

**PAINTINGS DERIVED FROM THE MEANINGS OF
SELECTED IDIOMATIC PHRASES OF THE GANDA DRUMS**

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**A THESIS SUBMITTED TO KYAMBOGO UNIVERSITY GRADUATE SCHOOL IN
FULFILMENT OF THE DEGREE OF MASTER'S OF ART AND INDUSTRIAL
DESIGN (PAINTING) OF KYAMBOGO UNIVERSITY**

NOVEMBER, 2019

DECLARATION

This thesis is my original work and it has never been presented for a degree in any other University.

Sign_____

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APPROVAL

We as University supervisors confirm the work done by the candidate under our supervision.

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Date_____/_____/_____

DEDICATION

I would wish to dedicate this research to my family and to all the staff of Kyambogo University, particularly in the Department of Art and Industrial Design.

May the Almighty God bless you abundantly!

ACKNOWLEDGEMENTS

I would wish to take this opportunity to thank the Almighty God who has abundantly provided, favored and blessed me throughout the course.

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LIST OF ACRONYMS/ABBREVIATIONS

UNESCO: United Nations Educational, Scientific and Cultural Organization

SDGs: Sustainable Development Goals

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ABSTRACT

The main purpose of the study was to document and preserve the meaning of idiomatic phrases associated to the Ganda Drums. The study was guided by the following objectives; to identify the idiomatic phrases associated to the Ganda drums, to establish factors hindering painters from using Idiomatic Phrases associated to the Ganda Drums and to produce Paintings derived from selected idiomatic phrases of the Ganda drums. The research design employed was exploratory and descriptive where a qualitative approach was used to identify the meanings associated with idiomatic phrases of the Ganda Drums. In order to obtain the needed information, photography, observation, studio experimentation, documentary analysis and in-depth Interviews were the methods of data collection used. Key findings of the study were that the Ganda language has a wide and rich pool of idiomatic phrases associated to drums; Secondly, that painting as a mode of communication has been under-utilized as a mode of communication majorly because of lack of knowledge about idioms and lastly, that painting is a potential avenue through which embedded meanings of idiomatic phrases could be communicated as well as preserved. Upon these findings, the study recommended that to have a rich and strong culture in the world today, there is need for cultural preservation and documentation of all hidden messages in form of visual presentations such as painting. Thus, the study would greatly contribute to the reputation of the Ganda culture and also immensely strengthen its international cultural aspect can attract other scholars to have interest in carrying out more studies about Ganda culture and satisfying the global Sustainable Development Goals number 5, 8,10, 11 and 16.

CHAPTER ONE: INTRODUCTION

1.0 Overview

This study is aimed at developing painting as a medium of expression from the meanings of selected Idiomatic Phrases associated to Ganda Drums. As such, this chapter provides an introduction to the study that features the background information reflecting an overview of a global and a local perspective of idioms, their origin, development and how they have been used to effect communication in a cultural and social context. Consequently, the statement of the problem, purpose of the study, objectives of the study, research questions, scope of the study, significance of the study, definition of key operating terms and limitations are presented sequentially.

1.1 Background of the study

The background of the study focuses on the use of idiomatic phrases and meanings associated to the cultural artefacts in global and local perspectives.

1.1.1 History of painting meaning from idiomatic phrases world wide.

The development of civilization was dominated by logocentrism as the language that prevailed over other forms of communication. This shaped the subsequent stages in cultural evolution. (Piekot, 2016).

One of the preserved repositories of knowledge are idioms that are understood as conventionalized figurative expressions multi-expressions (Glucksberg, 2001). Idioms have acquired high status in many cultures and languages (Duvnjak, 2018), a fact proved by various social practices. Idioms are very often collected and described in separate dictionaries and are usually incorporated into curricula at schools as well as language and culture courses for foreigners. Idioms are also modified and reinterpreted in the process of

creative Cultural importance associated to idioms stems from the way civilization has been evolving for centuries communication in advertisements, art, and journalistic texts, for example in newspaper headlines (Abid, Ashfaq & Khan, 2016). Wang (2018) asserts that idiomatic expressions play a vital part of language and have a relatively stronger attachment in structure and the integrity in meaning where, language reflects the objective world through the brain. A considerable part of the objective reality is solidified into language facts through the understanding of the human brain.

In relation to the above statements, it is evident that the use of Idiomatic Phrases has been part of the day to day communication worldwide where the use of oral culture has been translated into written, printing and audio-visual forms of communication meaning that every culture globally has embraced the use of idiomatic phrases in their day life and therefore enriching language knowingly or unknowingly. In China, idioms are character-based and keep their original morphemes that are inherited from ancient Chinese language though in modern China an idiom is expressed differently in written forms that classify them into categories according to their usage (Wang, 2018). This is an indication that every language has different expressions associated to them but there are hardly few or no artists that have been able to visually express meanings of idiomatic phrases.

1.1.2 Use of Idiomatic Phrases and meaning in Africa.

In Africa, there are many similarities in Idiomatic expressions of different languages. However, different ethnic groups have different ways of dealing with the artefacts due to different cultural traditions, settings and historical backgrounds. The linguistic and imperialistic domination of English and Afrikaans in comparison to the other official languages in South Africa. Black African languages, like other indigenous languages, have

to bow to the domination of English as the dominating global language leaving native language, proverbs and idioms to the verge of extinction. (Elmarie, 2007).

Similarly, in Africa, Idioms have been used to express hidden meaning in a narrative form as a means of communication. Olali (2014) asserts that, in Swahili, there is a long list of identical idioms used in communication for example, giving a bribe is represented with the idioms: *pokea chai* (literally to receive tea); *kula ugali* (literally to eat gruel); *kula hongo* (eat *hongo*); *kula rushwa* (eat *rushwa*); *kula mlungula* (eat *mlungula*). Although idioms in Swahili have been used in verbal communication, little or less has been done to visually represent them which calls for a visual intervention through painting.

In Ghana, people of different races and origins have different modes of communication which are in form of sculpture, songs and drumming, but the most commonly used are verbal languages in forms of idioms and proverbs. (Agra, 2016). This implies that there are less or might be no paintings done to represent idiomatic phrases. In Africa proverbs and idioms are both used in folktales, folksongs, riddles and also used in spoken language. Agra noted that proverbs like *Ati deka me wɔna ave o*. translated as that a single tree cannot make a forest has a hidden meaning which refers to an influential, prominent elderly or rich person in society for example a King, President or Chief with in an institution, family or community. Therefore, the inner meaning of that is that, a rich or prominent person alone cannot constitute a family, region, state or nation.

Apart from using these proverbs and idioms in verbal forms and visual expressions such as graphics, fabrics decoration though not much reflected in painting. Agra (2016) noted that proverbs were used in fabric decoration for example the proverb of *Agaga lolo me fle na agaga eve fe nu o*. (One big cowry cannot be used to pay for two cowries). The

symbol depicts one big cowry that signifies money and that every cowry has special features that determines the value of it, therefore one big one cannot be valued for the price of two cowries. It guides people to have respect for each other to make the world a better place to live. Figure 1 shows the proverb symbol while figure 2 shows the decorated fabric with a design derived from the proverb symbol.

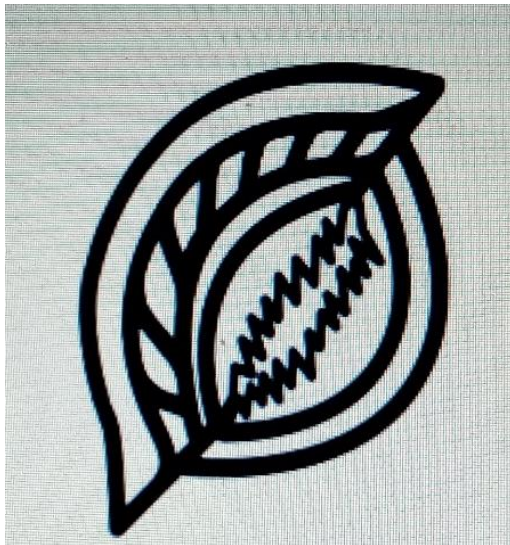


Figure 1: Agaga lolo (the big cowry).



Figure 2: Decorated fabric with Agaga lolo proverb symbol.

Source: Secondary data (2018)

In Uganda, and Buganda in particular, an idiom "*omutima gukulinga ogwengoma*" has hidden meaning referring to being unsettled and these idioms are used in the teaching and learning processes. Although there has been an attempt to use in verbal communication, little or less has been done visually to show meanings of idiomatic phrases in painting.

Painting is one mode of communication that humanity has used to visually express ideas and emotions as man is able to talk, share various dimensions of life experiences that impact on his existence without using the vocal code. This is emphasized by Sharma (2013), who refers to painting as one of the most powerful visual art. Sharma holds two views on Painting; firstly, that painting by nature is a luminous language and an experience of human beings themselves. Secondly, that it appeals to our souls through our eyes by communicating feelings or emotions that words can never communicate. Taking advantage of the versatility of painting as a communication tool, today man is able to visually express the contextual packages associated to some language Phrases such as metaphors, similes, proverbs and idioms. Therefore, due to such, the researcher is inspired to present the meanings of idiomatic phrases attached to drums through painting.

1.2 Visual presentation of idiomatic meaning in Uganda

Uganda is one of the East African nations, with over 56 languages whose dissemination or teaching and learning largely depends on the traditional methods and instructional materials. Using painting as an additional tool or vehicle of passing on language values, has been embraced mainly in the area of using mythical statements and cultural activities but the use of Idiomatic Phrases and meaning is still unexplored despite the fact that Ugandan practicing painters are actively engaged in painting and on an increase in number. This leaves unanswered questions; are painters less informed about idiomatic phrases? Could it be that the native languages are accorded of less value or they are pre-occupied with painting other trends of life experiences? Many more questions could be posed.

In the view of the above, the study aims at developing paintings communicating messages associated to Idiomatic phrases of Ganda drums. Ganda culture is comprised of the

Ganda people, also called Baganda, inhabiting the area north and northwest of Lake Victoria in south - central Uganda, with Luganda as their language. Luganda at present is one of the widely spoken languages in Uganda. The Ganda people are well known for using Phrases that do not literally mean what the words in a given statement mean. These are referred to as idioms or idiomatic Phrases. The idioms are composed of words drawn from immaterial and material elements (Situations, names or items). In this case, this study focuses on using meanings of Idiomatic Phrases associated to Ganda Drums.

