted achievements of the NRM government. Although there are indications that the government has done a lot more than the predecessors, there are signs that the fundamental change that was promised in 1986 has been no change at all as the NRM regime slowly degrades to the tyrannical regimes it once overthrew.

The themes in the songs are portrayed through the use of figurative language. This includes the use of metaphors, the use of symbolism, repetition and refrain, rhyme, and irony. The artists use these devices to consciously relay the messages in the songs. However, songs critical of government employ more figurative language than songs in praise of government.

Songs in praise of government present direct and shallow messages which are mainly exaggerations of the love for the president whom they call names like baby face, our man among others. The major elements of figurative language employed in the songs in praise of government are metaphors, symbols and repetitions. Except for repetition which is the major style used in these songs, the artists are not that successful in the use of other forms of figurative language. The songs are plain, short and redundant on the protraction of the NRM regime. On the other hand, the songs critical of government have emphatic use of figurative language. They critically employ metaphors symbols, irony to vividly reveal corruption, social injustice and rule of law. The use of figurative language is more elevated in the songs critical of government. The artists use vivid description to defamiliarise the ills of the government in order that they are renewed in the minds of the audience.

The performance of the songs is also inclined to the message embedded in the song. The costume the artists adorn themselves with is dependent on the message they are avowing. Artist that praise the dominant NRM political party are seen dressed in yellow to affirm their support for the ruling party. Artists critical of the government are seen dressed in red beret and red clothes which is a symbol of defiance and opposition. In some songs however artists critical of government are seen dressed in ordinary clothing to assert their inclination to the ordinary masses. The body language of the artist is also inclined to the message adhered in the songs. The artists critical of government use sad and melancholic tones and facial expressions as they divulge the suffering and oppression the masses experience in the hands of the government. Artists in praise of government use cheerful tones and facial expressions as they applaud the government for its achievements, asserting its capability to rule forever. The artists also use dramatization to enhance the message in the songs.

Songs critical of government have more aesthetic success in terms of performance. The songs vividly use dramatization, costume, histrionics, and digressions to remit the messages in their

songs. The songs therefore appeal more to the audience than the songs in praise of government. This is because they employ elements of performance to further enhance the ills of the government. Even though the songs in praise of government use the same elements of performance, due to the inadequacy in their messages, they are unable to use the elements of performance successfully. The most evident form of performance is dance which is used to demonstrate the joy and love they have for the ruling party. Through dramatization the songs in praise of government are able to highlight the achievements of the government. However, due to the shallow messages, there is not really much they can dramatize. The artist that praise government are therefore unable to aesthetically succeed in performing their message as they are restrained by the shallowness of their message.

5.3 Recommendations

The study makes the following recommendations:

- Leaders should critically listen to the message brought out by the musicians critical of the regime instead of censoring their music since their songs make a general assessment of the political landscape of the country. The songs can therefore be an eye opener to the people in leadership to cause the fundamental change they so long promised.
- Politicians especially members of parliament in opposition should acknowledge the achievements of the National Resistance Movement government. Even though they assert that the government has not lived to its promises, they must acknowledge that there are instances where the government has performed better than its predecessors

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APPENDICES

ROBERT KYAGULANYI'S SONGS

1. Freedom

1a. Original version

Twakoye ebinyigiriza obulamu bwaffe
Nabuli Kitumalako eddembe lyaffe
Uganda etambula edd mabega
kifuuse n'okutwetamya egwanga lyaffe.
Mulimba mutufuga bubi nnyo nammwe
kale tetuganye mwalwana munsiko
naye ggwe omwana gwe mwasanga nga tanazalibwa
kati naye yazaala na dda.
Kino mulingambire muzeeyi abamutuukako
Nsaba ne bazeeyi banne bamugambeko
Eno ensonga nkyamu nnyo gy'alemeddeko
kati eggwanga lyonna lyennyamidde
Bagamba eyali nga democracy Mwamuvuluga
Kati yafuuk na hypocrisy
Bagamba nti ensonga ezaabalwanye kati mwazibuukako
Namwe mukola biri ebyabali
Bakusaba nti constitution yaabwe togikwatako
Kuba mwe musigadde essubi lyabwe
I Say
We're fighting for freedom
Kampala, Mukono, Mbale, Idinda
We're fighting for freedom
Kabale, Rukungiri, Mbarara, Kasese
We're fighting for freedom
Soroti, Kitgum, Arua, Lira , Gulu
We're fighting for freedom
I say Wakiso, Masaka , Mubende
Yo
We're living in a world similar to the one of slave trade
This oppression is worse than apartheid
The gun is the master
Citizens slaves
The pearl of Africa is bleeding
What is the purpose of the liberation?
When we can't have a positive transition
What is the purpose of the constitution?
When the government disrespects the constitution

Where is my freedom of expression?
When you charge me because of my expression
Look what you are doing to this nation
What are you teaching the future generation?
See our leaders become misleaders
And see our mentors become tormentors
Freedom fighters become dictators
They look pon the youth and say we're destructors.

We're fighting for freedom
Busia, Malaba, Mutukula, Kyotera
We're fighting for freedom
Nebbi, Pakwach, Moroto, Kyaddondo
We're fighting for freedom
Pader, Masindi, Kabong, Karamoja
We're fighting for freedom
Hoima, Kiryadongo, Fort, Bundibugyo

Musituuke ba boy
Mwe mukimanye nti
Okunulula egwanga
Kitukakatako ffe abana bauganda ffena
Nokilekelayo oliddemu ensi yyo lukwe
Naffe abakulwanirako gwe nosilika
Obeera otusadase
Era many nti nebwebubba bumyu nga bwakunganye
Engo bujitwala tekalinya
No matter your age and no matter your sex
No matter your religion and no matter your tribe
Whether educated on uneducated
It's a revelation for the generation.
Whether you are a doctor or a farmer
Whether you're a teacher or a policeman
Could be a taxi driver or a student
Could be a lawyer could be a soldier

Musituke ba bboyi
Temupowa ba bboyi
Bannauganda abali ku mawanga
Abaana ba bodaboda namwe mwebereremu
Yes man
Like martin luther said
In the end
We remember not the words of our enemies
But the silence of our friends.

1b. English Translation

We are tired of the things that suffocate us
And everything that takes away our freedom.
Uganda is moving backward
We have started hating our country
You really treat us poorly
Even though you staged the bush war
But the child who wasn't born yet
Already gave birth
Please tell this to the old man
Even his age mates should emphasize it
That what he is doing is wrong
Now the country is sad
The say you have looked on what was democracy
Now it has become hypocrisy
They say you have diverted from the reasons you staged the bush war
Now you act like the previous regimes
They ask you not to change the constitution
Because it is their only hope

I Say

We're fighting for freedom
Kampala, Mukono, Mbale, Idinda
We're fighting for freedom
Kabale, Rukungiri, Mbarara, Kasese
We're fighting for freedom
Soroti, Kitgum, Arua, Lira , Gulu
We're fighting for freedom
I say Wakiso, Masaka , Mubende

Yo

We're living in a world similar to the one of slave trade
This oppression is worse than apartheid
The gun is the master
Citizens slaves
The pearl of Africa is bleeding
What is the purpose of the liberation?
When we can't have a positive transition
What is the purpose of the constitution?
When the government disrespects the constitution
Where is my freedom of expression?
When you charge me because of my expression
Look what you are doing to this nation
What are you teaching the future generation?
See our leaders become misleaders
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Freedom fighters become dictators
They look pon the youth and say we're destructors.

