

**ARTICULATING THE UNPALATABLE TRUTH PLAYFULLY:
DIDACTICISM OF GOVERNANCE ELEMENTS IN UGANDAN
POPULAR MUSIC OF MATHIAS WALUKAGGA AND RONALD
MAYINJA**

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DECLARATION

I, Shakira Bodio declare that this research study '*Articulating the Unpalatable Truth, Playfully: Didacticism of Governance Elements in Ugandan Contemporary Popular Music of Mathias Walukagga and Ronald Mayinja*' was done by me and has never been submitted or presented for any award in any university or institution of higher learning.

Signed.....

Date.....

APPROVAL

I certify that this research study '*Articulating the Unpalatable Truth Playfully: Political Didacticism of Governance Elements in Ugandan Contemporary Popular Music of Mathias Walukagga and Ronald Mayinja*' has been compiled under my guidance and supervision. It is now ready for further examination with my approval.

Signed.....

Date.....

Dr. Sr. Nakiwala Ambrosia Frances

Supervisor

DEDICATION

I dedicate this work to my children; Rashad, Farhad and Raifah.

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LIST OF ABBREVIATIONS

ADB- African Development Bank

IMF- International Monetary Fund

UN- United Nations

MPs –Members of Parliament

FH – Freedom House

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ABSTRACT

This study aimed to establish the role of popular music in political education by using a case study of Ugandan popular music by Mathias Walukaga and Ronald Mayinja. It was conducted under three specific objectives namely; (i) to examine the theme of accountability in Uganda's governance in the songs of Mathias Walukaga and Ronald Mayinja. (ii) to examine the theme of transparency in Uganda's governance in the songs of Mathias Walukaga and Ronald Mayinja and (iii) to examine the theme of citizen participation in Uganda's governance in the songs of Mathias Walukaga and Ronald Mayinja. The study employed a sociological literary theory that relates a piece of writing to the society of its author. The study findings indicated that indeed popular music shares information about governance elements; accountability, transparency and citizen participation playfully. The study also examined the figurative language such as metaphors, similes, allusions, irony, and other poetic properties using dramatization, costumes and histrionics. Hence popular music is the best way of educating the masses about political realities in their country. Based on the findings, the researcher recommended in the absence of the platform for civic education, popular music should be given maximum support by the government of Uganda to reach every citizen just like universal education.

CHAPTER ONE

1.1 Introduction and Background to the study

The study examined the artistic value and potential of contemporary Ugandan popular music as a platform for promoting good governance. Ruth Finnegan considers oral poetry as that literature composed and transmitted without the aid of writing in some cultures, oral poetry overlapping with songs 'It is found all over the world, past and present...' (84). Music, as a genre and as a form, is "literary" in nature. It shares a great deal with poetry, notably in terms of its structural constitution (i.e. its form), but also its traditional social function. In music, as is the case with respect to poetry, the persona utilizes the medium of lines and stanzas and stylistic devices that, for the most part, appeal to the emotions of the listener, to transmit ideas about the prevailing circumstances.

An important sub-genre of music consists of the popular song. In critical theory, the term "popular song" is used to refer to literature that manifests itself in the form of a song that is presented in the local language and that, therefore, focuses on the issues that are of concern to the speakers of the language themselves. Nannyonga-Tamusuza Sylvia suggests that popular music should be defined as that which is time and culture specific and that which is mass-mediated and commercially determined. There is no society in the world that is not haunted by prevailing social, economic, or political crises that it must overcome in order for it to maintain peace and stability among its members. Artists take advantage of the experiences and information they gather from their societies to sing these songs (26).

Levinson Jerrold states that music qualifies to be a repository of the critical knowledge, philosophy, and wisdom for both literate and non-literate societies and this wisdom is disseminated artfully. Furthermore, Levinson avers that music shares with literature a

considerable ability to evoke powerful emotions. The critic further identifies the most important quality that binds music and literature as the capacity to unfold in time thereby creating a kind of narrative that can be transmitted from one generation to another. (14)

Good governance in the context of African countries is a broad term, and in that regard, it is difficult to find an inclusive or satisfactory definition. Fukuyama Francis (2013) states that;

There are two dimensions to qualify governance as good or bad: the capacity of the state and the bureaucracy's autonomy. They both complement, in the sense that when the state is more capable, for instance through the collection of taxes, there should be more autonomy because the bureaucrats are able to conduct things well without being instructed with a lot of details. In less capable states, however, less discretion and more rules setting are desirable (6)

Many institutions and world organizations have carried out research about governance in African countries. Some of them do base on the findings to extend aid to developing countries. They examined the elements of governance like accountability, transparency and citizen participation. Over the last decade, many donors led by the World Bank have begun to include good governance as a criterion for the provision of aid. World Bank expenditure on good governance has skyrocketed, such that by 2006 almost half of its new lending operations included projects for strengthening governance based on the rule of law, and the much-lambasted area of 'public sector reform' (Development Committee 2000). The Bank has also incorporated good governance measures into its country assistance strategies to provide support to institutions such as parliaments and the media that strengthen accountability, and has begun to develop measures for and to collect data on governance issues.

The European Union, too, has placed good governance at the center of development policy since 2000, when the European Commission announced that;

‘While poverty reduction is the main objective of EC cooperation, it will only be sustained where there are functioning democracies and accountable government.’ (18)

The non-governmental organization Freedom House, for example, constructs its own governance measures by gathering data primarily for political rights and civil liberties. Its indicators include such elements as the fairness of the electoral process, the degree of political pluralism, the responsiveness of government to civil society, freedom of expression, adherence to the rule of law and freedom from state surveillance. Another example is the governance measure produced by the NGO Transparency International, which has focused almost all its efforts on measuring only those indicators that relate to corruption practices, (Kisubi 1997). Established in 1993, Transparency International has been highly influential in mainstreaming anticorruption initiatives within the programmes of the International Monetary Fund (IMF) and the World Bank.

The World Bank is concerned with the reform of economic and social resource control. In 1992, it underlined three aspects of society that they feel affect the nature of a country's governance: type of political regime, process by which authority is exercised in the management of the economic and social resources; with a view to development; and capacity of governments to formulate policies and have them effectively implemented.

As shown in the previous paragraphs, good governance is a necessity not only for citizens but also for those who provide for them. It is the absolute requirement for development and for receiving donor money.

To solve these problems, many a community worldwide and countries have embarked on the search for formulae for changing the status quo. For instance, world organizations do publish information for educating masses about good governance. The scholarly reports do merely present facts, quality and well researched information. Some of them can be downloaded or

read in newspapers and texts books. They also provide reference material in case one needs to read more about the issue at hand. Some are easy to access for example those posted on various websites.

Street states that because of their utilization of poetic devices, popular musicians help to raise the awareness of the masses concerning the ingredients of good governance without attracting undue censorship. Although in some respects, popular music is unaffordable for some people, indeed few people may actually buy music on the market - it certainly reaches out to the masses through the media, first and foremost the radio, but also television and increasingly also the internet (3).

Literature and music have become a budding and flourishing area. Many writers consider music as the healing and therapeutic force against all types of social and political evils. Music is also a panacea to oppression and suppression be it social, racial, emotional, sexual tyranny. The meanness inflicted and imposed on mankind can be mellowed through music as an alluring factor.

Today, the role of music in society has not changed. Music is still used to comment on various aspects of life. There are songs about life, death, marriage, divorce, work, corruption, among other aspects of life. Music is also used for entertainment, relaxation and some people use it to criticize others or institutions depending on the problem at hand.

Popular music is not only subject to censorship but also to interpretations, and sometimes interpretation is the basis for censorship. This was the case with the song “Unbwogable” by the Kenyan duo Gidi Gidi Maji, which was originally not intended to be political by the artists but was read as such by politicians whose reaction, i.e. censorship, made the political reading of the song common place: “In trying to censor the song, the regime of the day gave a decidedly political interpretation as the only viable reading of the entire text.” (Nyairo/Ogude 2005: 232).

Same has happened to some songs in Uganda for instance Tuliyaamba Enguule by Bobi Wine. One strategy used by singers to escape forms of repression such as censorship is to frame their criticism in more subtle ways, using means of language such as, slang and irony for example metaphorical expressions, repetition, meter, alliteration and parallelism (Fokwang 2005).

Karin Barber shares that popular arts are also much more than constellations of social, political, and economic relationships-they are expressive acts. Their most important attribute is their power to communicate. This power is eloquently testified to by the frequency with which they are repressed (11).

In William Shakespeare's *Twelfth Night*, it is only the fool-Feste who dares to call Olivia a fool. Indeed this woman is a fool for refusing to get married and destroy her life for somebody who is already in heaven. Everyone in the play can see this foolishness but nobody dares to tell Olivia the truth except the Fool because he has poetic license. Similarly, Mathias Walukaga and Ronald Mayinja as poets utilize this license given to them by society because society does not take singers as politicians or critics but merely as entertainers. In this way, they have the liberty to say what they want.