The use of Idiomatic Phrases is a practice that has a rich and a wide history that explains why it started and how it has been used in verbal communication and not extensively used in visual communication. This has left cultural norms, Phrases and idioms not fully explored and appreciated in the Ganda community and in the long run, all cultures and true identities of different cultures are doomed to extinction due to devaluing them and embracing the western cultures. Therefore, the researcher intended to establish different Idiomatic phrases and their meanings associated to Ganda Drums and use them as sources of inspiration in painting.

1.3 Statement of the problem

Preservation of cultural norms, beliefs and practices such as idioms is an important aspect as far as culture is concerned. In the world today, idioms and phrases have been used as a mode of communication in visual, verbal and oral form. In Buganda culture, there are several idiomatic phrases that are used in daily communication from different situations and art form. It has been noted with concern that idiomatic phrases associated to the Ganda drums have not been used in the day to day communication as a result of continuous adoption of modernity and cross-culturalism. This has led to total

loss of the use of idiomatic phrases and consequently leading to loss of identity and extinction of certain cultural norms.

Related to that, most of the African societies have tried to embrace the use of idioms in their day today life in form of visual and verbal communication which aspect the Ganda culture has tried and ignored the side of idiomatic phrases associated to drums yet if used, it would enrich the language and preserve the Ganda idioms. In West Africa, Idiomatic and proverbial symbols have been used to develop designs for fabric decoration. Artists in Uganda, particularly those in Buganda, have used mythical stories in Painting and social activities with less attention to the use of Idiomatic Phrases and meanings associated to the different cultural objects and situations. Therefore, the researcher's intent was to establish meaning of selected Idiomatic Phrases associated to Ganda Drums and use Painting as a means of visual documentation.

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1.4 Purpose of the study

The purpose of the study was to document the meaning of idiomatic phrases associated to the Ganda drums through paintings.

1.5 Objectives of the study

The objectives of the study were;

1. To identify the Idiomatic Phrases associated to the Ganda drums.
2. To establish factors hindering painters from using Idiomatic Phrases associated to the Ganda Drums.
3. To produce Paintings derived from selected Idiomatic Phrases of the Ganda drums.

1.6 Studio guiding questions

1. Which Idiomatic Phrases meanings are associated to Ganda Drums?
2. What factors have hindered painters from using Idiomatic Phrases associated to the Ganda Drums?
3. How can paintings be derived from the meaning of Idiomatic Phrases associated to Ganda Drums?

1.7 Scope of the study

The scope of the study covers, geographical, content and time scope.

1.7.1 Geographical scope.

This study was conducted from Kyadondo East County in Wakiso District. Kyadondo County is found in Central Kampala to the east of Buganda Kingdom. It's one of the 21 counties that form the Buganda Kingdom. This location was chosen for the study because it had the majority elder people who were very much knowledgeable on the subject of idiomatic phrases connected traditional drums of Buganda.



Figure 1: Showing the map of Buganda with **Kyambogo County**

Source: Secondary data

KEY:



KYADONDO COUNTY

1.7.2 Content scope.

The content scope of this study was based on the research objectives; objective 1, sought to identify the idiomatic Phrases associated to the Ganda drums; objective 2 focused on establishing factors hindering painters from using Idiomatic Phrases associated to Ganda drums. This was established through analysis of paintings and conducting reflective discussions with different percussionists, artworks and drum producers. The third objective explored and produced Paintings derived from selected Idiomatic Phrases of the Ganda Drums. The researcher thus selected four Idiomatic Phrases associated to Ganda Drums *Okulya e'ngoma, Oku'za e'ngoma, omwana w'e'ngoma and Okuvunika e'ngoma*.. The researcher chose these particular idiomatic phrases attached to the royalty and existence of the *kabaka* because they greatly contribute to the reputation of the Ganda culture and also create a spirit of patriotism as per culture among the Ganda is concerned. The process of exploration and production of paintings emphasized different techniques, materials and tools. Techniques like assemblage, painting and bleaching, were employed whereas materials like paint, animal skin, paper, cloths and wood, were used. Assemblage was used in production to create a three-dimensional feeling in and emphasize the practice of drumming. Animal skin was used as a major surface to weave idiomatic messages associated to the Ganda drums. The animal skin was also used to make a drum and since idioms are related to the drums, it created the meaning of idiomatic phrases.

1.8 Significance of the study.

The study will help in promoting Ganda cultural values through documenting Idiomatic meanings associated to Ganda drums as emphasized in the UNESCO's Sustainable Development Goals for Culture. Number16 of the SDGs advocates for peace, justice and strong institution therefore idiomatic phrases of the Ganda drums will be documented and

preserved through painting to attract tourist when exhibited in Art galleries and museums.

The findings to the study will be used as foundations for future publications on the Ganda culture, particularly the Ganda idioms. This will be used by other scholars as reference and in-depth understanding of the meanings of idiomatic phrases associated to the Ganda Drums.

The study will enable other international researchers to read about the idiomatic phrases associated to the Ganda drums thus attracting tourists in Uganda indirectly generating income for the country. More to that, greatly contributing to the reputation of the Ganda Culture and immensely strengthen its international cultural aspects.

The study will lay a strong foundation for other researches and also enable the researcher to publish the study for scholars to use as a reference material. In addition, the study will enable artists become more innovative as far as medium and materials in art and industrial design are concerned in studio experimentation.

1.9 Limitations of the study

The researcher selected an area with sparsely populated people with in the central region of Buganda because the funds could not allow a wider area coverage but eventually, the needed information for this study was collected from experienced and right sources thus enabling the researcher preserve the meaning of idiomatic phrases associated to drums.

The time allocated for this study, was a hinderance. This was due to delays from different stakeholders in getting necessary permission and documentation that could allow the researcher in the field to collect all the necessary information needed. A case in point was the

delay in releasing the acceptance letter for the researcher to conduct the study by administrators from Bulange – Mengo. This encroached on the time meant to carry out the study.

Some methods of data collection like questionnaires, were a hindrance to the study and therefore the researcher changed and used interview due to the fact that some participants were elderly and lacked the skill of writing. Secondly, the participants used Luganda terminologies and vocabularies that were not familiar to the researcher therefore an interpreter was used for the researcher to understand some information and this had a cost implication to the researcher.

1.10 Definition of operating terms

Idiom: Idioms are fixed combinations of words whose meaning is often difficult to guess from the meaning of each individual word. In addition to that, there are three categories of idioms namely transparent, translucent and opaque idioms depending on one's origin and language. A case in point, in the Ganda culture the idioms the researcher used are transparent for example *omwana we'ngoma* meaning the child of the drum. This was used by the researcher to easily draw meaning from it in a visual form and to show the significance of the drum in the Ganda society.

Painting: Painting is the process of applying colour or natural pigments to a surface the practice of applying paint, pigment, color or other medium to a solid surface.

Culture: Culture is the characteristics and knowledge of a particular group of people, encompassing language, religion, cuisine, social habits, music and arts.

Norms: Norms can be defined as attitudes and behaviours common to members of a particular group, or what they believe is “normal”.

Beliefs: Beliefs are the core of who we are, what we do, and the success that we acquire.

CHAPTER TWO: LITERATURE REVIEW

2.0 Overview

This chapter presents; theoretical framework and the review of related literature aligned to objectives of this study. In the first section, the researcher explained the theory informing this study, in the second section, the researcher examined the origin and cultural meaning of Idiomatic Phrases in the cultural and social perspectives. Thirdly the researcher examined factors hindering painters from using cultural norms and examining techniques used in production process of Painting.

2.1 Theoretical framework

The theories informing this study are based on Semiotics and Communication. Semiotics is a study that concerns itself with the meaning generated from objects, pictures, to represent something else. The study of semiotics dates back to the works of Swiss linguist Ferdinand de Saussure (1857-1913), who devoted his interests in how semiology as well as linguistics, as a science, studies the role of signs as part of social life. To understand how this study is based on semiotics theory, one needs to understand how various scholars like Charles Sanders Peirce, Roland Barthes, Roman Jakobson, Charles Morris and Umberto Eco, have defined the subject of semiotics. Semiotic derives from the Greek *semesion*, meaning sign, *semainon* which means signifier and *semainomenon* meaning signified or indication. Generally, semiotics is the study of signs or an epistemology about the existence or the actuality of sign in societal life.

Scholars have defined the subject of semiotics in close resemblance. For example, according to Eco (1979) semiotics is looked at as an action, an influence, which is, or involves, a cooperation of three subjects, such as a sign, its object and its interpretant.

Similarly, Curtis (2006) refers to semiotics as the study of signs and signifying practices. A sign can be defined, basically, as any entity (words, images, objects, etc.) that refers to something else. Semiotics therefore is concerned with meaning; how representation, in the broad sense (language, images, objects, etc.), generates meanings or the processes by which we comprehend or attribute meaning. Idiomatic phrases associated to drums in this context are symbols in the languages or various dialects.

In relation to semiotics theory, the researcher used a drum which symbolizes communication with both direct and indirect meaning basing on the sounds made and functions in the Ganda culture. For example, drums are associated to leadership include “Buganda *Bumu*” a drum that is sounded only by the Kabaka during his coronation and its safe guarded by the patriot clan. Buganda *Bumu*” and “*mujjaguzo*” are drums that relate to Buganda leadership as they signify “*omwana we’ngoma*” child of the drum one of the idiomatic phrases used in the study.

On the other hand, the communication theory is based on the cultural identity theory (Urrieta, 2018). The theory suggests a relationship between inter-cultural competence and cultural identity (Theory, n.d). It deals with the study into how individuals use communicative processes to construct and negotiate their cultural group identities and relationships in particular contexts. According to the theory, culture is one of the many identities expressed in communication encounters. Cultural identity becomes evident through social comparison. Speakers compare the status position of their own groups to those of other groups. An individual’s message during interaction will contain multiple cultural identities such as nationalist, racist, ethnic, class related, sex, gender based, political and religious. Because individuals enact multiple identities all voices within a group do not

speak in the same way or have the same recognition by others.

Theory (n.d) cites Jane Collier and Milt Thomas who combined the ethnography of communication and social construction in order to frame the properties of cultural identity. These properties refer to the manner in which members of a group communicate their identity. One of the properties they mention and which informs this study, is [Modes of Expression]. These use core symbols [expressions of a group's cultural beliefs and theories about the world around them], names, labels and norms [expected standard of behavior] that a cultural community share and follow in order to show that they belong to a particular group, demonstrates shared identity. Collier found out that there were some similarities in cultural norms for members of each ethnic group and there are within group differences with regard to gender and nature of relationship.