We're fighting for freedom
Busia, Malaba, Mutukula, Kyotera
We're fighting for freedom
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We're fighting for freedom
Pader, Masindi, Kabong, Karamoja
We're fighting for freedom
Hoima, Kiryadongo, Fort, Bundibugyo

Rise up fellows
Please know that
To free our country
Is the responsibility of all Ugandans.
And know that if you see a wrong
And look on you will have betrayed your country
Even us who fight for you whilst you keep quite
You will have sacrificed us
Remember that even if they are rabbits but if they gather
They make a leopard run for its life

No matter your age and no matter your sex
No matter your religion and no matter your tribe
Whether educated on uneducated
It's a revelation for the generation.
Whether you are a doctor or a farmer
Whether you're a teacher or a policeman
Could be a taxi driver or a student
Could be a lawyer could be a soldier

Rise up fellows
Don't give up
Ugandans abroad
Even the motorist please rise
Yes man
Like Martin Luther said
In the end
We remember not the words of our enemies
But the silence of our friends.

2. Time Bomb

2a. Original version

Freedom comes to those who fight
But not to those who cry
Coz the more you cry
Is the more your people continue to die
So rise defend your rights
Why why, why why
Yaga yaga yaga yaga yo
Why why, why why

I don't know why de corruption is too much (yaga yaga yaga)
Why the price of electrify too high? (yaga yaga yaga)
Why de price of education is too high? (yaga yaga yaga)
And to see the tribalism is too much

[Verse 1]

I would like to communicate
About tings de we have fi eliminate
Ignorance and poverty, eradicate
And de wholla ghetto yhut dem fi educate
Yo! Don't you try to politicize
Don't think me a try to criticize
No! Sensitize mi ah sensitize
But mi no say my people must realize
De most important ting
Say, true liberty begins inna your mindset
To free ghetto people dem must educate
But education, expensive to get
Is like you say we carry water inna basket

I don't know why de corruption is too much (yaga yaga yaga)
Why the price of electrify too high? (yaga yaga yaga)
Why de price of education is too high? (yaga yaga yaga)
And to see the tribalism is too much

Kati temudawo mwelimbe
Ngamuwooza tusaaba government etuyambe
Opposition gyetusuubira etuyambe
Mpulira nabo batukolamu musimbi
Yo! Mulikola mutya nga bekyanze
Aba nyigilizibwa boona nga bekyaye
Gwe omuntu owafamili omusala ogwomwezi
Tegu`mulisa kumala wiki, kyovolaba ngamba

Tutudde ku time bomb
Eyagala kubaluka eno time bomb
Kelibaluka (time bomb)
Temugamba temwajjimanya (time bomb)
Ayaga yaga yaga yaga

I don't know why de corruption is too much (yaga yaga yaga)
Why the price of electrify too high? (yaga yaga yaga)
Why de price of education is too high? (yaga yaga yaga)
And to see the tribalism is too much

Big up to de leaders dem
The bad news is that everything is wrong
But the good news is that you can still fix it
Alrite, Jah

Tuba kumasomero, fees tusasula zimu
Naye emilimu jibeera gyabalondemu
Abavubuka kati zala gwemulimu
Let me tell you whatta gwan
Obusosoze mumawanga bwebungi
Ng'atte ffena tumanyi, tekiba kilungi
Yes! Take a look in every offici
And kyegyogeerako, what don't you see
So me say, ebintu ebyo byegyogeerako
Abasinga bibalumila muli nebisigalayo kumitima
Bili omu yandi funye equal opportunity
No matter the tribe
Netumalawo fitina
Nanti eno time bomb
Engundo mwetuyitta (time bomb)
Embeera yomumalwaliro (time bomb)
Namasomero mwetusomessezza batotto baffe
Ayaga yaga yaga

(Chorus X2)

2b English translation

Freedom comes to those who fight
But not to those who cry
Coz the more you cry
Is the more your people continue to die
So rise defend your rights
Why why, why why

Yaga yaga yaga yaga yo
Why why, why why

I don't know why de corruption is too much (yaga yaga yaga)
Why the price of electrify too high? (yaga yaga yaga)
Why de price of education is too high? (yaga yaga yaga)
And to see the tribalism is too much

I would like to communicate
About tings de we have fi eliminate
Ignorance and poverty, eradicate
And de wholla ghetto yhut dem fi educate
Yo! Don't you try to politicize
Don't think me a try to criticize
No! Sensitize mi ah sensitize
But mi no say my people must realize
De most important ting
Say, true liberty begins in your mindset
To free ghetto people dem must educate
But education, expensive to get
Is like you say we carry water inna basket

I don't know why de corruption is too much (yaga yaga yaga)
Why the price of electrify too high? (yaga yaga yaga)
Why de price of education is too high? (yaga yaga yaga)
And to see the tribalism is too much

Go on lying to yourselves
saying you want the government to help
the opposition you want help from

Opposition only make money from us

What will you do when they get fed up
when all the oppressed rise
a person's month's salary
can not feed him for a week
we are sitted on a time bomb
it is about to blow up this time bomb
when it blows up (time bomb)
don't say you never knew (time bomb)
Ayaga yaga yaga yaga

I don't know why de corruption is too much (yaga yaga yaga)
Why the price of electrify too high? (yaga yaga yaga)

Why de price of education is too high? (yaga yaga yaga)
And to see the tribalism is too much

Big up to de leaders dem
The bad news is that everything is wrong
But the good news is that you can still fix it
Alrite, Jah

When we are at school we pay the same fee
But jobs are for the selected few
Now gambling has become a job for the youth
Let me tell you what is going on
tribalism is too much
and we all know it is not good
Yes! Take a look in every office
What am talking about, Don't you see
So I say, the things I talk about
hurt everyone but are never said
everyone should get equal opportunity
No matter the tribe
in order to do away with envy
this is the time bomb
the roads we pass through (time bomb)
the condition in the hospitals(time bomb)
even the school are children are educated
Ayaga yaga yaga

I don't know why de corruption is too much (yaga yaga yaga)
Why the price of electrify too high? (yaga yaga yaga)
Why de price of education is too high? (yaga yaga yaga)
And to see the tribalism is too much

3. Naye Mukama

3a. original version

Fundamental change is what they promised us in the beginning
And fundamental change is what they caused indeed
From bad to worse
When the people dem continue to suffer
While they personalize the national purpose

Nakula ne maama wange ewaka
Ngera nze gwatuma
Ngatuma Amanda, nantuma sabuni

Nantuma nebutto nampa ebbili
Nga tubeera wo netuziba
Naye era netukesa
Kati emyaka giyise
Nafunayo nange omutto gwentuma mukatale
Naye bwe muwa enkumi bbili
Nga bwagenze era bwatyo bwadda
Ebintu byakyuka
Ebyali ebyalaisi bya kyuka
Nnenebuuza wa gyetulaga
Ebintu bilinya emisaala tegyeyongera

Naye mukama ki totuyamba notaasa egwanga lino
Abantu babonabona abalala ba Kaaba
Bitulumya emitima
Naye mukama ki totuyamba notaasa egwanga lino
Abantu balwala eddagala lyabula
Bitulumya emitima