The study therefore examined the didactic representation of governance in the songs of Mathias Walukagga and Ronald Mayinja.

1.1.1 Social Background of the Singers

1.1.2 Mathias Walukagga

Mathias Walukaga was born on 2nd January 1975 in Villa Maria Hospital, Masaka District Uganda, to a father Mr. Kilizanto Kisirinya Buyondo and mother Ms. Stephanie Namuyimbwa. He attended Kinyerere Church of Uganda Primary School, St. Anthony Senior Secondary School. He has been in the music industry for over 10 years and released over 20 albums and

that makes him currently one of the leading cultural musician in Uganda. He has won various awards and achievements like; Best Cultural Artist of the year award, Pearl of Africa Music Awards, Best Cultural Song of the year, Pearl of Africa Music Awards, Best Male Artist of the Year 2008 and 2012, HiPipo Music Awards, Best Song of the Year 2008 and 2012, Golden Awards, Artist of the Year 2012, Awarded by the New Vision, Uganda's Leading Daily Newspaper, among others. He has sung various songs about love, prison life, marriages, money, and politics, among others. He is popular for making a wrapup song of each year since 2017. His fans are always on the lookout for the songs at the end of the year and he is currently for a political position in Kyengera. Some of his songs include; *Bakoowu, Tulepuke, Sorry Mama, Nkola Binyumira, Abalya Mmeere, Kiwugulu, Parliament Yaffe (2016), Police no Omuntu wa Bulijo (2015) and Kojikwatako (2017)*, among others.

1.1.3 Ronald Mayinja

Ronald Mayinja on the other hand was born in April 24, 1976, in Gomba, Mpigi to late David Ndawula and Joyce Namuddu. He went to Namirembe Primary School and St. Peter's SS Nsambya before joining National College of Business Studies, now Metropolitan University of Business School. He started music in 1996 as a band member for defunct Univox Mirrors band. In 1998 Kato Lubwama asked him to join his Diamond Productions. A year later, they left Diamond's productions and started Eagle's Production with some of his friends like Geoffrey Lutaaya who later formed his own band and left Mayinja in the Golden Band. He has become popular for switching political sides from National Unity Platform (opposition) to NRM (government). He has sung songs about love, marriage, politics, disillusionment, and corruption. Among them include; *Claire, Emikwano Mingi, Batitizi, Kajanja, Bunkenke, Tuwalana Nguzi, Africa! Ani Aguula Ensi, Bizeemu, Mzeei.*

1.2 Statement of the Problem

Teaching the populace about governance is absolutely necessary if countries are to achieve good governance, a requirement for development. However, the education provided in scholarly articles reaches few of the Ugandan electorate who have the ability to read and even to purchase the scholarly articles online or elsewhere. This means that this useful information is denied to the rest who cannot read the scholarly articles. Some citizens, whether illiterate or not, do not have information about the existence of these articles. Scholarly articles written and published by organizations like UNDP, UNICEF, and others, reach a small percentage of people in Uganda. This is because they cannot read or afford internet or any of those magazines. Street (2001) asserts that whereas those who can read are few, ‘Africa books are usually handed from one reader to the next and thus tend to have a much larger readership than one might suspect given the low numbers that get printed’ (303).

In this regard, Music as a form of literature has an advantage over written literature in that it reaches a wider population of the Ugandan electorate because it employs: utilization of poetic property such as sound effect, rhythm imagery and brevity, appeals to many categories of people, particularly the young, the uneducated and those who have no access to books and can be played on various radio stations which are all over the country. Furthermore, given that music is lyrical and suitable to the language of the people, it is easier for them to understand and remember.

Although scholarship on popular music in Uganda has been given inadequate attention, scholars like Gerhard Kubik (1981) Nannyonga-Tamusuza (2002, 2006), as well as SSewakiryanga and Isabirye (2006) have attempted to discuss some of the issues in Ugandan popular music in scholarly articles. They have discussed how popular music is used to perform

such social relations like gender and ethnicity. They havenot looked at the potential of popular music in educating masses about governance in a playfull but serious way.

Therefore, the researcher explored the potential for popular music in furthering education about governance elements to the masses. The researcher examined the content/themes and techniques used by the singers to further education about governance.

1.3 Objectives of the Study

The study aimed to:

- i. Analyze the representation of the theme of accountability in Uganda’s governance in the songs of Mathias Walukaga and Ronald Mayinja.
- ii. Examine the representation of the theme of transparency in Uganda’s governance in the songs of Mathias Walukaga and Ronald Mayinja.
- iii. Analyze the representation of the theme of citizen participation in Uganda’s governance in the songs of Mathias Walukaga and Ronald Mayinja.

1.4 Research Questions

The study sought to answer the following questions;

- i. What artistic strategies do Mathias Walukagga and Ronald Mayinja use to portray the theme of accountability in Uganda’s governance?
- ii. What artistic strategies do Mathias Walukagga and Ronald Mayinja use to portray the theme of transparency in Uganda’s governance?
- iii. What artistic strategies do Mathias Walukagga and Ronald Mayinja use to portray the theme of citizen participation in Uganda’s governance?

1.5 Scope of the Study

1.5.1 Content Scope: the study was limited to exploring the portrayal of governance aspects in Ugandan popular music. As the world continues to look for a formulae to a ‘perfect government’, the need to expose masses to information about the ingredients of good governance in their country has become increasingly important. Kiguli (2004) calls attention to the need on the part of scholars interested in African oral literature, particularly the popular song, to move beyond merely classifying and defining concepts within the discipline and focus on critical reviews of the texts concerned. The study examined the strategies used to portray the governance aspects and what the listeners to popular music stood to benefit.

Mathias Walukaga and Ronald Mayinja have specifically sung about the politics in Uganda. The songs are commentaries on the various aspects of governance within Uganda. The language used is Luganda which is also considered the country’s Lingua franca therefore, more people understand the content in the songs. The songs selected from Mathias Walukaga’s albums for this study include; *Parliament Yaffe (2016)*, *Police N’omuntu wa Bulijjo (2016)*, *Kojikwatako (2017)*, and *Omwaka gwa biri kumi na munsanvu (2018)* and those from Ronald Mayinja’s album include; ‘*Tuli ku Bunkenke*’ (*Situation is tense*), ‘*Tuwalana Nguzi*’ (*We are against corruption*), ‘*Africa! Ani agula ensi*’ (*Africa is up for sale*) and *Bizeemu (2018)*.

1.5.2 Time Scope: the study was limited to the period 2007 - 2017. This is because in the last ten years, Uganda has undergone many political changes and the music industry has also improved greatly to pass on information to the citizens of Uganda.

1.6 Purpose of the Study

The purpose of this study was to show how the popular songs of Mathias Walukaga and Ronald Mayinja further political education on governance elements in Uganda.

1.7 Operational Definition of Key Terms

Accountability Bovens (2007) defines accountability as an element which is part of a unique responsibility and which represents an obligation of an actor to achieve the goal, or to perform the procedure of a task, and the justification that it is done to someone else. For the purpose of this study, it is described as an account- giving relationship between individuals/civilians and the government and its organs.

Governance is defined as “The exercise of economic, political, and administrative authority to manage a country’s affairs at all levels. It comprises mechanisms, processes, and institutions, through which citizens and groups articulate their interests, exercise their legal rights, meet their obligations, and mediate their differences.” (UNDP). The study also adopts this meaning of governance.

Popular Music: Nannyonga-Tamusuza Sylvia (2006) refers the term as to literature that manifests itself in the form of a song that is presented in the local language. The study adopted the same definition.

Oral Literature In *African Oral Literature for Schools*, Jane Nandwa and Austin Bukenya define oral literature as "those utterances, whether spoken, recited or sung, whose composition and performance exhibit to an appreciable degree the artistic character of accurate observation, vivid imagination and ingenious expression"(1983). The study adopted the same definition.

Citizen participation: is defined as a process in which ordinary people take part, in the governance of their country – whether on a voluntary or obligatory basis and whether acting alone or as part of a group – with the goal of influencing a decision involving significant choices that will affect their community. Such participation may or may not take place within an institutional framework, and it may be organized either by members of civil society (Andre,

et al 2006). For the purpose of the study, citizen participation refers to a process of citizens getting involved in the government of their country in any way they can.

Transparency: Bauhr Monika & Nasiritousi (2011) define transparency as “the release of information which is relevant for evaluating institutions”. For the purpose of the study, transparency refers to carrying out government business in the open for the public to see.

Didacticism: refers to communication that is intended to be instructive. The study adopted this word to mean the instructive nature of popular in politics.

Costumes: Rachel Fensham summarizes the concept of a costume as ‘a radical constellation of materials with ideas’ (45). For this study, A costume is defined as a dress or a feature of adornment that is used by a performer in a literary piece.