In the context of this study, idioms are cultural communicative signs with symbolic meanings attached and only identified by the particular cultural group. For example, in the study the idiomatic phrase '*okuvunika engoma*' is an idiom with a hidden meaning that is only used and understood by the Ganda people. Its related to disorganization of the community and also to the royal family. This was reflected through assembling of broken drums and applying paints by the researcher.

2.2 Meaning of Idiomatic Phrases in social-cultural perspective

An idiom by origin according to Ngwokwe (2009) who cites Barnet and Stubbs (1977), is from a Greek word meaning peculiar which is a fixed group of words, peculiar to a given language. According to many linguists, Idiomatic expression is a poly-lexemic expression whose meaning cannot be concluded from the meaning of its parts (Abid, 2016).

Scholars have defined idioms in a more related way; Duvnjak (2018) for example, defines an idiom as a phrase or an expression that has a figurative, or sometimes literal, meaning. Categorized as formulaic language, an idiom's figurative meaning is different from the literal meaning. Relatedly, Marin (2016) asserts that among figures of speech, idioms represent a set expression of two or more words that means something other than the literal meaning of its individual words.

This means that idiomatic phrases are words which do not directly speak out or communicate to people but need a deeper understanding and interpretation of the words used in order to ascertain the right meaning. Since time immemorial, idioms have been great inspiration to artists. Generally performing artists like musicians and actors have been the most influenced of all artists by the use of idioms in their works. Whereas many performing artists especially musicians such as Cyndi Lauper, Lady Gaga and Robert Kelly have tapped into idioms to inspire their musical expressions (Koltai, 2012), the same wouldn't be said about visual artists such as poets, painters, sculptors and graphic designers. However, as early as 1605 poets like William Shakespeare (Chibelushi, 2017), had already begun to creatively use Idiomatic Phrases in their artistic works.

In Painting, use of Idiomatic Phrases as inspiration has not been pronounced well. Many painters have drawn their inspirations from a variety of themes ranging from nature, way of life of people including social and political themes, among many. With different movements in Painting from the cave Painting to postmodern Paintings, painters have been influenced by variety of ideas.

Whereas it can be argued that idioms are more a linguistic product than it is to visual art, their meanings have often been interpreted by artists to come up with inspiring artworks. Examples of such inspired art works from idioms is a 1920's slang illustrated Painting which portrays an idiom [the cat's pyjama's], whose meanings were associated with someone's style of dressing and sense of design, as seen in figure 4.

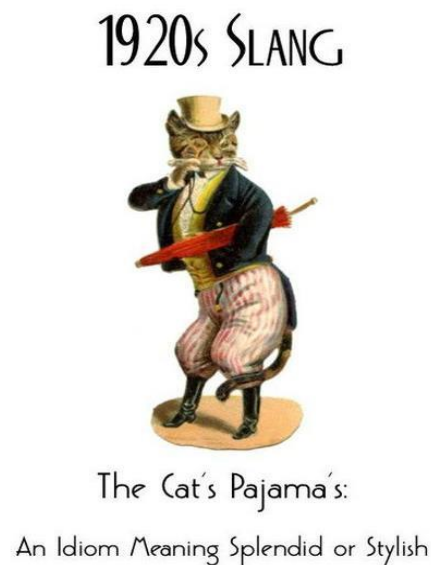


Figure 2: Showing an ancient idiom expressed through illustrative Painting

Source: Secondary data.

Idiomatic influence on Painting is mostly evidenced among illustrators whose most designs are derived from literal meanings associated to idioms. One such artist is Roisin Hahessy an Irish illustrator whose style is colorful and whimsical (Hahessy, n.d). A look on one of Hahessy's illustrations (Figure 5), shows how literal meanings in the Idiomatic Phrases can and have influenced her creativity.



Figure 3: An illustration inspired by one of the English language Idiomatic Phrases

Source: Secondary data.

In relation to the above idiom Kick the bucket that is associated with death, the researcher used the '*okufunika engoma*' which is to disorganise the community, kingdom or the royal family that in the long run might lead to the death of the king. The death of the king is associated to an idiomatic phrase '*okusisa omukono*'.

2.2 Factors hindering painters from using Idiomatic phrases in painting.

Kobiskie (1998) says that in America, second language learner is often unaware of the historical and cultural history of the Phrase and is left trying to figure out the meaning of the expression by relying on contextual clue alone. Also adding to the confusion is the limited exposure that second learners have with idioms in meaningful interactive situations. This diverts people from knowing who they are and where they come from and this will lead to extinction of different idiomatic Phrases from different languages since they are relying more on second language.

The effects of Western acculturation and modernization which may be through Christianity and formal education activities have negatively impacted on African cultures. Some cultural practices are either going or have gone into extinction while others are

gradually abandoned (Eze-Uzomaka & Oloidi, 2017). In relation to this research it was noted that due modernization in Uganda and Buganda being at the center of modernity and cross culturalism, some of the traditional activities of the Ganda people are don to extinction. For example, in visual expression, most of the Ganda artist focus on painting activities like dances and the use of idioms in painting is neglected yet their use would help in enriching the vocabulary of the different generation, national integration and development. This initiative automatically devalues traditional system and makes the modern styles more valuable (Eze-Uzomaka & Oloidi, 2017).

The available communication technologies change the role of the socio-cultural landscape in effecting social change varies. mass-communication technologies enable greater competition among messages and greater message complexity will enable faster information diffusion, than will those technologies that inhibit competition and message complexity (Kathleen, 1995) Technology brings progress but is never stable, as the 'black box' can be reopened at any stage and a re-invention process will start (Rogers, 1995). In relation to that, most technologies are developed to benefit people in different situations but it may prove to be disastrous, and sometimes deadly to communities. For example, the introduction of modern and westernized music instruments has various advantages as the rhythmic flow in the music are incredibly attractive as compared to the traditional musical instruments. this has detached local artists from their traditional musical instruments leading to less understanding their use, production, type and meaning attached to such instruments. In the Ganda culture, people neither know the meanings attached to drums nor do they apply them in their daily life like in music or painting.

2.3 Techniques used in the production process of painting

There are different techniques that artists use to gain a comprehensive view of the image and its meaning. Through the medium of painting artists use to convey emotion and express their innermost feelings and fears through use of different approaches such as symbolism, expressionism and cubism. Using these approaches, different techniques were applied to present different ideas in the areas of politics, religious and social life usingd palette knife, assemblage, brush and burning.

2.3.1 Palette knife technique.

Many painters carefully use a palette knife for applying paint and also using it in the process of mixing paint on the palette. To Bagdon (2013) a knife can be a valuable tool for scratching in lines in trees or grasses, indicating fine lines in a structure, or ensuring that any straight edge in a form is precisely indicated. Palette knife is not an easy tool to use in creation of impressions however, in the hands of an artist such as Bagdon it can do much more. He asserts that even when a piece isn't 100 percent done with a palette knife, it creates some interesting effects. Figure 5 is Among the Giants painting of trees by Bagdon in which he used the palette knife in the small trees in the middle background but used a brush for a flatter look. See figure 6.



Figure 4: Among the Giants by Bagdon

Source: Secondary (August-September 2018).

The researcher, used a palette knife to create meaning out of different paintings using the palette knife technique. It was a challenging type of technique but very quick at making a painting since it is a one touch kind of technique. For a palette knife technique to be a success, it is very important to apply only one layer of a palette knife with colour because if not handled carefully, dirty colours may be achieved.

The other palette knife painter is Karin Spontaneously who paints on a daily basis small piece of 5"x7", 8"x10" or 11"x14". One of his favourite works is the Midnight Woods that features same dark blue sky seen in the Midnight Garden painting. In the painting the scene makes the viewer think of playing hide and seek in the night time as a child. Karin noted that a full moon makes an appearance in many of night paintings, and even in some of my sunset paintings. The moon was a sole geometric shape amongst the several organic apparatuses of the scene as seen in (Figure 7).



Figure 5: Midnight Woods

Source: Secondary data

The painting above was a success under pallet knife technique of painting and the artist was able to depict midnight mood in the way he applied the blue moon in the same way the researcher was able to use worm colours to represent the sound and meanings of the idiomatic phrases in Ganda drums.

2.3.2 Narrative assemblage project.

Narrative Art is an approach which tells a story of a self-explanatory from recognizable daily-life scenes or from familiar folk stories. McGinnis noted that the narrative art was prevalent during the Renaissance with stories from the Bible or the Classics and modern Narrative artists include Jerome Witkin, Roy Kerswill, and Faith Ringgold who inscribes messages on her painted quilts.

To McGinnis Assemblage is composed of non-art materials, often found objects that are seemingly unrelated but create a unity. He noted that the technique originated with Pablo Picasso and George Braque and Cubism during the 1913 when they made the first Assemblage, which was a sheet metal guitar. "Glass of Absinthe", completed in 1914 by Pablo Picasso is thought to be another early work of assemblage.

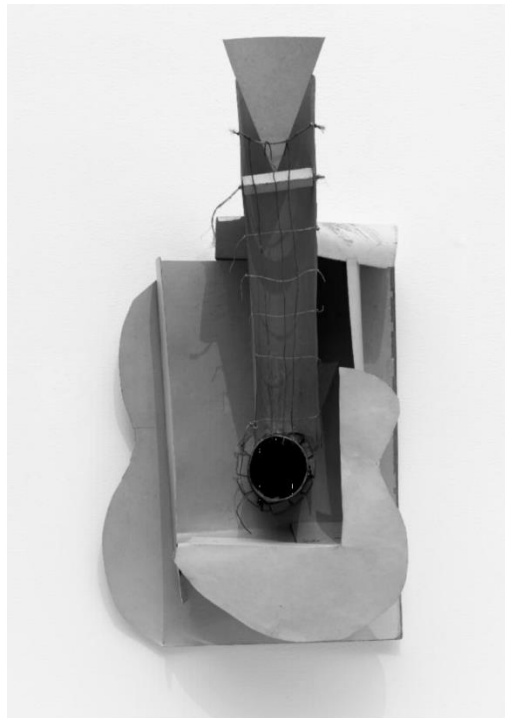


Figure 6: Guitar, October 1912

Source: Secondary data

The artwork in figure 8. Informed the researcher on how to employ a three-dimensional feeling in a painterly art work and this enabled the researcher to introduce different materials and techniques in order to create signature and also create meaning associated to the Ganda Drums. In relation to the above artwork, this enabled the researcher to incorporate two disciplines together in order to communicate effectively as Picasso made the guitar. This further informed the researcher to choose the appropriate materials for the art works during studio practice hence creating more meaningful artworks.