Banange okuvva mubuto nga emulago manyi
Emulago yewawonera ebyalema
Wabula kuguno omulembe
Mulago magombe
Battokomoka baffle lwa madagala
Naye ezigula baziwola baggaga mukaaga
Laba mu maternity abakyala buli lukya baffle 18
Abaana ba Uganda abatto bulii lukya baffle 280
Mugula tear gas ate nga wabuwana
Naye nga ekyuma kya cancer temulina
Labba muma somero abaana tebasoma
Bwo tuuka mumakomera kiswaza nyo

Naye mukama ki totuyamba notaasa egwanga lino
Abantu balwala eddagala lyabula
Bitulumya emitima

Oomulilo gufuse omulilo
Omulilo gufuse omulilo
Kampala yafuuse yakawelege tulabye
Embooko olusi engwala
Olusi baffle ewatali musango
Wano mukasa yasonda zza boda
Olwajivuga bbajiwambira mukikwekweto
Yadayo ku zero
Bye yakolela ebbabga babimulesa

Now this is a message to the leaders
From the people especially in kasangati
People power is more powerful than people in power

Labayo ammalwalilo gavunda
Baminista bwe balwala bbaba janjabila bulaya
Labayo abavubuka abasomye
Emilimu tebalina bba malila mumakomera ate
Ononya nonya kukalimu nebakukwata idle
Osibila naluzira ate
Byona byenjogeddeko ssi dobozi lyange
Dobozi lyabant kinomu
Kale byekikwatako nsabye mukikoleko
Naye temunyigiranze akyogedeko

3b. English translation

Fundamental change is what they promised us in the beginning
And fundamental change is what they caused indeed
From bad to worse
When the people continue to suffer
While they personalize the national purpose

I grew up with my mum at home
And I was the one she would send
She would send me charcoal, soap
And oil and would give me two thousand
And we would live by
Now years have passed
I got a child that I send to the market
But when I give him two thousand
He comes back empty handed
Things have changed
What was cheap is now expensive
I ask myself where we are going
Prices of commodities are high yet salaries are not raised

Oh god why don't you help this country
People are suffering others are crying
It breaks our hearts
Oh god why don't you help this country
People are getting sick but there are no drugs
It breaks our hearts

Since I was young I used to think
That mulago treated all failed cases
But these day

Mulago is a cemetery
People die due to lack of medicine
But the funds for medicine are lent out to the rich
18 Women die in the maternity wards everyday
280 ugandan children die every day
You buy expensive tear gas
Yet you lack machines for chemotherapy
Children in schools don't study
When you get to the prisons it is ashaming
Oh god why don't you help this country
People are getting sick but there are no drugs
It breaks our hearts

Fire has become fire
Kampala has become chaotic it is so sad
Canes and sometimes kicks
Sometimes people die for nothing
Mukasa saved for a motorcycle
When he rode it was confiscated in police raids
He went back to nothing
As what he had worked for was taken

Now this is a message to the leaders
From the people especially in kasangati
People power is more powerful than people in power

See the hospitals are rotting
When the ministers get sick they are treated abroad
Look at the educated youth
Ate don't have jobs and end up imprisoned
When you look for jobs you are arrested for being idle
You end up in Luzira
All that I have said is not my voice
But the voice of common men
So those concerned please work on it
But don't be angered by me who has said something about it

HASSAN NDUGA'S SONGS

4. Taata tatwagala

4a. Original version

Nze bwentudde nendwoozamu
Kumbeera gyetulimu mu Uganda

Ddala ndaba tulinga ngali
Ngaali ekifanyi kyayo
Okisanga kupipande saako
Nne benbera nga bajitimba
Mukoti omulamuzi
Nekusente gye bakulembezza
Kabibere binusu ndowoza
Silinawo anjulirano
Naye ekinuma ogisanga mu ttale
nga essula mmu mpewo
enkusu musula nazo ekka namwe
songa nayo yandibadde nobulili
mu state house
nga essula ne president kumpi wassula
kubba kekabonnero kke gwanga lino
na bulli akyala mu Uganda kekamwaniriza
naye ngaali lwakubba wombefu
kati ali muttale
embwa bwe zza bbogoola
nemuziwa amayumba zzebaaka
enkusu olwayogera,
nemuziwa obutimba mwe ssula
naye ngali olwo bugonvu
kyovolabba alimuttale akaaba
Nange Hassan olwobugonvu
Kyovolaba abantu bantwala batyo
Banange bwendaba tulinga ngali

Taata tatwagala
Ayagala bba bbali
Abeewaka yatukoowa
Akunga nabali

Nze bwentudde nendowoozamu
Kumbeera gyetulimu mu Uganda
Ddala ndaba tulinga ngali
Omukozi asimula enyumba naginyiriza
Naye okutula muntebbe kimugobya
Nosanga omulwanyi wamagye
Eyalwanira eggwanga
Nga sulla musubi obuyumba bwe taka
Osanga bba nazilwanako e luweero
Nga bulwa nesapatu gyayamba
Nosanga omusomes we mubende
Nga omusala affuna gwa ssatu
Naye nga zzibula

Mukifo kyokusomesa abaana
Alowoza kumpale anti ekutuse
Osanga omusawo wwe kiruddu
Nga omussala afuna gwakumi
Naye nga zalema
Empiso agikubba newetagenda
Kuba alowoza landloard ekka amugobba
Ekiruddu ogya na mutwe
Ate nofunu cholera
Payipo zayabise suweji nasala
No'musawo eyandi kuyambyeko
Akulaba kyamuli
Kuba byabasukako nnabo nebetamwa
Bbekalakasa kubongera misala
Batumya bbebali kubba baddiba
Wanno mu Uganda abaana basoma
Naye banonya emilimu mubutufu gyabula
Mubawarabu gyendigenze okukolela
Bbabadiza mumaziga
Era nnabamu batibwa
Amataka bajjaja baffe gebagula
Ngatukubya migo nokutibwa tutibwa
Wanno aba china mwabawadde security
Songa ffe tutibwa nobujulizi bubula
Ekyobugaga ekili mu Uganda
Omugwira bwajja nensimbi
Obutuuze affuna sikumala kwetala
Omunauganda attuka nokuvumibwa
Nga abatuvuma bebbali bbe twajuna
Uganda zaabu
Naye ekinuma tuffa obwavu
Ebikajjo ebusoga babilima mubungi
Ababilima bakaaba bibiriti mu nyumba
Kyoka nga kivako sukari
Sako no omwenge gwe tuweyunira
Ba madivani bafunira muzidoola
Nga ate eyabilima omusanga nomwoola
Abalima ebinazi e kalangala
Ananyonya wa lima akamele newabula
Okukikula mutaaka lyo etteka lyayita
Bakusiba mayisa
Akulima ekinazi ku taka lyo
Obanga akutte ekyapa nokibawa
Abange tulabye