Histrionics: are ordinary non-verbal cues that have the ability to communicate beyond the words spoken. Finnegan Ruth gives meaning to histrionics when she states that ‘in oral literature, bare words cannot be left to speak on their own’ (103). The study adopted the same definition.

1.8 Review of Related Literature

Related literature was reviewed in line with the popular music and political education, accountability, transparency and citizen participation/responsibility;

1.8.1 Popular Music and Political Education

In certain cultures and contexts, music occupies a spiritual place often forming part of worship ceremonies, where as in others, it forms part of everyday activities (De-Nora Tina). Whether for entertainment, religious practice, relaxation or other purposes, music has played many vital roles in human culture since its earliest beginnings (Blacking John). Therefore, Ugandan music

especially that of the two musicians selected for the study is used as a way of furthering political education in Uganda by commenting on governance.

Barz explores music in East Africa and provides a useful reference and an in-depth understanding of musical practices across East Africa. With a focus dedicated to the use and practice of music in Uganda in both the Busoga and Buganda regions his work stands as a reference point for this study. Barz also enables us to contextualize the ways in which music affects the everyday lives of human beings. Music is part of everyday life and in that way, some people downplay its role in education thus creating a gap to be filled by exploring the way music furthers political education in Uganda.

Whiteley et al. confirms that music can bond displaced peoples, effectively bridging the geographic distance between them and providing a shared sense of collective identity articulated by a symbolic sense of the community. In the case of Uganda, music in Luganda can be used to create unity among many other Bantu tribes who understand the language used in the song.

Moyo notes that music is informed and guided by the ‘social and cultural context’ and one may also add that the political environment plays an equally important role. A singer just like a writer is influenced by his context. Therefore, whatever happens in the singers’ society influences what they sing about. A singer who has seen and heard about unfair arrests, will sing a song about the same.

Barz acknowledges that music has always been important in society, and people always make time to listen for pleasure. However, there is critical knowledge shared through music. People are more likely to be interested in and remember about AIDs through music than from newspapers. The same way music communicates health concerns, political concerns of the citizens can be communicated effectively too, hence the need for this study.

Narumjet 2007 states that popular music is listened to by many generations and they do while learning something important about the community and, in the process, they experience pleasure, get into the spirit of things, and cry or laugh together with all the other participants. For the same reason, music is used to teach the citizens about their politics, hence the reason for this study.

There has been scholarship focusing on gender, ethnicity and politics in popular music in Uganda. For example, Nannyonga-Tamusuza analyzes the song 'Kayanda' by Willy Mukaabya to highlight how gender, ethnicity and politics in Uganda are addressed in the song. Her arguments rest on the notion that meaning in music is unstable and concludes that popular music is multivocal.

Similar to Nannyonga-Tamusuza's study of popular music and identity, Ssewakiryanga and Isabirye examined how popular music and politics interact. Basing on archival collections at the Center for Basic Research in Kampala, Ssewakiryanga and Isabirye give an approximation of the political environment within which popular music in Uganda has flourished. Further still, Isabirye wrote a Master's dissertation on popular music and politics. Isabirye focuses on federo songs, which are politically oriented songs, describing the relation between their context and texts. However, he doesn't center on the governance elements and figurative language used by the singers.

Barber underscores the importance of the "popular song" within the context of African culture, drawing examples primarily from Kenya and Tanzania. The same is the case with respect to a large number of other scholars who have studied oral literature within the African context (9) and Coplan emphasizes the critical role that the analysis of the popular song plays in the understanding of the relationship that exists between the performer and the message he conveys

through the song and the common interests of the community. These still leave out the strategies used in popular music to educate while amuse the audience.

Scheub notes that the oral performer may use a story or a riddle just to express him/herself, or a song may be sang to support a common work effort or to entertain a group of children. An important function of oral literature is education. Oral literature contributes to maintaining cultural values and commonly accepted and widely practiced ways of social behavior, to exercising social/political control and authority, as well as forming social institutions. Furniss & Gunner note that oral literature is shaping “the discourse about society and about the relationship between individuals, groups, and classes in society”. In particular, “oral art may exhort people to demonstrate strength, courage, and powers and yet lull others into humility and silence before dominant powers” Imbo (22).

Scheub argues that oral literature is also a conduit for emotions otherwise restricted by social rules and restrictions. ‘When people find they are bored and frustrated, they sing and dance’. Ribald jokes, through which people may criticize and laugh at those in power in a way they cannot do normally in speech, are useful as a means of emotional release. In songs, one can say publicly what one could not say privately to a man’s face (12). As a way of releasing emotions, musicians educate people about the political situation of the country. Such is the reason for this study.

Entertainment is, no doubt, an essential, if not the essential, function of oral literature although this is frequently missed. If a story is not entertaining (amusing, challenging, thought-provoking, etc.), how would it keep the interest of the audience? “Any piece of literature, whether a story or a song, a riddle or a proverb, must have the immediate value of entertaining the audience” (Lusweti Mukwe 1984).

Those who employed textual critique did so metaphorically, as Nannyonga-Tamusuza (2002) has noted in her analysis of kadongo kamu, a vocal and single-guitar musical style that had been fully developed as an identifiable local Ugandan genre by the early 1950s. Kadongo kamu musicians were known for their metaphorical prowess and it was through this skill that they provided commentary about society and the state. For example, in her analysis of a kadongo kamu popular song, “Kayanda” (a paternal name) by one of Uganda’s leading kadongo kamu musicians, Willy Mukaabya, Nannyonga-Tamusuza demonstrates how the composer employs the metaphorical noun “Kayanda” to tactfully comment about the identity of then-president Museveni (27).

One of the avenues that enhanced political commentary through kadongo kamu was the use of ‘deep Luganda’ in a story-telling style. According to Pier (20), deep Luganda not only entails the choice of words or phrases with multiple meanings, but also their capacity to neatly fit into the groove of the music in a similar way that Ugandan musicians such as Paul Kafeero and Matia Luyima did. Luganda as a metaphorical tool of critique is further emphasized by Ssewakiryanga and Isabirye who have noted that besides avoiding censorship, metaphors were relatively safer tools of avoiding repercussions, such as persecution or life imprisonment (Ssewakiryanga and Isabirye 58). This way, kadongo kamu enhanced the relative participation by musicians and their audiences that could decipher the hidden meanings of songs.

Finally, but by no means least, Coplan (19) emphasizes the critical role that the analysis of the popular song plays in the understanding of the relationship that exists between the performer and the message he conveys through the song and the common interests of the community.

In *Decolonizing the Mind*, Ngugi wa Thiong’o (1986) argues that in order for Africans to appreciate their relationships with their circumstances in the deepest level possible they must interrogate the issues that they face primarily through their local languages. With respect to the

popular song, the fact that it is sung primarily in the local language implies that it is among the most appropriate medium of expression through which a community can address issues that are of significant importance to its members.

1.8.2 Accountability and Political Education

Bardhan illustrates that institutions of local accountability in developing countries are often weak, with the attendant risk of capture of public resources by the local elite (12). Accountability is at the heart of every government, what the nature of that accountability, and how it is articulated, however, depends upon the kind of politics of that particular country. In Uganda, district governments are responsible for providing vital public services such as healthcare and education, but measures of government accountability are relatively weak, leading to under provision and low quality of services. The same issues are articulated by the two singers selected for the study.

Kyohairwe acknowledges that many government institutions are widely understood to be more effective surveyors of public services when they are accountable to citizens. Voters in many electoral democracies in low-income countries have limited information about their representatives' political decisions on a national level. One potential solution to this problem is a strategy of decentralization, wherein decisions are increasingly made by local councils. However, there is limited accountability for local councils as well as national governments. The initiative by Uganda-based Advocates Coalition for Development and Environment (ACODE) has been operating two programs that explicitly aim to strengthen accountability and improve public services. One program uses text messages to open a new channel of direct communication between local government councilors and citizens, which allows citizens to report public services they find inadequate. The other program, the Local Government Councilor Scorecard Initiative (LGCI), disseminates information about councilors'

performance, specifically with the goal of improving the delivery of public services. However, the program to improve public accountability does not reach a wider number of citizens because of poverty, illiteracy and the packaging of the content. This gap is thus mitigated by popular music since it reaches the audience faster than mobile technology and uses rhythm, imagery and poetic license.

Accountability helps governments to responsibly use resources to provide services that meet needs of the people. Shah notes that in any country with scarce resources, accountability helps to establish the country's economic, social priorities, financial management and social stability. Failure to do so leads to citizens complaining (115). Music (poetry) is used a way of informing masses about such issues.

Bovens states that evaluating the ongoing effectiveness of public officials or public bodies ensures that they are performing to their full potential, providing value for money in the provision of public services, instilling confidence in the government and being responsive to the community they are meant to be serving (23). The singers, with the help of poetic license, do give their opinions about the performance of the leaders and government agencies in the country.