CHAPTER THREE: METHODOLOGY

3.0 Overview

This chapter presents the overall strategy on how the study was carried out; selected approaches/ method used in gathering both primary and secondary data, research design, area of study, population sample, sampling strategy, methods and tools of data collection, sampling techniques, studio experimentations, validity, reliability and ethical considerations are presented.

3.1 Research design

A research design deals with four problems that is to say; what question to study, what data is relevant, what data to collect and how to analyze the results (Yin, 1994). The research design was exploratory and descriptive in nature where a qualitative approach was employed to investigate into the meanings associated with Idiomatic Phrases of the Ganda Drums. The researcher used an explorative and descriptive research design because it required an interpretive approach and this was done through interviews. It was explorative in a way that a researcher explored and experimented with the different media and materials. Several materials such as acrylics on animal skin, *jik* and ink on paper were then used to create effects that would portray meanings from the idiomatic phrase of the Ganda drums.

3.2 Population sample

A population sample is a collection of people, items, or events about which the researcher wants to make inferences (Govil, 2013). In this study, the researcher used various population sample categories; 4 musicians, 16 percussionists, 10 Drum makers, 3 Buganda officials and 2 artifacts as all provided information that was relevant to study objectives one and two. The researcher used local musicians because they provided the

researcher with the meaning of these songs that they sang accompanying the drum beats thus answering objective one since some of these songs have idioms embedded in them. Percussionist had information about the different sayings that were accompanied by the drum beats and they also gave reasons why performing and visual artists do not use idioms in their performances hence answering objective 2. Drum makers provided information about various rituals and the significances of the Ganda drums answering objective 1. Buganda officials provide information about the origin of the idiomatic phrases and where relevant information would be sourced thus answering chapter 1 and 2. Artefacts provided the researcher with the objective studies of the drum and information that helped the researcher in visual presentation hence handling objective 3.

3.2.1 Sampling technique.

Basing on the population, a sample of 3 musicians, 8 percussionists, 6 Drum makers, 2 Buganda officials and 2 artifacts were purposively selected as potential source of needed information about meaning of the Idiomatic Phrases associated to the Ganda Drums. The purposive technique that involves selecting respondents in a strategic way, so that those sampled are relevant to the research questions that are being posed helped the researcher to select suitable samples that provided information relevant to study objectives one and two. Purposive sampling technique was employed basing on the characteristics of the population. The researcher's intention was to communicate subjectively in objective 3 where idiomatic meanings had to be interpreted through visual presentations.

3.3 Methods of data collection

Methods of data collection are the means by which empirical evidence is gathered to advance knowledge to our understanding of the subject matter. The researcher selected

methods that were useful in gathering data that best suited the study. Multiple methods were used to collect, process and analyze data and the logical connection maintained through objectives. Thus, selection of the following methods of data collection and their tools:

3.3.1 Interview

The researcher used in depth interviews as one of the methods of gathering relevant primary data from willing respondents following the study objectives, attempt to understand the world from the respondents' points of view in order to; unfold the meaning of their experiences and uncover their lived experiences prior to scientific explanations as highlighted in (Kvale & Brinkmann, 2008). Appointments with various identified respondents to be interviewed were made by officially writing to them. They were requested to willingly contribute to the study and a letter was delivered in person. Interview was used because Some methods of data collection like questionnaires, were a hindrance to the study and therefore the researcher changed and used interview due to the fact that some participants were elderly and lacked writing skills. Secondly, the participants used Luganda terminologies and vocabularies that were not familiar to the researcher.

Interview guide was employed as an instrument with guiding interview questions, where data from the interview sessions were recorded using digital camera, audio recorders and personal notes. Six open ended guiding questions (see appendix 1) were used, which guided the researcher in engaging the respondents more deeply into the discussion when necessary. The data gathered from the interview sessions enriched this study; acted as a spring-board to venture into deeper studio experimentations.

3.3.2 Documentary analysis.

Document analysis is a form of qualitative research in which documents are interpreted by the researcher to give voice and meaning around an assessment topic (Bowen, 2009). In order to derive Paintings from selected Idiomatic Phrases of the Ganda Drums, a survey method was used in collecting secondary data through reviewing related literature to the study, as the researcher engaged critically in establishing what is known about the meanings associated with the Idiomatic Phrases of the Ganda Drums. This was achieved through studying scholarly works of different relevant concepts, the process of making Drums and the practice of drumming from libraries and internet. Documentary analysis was used in order to provide answers to objectives 1 and 2 plus informing the researcher about the different idiomatic phrases in visual forms (Chapter 2).

3.3.3 Observation.

Observation is a distinctive method that offered the researcher with the opportunity to live data from its natural occurrence in social situations. The researcher followed the unstructured observation method as an onlooker as she was able to understand behaviour patterns in their physical and social context in relation to drumming and practices that reveal the idioms associated with the Ganda Drums. Situations were recorded and photographed for references (see appendix 3,4 and 5) as a means of proper documentation of data. Observation was used because it helped answer objective 3 which was to produce painting derived from selected idiomatic phrases of the Ganda drums.

3.3.4 Studio Technology

Studio experimentation as a method was used in the fulfillment of the third objective of this study that emphasized studio practice and experimentation process. It involved selection, preparation and application of materials, symbols and meanings drawn

from Idiomatic Phrases associated to Ganda Drums, as inspirational objects for paintings. The researcher explored the drums, practices, meanings through drawing and painting using various tools and materials.

3.3.5 Photography.

Photographs were used as a photographic record of a research processes for enhancement other forms of data and this method is often regarded as photo-documentation (Buchanan, 2001). Photography is an important method of data collection especially for visual artists because it helps the researcher record, generate and derive subjective visual paintings that communicate the meaning of idiomatic phrases associated to the Ganda drums. In the process of data collection that would help in the production of practical work, the researcher documented the drumming and practices that reveal the idioms associated to the Ganda drums and process of experimentation with a camera.

3.4 Validity and Reliability of data

Reliability and validity of data are important issues in assessing quality of research; as they indicate the extent to which study findings reflect the world that they are seeking to explore (Kabanze, 2012). To guarantee reliability, the researcher selected reliable sources of data. In this case, the researcher selected participants such as; musicians, percussionists, Drum makers, Buganda officials, museums, galleries and artifacts as potential source of needed information about meaning of the Idiomatic Phrases associated to the Ganda Drums. Triangulation together with mixed methods that increased validity was considered to establish the relationship between data that was collected from different sources using different methods of photography, observation, interview and documentary review.

3.5 Ethical consideration

Ethics refers to moral principles of guiding conduct, which are held by a group or even by a professional (Govil, 2013). To fulfil the fundamental purpose of the study, the researcher involved the use of artworks, drum producers and percussionists from different incorporated art studios. Also, the administration of the cultural institution of Bulange – Mengo, which administers Buganda Kingdom, was consulted. Introductory letter to Bulange – Mengo, was given (Appendix 2) and a consent letter received (Appendix 3) from the same. The researcher was obliged to further consider a number of other ethical issues to avoid harm in the process of carrying out the study- since ethics lie at the core of educational research. Protection and respecting the respondents' views about participating in the exercise during and after the study process was put into consideration. This was done through privacy, anonymity and confidentiality. Consent was sought from individual respondents and organizations before the interview sessions began. Therefore, Prospective selected participants provided with true and sufficient information to help them decide whether to participate in the study or not.

3.6 Tools and materials

3.6.1 Tools.

Tools used in exploration of meanings attached to Ganda drums during studio practice were;

- Pens and pencils were used to write and sketch the sources of inspirations for Painting
- Brushes; were used to sketch and paint
- Hands /limbs were used in application of different materials
- Hammers were used to fix materials on the surfaces
- Rags were used to clean brushes

- Soldering gun to create different sizes of lines on the ply wood.

3.6.2 Materials.

- Canvas; were used as a support for Painting
- Wood was also used as both frames and support for Painting
- Paints; such as acrylics were as media for painting
- Water was used for mixing paint
- Soy source was used as a media for drawing and painting.
- Powder colors were used as a media
- Papers were used as supports
- Hides and animal skins were used as supports of Painting
- Glue was used as an adhesive to hold materials together
- Jik was used to bleach the colored embossed papers.

3.7 Design exploration and techniques for production process.

In this section, techniques and processes that were under taken to come up with painting effects reflecting the interpretational meanings of the Idiomatic Phrases from the Ganda Drums are presented. This was aimed at answering objective three which was to produce derived Paintings from selected Idiomatic phrases of the Ganda drums, is was done following the identified stages below.

3.7.1 Sources of inspiration.

Focusing on the study, the researcher purposively selected *namunjoloba* and *empuunyi* as sources of inspiration and surfaces for Painting the different meanings associated to the Idiomatic Phrases of the Ganda Drums. Figure (9 & 10) show the selected sources of inspiration.



Figure 7: Empuunyi (Ganda Drum)

Source: Primary data

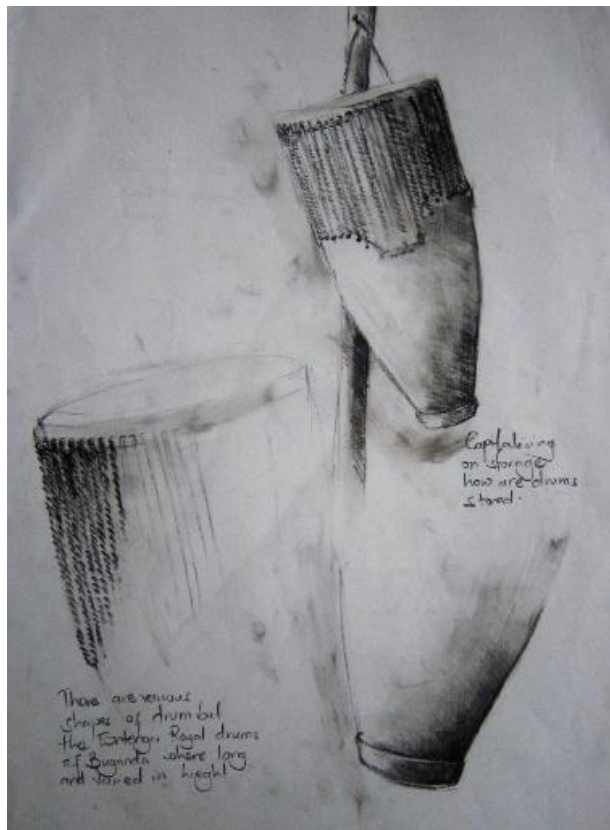


Figure 8: Namunjoloba (Ganda Drum)

Source: Primary data.