Kubba kitaffe tatwagala

Ayagala bba bbali
Abeewaka yatukoowa
Akunga nabali

Nze bwe nkuba oluyimba nelukola hit
Abantu bempa emilimu bawera nolukumi
Nsasula t.v radio
Presentor azikuba nsako ozzimuwa
Abatambuza c.d sente bafuna
Aba library baguzze plot bbo batwebaza
Oluyimba olufuluma lutti
Owakareoke yasoka okufunamu
Kwossa na badrive mu baala bakolera kumusic
Eyo gye nkolera ewamwe nsasula police
L.c sako nekifo
Woteri negolofa ensimbi bafuna
Abakuba baana ne poster
Abatunzi ba sweet,beer ne chips
Lwotegese ekivulu bebasoka okufunamu
Nabba city council bazisabba naye tetuvayo
Kubaanika nabangi besimenye eyo
Bambi olina kufulumya oluyimba affune kyakola
Okugezza bba bouncer ne bambega
Bba dreva abajja okutuvugga
Saundi zino zetukuba bba nanyi zzo ensibi bafuna
Emikolo gya gavument ffe tuyitwa
Mbu enyimba zaffe zezigya okusanyusa
Eyo goavument eyandi tuse okutwebazza
Ate ettadde bukwakulizo kubayimbi
Bba tunonya nokutusiba
Nae nga obuuzza kyetwakola
Omugaso gwo muyimbi mugwanga gubera mungi
Lwakuba gavument elwawo okukimanya
Labba fille bongole enyimba zze
buli mwaka zibeera zikubwa
wetulabira nti Christmas ettuse
naye mpawo nakiwumbe ekye kampala wanno
kye kandibadde kyi timbibwa
nga nabavva ebweru basasula okilabba
ssente ziyambe abaana
Paulo Kafeero ne Herman Moses Radio
Nga bakola
Ekitibwa kyo muyimbi bakumuwa amaze kuffa
Ne keesi banguwa okugugula
Emmere bagula ewera bagabule ebyalo
Moses ekisaawe kye kololo yamala kuffa

Gavumenti nesalawo okukimuwa
Naye wanno hassan okusaba okolelewo launch
Mpawo ayinza okukunyega
Wanno John kakoma yayiya oluyimba lwe gwanga
Emikolo egisinga lukubwa
Naye abaana be balieyo babuyana
Kubanga mwabelabila ddala balinga ngaali
Uganda zaabu
Naye nze kinuma Ngatuffa obwavu
Okunonya akalulu tuba kutunzi
Kubba batusaba bavunama okukasaba
Bwetumala okukabawa mpawo nomu alidda okwebazza
Taata tatwagala
Ayagala bba bbali
Abeewaka yatukoowa
Akunga nabali

4b English translation

When I sat and thought about
The situation we live in in Uganda
I think we are like the crested crane.
The crested crane's picture
Is found on posters and
And the flag
In the courts of law, the judge
Even on money it is what is fronted
Even on coin, I think
One can deny that.
But what hurts is that you find it in the bush
Sleeping in the cold
You sleep with the parrots at home
Yet the crested crane would have had a bed
In the state house
Sleeping next to the president
Because it is the country's symbol
And every visitor to the country is welcomed by it
But because the crane is peaceful,
It is in the wilderness
When the dogs barked
You gave them houses to sleep
When the parrots talked
You gave the nets to sleep in
But because the crane is peaceful
He is in the wilderness crying.
I too hassan being humble

That's why people undermine me
I think we are like the crested crane

Father doesn't want us
He loves the outsiders
He is fed up of his kin
And stays with the others

When I sat and thought about
The situation we live in in Uganda
I think we are like the crested crane.
A maid cleans the house
But is fired for sitting in the sofas
You find a soldier
Who fought for the country
Sleeping in a grass thatched home
You find those who fought the bush war in luwero
Lacking even sandals to wear
And the teacher in mubende
Being paid thirty thousand
But still not paid
Instead of teaching
He is thinking about his torn trouser
You find the doctor in Kiruddu
Being paid a hundred thousand
But still not paid.
He injects you in a wrong place
Because he is thinking of the landlord at home
At kiruddu you come with a headache
And leave with cholera
As the sewerage pipes flood
Even the doctor who would have helped
Ignores you
Because they are fed up
When the strike for increment in wage
Foreign doctors are sent for instead
In Uganda children go to school
But remain unemployed
The Arab countries where they would have worked
They are brought back in tears
And some are killed
The lands bought by our fore fathers
We are caned for them and sometimes killed
The Chinese have been given security
Yet we are murdered and the evidence is lost
The riches Uganda is endowed with

When a foreigner comes with money
He attains citizenship without any hustle
Ugandans are abused
Yet the ones that abuse us are the ones we helped
Uganda is gold
But what hurts is we are dying of poverty
Sugarcanes in Busoga are grown in lump sum.
Those that grew them can't even buy matchboxes
Yet it produces sugar
And the alcohol we love a lot
The madivans earn in dollars.
Yet the one that grew the sugar cane is very poor
Those that grow coconuts in kalangala
Can't find land to cultivate food
Uprooting it from your land, a law was passed
You are given a life imprisonment
Cultivating coconuts
Is the same as giving up your land
It is really sad

Because our father doesn't want us
He loves the outsiders
He is fed up of his kin
And stays with the others

When I make a hit song
I give jobs to thousands
I pay the t.v.s and radios
And the presenters as well
Those who sell the music on c.d are paid
The music librarians even have plots of land and thank us
When the song is out
The karaoke master are the first ones to benefit
Even the d.js in bars are employed by music
When I stage a concert I pay the police
The local councils and the venue as well
Hotels and flats are paid by us
The banner and poster makers
The sellers of sweets, beer and chips
Are the first ones to benefit when you hold a concert
Even the city council ask for money but we never
Come out to say a thing
And many others who depend on music for survival
Like the body guards
And the drivers that drive us.
The music systems we use are also paid for

On government occasions we are called on to sing
That our songs make the occasion colorful
The government that would have thanked us
Has instead restricted us
We are looked for to be arrested
For no reason.
An artists has many uses to the country
But the government is naïve about it
Take a look at philly bongole's songs
They are played every year
It is how we know that it is Christmas time
But not even a statue of him in kampala
To be put up
So that tourists pay to see it
And the money is sent to his orphans
Paulo Kafeero, Herman and Moses Radio
Really worked hard
The dignity of a musician is given to his corpse
They even hurry to buy the best looking coffin
They even buy enough food to feed the village
The kololo grounds were only donated to moses
After his death
But when you as to hold a concert from there
No one can agree
John Kakoma wrote the national anthem
That is song on most occasions
But his children are suffering
Because they were forgotten like the crane
Uganda is gold
But it hurts that we die of poverty
During campaigns we are on market
Because they ask for votes while on knees
But after voting no one comes back to thank us
Father doesn't want us
He loves the outsiders
He is fed up of his kin
And stays with the others

5. Kampala Aganye

5a. original version

Hassan Uganda kangitte
Ngende mumawanga gabazungu
Osanga nandi ganyurwamu
Nempoonsa olumbe lwo bwavu

Hassan gumma
Neyo ndabba gyo genda olusi bisala
Nabalio balimumaziga
Uganda ebyayo bifuuse byabulumu
Alina yayongerwako
Akyali omwavu noseмба
Hassan gumma
Neyo ndabba gyo genda olusi bisala
Nabalio balimumaziga
Nasubula obulega nganjagala nfuune ensiimbi
Mba nfuluma owino city council nenjoola
Nga zzensaba sikyaziweza
Kati ndimwavu mbulwa ne sabuunii gwenaaba.
Obutembeyi bwe ba bunemessa

Konze kka nvugge boba
Omugagga yagigula nkeera
Olwegulo nebbanjola
Nti bba zigobye mukibuga
Nti zissuse obungi
Kati eri kupolici
Yanemelayo olwensimbi
abba boda tulinga abazza emisango mugwanga
polisi bwekukwata tobulwako kyosasula
nebwoba ne helmet nebisanzio
wakili ekusiba olwa jacket enyinji zzoyambala