Accountable governance requires that citizens may be able to hold the government to account for all its actions while incurring minimum transactions costs. This requires that the local government lets sunshine in on its operations and works to strengthen voice and exit options for principals. It also means that the government truly respects the role of countervailing formal and informal institutions of accountability in governance (Shah 13). The singers use the music to hold the government to account for its actions in the country.

Accountability also promotes good and ethical government which is important for gaining public trust (Omotayo 101). Political trust, however, transcends partisan and/or ideological

attachments. A recent work by Hetherington argues that trust in government by itself has now become an important and independent predictor of support for government policies, and more important than partisanship or ideology alone. The music of the two singers does push for accountability.

According to New Vision (9th June 2017), the government has actively engaged the public particularly in the national budget process and indeed Uganda scooped the second position in Africa in the Open Budget Index survey (2015). The ministry of finance created consultative meetings with citizens and the budget website to promote transparency. However, such information may or may not reach some citizens especially if it is printed in newspapers. On the hand, if it is beautifully molded into a song, many pay attention to it and such is the opinion put across in the music of the two singers.

1.8.3 Transparency and Political Education

Another issue put across by the singers is transparency. Sharing of information by the government is usually done through newspapers, radios, televisions, websites, public rallies and social media. It is important to note that, some citizens are still left out especially the illiterate and poor who cannot visit the websites. For instance, the websites of TIU, IGG, among others provide a lot of information about the country which many citizens miss out on.

Greater levels of transparency and its proper measurement contribute to the enhancement of government accountability to its citizens and are determinant to improve the quality of governance (Bauhr Monika and Grimes Marcia 2014). When the government and citizens share information, plan together to solve the societal problems, the quality of governance definitely improves. The two singers do advocate for a working between the civilians and government agencies as a way of improving the quality of governance in the country thus a reason for the study.

Improved transparency and accountability is believed to increase social capital and foster a culture of inclusiveness and diversity in local communities that facilitates participation. It can empower citizens to monitor and participate in local government (Da Cruz 41). This can be done by improving the tools of communication and interaction between government and citizens, in order to reach a more open, accountable, and participatory government. The singers are able to pass this same information to the masses because their message is packaged better.

Access to information is now accepted as a fundamental right protected by national Constitutions in many democratic countries, an ethical value and priority for Public Administration (Cooper). Citizens do access information through newspapers, articles, journals among other means. Usually the local populace who are not able to read and those who are able, are at times lazy because of the packaging. However, with music which is usually rhythmical, people get interested in the information thus political education.

Open government initiatives such as data portals, websites for public monitoring of government spending, social media tools, and online meetings and public feedback on public policies and regulations have played a crucial role in the promotion of government transparency, participation, and collaboration (Cullier and Piotrowski 444). In the recent chaos about lifting the Age limit bill, massive consultations were done to make sure the decision has many citizens participating and above all proof of transparency in the debate. All citizens in Uganda had to learn about it through the newspapers and news, and for those who missed, the music of Mathias Walukaga was there to inform.

According to the Framework for Assessing Governance, one of the indicators of civil society transparency is the freedom of the media. The media has a duty to inform the public about political parties, candidate manifestos and the voting processes among others (UNGBS 2014). In Uganda, singers have the liberty to sing. In so doing, they are informing the public. In the

2016 general elections, musicians came together to produce the song Tubonga Nawe as a way of informing the public about the NRM party. It is because of the freedom of media that the two singers selected for the study are able to inform the public about their opinions.

Transparency can foster active citizenship through shared governance, by allowing citizens to have a crucial role in policy decisions (Stivers 4). Once information is shared by government, citizens get information about what concerns and in that way, they are able to get involved. In Uganda during the Budget week, many newspapers are bought, television networks keep interviewing citizens about what they expect. Without transparency, such cannot be seen thus the music of these two singers does share information about government.

1.8.4 Citizen Participation and Political Education

Another critical issue put expressed through selected Ugandan popular music is citizen participation. Citizen participation can be effective in a way that it can enforce accountability and changes in behavior within the relevant government bureaucracies, and ensure changes that make participation more inclusive of the poor and the underprivileged (Crook 39). Someone would wonder how the poor and underprivileged will participate if they have information about what is going on in the country, thus the stir wheel of the study because it is through music that some people access such information.

In Uganda, participation is associated with the current decentralization policy, which was adopted in 1992. The argument that citizen participation could promote democratic local governance and local development through local elections, improved representation and empowerment, which would spearhead effective local planning, decision making and implementation of development projects that can increase benefits for all (Kiyaga-Nsubuga and Olum 67).

Citizens do participate in electing local leaders. Once these leaders assume office, they often remain effectively detached from the electorate, as they pursue their personal interests rather than the electorate's (Kakumba 2008; Kiyaga Nsubuga and Olum 67). Research carried out in several districts of Uganda on how often the electorate interacted with their district councillors showed that: 20.6 percent of the respondents did not meet them at all; 16.5 percent only met them when elections were imminent; 3.1 percent saw them during local fundraising; while 30.9 percent met them very rarely; and 2.1 percent only met them in bars (Tukahebwa, 1998: 27). Where 70 percent cannot easily interact with their local leaders, representation becomes endangered. Thus, after local leaders have bribed their way into office, they may not feel obliged to effectively represent their constituents. The above information is critical on the part of citizens, however, because it is published, the illiterates and lazy readers will not understand let alone enjoy the message if it is not molded well with imagery and rhythm. Such is the focus of the study.

Citizens are able to understand government programmes and facilities provided when the government allows citizen participation in governance. Music about governance is a way of citizen participation in governance.

Citizen participation through representation leads to better service delivery and rural by the members of parliament in their respective constituencies. Public participation in governance involves the direct involvement – or indirect involvement through representatives – of concerned stakeholders in decision-making about policies, plans or programs in which they have an interest. Stakeholders are persons, groups or organizations that may influence or be affected by policy decisions (Freeman 19). Participation in Uganda is done through the representation by the members of parliament. However, there are 'good' and 'bad' representatives, a message put across in the music of the two poets.

Citizen participation influences the decision-making process (Nabatchi 375). Through representation by members of parliament, laws are made, debated and amended to suit the societal changes. And as the debates go on, information is shared through newspapers and television. Such information is also shared through music thus focus of the study.

1.9 Justification of the Study

As communities yearn to know more about the politics of their country, it is increasingly necessitating to have various avenues to discuss politics. Many radio stations, television networks, bloggers and vloggers, and newspapers have started creating time for politics. Therefore popular music has become yet another tool to be used to educate masses about what is happening in the political world of their country.

To effectively educate the masses about the politics in their country, a familiar language should be used. In *Decolonizing the Mind*, Ngugi wa Thiong'o (1986) argues that in order for Africans to appreciate their relationships with their circumstances in the deepest level possible they must interrogate the issues that they face primarily through their local languages. With respect to the popular song, the fact that it is sung primarily in the local language implies that it is among the most appropriate medium of expression through which a community can address issues that are of significant importance to its members. The singers Mathias Walukagga and Ronald Mayinja use Luganda in their popular songs, a language is considered a lingua franca of Uganda hence a need to find the link between popular music and political education.

1.10 Theoretical Framework

The researcher used the sociological literary critical theory for the study. According to Joseph Kennedy and Dana Gioia (2007), when using the sociological approach, a critic “examines

literature in the cultural, economic, and political context in which it is written or received” (548).

The critic views the society – or context – in which the text was written or the society in which the text is read or seen or heard and finds answers to; “What can the society that the author lived in tell me about his/her work?”, “What does this text mean to our society?”, What aspects of society might the critic examine in terms of culture of the society, including standards of behavior, etiquette, the relations between opposing groups (e.g., parents and children, the rich and the poor, men and women, religious beliefs, taboos, and moral values). The critic might also look at the economy and politics of the society, including its system of government, the rights of individuals, how wealth is distributed, and who holds the power.

To discover what a text can tell us about the society in which it was written, a critic asks; who has the power in this society and who doesn’t? Why? What are the official and unofficial rules (conventions, mores) of this society? What happens when a rule is broken? How are women supposed to behave in this society? How are men supposed to behave? How do men and women relate? What is valued in this society? (Love, money, power, order, honesty, etc.) How does money affect individual’s lives in this society? How do opposing groups (forexample parents and children, the rich and the poor, men and women) relate in this society? What type of government does this society have? How is the ruler chosen? What rights do individuals have? How is wealth distributed in this society?

To discover what a text can tell us about our society, ask: What aspects of this society would most readers find unacceptable? What ideas have changed? What aspects of this society would be admirable to most readers? What has changed? Why does our society value this text? What “speaks to us?” How do we view the characters, plot, and themes differently than an audience in another time and place? To discover whether the author is affirming or criticizing his/her

own society, ask: Does the author seem to think the way his society works is acceptable or problematic? What values, virtues, character traits, and actions does the author seem to hold up for admiration? What values, virtues, character traits, and actions does the author seem to hold up for criticism?