3.7.2 Design exploration.

In order to get imagery and symbols representing idiomatic phrases and meanings associated to Ganda drums, the researcher extensively explored drums through photography and drawings using different drawing media as presented in (Figures 11 to 25).



(a)



(b)

Figure 9 (a & b):

Objective studies of a Drum

Source:

Primary data: Drawing (2019)

Method of production:

Drawing

Material:

Bond white paper, pencil and colored pencil

Dimensions:

52cm x 36cm



Figure 10: Storage of Ganda Drums

Source: Primary data: Drawing (2019)

Method of production: Discharge

Material: Craft paper, ink, jik & brush

Dimensions: 52cm x 36cm



a.



b.



c.

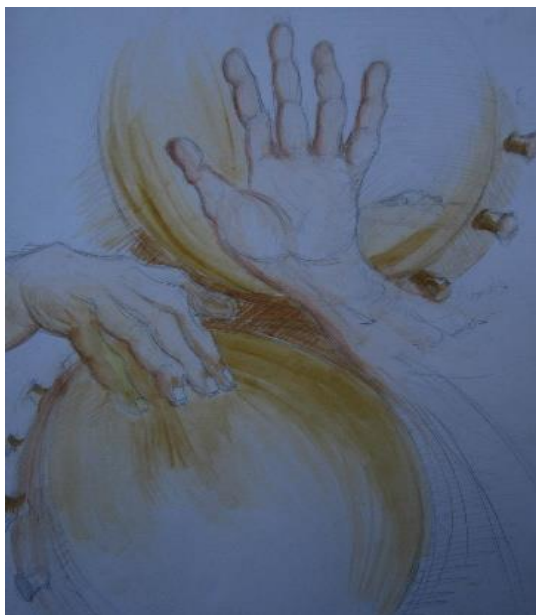
Figures 11 (a, b & c): Agaali ewaamu

Source: Primary data (2019)

<i>Method of production:</i>	<i>Drawing, discharge & wash</i>
<i>Material:</i>	<i>Bond white paper, craft paper, ink, pencil, jik & brush</i>
<i>Dimensions:</i>	<i>52cm x 36cm</i>



a.



b.



c.

Figures 12 (a, b & c): *Enjogeza ye'ngoma*

Source:

Primary data (2019)

Method of production:

Discharge

Material:

White bond paper, pencil & colours

Dimensions:

52cm x 36cm



a.



b.



c.

Figure 13 (a, b & c): Edoboozi lye ngoma

Source: Primary data (2019)

Method of production: Discharge & drawing

Material: Bond white, ink, jik, pencil & brush

Dimensions: 52cm x 36cm



a .



b.

Figures 14 (a & b):

Amanyi ge'ngoma

Source:

Primary data (2019)

Method of production:

Discharge & drawing

Material:

Bond white, ink, jik, pencil & brush

Dimensions:

52cm x 36cm



(a)



(b)

Figures 15 (a & b):

Source:

Method of production:

Material:

Dimensions:

Amanyi ge'ngoma

Primary data (2019)

Discharge & drawing

Bond white, ink, jick, pencil & brush

52cm x 36cm



Figure 16: Enono ze'ngoma zibuze

Source: Primary data (2019)

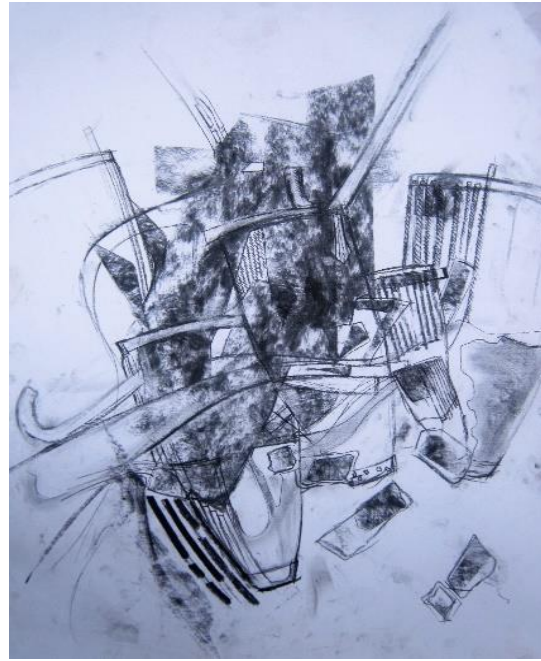
Method of production: Drawing & Discharge

Material: Bond white, ink, jik & brush

Dimensions: 52cm x 36cm



a.



b.



c.

Figures 17 (a, b & c):

Source:

Method of production:

Material:

Dimensions:

Amakulu age'ngoma

Primary data (2019)

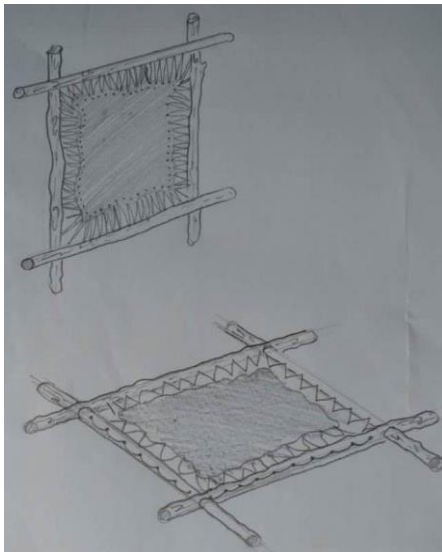
Drawing & painting

Bond white & pencil, canvas & paint

52cm x 36cm & 122cm x 60cm



Figure 18: *Abaabutu be'ngoma 3*
Source: *Primary data (2019)*
Method of production: *Burning*
Material: *Ply wood, jik, ink & metal*
Dimensions: *52cm x 36cm*



(a)
Figures 19 (a & b):
Source:
Method of production:
Material:
Dimensions:



(b)
A strong foundation (*Okuzza engoma*)
Source:
Method of production:
Material:
Dimensions:



(a)
 Figures 20 (a & b):
 Source:
 Method of production:
 Material:
 Dimensions:



(b)
 Enjogeza ye'ngoma mu Buganda
 Primary data (2019)
 Drawing
 Bond white, pencil & colours
 52cm x 36cm



Figure 21:
 Source:
 Method of production:
 Material:
 Dimensions:

Amanyi ge'ngoma
 Primary data (2019)
 Drawing
 Bond white, pencil & colours
 52cm x 36cm

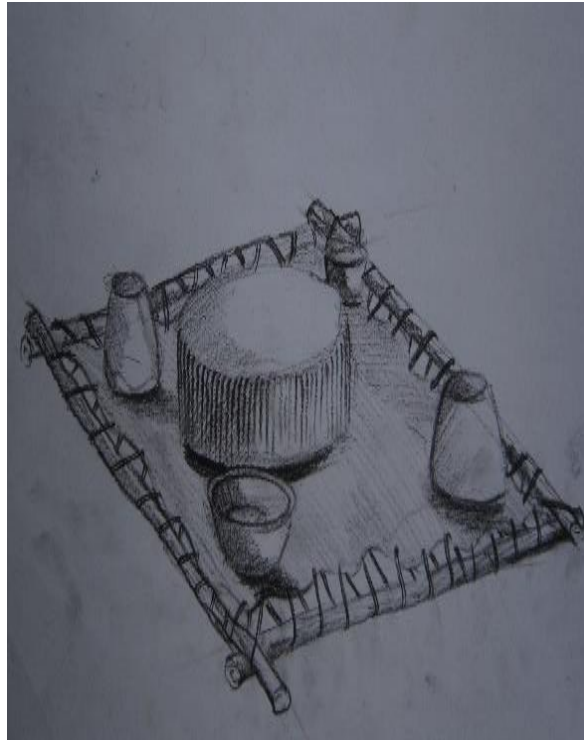


Figure 22: Alignment of the Okuzza engoma
 Source: Primary data (2019)
 Method of production: Drawing
 Material: Bond white, pencil & colours
 Dimensions: 52cm x 36cm

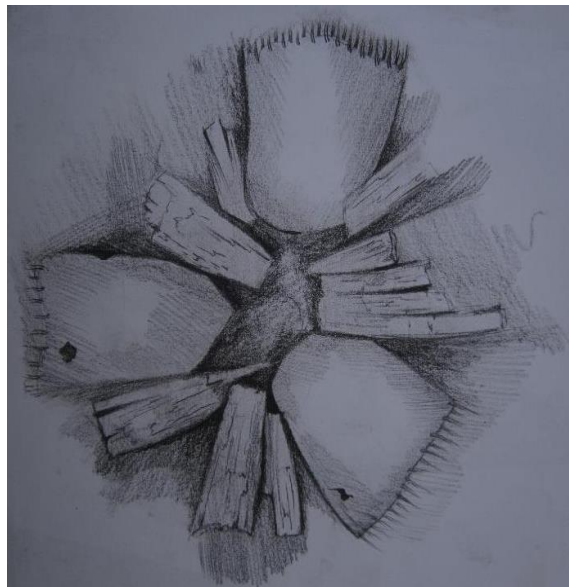


Figure 23: Preparation of Okuvunika engoma
 Source: Primary data (2019)
 Method of production: Drawing
 Material: Bond white, pencil & colours
 Dimensions: 52cm x 36cm

3.7.3 Production procedure.

In response to objective three which was to produce paintings derived from selected Idiomatic Phrases of the Ganda drums several executions of art works was done through preparing the surfaces first and later assembling and creating the paintings. This process is presented in (Figures, 24 to 26).