Hassan gumma
Neyo ndabba gyo genda olusi bisala
Nabalio balimumaziga
Wannno mwakkoze etteka ekkambwe ku ba bodda
Mbu buli assemerera emotoka bamukube massasi
Kati naffe tulagira mutukolereyo amakuba ga boda
Nga era okulaba owe motoka alinyeko
Tukuba masasi anti etteka bweligamba

Hassan gumma
Neyo ndabba gyo genda olusi bisala
Nabalio balimumaziga
Ebyo bwe nabilese konze kankole gunno ogwa taxi
Battambula battudde bbo bakolera mumasanyu
Emissolo gya taxi gyo gyanemesa
Nga ezisolozebwa zisinga nezenkola
Bwo sasula eza city council zeyagala
Buli siti kkubako zosasula
Nemukamawo aba alinze nsimbi
Conductor ne driver nemusigala mubulumu
Hassan gumma

Neyo ndabba gyo genda olusi bisala
Nabalio balimumaziga
Wanno mu kampala omwavu takyalina kyayogera
Nebwobba naka yumba
Bakusenda nogenda
Omugaga aggula nogana
Tabulla wakuyita
Bakuletela empapula nga
Bwotali ku map yakibbugga
Hassan gumma
Neyo ndabba gyo genda olusi bisala
Nabalio balimumaziga
Eyali yekolera ekibuga bakinemesa
Nebalekamu abalalu sako nebakateyamba
Bagobye abatembeyi abalalu bali kumbalaza
Kyesimanyi obba abalalu bawa emisolo
Hassan gumma
Neyo ndabba gyo genda olusi bisala
Nabalio balimumaziga
Nali ngenze ewaka ewaffe mukyalo nenelimira
Ettaka balibba kuliko farm zabanene
Tunadukira wwa ffe jyetunalima akamele
Nemulwera ewaka abachina bebalamula
Hassan gumma
Neyo ndabba gyo genda olusi bisala
Nabalio balimumaziga
Nandigenze nenyimba naye ebidongo byatubusse
Temukyali nsimbi osanyusa bantu nogenda
Okutimba abaana batusasuzza ensiimbi
Ebipande okubitimba nosasula omusolo
Kyoka nenanyini kiffo naye ayagala ensimbi
Mwandi tusabye ensimbi nemutuwaobudde obumala
Esawa zzemusaba zitulemesa okukola
Abantu bajja sawa nya bamala kukola
Kumukaga nogalawo olwo bulungi bwe kibuga
Sekuliti gyesaasula ebba enyambye ki
Lwaki siva mubino ebintu bye kisilu
Hassan gumma
Neyo ndabba gyo genda olusi bisala
Nabalio balimumaziga
Wano kampuni zemyenge zisasula omusolo
Kyoka mutigoma abaginya mugilemesa okukola
Ne gwegwayikidde mumukwata nempi nagabana
Mukoze kyamanyi okutulemesa ottuzi
Kawunyemu sikigana yewano yandizze
Netukolayo nakalala akapima amakyupa

Naye owe kyupa emu mumusiba no wanna
Lwaki temunenya kampuni okusinga okutigomya abantu
Hassan gumma
Neyo ndabba gyo genda olusi bisala
Nabalio balimumaziga
Amalwalilo ga gavument
Mbu gajja lwa banaku
Omkyala yanfaako
Kulwensonga yensimbi
Omusaawo yamulekawo
Maama naafa nolubuto
Nadda kwalumidwa ensanafu
Kubba amuwa ekikumi
Hassan gumma
Neyo ndabba gyo genda olusi bisala
Nabalio balimumaziga
Ebintu mwetwandigye ensimbi
Okugenda tweyagale
Byonna mwabitutunda omwavu takyalina wakolera
Wanno national theatre yiiyo yatundibwa
Mu pakyadi nawo mugobyewo abantu
Owino mutugobba obbanawo mutunzewo
Aba omunaku analyawa
Hassan gumma
Neyo ndabba gyo genda olusi bisala
Nabalio balimumaziga
Nandigenze nenjogera netaata nanyini gwanga
Naye okutuuka jyali olina kuwandika baluwa
Ebbaluwa ojitwala eyita mwabo bolopa
Bamusomera anti amaso tegakyalaba
Hassan gumma
Neyo ndabba gyo genda olusi bisala
Nabalio balimumaziga
Ekisinga okuntama Uganda njidukemu
Yyo bulikimu kyekola kibeera kya busilu
Kenya yali elonkinga gali ya muka
Twali tulonkinga ddagala lifukilila bimuli
Rwanda yali elonkinga nyonyi gyeguze
Lwaki ebya Uganda erabyebisemba
Aa mundeke nze ngende
Wano ebibilo lyamasanyalaze lili mugwanga
Naye tukoza solar na generator lwansonga yamasanyalaze
Gayamba babweru bali nngamba baneiba
Amafutta twatandika okugasima
Ate oggasengejja gagenda Tanzania

Kyoka okugakomyawo tugajyako omusolo
Gwe munnansi era asigala mumaziga
Hassan gumma
Neyo ndabba gyo genda olusi bisala
Nabalio balimumaziga
Nandigenze ewa abizayo amanyi embera jyempitamu
Yazimba kalian security yaleeta mpya
Kati natuuka ntya wagulu eyo jyatula
Ngakubapya abaliwo tewali antegera
Hassan gumma
Neyo ndabba gyo genda olusi bisala
Nabalio balimumaziga
Omulala seka umar naye ajuna abanaku
Obba ngende ewuwe osanga yananyamba
Hassan gumma
Neyo ndabba gyo genda olusi bisala
Nabalio balimumaziga
Omugaga kilumila ono akulila abagaga
Naye okutuuka gyabeera
Embwa zakuma zibba nkambwe nyo
Kambileke silina gayomba nambwa zze
Hassan gumma
Neyo ndabba gyo genda olusi bisala
Nabalio balimumaziga
Omula maama fina naye ajuna abanaku
Naye kubya mutukako obba musoke ntya
Hassan gumma
Neyo ndabba gyo genda olusi bisala
Nabalio balimumaziga
Ebiigambo njogedde bingi nyo olwo bulumi
Kanjire nembikomya tebikubya ammasasi
Olabba basse kawesa atalina bya yogera
Naye olwo ate nze alasana ebyekisilu
Uganda kanjitte
Amanyi gampedde ate sikyalina suubi
Ebya kampala bya nkese

5b. translation

Hassan let me leave Uganda
And go abroad
Maybe I will benefit from it
And be safe from poverty.
Hassan be strong
Where you wish to go is the same
Those there are also in tears
Life in Uganda is a hustle

Those that have are given more
And the poor become poorer
Hassan be strong
Where you wish to go is the same
Those there are also in tears
I bought bra on whole sale to get money
As I was leaving owino city council arrested
Because the I couldnot raise the amount it was asking
Now am too poor to buy baithing soap
When I failed to street vend

I decided to motor cycle
My boss bought it the next day
By evening, the officials had taken it
Claiming that they had been banned from the city
Because they were too many
Now it is at police
I could not retrieve it due to financial incapacities.
It seems cyclists committed a crime
When police arrest you, you have to pay for something
Even when you have a helmet and all documentation
At least it will arrest you for wearing too many jackets
many jackets