In the study, the music selected looks at the society in which the music is heard and how it affects the composers of the music used in the study. It further looked at what the selected music for the study means to the society in line with political education.

Sociological criticism focuses on the relationship between literature and society. Literature is always produced in a social context. Musicians may affirm or criticize the values of the society in which they live, but they sing for an audience and that audience is society. The social function of literature is the domain of the sociological critic. It is important to note that the two selected musicians do sing about political issues that are worth communicating to the people. Such issues are; corruption, political unease, police brutality, unemployment and others. Therefore, the study looked at aspects of governance that music furthers and this is a cause for the adoption of the sociological theory for this study.

1.11 Research Methodology

The study explored how popular music is used as a way to communicate political education to the people of a country. Turning to methodology, the study was done as explained below:

1.11.1 Research Design: The research approach was qualitative in nature. Qualitative research employs different knowledge claims, strategies of inquiry, methods of data collection and analysis (Martin Amin, 2005). The researcher made knowledge claims based primarily on constructivist perspectives (that is to say the multiple meanings of individual differences, meanings socially and historically constructed with an intent of developing theory or pattern)

or participatory perspectives (that is to say political issues oriented, collaborative, or change oriented). This gave the researcher a deeper understanding and analysis of the aspects in the political world portrayed by popular music in Uganda.

The research design for the study was case study. A case study is a detailed examination of one setting, one subject, or one single document or one particular event (Srassetal, 1990 qtd Amin 2005). The study intended to specifically explore the music of only two musicians; Mathias Walukaga and Ronald Mayinja. This was because the two singers had a variety of political songs worth a study.

1.11.2 Primary Sources

The primary sources of this research included selected songs of Ronald Mayinja and Mathias Walukaga. These songs center on corruption, segregation, role of MPs, social injustice, economic strife, health care and therefore portray the governance elements of accountability, transparency and citizen participation.

1.11.3 Secondary Sources

This study included looking through articles, newspapers, journals, textbooks, among others. Mogalakwe Monegang (2006) argues that secondary data is essential for research and it refers to data gathered from sources already existing.

1.11.4 Data Collection: The study was a library-based research: A library research was conducted to find out what has been done in the field of political popular music and how best it portrays the aspects of the governance in Africa in particular Uganda. This enabled the researcher to peruse works written on music and governance in Uganda and Africa at large.

1.11.4 Data Analysis: The data of the study was analyzed as seen below;

The songs were recorded and analysed using sociological literary theory. They were also transcribed in their original formats and translated into English language. They were categorized into subthemes and aligned to the elements of governance identified. Close reading was used to examine the themes and literary style used by the singers.

Chapter Two examined the theme of accountability, its subthemes and the figurative language used by the singers to portray governance. Chapter Three examined the theme of transparency, its subthemes and figurative language used. Chapter Four examined the theme of citizen participation, its subthemes and figurative language used. Chapter Five states conclusions from the study and suggests recommendations.

CHAPTER TWO

Accountability: An Aspect of ‘Good’ Governance in Popular Music

2.1 Introduction

In many African states, particularly those entangled with political biases and ignorance, it is difficult to openly talk about political problems, such as corruption. But poets and musicians employ special techniques to educate the masses while entertaining them. In this chapter, I discuss the potentiality of contemporary Ugandan popular music to educate the Ugandans about the theme of accountability as an aspect of political morality. I focused on the strategies used in selected songs of Mathias Walukaga and Ronald Mayinja.

One of the roles of literature, specifically satirical literature, is to expose the abnormalities in society in order to put them right. There is a Luganda saying: *atalina mukamwana yekamwana yekka* ‘she who has no daughter in-law to pamper her, she takes care of herself’. Applied to the Ugandan situation, the majority of the people who go to the poles to vote leaders are school dropouts who do odd jobs in cities, towns and country side places. These people are not empowered to critically monitor government activities, and to supply realistic feedback on public service delivery. They are not well grounded in reasoning, morality and politics. They are desperately poor and can easily fall prey to bribery. There is no one to guide them in matters of politics. The country has virtuoso political educators but these sell their services to universities and ignore the masses that ironically constitute the largest percentage of the people who go to the poles to vote leaders.

The absence of public civic and moral education in matters of politics, to the masses who cannot distinguish the left hand from the right one, has forced the singers to assume the role of directing and cleaning up society. So popular music is not something to be taken for granted

or to be reduced to pastime events. Through use of rhythm, these songs give delight to the people, but are also serious comments on the political social, economic and religious aspects of the Ugandan world. It is in this context that I seek to analyze Ronald Mayinja and Walukaga's songs as satires. Mathias Walukaga and Ronald Mayinja, among other themes, expose lack of accountability, in political matters.

There are various forms of accountability: political, professional and citizen accountability. Political accountability which refers to the responsibility the government officials owe to its people. In a democratic government, civil servants, politicians and legislative bodies such as a congress or a parliament must be answerable to the citizens. They do so by giving the due services. Political accountability is a means to exert political control or oversight. Appointed public officials are directly accountable to the citizens with responsibilities in policymaking, ranging from education, to national defense to environmental protection, among other responsibilities and therefore, public administrators should account for their actions in the context of designing and implementing laws, rules, and regulations.

Professional accountability occurs when public officials rely on skilled employees and experts to provide appropriate solutions for technically difficult and complex problems. Authority can be enforced through performance standards, codes of ethics, or licensure in governments. Technical specialists in public agencies such as medical or legal staff or engineers may be subject to investigations or sanctions from review boards or disciplinary committees in their profession.

Whereas citizen accountability, occurs when citizens hold government administrators accountable through participation laws and deliberative forums. This can happen successfully when they are empowered to directly access bureaucratic information, monitor government activities, and supply real-time feedback on public service delivery.

In the world today, public administrators usually face multiple channels of internal and external accountability pressures. It is sometimes through fellow administrators, higher ranks in the government and most importantly the citizens. Therefore to hold the government accountable, there is need for information about government administrative services to be known to the citizens (Cheema 202).

Henry Barlow's poem 'Building the Nation' illustrates well how literature is used to educate the populace about politics. In the poem, the persona, who is a driver of the Permanent Secretary, subtly but effectively exposes the corruption of the Permanent Secretary. For instance, the persona enumerates a long course of meals, which includes: "chicken, rice, ice cream, coffee and wine" all of which cannot be consumed by one person. This underscores the greed of corrupt rulers. The persona reports the permanent Secretary's reference this luncheon as a very important meeting held to serve the nation. By this double lie, the persona manages to underline the corruption of the government officials.

Like Henry Barlow, the singers Mathias Walukaga and Ronald Mayinja use popular to comment on sensitive and useful political issues like corruption and the government officials' inability to account for their actions.

2.2 Portrayal of Accountability by Mathias Walukagga and Ronald Mayinja

Mathias Walukagga and Ronald Mayinja use various literary devices to expose vices caused by lack of accountability in the country. The country is faced with high spread corruption, poor delivery of services seen in form of poor hospitals, roads and hiking prices of essential needs, fear and tension thus a clear indicator of no accountability on the part of the administrators in particular the members of parliament.

2.3 Subthemes and Figurative Language Employed

The subthemes and figurative language are presented simultaneously;

2.3.1 Corruption and Bribery

The long existing vices of corruption and bribery in the country constitute a major theme that is creatively portrayed by the singers. In the song *Palamenti Yaffe* (appendix 1), Mathias Walukagga explains the rising rates of corruption being pertuated by MPs. He sings;

Original Version

Enkola ye ekyirya enguuzi bubakeledde
Kasita okalyadda kyemanyi kadda dda
Akavuuyo kemwenyigiddemu bwebirikaawa
Nze ndigenda ne ensawo yange

Translation

the system of corruption and bribery is on you
at least I know what goes around comes around
the chaos you have involved will get sour
for me I will go with my bag

The singer blames some MPs for indulging in corrupt dealings and warns them of their impedning doom if they continue along the same line. He further warns the MPs who have neglected the populace that they will be voted by the hatred of the back clothe in a simile of;

Original version

Abalala muli nga abagezaako okutugamba,
Ntino bukyayi bwe mbugo bwe babalonda,

Translation

some of you seem to be suggesting
that the hatred of the barkclothe elected you,

This simile means that the people will hate the corrupt MPs the way they hate the bark clothe. Backcloth was a form of wrapping cloth made from the bark of a tree. The bark clothe material was rough and smelly. The people used to wear them from time to time without washing them. By the time this piece of cloth was old it was so smelly that the user had either to set it on fire or simply discard it. The singer effectively uses this simile to remind the MPs that if they not do their job right, they would be ready to face the fate of the backcloth. Corruption is dramatized in the video as seen by men sitted at table having drinks. These men exchange khaki

envelops containing money. They do so to get other envelopes in return that contain other people's academic document. Such is a clear indicator of MPs perpetuating corruption.