(a)

Figures 24 (a & b):
Source:



(b)

Experimenting and preparing various
Primary data (2019)



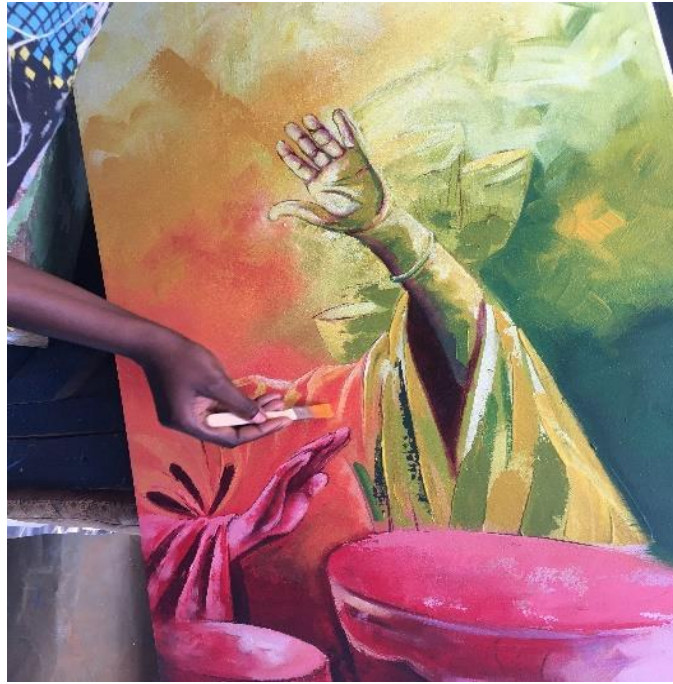
(a)

Figures 25 (a & b):
Source:



(b)

Preparing the background for Painting
Primary data (2019)



Figures 26.

Preparation of Okuvunika engoma

Source:

Primary data

Method of production:

Assemblage

Material:

Animal skin & wood

Dimensions:

72cm x 62cm

CHAPTER FOUR: PRESENTATION OF STUDIO PRACTICE AND FINDINGS

4.0 Overview

This chapter presents the studio findings of the study, which were rooted on the set objectives. The objectives sought to; establish the cultural meaning of Idiomatic Phrases used in painting, examine factors hindering painters in using cultural norms such as Idiomatic Phrases and producing paintings derived from selected Idiomatic Phrases of the Ganda drums. The derived meanings conveyed with in these paintings were aimed at creating alternative methods for communicating the meaning of the Ganda Idiomatic Phrases and preserving the language values held by the Ganda people for the future generation.

4.1 The cultural meanings of Idiomatic Phrases associated to Ganda Drums

In the process of establishing the cultural meaning associated to the Ganda drums the researcher carried out an interview using an interview guide. The target group was 30 respondents however only 11 respondents were actively involved in the study while the remaining 19 did not actively participate. This means that the 11 participants who were willing to participate were knowledgeable and gave reliable and needed information and to the set question.

In relation to the interview guide, question 1(a) sought to find if there were Idiomatic Phrases associated to Ganda drums. It was noted that all the 11 respondents were in agreement that Idiomatic Phrases associated to Ganda drums existed. This meant that all Ganda artefacts more so the drum had hidden messages associated to them in form of idioms and sounds.

Question 1(b) Of the interview guide sought for any five idiomatic phrases associated to the Ganda Drums. All respondents had varying responses with some similar idioms presented. It was noted that over 12 idioms were presented as seen in the summary below;

- a. *Okulya engoma b.*
- B. *Okuza engoma*
- c. *Omwana we 'ngoma*
- d. *Okuvunika e 'ngoma*
- e. *Okubula engoma*
- f. *Engoma yékikere*
- g. *Okutuza ey' lukugunya*
- h. *Omutima gukuli nag ogwengoma*
- i. *Okubera ne 'ngoma mu mutwe*
- j. *Ono mulugwa gwa 'ngoma*
- k. *Okutunula bakitu, jula ngéngalabi yoza lemonade*
- l. *Okukonola engoma and okuwanula engoma.*

Therefore, the above responses are an indicator that there are several Idiomatic Phrases that are associated to the Ganda drums. From the idioms listed above, the researcher realised that there are transparent, translucent and opaque idioms therefore the researcher chose the transparent idioms in order to answer objective 3 successfully and these were *okulya engoma* ,*omwana we 'ngoma*,*okuzza engoma* and *okuvunika engoma*.

Furthermore, question 1(b) aimed at establishing the hidden meanings of Idiomatic Phrases associated to the Ganda drums. Table (1) shows the Idiomatic Phrases and their meanings associated to the Ganda drums.

Table 1: **Idiomatic Phrases and their meanings**

IDIOMATIC PHRASES	MEANING
<i>Okulya engoma</i>	To get leadership
<i>Okuza engoma</i>	To restoring kingship
<i>Omwana we'ngoma</i>	A prince in the line of succession
<i>Okuvunika e'ngoma</i>	To disorganize the system
<i>Okubula engoma</i>	To get on well
<i>Engoma yékikere</i>	Big tick mushroom
<i>Okutuza ey'lukugunya</i>	To show great joy
<i>Omutima gukulinga ogwengoma</i>	Never settled
<i>Okubera ne'ngoma mu mutwe</i>	To be stubborn
<i>Ono mulugwa gwa'ngoma</i>	Senseless person

Basing on (Table 1), Idiomatic Phrases associated to Ganda drums have varying hidden meanings for example *okulya engoma* means to inherit leadership and this was meant for the prince in line of succession, *omwana wengoma* meaning the prince himself leading the kingdom, *okuza engoma* meaning restoring the kingdom and *okuvunika engoma* meaning disorganization in the Royals and all these were related to the response given by the 11 respondents during the interview with clear meanings of what the idiomatic phrases meant.

4.2 Factors hindering painters in using Idiomatic Phrases

Basing on the interview guide, question 2 sought to establish whether idioms have been used in painting. In relation to the responses, it was noted that 2 respondents agreed that artists use idioms which was reflected as a yes while 9 respondents disagreed that artist don't use idioms which was reflected as a No as the interview guides shows.

For the 9 respondents who noted that artists do not use Idiomatic meanings, meant that they don't appreciate Idiomatic Phrases as their sources of inspiration to painting nor do they know the idioms related to drums. For the two respondents who agreed that artists use idioms as sources of inspiration for painting are artists who explore different traditions and appreciate their cultural beliefs and norms. Therefore, this clearly shows that the rate at which artists use idioms in painting as their source of inspiration is low thus being at a verge of extinction.

The researcher examined the reasons as to why painters were not using idioms as sources of inspiration for painting. Nine respondents noted that idioms are not used by artists to make painting while the two respondents had varying responses indicate that artists use idioms in painting as their sources of inspiration. The reasons for each of the responses are presented in (Table 2).

Table 2: Reason why artists use and others don't use idioms in Painting.

Yes	Reasons for using idioms in Painting
	▮ They reflect one's origin ▮ Provide sense of belonging ▮ Attract tourist to Buganda.
No	Reasons for not using idioms in Painting
	▮ They do not know the idioms. ▮ Lack of documentation about idioms. ▮ Artists are not creative ▮ It is not easy to bring out the meaning of idioms. ▮ Paintings may not have market from indigenous people ▮ Due to the increasing technological advancement, artists find idioms boring and backward. ▮ Lack support from the central government to help some of these artists ▮ Due to the intermarriages among different races and tribes, some artists have ignored idioms. ▮ Some Artists considers idioms to be evil oriented.

The responses in the (Table 2) confirm that, artists don't use idioms as their sources of inspiration in painting and a number of reasons have been listed in the table above. This means that Idiomatic Phrases are not embraced as sources of inspiration for painting therefore they are at a verge of extinction. On the other hand, some respondents confirmed the use of idioms as sources of inspiration in painting which reflects that there some artists who use idioms as sauces of inspiration in painting.

Question 3(a) sought for the challenges that might have hindered the use of cultural norms, Phrases and idioms in creating paintings. According to the responses, it was noted that a number of factors have hindered the use cultural norms, Phrases and idioms in creating paintings as well as painters not drawing from idioms as them sources of inspiration. The factors mentioned by respondents included;

Technology advancement, Ignorance about the idioms, Fear to be associated with evil associated to the meaning of the idioms, Influence from the international painters, Migration from one country to another, Intermarriage, the effect of globalization, Artists lack right information about the cultural norms, Phrases and idioms, Lack of market(local market), Lack of creativity by local artists, Copying one another, Not easy to understand the hidden meaning so that one can make a Painting, the nature of materials and tools used are not easy to use and are expensive, those were some of the reasons respondents highlighted.

According to responses technology has diverted some artists from using the cultural norms, Phrases and idioms because they are copying or sourcing their inspirations from what other artists paint in the world thus limiting their creativity, lack of market reflects that people are not interested in culturally painted artworks. In addition, some artists are finding it a challenge to use cultural norms because they lack the right information about cultural affairs and other responses are confirming that cultural norms, phrases and idioms are not valued by the current generation.

Furthermore, some responses confirm that the use of cultural norms, phrases and idioms are not embraced in the world of art thus not valuing cultural norms in the painting

as a discipline. Therefore, these findings are an indicator that the use of Idiomatic phrases is not a commonly used reflected idea in the world of painting.

Question of 3 (b) sought for possible solutions towards embracing Idiomatic Phrases in Painting. Various solutions were suggested by respondents that included; Sponsoring artists who have practiced cultural related artworks like Painting, Sensitizing the public about patriotism and origin of the different cultures, Introducing and emphasizing the cultural syllabi in the Education system of Uganda, Organizing conferences about different cultures in art teaching institutions, Encourage artists to be creative, Open up markets for traditional artworks, Documentation of different cultural norms, Involving cultural heritage centres in promoting culture, Having exhibitions based on hidden meaning of different cultures and encouraging artists to use contemporary artistic imagery in Painting.

4.3 Presentation of the studio findings and analysis

Following the four selected Ganda Idiomatic Phrases associated to the Ganda drums of; *okulya e'ngoma*, *oku'za engoma*, *Owana we'ngoma* and *okuvu nika engoma*, the image of a drum is reflected as a core element in each of the Paintings as way of highlighting the category and its importance to the Ganda people. The drum as established in this study, has a wide range of meanings within the Ganda culture and among them profoundly represents leadership and kingship. It was as such used to signify several practices that surrounded the Ganda Kingship.

Prior to the execution of a number of paintings mentioned above, an exploration of ideas that would result into paintings depicting the practice of drumming was done.