Hassan be strong
Where you wish to go is the same
Those there are also in tears
Strict rule have beenimposed on motorcyclists
That whoever comes close to a car should be shot
Now we want roads for only cyclists
In which on seeing a car
Should be shot on spot as the law says
Hassan be strong

Where you wish to go is the same
Those there are also in tears
When I left that I decided to drive a taxi
Since they work sittid maybe they are comfortable
It could not handle the high taxes
The taxes I paid were higher that the money I earn
When you pay the city council charge,
Then every stage you pass charges you
Even your boss wants his money
Conductor and the driver remain at a loss
Hassan be strong

Where you wish to go is the same
Those there are also in tears
In Kampala the poor are voiceless

Even when you have a house
It is demolished
When the rich can't propose to buy you and you reject
He can't fail to take it
He will bring papers showing
How you aren't on the city map
Hassan be strong
Where you wish to go is the same
Those there are also in tears
Us who were working were made to leave town
They left the needy and the mad
You have chased the vendors and left the insane
I didn't know the insane also pay taxes
Hassan be strong
Where you wish to go is the same
Those there are also in tears
I would have gone to my home and dug
The land was stolen the rich farm there now
Where would we run to cultivate food
If our used to be home lvera was taken on by the Chinese
Hassan be strong
Where you wish to go is the same
Those there are also in tears
I would have gone to sing but it is still no use
There is no money it now just a source of entertainment
Pining posters is paid for
And taxes are charged on the posters
Yet the venue owners also need to be paid
You would have asked for money and given us enough time
The stipulated time is not favorable
People come at ten after work
At midnight you close for the good of the city
What is the use of the security I have paid?
Why shouldn't I leave this hopeless activity
Hassan be strong
Where you wish to go is the same
Those there are also in tears
The alcohol companies pay taxes
But you torture the ones that take alcohol
Making it hard for the companies to profit
Even the one who just has stains is slapped
You have done a great job in refraining us from alcohol
Alcohol level checker is a great innovation
Then introduce the one that measures the number of bottles
But the one who has taken one bottle

Has the same crime as the one who has taken forty?
Why don't you blame the company instead of the people?
Hassan be strong
Where you wish to go is the same
Those there are also in tears
I hear the government hospitals
Were built for the poor
My wife died
Because of money
The doctor forsook her
And she died pregnant,
To take care of the one beaten by ants
Because he had money
Hassan be strong
Where you wish to go is the same
Those there are also in tears
The places we would earn from
To go for leisure
Were all sold the poor have nowhere to work
National theatre was sold
Even people were evicted from the park yard
You chase us from owino have you sold it?
Where will the poor earn from?
Hassan be strong
Where you wish to go is the same
Those there are also in tears
I would have gone to the president
But to get to him you have to write a letter
The letter passes through the ones it pertains
They read for him because he can't see
Hassan be strong
Where you wish to go is the same
Those there are also in tears
What disgusts me the most about Uganda
Is that it only does stupid things all the time
When Kenya was launching a train
We were launching watering cans
Rwanda was launching its aero plane
Why are we always the last to do things?
Please let me go
Yet the electric dams are in the country
But we use solar and generator because of electricity
It benefits our neighbors
We started drilling oil
But to purify it, it is taken to Tanzania

When it comes back it is taxed
The citizens are then left in tears
Hassan be strong
Where you wish to go is the same
Those there are also in tears
I would have gone to the pastor “abizayo”
Because he knows what I am going through
He built a flat and employed new security detail
How will I get up there?
When all the new people do not know me
Hassan be strong
Where you wish to go is the same
Those there are also in tears
Seka umar also helps the poor
Maybe I should go to him for help
Hassan be strong
Where you wish to go is the same
Those there are also in tears
Kilumila who heads the rich
To reach him
With those harsh dogs that guard him
Let me let it go I can’t get into a brawl with his dogs
Hassan be strong
Where you wish to go is the same
Those there are also in tears
Maama fina also helps the poor
But considering what happened to her how do I start her
Hassan be strong
Where you wish to go is the same
Those there are also in tears
I said a lot because I was hurt
Let me stop before I get shot
If the quite kaweesa was killed
What about me who talks to much
Let me leave Uganda
I have lost all strength and hope
I am tired of Kampala

6. Term Eggenda

6a. Original Version

Omuntu anatera okuffa yewunyisa ensi
Era akola bingi okugumya abbeewo
Eyalitatambula ayimuka agende
Eyali talya osanga yeyongeza enva
Natumya ku baana abalabeeko
Nemulowoza yawonye musibula enkya
Naye ziba ziwere munana
Ogenda omukwatako nga yasisewo
Wama abasomi mmunjulile nyo
Mubiiseera bbyokuwumula engolo zibawo
Nomwaka bwegubba guwumba
Ebintu biba bikyukakyuka
Ekayabwe ewe nkumi essatu ossasula kanana
Ettoke lye bbiri oligula kasanvu
Kitegeza nabino ebili mugwannga tebibatisa
Enno yandiba term eggenda

Abange! eehh!
Bino ebili muni temubifaako
Eno yandiba term eggenda
Abavubi okuba emigo
Amato bagasa babagoba eyo
Eno yandiba term eggenda
Emubende mwagobwa mugolodi
Naye nze mbagamba tebibakanga
Eno yandiba term eggenda
Abantu babatema nge ente
Babaka bawambibwa
Abaana batibwa
Eno yandibba term eggenda
Emisolo okulinya
OTT eyaletabwa oyo tabakanga
Eno yandiba term eggenda
Oyo akubira omusaja
Takuzimbya feeesi gwe mudemunti
Abayimbi abakukuba enkokola
Abo temubafaako
Eno yandiba term eggenda

Nalima obulungi amala nanyuka
Essawa yo kunyuka abba akabala nyo
Nalima obulungi amala nanyuka

Essawa yo kunyuka abba akabala nyo
Saddam husein nga yakanga nyo
Ngabuli lukya agezesa emizinga
Netukwata kutama nti ensi egwawo
Kumbe yali ku term eggenda
Bin laden naye natu kanga
Nomulevu gwe nga gukoma eli
Yalina nempuku wansi ezitisa
Kumbe yali ku term eggenda
Wano yittira yatutemera abantu
Kubanga yeyali omutemu asinga
Weyakolera ettemu elyasinga
Iddi ami dada twamusomako
Bagamba sapatu yazilisa nebanne
Kibwetere yayokya abantu
Kumbe yali ku term eggenda
Obote ne Binaisa tubasoma nyo
Naddala wano mubyafaayo
Ye obba owe gulu yabulira wa
Ngamba kony eyatusuza kutebukye
Weyakyakira nga omutemu
Eno mwatu yali ku term eggenda
Bemba musota ne mutuula kun go
Nga bali bazibu nga bakyakira
Okumanyibwa munsu
Mwatu bali ku term eggenda
Namwe abaayimbi abampalampa
Sibatidde enno yandiba term eggenda
Manager musa ojunge abayimbi
Naye mpawo akulimba neka show
Neyakusubiiza ogende oyiye
Yagera wabulayo naku neykyusa
Ebyo tobitya bigambo byabwe
Kubanga eno yandiba term egennda
Kayira yayiga emotoka neyagalwa nyo
Omutanda yagisima najitulamu
Papa bwee yagya kayira era yafuba nyo
Alabe nga muvuga afune obuyambi
Nga ebya Uganda bwobitegera
Era yalemesebwa nyo
Songa kyali kya kujuna gwanga
Bisomwe mubyafaayo naye ebyo byaliwo
Mwe mubiveeko kuba ndaba tuli ku term eggenda
Abange bino ebili munsu tebibatiisa
Eno yandiba term eggenda
Abatembeyi mugume ne jeniffer yagenda