In another song by Mathias Walukagga *Police No'omuntu Wa bulijo*, (appendix 3) corruption is committed by the police on a regular basis. He sings;

Original version

Translation

Mpozzi ne enguuzi nemulela ababbi

and this corruption you are promoting

Erinya lya police egenda elitta;

tarnishes the image of the police

The singer indicates that there is corruption within the police and it is used in nurturing thieves thus tarnishing the reputation of the police yet an organ of government as important as the police should maintain a good reputation. The singer uses satire to remind the police of their rightful job which to keep law and order and not to nurture thieves. It is ironical for the police to be involved in corruption and yet they are the custodians of peace and integrity.

In Ronald Mayinja's song *Tuwaalana Nguzi* (appendix 6), the singer uses the title 'Tuwalana Nguzi'; We Hate Corruption to straightaway state that corruption is a growing vice in society that ought to be hated by all citizens. The tone modulation used by the singer is bitter and contemptuous to show just how much the singer is disgusted by the vice. He is dressed in an official wear and reading from a document to signify the fact that corruption needs an official address by all leaders in the country. The singer goes on to address the judge using first and third person narrators 'I' and 'We' to make his complaint personal to both the singer and the listeners. He states;

Original Version

Translation

Mulamuzi tuwaalana nguzi Judge

we are against corruption

Naye tetuwalana gavumenti

but not the Government

Abatusinga bawagila nguzi

most people support corruption

Naye tebawagila gavumenti

but not the Government

By using the first person narration ‘I’ and ‘We’, the musician shows that he is on the side of the listeners. Ronald Mayinja indicates that people with love for their government and law enforcers should make an effort to fight corruption and above all, not to shut down those who speak against it. He calls for the arrest of the corrupt people such that it sends a message to the rest. Sharing such information with the masses in a captivating way makes learning about governance very interesting on the part of the listeners. The video vixens used are men in both causal and formal dresscode but are carrying placards that read ‘SAY NO TO CORRUPTION’. This shows that the problem being complained about is personal to all categories of people in society.

In another song entitled ‘*Bizeemu*’ (appendix 8), the singer creatively reminds the government that the key issues, that led to the coup were: corruption coupled with favoritism and the same issue has re-emerged. The singer uses the title ‘*Bizeemu*’ to clearly state his point in a straightforward way. He also uses repetition of the title. It is repeated fifteen times for emphasis of the idea that whatever made the President to start a coup has re-occurred. Many voters who were born after NRA had taken over power have no or less information about what was happening before 1986 in Uganda, but because of a song like *Bizeemu*, a lot of information is shared. In one verse of this song, Ronald Mayinja illustrates the vice of corruption when he sings;

Original Version

Translation

Mpozzi omugenze gundi bwebamusaba enyinji
Nti oyo twabonga naye awo nebawerezza esente
Ebintu bya ani akumanyi, sibya buli munansi
Kati ffe abeyimbiliza onolaba jebanatukomya

yet the late so-and-so when he was billed that amount,
they said “Oyo Twabonga Naye” and they paid the bill
it’s now about who knows who and not for every citizen
and for us the artists, we’ll see where we end up

These lines relate the common Ugandan joke that the rule of the game is “technical know-who not technical know-how” This joke on favoritism originated from a well-known incident of a Ugandan singer whom the government helped to clear a huge hospital bill because he had taken part in singing a song ‘Tubonga Nawe’ to avow his allegiance to the government. Mayinja’s use of this familiar allusion does not only amuse the populace but also educate the masses as it renders his music concrete and relevant. This affirms the statement that, “Any piece of literature, whether a story or a song, a riddle or a proverb, must have the immediate value of entertaining the audience” (Lusweti Mukwe 2005). The listeners understand the information quite easily basing on their prior knowledge. This goes to show that the role of popular music should not be downplayed in line with educating the masses about their governance even so with humor and allusion.

Furthermore, the singer uses repetition to emphasize his point to the leaders, especially the establishment, that whatever made them opt to overthrow the former government, by using a coup, is back. The singer says;

Original Version	Translation
Omwali efuga mbi wamu no okuuta abantu	included dictatorship and murders
Okusosola mu mawanga	racial discrimination
Wamu n’okubba obululu byali bingi	and a lot of vote rigging

The singer urges citizens to remind the leaders that issues like dictatorship, segregation, poverty, inflation, corruption and government agents taking advantage of power to exploit citizens are back. As earlier noted, corruption is an indicator of the absence of accountability. It was these issues that were affecting the country back then and it is ironical that they are recurring yet the leaders seem not bothered. Therefore, whatever is happening now is just a re-occurrence of the past. And if such conditions like corruption, inflation, among others are

eradicated, there will be improved accountability which affirms the statement by Shah Anwar (2014) that in a country with scarce resources, accountability helps to establish the country's economic, social priorities, financial management and social stability.

2.3.2 Competence of Civil Servants (MPs)

Walukagga's songs are a creative commentary on the issue of accountability, a growing social and burning issue facing the country. For in his song, *Palamenti Yaffe* (appendix 1), the singer uses the metaphor of cockroaches to comment on how the members of parliament have neglected their people. The singer suggests that neglecting the people the members of parliament represent is equivalent to regarding the people, in the respective constituents. He sings;

Original Version	Translation
Abandi twabalonda lwanjogera zamwe,	we elected some of you because of the way you spoke
Ne byamutusubiza bwemuliba mutuuse	and what you promised when you reach there
Newuunya aba'ammu okuva lwetwabalonda,	I am surprised that ever since we elected some of you
Mwatufuula biyenje eno mwatufiisa,	you have turned us into dead cockroaches
Ffe tubalinze mukoomewo mu biyenje byamwe	we your cockroaches are waiting for you

A Cockroach represents something dirty, useless, a thing to be feared. In Uganda, these insects are found in pit latrines. They should not to be reckoned with for they are known for spreading diseases like typhoid. So to call a person a cockroach, is not only to reduce them to a bestial status, but also to regard him or her as a thing to be shunned. By implication, the voters are not to be trusted nor be given accountability by those who voted them into power for they are not regarded as honorable citizens. After getting the votes, the MPs regard the electorates as material to be discarded. They neither check on them nor bother to listen to their needs. Like cockroaches, the people are unprotected from the malice of those people who prey on them for further support.

Additionally, the singer imaginatively relates how the MPs trick the citizens into voting them by promising heaven and earth to their people. This reflects the high expectations of the people as they look forward when their candidates get to parliament. However, when the MPs get to parliament, they forget about their voters and this causes great disappointment. The singer makes a grave allusion to former president of Uganda, Obote, to vent his disgust about the corrupt and deceitful MPs. The singer sings;

Original Version

Translation

Bwolisanga no Obote nga akomyewo avuuga ensi	that day Obote will come back to rule the country,
Nga bwe kitayinzika kudda, namwe temuddanga	since he cannot come back, you too should not
Abantu banyivu mwa disapoyintinga	people are angry and disapointed them

He says that just as Obote cannot rule Uganda again because he is dead, so will be the MPs who have neglected their voters. They neither listen to the needs of the people nor give a report concerning the status of their respective constituencies now. Hence in the future, when they come for the votes, they will be regarded as dead.

According to Philip Sidney’s essay, “The Defence of Poesy,” poets and in this regard, singers are said to be prophets of their society because of their imaginative capacity to project into the future. This prophetic role is seen in two lines of Walukaga’s song:

Original Version

Translation

Kasita okalyadda kyemanyi kadda dda	at least I know what goes around comes around
Akavuuyo kemwenyigiddemu bwebirikaawa	the chaos you have involved will get sour
Nze ndigenda ne ensawo yange	for me I will go with my bag

Walukagga is indicating that the future of these parliamentarians may not be doomed if they do not heed to the needs of their respective constituencies. He reminds the MPs about the enmity they are creating by ignoring the masses. The singer uses a historical allusion when he compares the enmity to the acrimony between the Baganda and Banyoro. He states;

Original Version

Translation

Muwemukkidde e Bunyoro ababaka baffe

you are running to Bunyoro our members

Mwafananye nga e Buganda abatalidda

and seem like you will not come back to Buganda

The historical allusion used here indicates the long lasting feud tht if someone went to Bunyoro, then they would never come back to Buganda. By the above comparison, the singer does not only wish ill luck to the corrupt members of parliament but also warns them. The members of Parliament are creating enemies for themselves. This acrimonious relationship or feeling does not wear off easily. The histrionics used in line with tone modulation is serious and bitter to express his disappointment in some MPs. This tone is used to show how the voters feel when betrayed by their own people.