Products of this exploration are presented as way of creating a visual association of the

drum and how the images of the drum are used in the paintings that communicate meanings of Ganda Idiomatic Phrases associated to drums as carried out in studio practice.

4.3.1 Studio exploration.

This section presents the findings in relation to representational interpretation of meanings associated to Idiomatic Phrases from the Ganda Drums in form of painting based on the four selected Ganda idioms.

Okulya engoma.

Basing on the term “*Okulya engoma*” translated as taking on leadership, the researcher used the symbol of drumming as a practice done by the King (Kabaka) on almost all ceremonies, among them are; Coronation and his birthday celebrations.



Figure 27:

Source of inspiration:

Message:

Method of production:

Material:

Dimensions:

Primary data:

Okulya engoma 1

Ngoma

Okugatibwa (Unity)

Painting

Canvas and acrylics

122cm x 60cm

Painting by the researcher (2019)

The Painting in (Figure 27) depicts the movement of hands in the action of drumming two drums at different levels. The movement of the hands one hand up and another down shows the waves in leadership that at one time the King (Kabaka) and other time is being prepared for kingship the one up showing the superior and the one down being prepared to be the successor. The movement of the hands showing the journey from being prepared as a Prince to a King.

The researcher used warm colours in the upper part of the painting to represent the King (Kabaka) as a superior person in the Ganda society. And the cool colors were used to represent his calmness and willingness to accommodate the different societies (figure 28 a & b).



(a)

Figure 28(a &b):
Message:
Method of production:
Material:
Dimensions:
Primary source:



(b)

Okulya engoma 2
Enjogeza
Assemblage and Painting
Acrylics on animal skin
60cm x 39cm
Painting by the Researcher (2019)

Different circles of colour painted show the different stages that a king under takes from childhood to kingship. The hands represent total control over the kingdom being represented by the drum, blessing and embracing the king from initial stages to leadership. The hide was not fully covered with paint because there was room for another person in the royal family to take over the kingship for example brother to the king.

Omwana W'engoma.

Omwana w, engoma is a title given to a prince in the line of succession. The researcher used a crown and a figure of a young man holding a spear entering a hut surrounded by several drums as seen in (Figure 32).



Figure 29:

Omwana w'e'ngoma 1

Message:	Obukulu (Leadership)
Method of production:	Painting
Material:	Acrylics on animal skin
Dimensions:	83cm x 50cm
Primary Data:	Painting by the researcher (2019)



<i>Figure 30:</i>	<i>Omwana w'e'ngoma 2</i>
<i>Message:</i>	<i>Obukulu (Leadership)</i>
<i>Method of production:</i>	<i>Painting</i>
<i>Material:</i>	<i>Acrylics on animal skin</i>
<i>Dimensions:</i>	<i>150cm x 135cm</i>
<i>Primary data:</i>	<i>Painting by the researcher (2019)</i>

The Painting in (Figures 30 & 31), represent the ascending to leadership in the Kingdom. This particular idiom was used to express how a prince ascends to leadership. For every King that was crowned, a new set of drums and drum beats were introduced in the kingdom. This signified power and continuity of the Kingdom as reflected with several drums around the hut in the painting. The figure of a man holding a spear, with a crown slightly above his head shows that the person is attaining leadership (*Okulya e'ngoma*) while the hut represents the storage of all cultural artifacts and the final resting place of *Omwana we'ngoma* (The King to be).

The analogous colour scheme was used to represent the colours used in the

ceremony of coronation. For example, the white colour represents the traditional long dress for men (*Kanzu*) while the brown colour represents the colours of the drums and the backcloth that is used to wrap around the kanzu. Also, brown colour represents the wrapping dress (*Ekitambala*) used on indigenous Ganda wear for women (*Gomesi*).

Oku'za engoma.

Building on the term “*Oku'za engoma*” the hidden meaning of *Oku'za engoma* is to restore Kingship or the King. This means that there were wars which resulted in the King being driven out of the kingdom or over thrown but in the due course they regained their power and were reinstated and that is where the Idiomatic phrase “*Oku'za engoma*”, was coined. The meaning and interpretation of *Oku'za engoma*, is reflected in (Figure 31).



Figure 31:
Message:
Method of production:
Material:
Source:

Okuzza engoma
Restoring leadership or kingship
Assemblage
Animal skin, wood and acrylics
Researcher

The small drums sounding are members of the royal family in line to kingship. Wrangles would take place and the leader of the royal family was at a risk of losing leadership. However, due to the strength and togetherness of the kingdom, even though such happened, the kingship would be restored (*Oku'za engoma*) by the members of the kingdom.

The strings holding on the hide shows the unity and the subordinates who kept the kingdom strong despite the down fall during the war. The four bars show the strong foundation on to which the foundations of the kingdom are built. When the kingdom lost the King, the kingdom would have lost *Omwana we'ngoma*. The light coming out of the big drum signified the presence and the return of *Omwana wengoma* which is *Oku'za engoma*.

Okuvunika e'ngoma.

The idiom "*Okuvunika engoma*" means to disorganize the system with in a setting. In Buganda, this meant disagreements between the royal members which at times would lead to death (*Oku'sa omukono*). According to the explanation above, Paintings and assemblage techniques were used to represent *Okuvunika engoma* as seen in (Figure 32).



Figure 32: *Okuvunika engoma*
Message: *Disagreements in Royals*
Method of production: *Assemblage*
Material: *Animal skin, wood and acrylics*
Dimension: *72cm x 62cm*
Source: *Researcher*

The researcher used assemblage technique where broken parts of the drum are showcased, some showing the inner layer of the drum and others showing the outer layers of the drum as seen in (Figure 32). The outer layers show the winners in disagreements since they are reflecting the hide of the drum. On the other hand, the inner wood layer represents the losers in the arguments because of their exposed inner felt disappointment and discomfort. To represent togetherness, all the particles are assembled on one plywood and arguments arising from the royal family will not totally lead to division within the royal family thus the assemblage of different parts on to one platform.

CHAPTER FIVE: DISCUSSIONS, CONCLUSIONS AND RECOMMENDATIONS

5.0 Overview

The study aimed at making visual presentations in the painting discipline to derive meanings from Idiomatic phrases associated to the Ganda drums. The study used four Idiomatic phrases namely; *okulya e 'ngoma*, *oku 'za engoma*, *Owana we 'ngoma*, and *okuvu nika engoma*, the theoretical frame work was used to analyse data. Based on the three set objectives which were;

To identify the Idiomatic Phrases associated to the Ganda drums, to establish factors hindering painters from using Idiomatic Phrases associated to the Ganda drums and to produce paintings derived from selected Idiomatic Phrases of the Ganda drums.

5.1 Discussion

In chapter four, the analysis was done on selected Idiomatic phrases and the following observations were made;

In relation to objective one, it was noted that respondents were in agreement that Ganda drums had different Idiomatic Phrases and meaning associated to them. This means that all Ganda artefacts had hidden messages associated to them, in form of idioms and sound which were passed on through worshipping different artefacts in respect to the different gods that existed. This reflected that participants were knowledgeable and gave reliable information about the Idiomatic Phrases attached to Ganda drums. Although there was alternation of the true messages they meant, these idioms had something in common as reflected in the Uganda Journals more to this, participants used Luganda terminologies and vocabularies that were not familiar to the researcher therefore there is need to emphasize the use of our native language in order to preserve our identity.

Basing on the already existing literature related to Idiomatic Phrase Hahessy made an illustration derived from literal meanings associated to idioms kick the bucket which does not give the surface meaning as it is but it means death. In the same way, *Baganda* have related idiomatic phrase that is associated to the drums that the researcher used *okuvunika engoma* which is to disorganise the community, kingdom or the royal family that in the long run might lead to the death of the king. The death of the king is associated to an idiomatic phrase ‘*okusisa omukono*’ and in the figure 36b the broken drums show destruction and devastation.

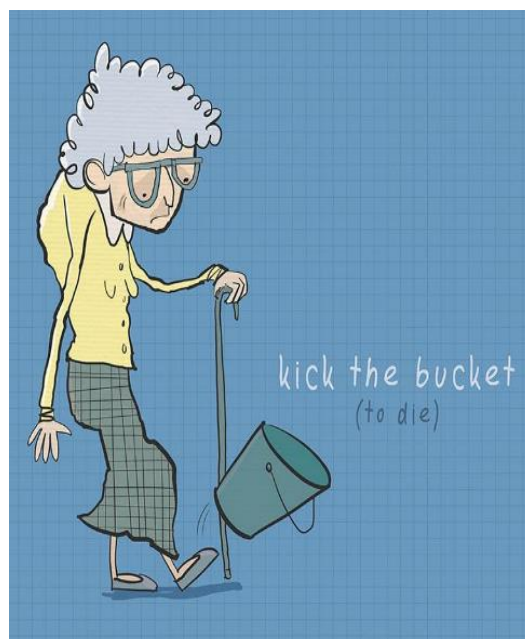


Figure 33: *Kick the bucket*
 Message: *To die*
 Method of production: *Illustration*
 Material: *Papers, color and ink*
 Source: *Secondary data*



Figures 34: Okuvunika engoma
Message: Disagreements in Royals
Method of production: Assemblage
Material: Animal skin, wood and acrylics
Source: Primary data

Although these two Idiomatic Phrases are presented in different media and materials from different cultures, it should be noted that their representation in different materials as presented must not give direct communication but give them room to think which will help in developing and widening the language.

In the same line, objective two expounded on the factors that hindered painters from using Idiomatic Phrases associated to the Ganda drums as participants revealed that artists were not familiar with the Idioms and due to the increasing technological advancement, artists find idioms boring and backward. Showing that the western culture is slowly eroding away our culture which in the long will lead to cultural extinction.

The slang illustrated a painting which portrays an idiom (the cat's pyjama's),

whose meanings were associated with someone's style of dressing and sense of design, as it is seen in the Ganda society among the royals in figure 35 and 36.

1920s SLANG



The Cat's Pajamas:

An Idiom Meaning Splendid or Stylish

Figure 35: *The cat's pyjamas*
Message: *Stylish*
Method of production: *Painting*
Source: *Secondary source*



Figure 36: *Omwana w'engoma*
Message: *Obukulu (leadership)*
Method of production: *Painting*
Material: *Acrylic on animal skin*
Dimension: *83cmx50cm*
Source: *Primary data: painting by the researcher (2019)*

Furthermore Hahessy used painterly illustration of the cat's pajamas whose meaning is associated with one's sense of a dressing style as the researcher also portrayed the royal attires of the Ganda royals adorned by the prince of the Buganda .The special attires are a characteristics of a true Ganda society and known for their strong culture and organized social life and a high sense of hospitality.