Eno yandiba term eggenda
Oyo aloga emirimu jyo
Wama takutiisa mugambe bwoti
Eno yandiba term eggenda
Eddy kenzo nywera abba kuwalampa balinde muzi award
Eno yandiba term eggenda
David ommwana we luwero
Kakatandika butandisi wama tebakutisa
Eno yandiba term eggenda
Nantu munange gamba stabua
Ebyaliwo tehimukanga
Eno yandiba term eggenda
Producer meddy katensa
Aabakuzalawa tebakutiisa
Eno yandiba term eggenda

Abange! eehh!
Bino ebili muni temubifaako
Eno yandiba term eggenda
Abavubi okuba emigo
Amato bagasa babagoba eyo
Eno yandiba term eggenda
Emubende mwagobwa mugolodi
Naye nze mbagamba tebibakanga
Eno yandiba term eggenda
Abantu babatema nge ente
Babaka bawambibwa
Abaana batibwa
Eno yandibba term eggenda
Emisolo okulinya
OTT eyaletewa oyo tabakanga
Eno yandiba term eggenda
Oyo akubira omusaja
Takuzimbya feeesi gwe mudemunti
Eno yandiba term eggenda
Abayimbi abakukuba enkokola
Abo temubafaako
Eno yandiba term eggenda

6b. translation

The one who is about to die amazes the world
He does a lot in order to keep up
The one who could't walk tries to stand
The one who couldn't eat, eats more
He sends to see his children

And you think he is getting better
When it is getting to two
On touching him you realize he is dead
Students be my witness
Holiday time is a brutal time
When the year is ending
Things keep changing
You pay 8000 to go to kayabwe instead of 3000
A 2000 shs banana is sold at 7000
So don't be afraid with what is going on in the country
It might be the end of the term

My friends! Ehhh!
Don't be afraid with what is happening
It might be the end of the term
Fisher men being beaten
The boats being broken and you being
chased
It might be the end of the term
You were chased from the gold mines in
mubende
but assure you not be afraid
It might be the end of the term
People are butchered like cows
Members of parliament are abducted
Children are killed
It might be the end of the term
Taxes being high
OTT being charged should not scare you
It might be the end of the term
The one taking your husband
Should make you gloomy, just say to her
This might be the end of the term
Artists who stab you in the back
Do not care about them
This might be the end of the term

Even the best farmer leaves the garden
When he is about to leave he digs a lot
Even the best farmer leaves the garden
When he is about to leave he digs a lot
Sadam scared the world
As he tried bombs daily
And we feared for the world
Not knowing he was about to leave
Bin laden also scared us

With his enormous beard
He even had scary underground caves
Not knowing he was about to leave
Hitler murdered thousands
Because he was a well-known murderer
When he committed the most murders
He was about to leave
We studied about Idi Amin Dada
They said he made people eat sandals
Kibwetere burnt people alive
Not knowing he was about to leave
We study a lot about Obote and Binisa
Especially in history
I wonder where the one in Gulu went
I mean Kony who made our lives hell
The time when he was known most
He was about to leave
Bemba Musota and Mutuula Ku Ngo
Were very notorious
And known to the world
They were about to leave
Even the musician on my neck
I am not scared of you, you might be about to leave
Manager Musa you have helped musicians
But no one can even make you a show
Even the one that promised you
Changed their mind when it was days to the show
Don't be stricken by their words
Because it might be their end
Kayira invented a car and it was loved so much
The king even rode in it
When the pope came Kayira tried
To ride him in order to get financial support
Just like you know Uganda
He was stopped
Yet it would help the country
To be put in records
Let it go because we are about to change power
Please do not be scared with what is happening
It might be the end of the regime
Street vendors be strong even Jennifer left
It might be the end of the regime
Whoever bewitches your work
Let him not scare you tell him
You are about to leave
Eddy Kenzo be strong, those on your neck will be left out during the awards

It might be the end of the regime
David from luwero
You have just began don't worry
It might be the end of the regime
Nantume tell stabua
What happened should not scare her
It might be the end of the regime
Producer meddy katensa
Those who undermine you should not scare you
It might be the end of the regime

Oh You! Eehh!
Don't be afraid with what is happening
It might be the end of the term
Fisher men being beaten
The boats being broken and you being
chased
It might be the end of the term
You were chased from the gold mines in
mubende
But assure you not be afraid
It might be the end of the term
People are butchered like cows
Members of parliament are abducted
Children are killed
It might be the end of the term
Taxes being high
OTT being charged should not scare you
It might be the end of the term
The one taking your husband
Shouldn't make you gloomy, just say to h5er
This might be the end of the term
Artists who stab you in the back
Do not care about them
This might be the end of the term

IRENE KISAKYE SONGS

7. Abeewo

7a) Original version

Banaye mwenda Museveni abbe atya

Abbeewo oolwe bilungi byakola abbeewo

Banange mwenda kaguta akole ki

Abbeewo oolwe bilungi byakola abbeewo

Abbeewo omusaada waife oyo
Banauganda tumuwe obululu
Abeewo olwe bilungi byakola abbeewo
Amasomero baaba yazimba
Abeewo olwe bilungi byakola abbeewo
Nenguudo baaba yazimba
Abeewo olwe bilungi byakola abbeewo
Ne NAADS byoona yaleta
Abeewo olwe bilungi byakola abbeewo
Abanauganda tuwone obwavu.
Abeewo olwe bilungi byakola abbeewo
Abakyala tumwongere obululu
Eideembe baaba yaleta
Nomukyala yeena yateesa
Parliament tweteseza.

Ululation...

Banaye mwenda Museveni abbe atya
Abbeewo oolwe bilungi byakola abbeewo
Banange mwenda kaguta akole ki
Abbeewo oolwe bilungi byakola abbeewo
Abanauganda mumuwe obululu
Abami mumuwe obululu
Tumwongere obululu kuba asobola
Yoweri waife akali ku mpagala
Omusada akali mbooko
Tumwongere obululu kuba amalako
Banange Mwenda baba akoleki
Nabaana yabawa eidembe
Boona basome yena yaleeta
Amalwalilo goona yazimba

Ululation...

Banaye mwenda Museveni abbe atya
Abbeewo oolwe bilungi byakola abbeewo
Banange mwenda kaguta akole ki
Abbeewo oolwe bilungi byakola abbeewo
Abanauganda mumuwe obululu
NRM juu
NRM juu
Ne Museveni juu

Nekisanja kye juu
Ne parliament juu
Na bajasi bbe juu
Abaana ba yellow
Tufanana yellow
Tutambula yellow
Okulonda kwa yellow
Akalulu ka yellow
Yellow, yellow, yellow
NRM juu
NRM juu
Ne Museveni juu
Nekisanja kye juu
Ne parliament juu
Na bajasi bbe juu
Abaana ba yellow
Tufanana yellow
Tutambula yellow
Okulonda kwa yellow
Akalulu ka yellow
Yellow, yellow, yellow

7b. English Translation

Friends what do you want Museveni to do
To stay for the good he does let him stay
Friends what do you want Kagutta to do
To stay for the good he does let him stay
Let our man stay
Ugandans let's vote for him
Let him stay for the good he does
He has built schools
Let him stay for the good he does
He has even built roads
Let him stay for the good he does
He has brought NAADS
Let him stay for the good he does
Ugandans are free from poverty
Let him stay for the good he does
Ladies let us give him more votes
He has brought peace
Women also have a voice
In parliament we speak out

Ululation...