However, in the same song, Walukagga seems to acknowledge that there are some members of parliament who sincerely serve their people. Walukagga uses the biblical allusion of the suffering Christ;

Original Version

Translation

Abaatulugunyizibwa ku lwaffe ne mutakyuuka

Thank you to those who like

Mwebale mwafanana Yesu eyafiira ensi

are tortured for the sake of the people

The singer thus compares them to Jesus Christ who died for the sake of the people. Walukagga says, like Jesus, the upright MPs have actually even been tortured, for the sake of the voters. The members of other parties have jeered at them, laughed and done all sorts of things to divert them from doing the right thing and they have remained steadfast. The dramatization used is that of a prominent politician being arrested brutally and yet he is still known for standing with the oppressed.

2.3.3 Political Instability and Violence

As earlier noted, a country with an accountable form of governance registers political stability, rule of law and absence of violence. Shah Anwar (2014) states that accountability promotes peace, unity and harmony as all people work together. This assertion is well illustrated in the song *Police n'omuntu Wa Bulijjo* (appendix 3) by Mathias Walukagga. The singer seeks to expose the political instability arising from the acrimony between the masses and the police. He sings;

Original Version	Translation
Polisi etukuba ekozesanyo elyanyi	the police beats us using a lot of energy
Mbu newaba tewasana ne'jayo omuuka	sometimes where unnecessary they use tear gas
Ofisa wa polisi lwaki onkwata	Police officer why should you arrest me
No'otulugunya nga eyabye emundu	interrogate me as though I have stolen a gun

The singer cites instances of violence inflicted by police onto civilians thus an indicator of disagreement between the civilians and police. This implies the brutality enforced by the police even when it is not required. The singer likens the torture endured by civilians from police to a treatment deserving of terrorists and indicates that police uses a lot of force in arresting civilians and sometimes uses tear gas in uncalled for situations. He wonders why police would arrest someone and interrogate him as though a gun has been stolen. The singer uses dramatization of two policemen arresting and battering a young man, a policeman throwing cans of tear gas towards people and that of policemen taking a person's motorbicycle. This further paints a negative image of the relationship between the two parties. As someone listens to this particular part, he/she clearly paints that mental picture of the discord between police and the civilians. Any policeman who listens to this would not remain the same. This is also articulated by Furniss Graham & Gunner Liz (1995) that oral literature does shape "the

discourse about society and about the relationship between individuals, groups, and classes in society”.

The singer effectively uses the metaphor of family to ask for collaboration of police and the civilians. By calling Uganda a family to which the police and the masses belong, Walukagga’s song implies that the two organs should work hand in hand. A family stands together both in good and bad situations. He sings;

Original Version	Translation
Obukyayi bwafamire bukendele	the hatred towards police should reduce
Eno egwanga ya ffena,	this country is for all of us,
Polisi no’omuntu muyambagaane,	police and the civilian lets help one another
Obubemenyi bwa amateeka okubufula....	so as to get rid of breaking laws

However, according to the song, the police is no longer seen as serving and protecting the people. Rather it is a brutal organ serving its own interests. The song therefore aims to disarm both the police and the people and calls the civilians and the police to work together just like a family does to curb criminality in the country.

2.3.4 Unexplained Murders and Arrests

The presence of murders and arrests that are unaccounted for is a clear indicator of the absence of adequate accountability in any country. The singers state that due to inadequate accountability on the part of the police, there are unexplained murders whose culprits are not found. In Mathias Walukaga’s song *Omwaka gwa Bbiri Kumi na Musaanvu* (appendix 3), he uses historical allusion to well-known people who were killed and the culprits were not identified. The singer states that;

Original Version

Translation

Na'batalwala banji balugenda batyo

even those who were not sick vanished like that

Meja Kigundu aka bba mama wa fina....

Major Kigundu aka the husband to mama fiina,

Na afande kaweesi okupakila ebyassi...

and the policeman Kaweesi to be shot at,

Abakyala be Entebbe obasobya no'batta

Entebbe women to be raped and killed,

The singer refers to the cases of unexplained and unaccounted for murders in the country like ACP Kaweesi and Major General Kigundu who were shot dead and the women from Entebbe and Nansana who were tortured, raped and killed. The real images of the car in which ACP Kaweesi was shot in and that of one of the scenes of the raped and murdered women of Entebbe is presented. This clearly makes the audience to understand the message and learn about governance in the due course. The study confirms what was noted by Kyohairwe Stella (2014) that there is limited accountability for local councils as well as national governments in Uganda. The historical allusion used by the singer here is to make the listeners part of the song. When something already known is mentioned, it becomes easy for the listeners to understand and remember. In so doing, the singer reminds and educates listeners about the governance elements of their country. The ideas expressed in the selected songs of Mathias Walukaga are in line with the view by Moyo Dambisa (2012) who notes that music is informed and guided by the 'social and cultural context' and one may also add that the political environment plays an equally important role.

As if the situation was not bad enough, the murderers were not arrested, those in prison for other crimes were later blamed for murders that took place while they were locked up and some who had been released were re-arrested. He sings;

Original Version

Translation

Sheikh Muruta Siraj ne Kamoga mpozzi..

Sheikh Muruta Siraj and Kamoga

Babasiiba amayisa abantu abbo...

they were imprisoned for life

Banaffe swahaba siraj ne seruja Umar

Swahaba Siraj and Seguja Umar,

Kooti yabatta nebaddamu era nebakwatwa ate

court released them but later arrested them

Ronald Mayinja also states in his song *Tuwalana Nguzi* that those arrested are at times locked up forever because their files disappear. In the line;

Original Version

Translation

Balooa ne'misango

they report crimes

naye ne'zibula

however, files get lost

This is common in prisons where those arrested fail to get bail because their files cannot be traced. The singer presents young men adorning yellow shirts and shorts locked behind bars. They appear desparate, disillusioned and helpless. Such an image shows that there is indeed inadequate accountability in the country. The audience is able to understand such information clearly as words are accompanied by images.

2.3.5 Quality of Public Service Provision

Another important issue artistically put across by Ronald Mayinja is the poor delivery of essential services to the citizens. The singer uses imagery to paint a vivid picture of how bad the situation is in some public hospitals. The singer says;

Original Version

Translation

Mumalwaliro temuli ddagala

there are no drugs in the hospitals

Abakyaala bafaa nnyo nga bazaala

which leads to mothers dying while delivering

Mbu abasawo omusala mutono

the doctors say that their salary is little

Medical care is one of the major essential services to be provided to the masses. The imagery used enables the listeners to imagine women dying because of no drugs in the hospital hence creating a permanent picture on someone's mind. This aspect is also dramatized in the song as patients are seen being treated in the hospital hallways and varendas. Some are seen being sent away from hospitals because beds are not enough. Therefore, any loopholes in the system clearly shows no accountability on the part of the government arms.

Another aspect of inadequate accountability portrayed in the same song is that infrastructure does not last long because the engineers are accountable enough. He sings;

Original Version

Translation

Engudo zzebakola teziwangala

the roads that are made get spoilt fast

Ba yinginiya tebavunazibwa

and the engineers are not blamed

This goes to show that because there is lack of accountability in these areas, corruption keeps growing. The singer presents images of a woman carrying a child as they cross a flooded area because the road has broken down. This dramatization paints a clear picture of poor infrastructure hence inadequate accountability.

Whereas accountability is presented as inadequate from the government and its organs, in a nice twist of things indeed a very persuasive way, the singer shifts to the citizens' accountability by calling for collective accountability of the citizens. In the song *Police No'omuntu Wa Bulijjo*, (appendix 2) Mathias Walukagga calls;

Original Version

Translation

Bananyini malooji muli babi oludda

Owners of lodges you are also partly to blame

Musuzza ababbi olwakuba sente....

you let thieves stay because of money

Aba bodaboda atte kibi ewamwe

the bodaboda cyclists, its bad on your side

Mukoola diilu na'abakyaamu abo

you strike deals with the wrong doers

The singer cites the instance of the motel owners and bodaboda cyclists as perpetrators of crime. He says that the police is not the only partly to blame for the violence and deaths in the country, the citizens too are to blame, and particularly owners of motels who hide thieves and other criminals thus helping them to shun the police. He says that the motel owners are bad to keep quiet about thieves just because of money. The singer further attacks the bodaboda men who ride the thieves around. The singer calls for cooperation between the civilians and the police to eradicate criminality. The singer creatively articulates the unpalatable truth and does so while impacting the listeners' emotions.

The singer further uses repetition of the phrase, 'Obukyayi bwafamire bukendele /let the family feud reduce/' (appendix 3) seven times in the song to make the listeners who include the police and civilians to understand the urgent need for unity and cooperation between them. This repetition is used mainly for emphasis as a way of constantly reminding people of the need for cooperation between the police and civilians. By touching all the three sides required in restoring peace and order, the singer confirms the view that literature is the best way of educating society. A poet like a prophet, does not show partiality but says things as they are. This is confirmed by Scheub Harold (2002) who notes that in songs, one can say publicly what one could not say privately to a man's face.