In the process to produce paintings derived from selected idiomatic phrases of Ganda drums, the researcher produced four major paintings through drawing, assemblage and painting to represent the four chosen idiomatic phrases. It was difficult to interpret and create compositions from the messages associated to the Idiomatic phrases of the Ganda drums and painting them on to the hide as a major surface chosen for painting.

Okulya engoma which means taking on leadership as an idiom was a big challenge to create its visual painterly presentation and this propelled the researcher to introduce a three dimensionality in painting and to merge painting and sculpture as disciplines that can be presented in a single piece of artwork.

Choosing a colour scheme to portray *Omwana wengoma* which means the prince in the line of succession was a challenge to find a better composition for the painting. However, since the previous painting was done on the drum, the researcher embarked on painting on hides. The researcher improvised logs as supports to hold the hide. In that, mixing colours to communicate the message was not easy but on the other hand, the researcher was able to create a communicating and meaningful composition to represent the meaning of the idiom.

Technique, application and integrating different techniques was used. Pablo Picasso

informed and inspired the researcher on how two disciplines can be used to communicate more about idioms therefore assemblage in form of sculpture and painting where introduced to create signature and also emphasize the aspect of idioms associated to Ganda drums.

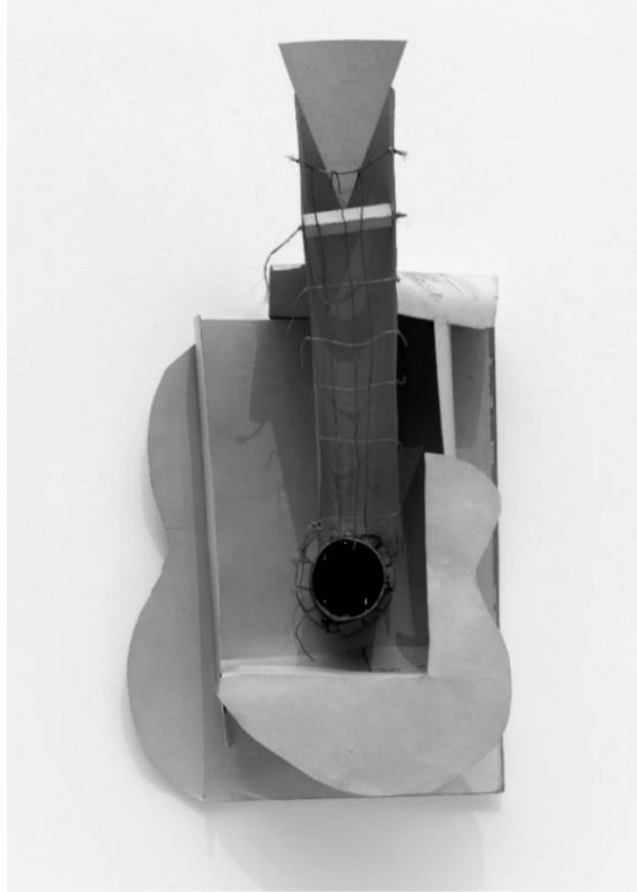


Figure 37:
Technique:
Source:

Guitar, October 1912
Assemblage
Secondary data



Figure 38: Okulya engoma 2.

Message: Enjogeza

Technique: Assemblage and painting

Material: Acrylics on animal skin

Dimension: 60cmx39cm

Primary data: Painting by the researcher. (2019)

Okuzza engoma which means restoring leadership or kingship the message associated to this idiom was not easy to create in terms visual painterly effects. Since the meaning of the idiom is not direct, the researcher represented the idiom using abstract effect of drums where they were assembled in a circular motion that would reflect the challenges or the downfall and how to regain power. Scholars such as Marin (2016), Abid (2016) and Duvnjak (2018) talk about idioms as a means of communication supporting people to embrace their traditions.

In addition to the above, traditionally, the drum was the heartbeat, the soul of most African communities as Bronwen (2010) asserts. Drums have been an intrinsic part of African life for centuries and for countless generations, an ancient instrument used to celebrate all the aspects of life there for the Ganda society should preserve and document

idioms associated to the drums in various ways such as painting.

Okuvunika engoma means disorganising the kingdom which literally *okuvunika engoma* could mean putting the drum upside down or to upset the drum. Basing on the phrase to upset the drum, it is difficult to portray upsetting the drum however the researcher internalised the message and created a visual expression *okuvunika engoma* by combining the painterly effects, burning and assemblage of a broken drum where some parts are facing upwards and others are facing down words it was the only way to represent the meaning associated to the Idiom.

5.2 Conclusion

Idiomatic phrases are a form of cultural language where we can acknowledge the increasing growth of language culture and the rich material culture of the different cultures in Uganda. This research has advocated for the need for Ugandans and more so the Ganda people to take into account that the use of idiomatic phrases as rhetoric is a key factor in different generation learning about their culture. The use of idiomatic phrases in painterly forms or any other form of visual expressions, makes the Ganda people be able to leave the centre of Uganda to the side-line other culture with an added advantage of enriching the language. The research has also recognised that the use of idiomatic phrase as a form of communication as a characteristic of rhetoric an approach whose results may not be swift but constructive in the long run to the different Ganda generation in the context of acculturation. This may mean that the different Ganda generations are obliged to learn their cultural idiomatic phrase in order to have a deeper understand of their culture.

Lastly, it is necessary to study visual presentations of meanings from Idiomatic phrases of the Ganda drums, because it excavates cultural connotation in order to master the

history of idioms, grasp the importance of national language and culture and realise the deep inheritance of the national language and culture. Scholars such as Marin (2016), Abid (2016) and Duvnjak (2018) talk about the idioms as a means of communication and scholars supporting embracing our traditions.

5.3 Recommendations

The study was restricted to presenting visual presentation inform of paintings derived from meaning of selected Idiomatic phrases of the Ganda drums. This study recommends that to have a rich and strong culture in the world today, there is need for cultural preservation and documentation of all hidden meanings in form of visual presentations in different parts of Uganda.

The study also recommends that the interpretation of idioms be done using other forms of presentations such as visual presentations. The blending of different disciplines will enable different people with different disabilities to appreciate Idiomatic phrases. Elders should help the upcoming generations to understand the use of idioms and hidden meanings in them to enrich language, keeping the cultural systems running throughout the different generation.

The different tribes should embrace the use of cultural material in visual communication such as painting, graphics and fabric decoration so as to create cultural identity of different cultures in Uganda so that stake holders in any cultural set up find it important to sensitize their subjects about the values and significances of idioms.

5.4 Further research

In conclusion, related studies should be carried out in other languages to establish whether idiomatic phrases can be recorded in different visual forms and can be documented in a similar way as the Ganda idiomatic phrases.

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APPENDICES

Appendix 1: INTERVIEW GUIDE ABOUT THE IDIOMATIC PHRASES ATTACHED TO GANDA DRUMS IN TERMS OF PAINTING

- 1a) Which idiomatic phrases associated to the Ganda drums do exist?
- b) Mention some of the idiomatic phrases associated to the Ganda drums that you know.
- c) What do the above-mentioned idioms mean?
- 2a) Do you know of artists in Uganda that use idioms in painting today?
- 3. What challenges have hindered artists' from using cultural norms, phrases and idioms in creating paintings.
- b) What do you think should be done for artists to embrace cultural norms, values and traditions in their artworks.

end

Appendix 2: INTRODUCTORY LETTER


KYAMBOGO UNIVERSITY
P. O. Box 1 Kyambogo, Phone: 041-285001/2 Fax: 041-220464
www.kyambogo.ac.ug
FACULTY OF VOCATIONAL STUDIES
DEPARTMENT OF ART AND INDUSTRIAL DESIGN

Bulange Mera
P.O.Box 7451 Kampala-Uganda

Dear Sir/Madam

RE: RESEARCH PROJECT

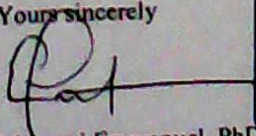
This is to introduce Nakakande Justine

Registration Number: 171u/14745/GMID/PE

a student of Kyambogo University, Department of Art and Industrial Design pursuing a
Masters in Art and Industrial Design.

He / she intends to carry out research in your organization / community. The research is purely academic and ethical issues are strictly observed.

Kindly accord him / her the assistance he / she requires.

Yours sincerely

Mutungi Emmanuel, PhD
Head of Department

KYAMBOGO UNIVERSITY

★ 02 APR 2019 ★

DEPARTMENT OF ART AND INDUSTRIAL DESIGN

Appendix 3: LETTER OF ACCEPTANCE FROM BULANGE – MENGO.



OBWAKABAKA BWA BUGANDA
(KINGDOM OF BUGANDA)

02/02/2019

Eri Yenna gw'Ekikwatako.
Mu Bwakabaka bwa Buganda

OMUKYALA NAKAKANDE JUSTINE.

Mpandiise okwanjulira omukyala oyo **Nakakande Justine** nga muyizi mu Ssettendekero we Kyambogo.
Muky. Nakakande ali mu kunoonyereza ku bulombolombo bw'enjoma mu Buganda.

Obuyambi bwonna obusoboka bumuwebwe asobole okwanguyirwa okutuukiriza ekattala lino.

Ssaabasajja Kabaka Awangaale!

Kyewalabye Male David.

MINISITA W'OBUWANGWA, OBULAMBUZI N'EMBIRI

(AVUNAANYIZIBWA: KU BIFO EBY'ENKIZO, AMASIRO, OLULIMI OLUGANDA, OKUNOONYEREZA N'EBYOKWERINDA).

(Osabibwa okujuliza ennamba (Reference number) eragiddwa waggulu)

Bulange Mmenzo, P.O.Box 7451, Kampala, Uganda. Tel: 0414 - 274738/9 Web: www.buganda.or.ug Email: info@buganda.or.ug

Appendix 4: Photos from data collection

Photos taken during data collection to enable the researcher address objective three.



Photos of the Ganda drums where idioms are drawn in storage at Kasubi tombs



People sounding drums accompanied by another instrument at Kabowa.



Ceremonial percussionists of the Ganda drums (the practice)



Drum production of the Ganda drums



Main material for drums (animal hide)