Friends what do you want Museveni to do
To stay for the good he does let him stay
Friends what do you want Kagutta to do
To stay for the good he does let him stay
Ugandans vote for him
Gentlemen vote for him
Vote him back in because he is capable
Our Yoweri is still young
The man is still young
Let's vote him back because he is capable
What do you want father to do
He gave children freedom
He introduced universal education
He has even built hospitals

Ululation...

Friends what do you want Museveni to do
To stay for the good he does let him stay
Friends what do you want Kagutta to do
To stay for the good he does let him stay
Ugandans vote for him

NRM up
NRM up
And Museveni up
And his term up
And the parliament up
And his army up
Children of yellow
We look like yellow
We move yellow
We will vote yellow
It is yellow's vote
Yellow, yellow, yellow (2 times)

PHINA MUGERWA'S SONG

8.NRM Pakalast

8a. original version

NRM Pakalast
Muzeyi wetu Pakalast
Kufanya kazi Pakalast

Tufugge taata
Nomulundi omulala
NRM Pakalast
Security gulu gulu
Engundo kawellette
Nomulundi natti
UPDF emalako
Wanataka tukuache muzeyi
Lakini roho yetu
We love you so much
Daady Muhozi amalako
Baby face atukula
Muzeeyi atwagala
Muzeeyi atufaako
UPE ku ma somero
Eddagala mumalwalilo
Yellow ye singa
Museveni abbeewo
NRM Pakalast
Muzeyi wetu Pakalast
Kufanya kazi Pakalast
Tufugge taata
Nomulundi omulala
NRM Pakalast
Abaana bba yellow muliwa
mukubbe endulu
Abaana bba yellow muliwa
Mpulile obugalo
Abaana bba bus muliwa
mukubbe endulu
Abaana bba bus muliwa
Mpulile obugalo
Babawana nyo babawana dda
Twagala tulabbe ani asinga obululu
Babawana nyo babawana dda
Twagala tulabbe ani asinga obululu
Yellow yellow
Yellow yellow
Ani asinga obululu
Ululation
Abaana ba yellow

Tutambula yellow

Ffe twagala yellow

Era tulonda yellow

Yoweri Museveni
Kagutta Musanvu
Situka obalage
Koono dance
Balage nti omalako
Baby face atukula
Yellow yellow ...

8b. English translation

NRM till the end
Our old man till the end
Work till the end
Lead us till the end
Another round
NRM till the end
Security is tight
The roads are smooth
Security is tight
UPDF is capable
They want us to leave you old man
But our hearts say
We love you so much
Muhozi's father is capable
Baby face is handsome
Muzeeyi loves us
Muzeyi cares for us
UPE in schools
Medicine in the hospitals
Yellow is the best
Museveni should stay
NRM till the end
Our old man till the end
Work till the end
Lead us till the end
Another round
NRM till the end
Where are the yellow children
Make ululations
Where are the yellow children
Let me hear the claps
Where are the bus' children
Make ululations
Where are the bus' children
Let me hear the claps
You were praised for long you were praised a lot

We want to see the one with the most votes
You were praised for long you were praised a lot
We want to see the one with the most votes
Yellow yellow
Yellow yellow
Who will get the most votes
Ululation
We the yellow children

We walk yellow

We love yellow

And we vote yellow

Yoweri Museveni
Kagutta Musanvu
Stand up and show them
Dance
Show them that you are capable
Baby face is handsome
Yellow yellow ...

CROSS VIOLA'S SONGS

9. Tumuhagire

9a. original version

Kwali kulwana nakuyiwa musayi
Kwali kwekweka nabiboobe, bajjaja bange bye bangamba
Abaliwo ebiseera ebyo byebanyumya
Bingi ebitawomera mattu nakamu
Egwanga lyona nga tuli mu dduka duuka
But because of NRM
Of those who gave their lives
We stand with our heads high
In peace and love
Let's vote for president Yoweri Kagutta Museveni
Who has the ability to lead this country.
Abanauganda muraare muta
Abantu mwena ningira muli buhooro
Tumuhagire atwebebele
Eeh nidza kubebaza
Tiniza kuyomba
Ninshaba akalulu kanyu

Tumuhagire atwebebele
uganda yitu nensi nungi
elina obusinge eli kukundwa buli omwe
Tumuhagire atwebebele
Ensozi ni gwa ittaka eli kweza
Mushitame mbagambire
Tumuhagire atwebebele
Tumuhagiire- tumuwe akalulu
Eastern uganda
Tumuhagire atwebebele
Northern uganda western and Southern
Tumuhagire atwebebele
Tumuhagire atwebebele
Museveni atwongere mumisho
Tumuhagire atwebebele
Ahabwa uganda yitu twena
Nimwidze mwena
Tukwatanize olugendo
Tumuhagire atwebebele
Ninshaba kanyu
Museveni tumukwase ebintu byona
Tumuhagire atwebebele
Obumwe no kutwakanisa no rukundo
Uganda yetu ejjo mumisho
Tumuhagire atwebebele
Obwejeshena na magara
Ebyenguddo
Obworo tubuttere enkomo
Tumuhagire
Tumuhagire atwebebele
Gyetuvudde nga wala
Tumuhagire atwebebele

UPE mwebale
Tweyanze
Tumuhagire atwebebele
Nobukumi tweyanze
Tweyanze
Tumuhagire atwebebele
Nabakyala tweyanze
Tweyanze
Tumuhagire atwebebele
Nakatale kaffe kagaziye
Sudan Karamoja, kenya
Tumuhagire atwebebele

9b. Translation

It was a time of fighting and blood shed
It was a time of hiding and crying
My grandparents tell me
What those that were around retell
Is not music to the ears
The country was in turmoil
But because of NRM
Of those who gave their lives
We stand with our heads high
In peace and love
Let's vote for president Yoweri Kagutta Museveni
Who has the ability to lead this country.
Ugandans how was your night
Let me hope you are well
Let support him to lead us
I have to thank you
I can't complain
I seek your vote
Let support him to lead us
Our country Uganda is beautiful
It has freedom for everyone
Let support him to lead us
The mountains are high and the soils are fertile
Take a seat and I tell you
Let support him to lead us
Let support him
Eastern uganda
Let support him to lead us
Northern uganda western and Southern
Let support him to lead us

Let support him to lead us
Museveni will make us prosper
Let support him to lead us
All Ugandans
Come together
And help
Let support him to lead us
I ask all of you
To trust Museveni
Let support him to lead us
In togetherness and love
So that uganda can move forward
Let support him to lead us
In education and health

And transport
In order to leave poverty behind
Let us support him
Let support him to lead us
We have come so far
Let support him to lead us

Thank you for UPE
Thank you so much
Let support him to lead us
Thank you for the security
Thank you a lot
Let support him to lead us
Even the women are grateful
Thank you so much
Let support him to lead us
Our market has widened
Sudan Karamoja, Kenya
Let support him to lead us