2.4 Conclusion

Both Ronald Mayinja and Mathias Walukagga clearly and artistically use these songs to share correct information about the status of political morality of the country. The content shared in popular music is easily remembered and as a result, people learn a lot about politics through the lyrics of the songs as stated by Barz (4) that people are more likely to be interested in and remember about AIDs through music than from newspapers. The information shared by the singers about accountability, corruption, violence, and discord, is critical in educating the

populace about what is going on in the country. The singers do while using figurative language like metaphors, similes, historical allusions and irony to portray the vices in society. They also use tone and dramatization to illustrate their messages. Whereas it is true that the same information is shared in newspapers, televisions, radios, social media, among others, it is important to note that popular music reaches a far bigger coverage of the populace and that it is used to comment on issues that would otherwise be avoided by people for fear to seeming anti-government.

CHAPTER THREE

Transparency: An Aspect of ‘Good’ Governance in Popular Music

3.1 Introduction

In this chapter, I discuss the theme of transparency in selected songs of Mathias Walukaga and Ronald Mayinja. Transparency constitutes another aspect of political morality dwelt on by the singers Mathias Walukagga and Ronald Mayinja. Many a critic have variously defined the phenomenon of transparency in modern society. Kaufmann Daniel (2002) defines transparency as the “increased flow of timely and reliable economic, social and political information, which is accessible to all relevant stakeholders”. This can be done by improving the tools of communication and interaction between government and citizens, in order to reach a more open, accountable, and participatory government. Therefore, transparency is an important aspect of governance.

Scheub says that an important function of literature is to educate. Songs are used to educate the masses about what is going on and in this case the concept is transparency (4). In Francis Imbuga’s *Betrayal in the City*, we meet Juser Wendo who behaves strangely and his parents brand him ‘mad’. He speaks the truth that he has killed Chagaga but his parents do not believe him as they think that he is ‘mad’. Similarly, singers whose message has always been downplayed for being just imaginary work is sometimes not taken seriously as some citizens brand them ‘mad’ or as the Luganda term commonly used ‘bayaye’. However, there are songs that paint a true image of what is happening in the country hence politically educating the populace. Just like Juser in the play *Betrayal in the City*, Mathias Walukaga and Ronald Mayinja are some of the singers who speak the truth yet their role is downplayed to just singing, making money and having fun.

Ideally, a transparent government should be free of corruption and any dubious deeds. It should share and whenever necessary publish information about government decisions and budget, action on corruption, elections, available jobs, on-going projects, shared responsibility between citizens and agents of the government like police and military among other issues that citizens need to know in the country. In Uganda, the government shares information with the citizens through social media, newspapers, radios and televisions about the budget, elections, delivery of public services, on-going projects like the oil pump, performance of administrators, corruption, land, age limit and other bills, among others. Sharing this information is vital to show accountability on the part of government. It should be noted that the medium of communication between government and citizens is limited by education level, urban/rural environment, poverty and the desire to read or intrigue on the part of citizens. And since the songs selected for the study appeal to many citizens including the educated and uneducated, therefore information shared through music reaches a wider coverage of citizens.

3.2 Portrayal of Transparency in the Popular Music of Mathias Walukagga and Ronald Mayinja

According to the sociological critical approach, no artist produces a piece of work in isolation of its audience. An artist bases on his environment to create a piece of art, sometimes with direct or indirect reference. In the same light, Mathias Walukaga draws the information which he uses in his songs from his real world. Because it is concrete, anyone in the audience is able understand the singer's message about the governance of Uganda and the society evils that need to be averted. He sometimes does it directly and sometimes indirectly. He comments on the delivery of essential services to the citizens, formation of laws, and action on corruption and urges the citizens to work with government agencies for better governance and harmony in the country as illustrated below;

3.3 Subthemes and Figurative Language Employed

Below is a simultaneous discussion of the subthemes under transparency and figurative language presented:

3.3.1 The Age Limit and Land Bills

In the song Kogyikwatako (appendix 2), which refers to the “do not change the age limit phrase”, Mathias Walukagga accuses members of parliament of being corrupt and accepting money in return to amend the law. In a line:

Original Version	Translation
Yafuuka kyesirikidde	he kept quiet
Olwalya ziri sente nayuuwa abalonzi	after accepting money and he betrayed the voters
Buli kiteeso ekituleetera enyike	for every decision taken that brings grief
Awooza yesi yesi	you keep saying YES YES

The singer cites members of parliament who said “yesi” yes to the changing of the constitution to allow any president of Uganda to rule without age limit. He says that the MPs betrayed their voters when they accepted the bribes and said YES to this ‘dangerous’ decision. It was dangerous because it would give chance even to those who were immature to aspire for the leadership of the country. Whereas the singer criticizes MPs who supported the law, the fact that the law was publically discussed promotes transparency. This affirms what Stivers says about transparency that it can foster active citizenship through shared governance, by allowing citizens to have a crucial role in policy decisions.

In the same song, the singer promotes transparency to the citizens through discussing the making and amendment of laws in the country. Firstly is the land bill. Walukagga says that land is very important to the people and therefore, any law made about it should not be against the citizens. He says;

Original Version**Translation**

Ekyo bugaga ekyasigala nga ekyaffe

the only wealth we have,

Mufubye okitwala mbalabale

you are taking it forcefully

This implies that land is the only part of wealth that is most important to the citizens and so, once it is taken away, people become angry and the same anger will be transferred from generation to generation. He creatively states that those who want to grab land stand to be doomed in a proverb that states,

Original Version**Translation**

Anyiga enyindo

when you continue picking your nose,

Omanya kyiddako

know what to expect

This proverb is used in the context that those who are oppressed over and over will one day rise up and do something dangerous. In doing so, Walukagga is sharing information about crucial issues in society thus teaching them. He further artistically explains the importance of land by stating that people have been involved in wars because of land. He says that many people have lost their lives in the land wrangles and uses a historical allusion by relating to the Rwanda and Burundi saga where many people were killed because of land. He sings;

Original Version**Translation**

Byabadde jjo e Rwanda n'eBurundi

it was recently in Rwanda and Burundi,

Wano emirambo kunyanja neji tukuta

and there were dead bodies floating on the lakes

Nkidaamu nti jjagoba Uganda wano

I repeat that many of them were seen in Uganda here

Wali e Kasese no'okuzikibwa

in Kasese to be buried

Isreali, Russia okwo gatakko Syria

Isreal, Russia and Syria,

Bali mu ntaalo kulwanila taaka

are in constant wars because of fighting for land

Therefore, if land wrangles continue in Uganda, the same fate will befall us. The historical allusion is used to sound as a warning to those that want to change the land bill and the land

grabbers. Since the reference to the Rwanda-Burundi wrangles and Israel, Syria and Palestine are common knowledge, the singer uses this vividly remind people of what is to happen if land wrangles do not stop.

Given the importance of land, the singer urges the citizens to rise up and say something about the unfair laws being made. He says;

Original Version	Translation
Naye abalonzi kati	but voters
Ekiguude kutaaka	whatever has befallen our land
Mbuuza munyiiga ddi	I am asking when will you get annoyed?

This implies that the voters should rise up and ask the MPs not to make that land bill. The singer uses the above rhetoric question to be a part of the problem at hand and third person narration to easily persuade the listeners and probe them to think hard about their situation.

Secondly, the other bill laid out by the singer is the age limit lift. Walukaga states that there is no need to lift the age limit. He uses humor to advise that the age limit should not be removed otherwise, the dead will be allowed to rule too when he says;

Original Version	Translation
Omuntu akuuze mumwongera mutya	a person has grown how can you add him?
Emyaka muliko ekyikyamu	more years, you people are mad
Ndoowoza mudako kuzukusa bafu	I think you will soon bring back the dead
Kiki ekinalyemya obuyinza	what will stop power?

This is satirical as the listeners cannot imagine dead people being risen to rule but the reference is used to show that lifting the age limit is a grave mistake. He goes on to use a rhetoric question that; kiki ekinalyemya obuyinza/What will stop power/?(appendix 2) This question is used to ironically probe the minds of those people who were in favor of the age limit lift to think harder

about the situation. It is also noted in the song that many leaders use money to buy off law makers and those who oppose are killed or poisoned. He says;

Original Version	Translation
Buli mufuzi akozeesa kimu	every leader has uses one thing- money,
Sente na'aguula abateesa	to buy off decision makers
Ebya semateeka okwongeezaayo ebisanja	about the parliament increasing the term limits,
Gwoowakanya aba alina okufa	you that goes against it might have to die
Bwotawebwa obutwa obunywedde	or you maybe given poison to drink

And because of this, the singer urges citizens to rise and fight the bill that are oppressive to citizens. MPs were given 26 million to make consultaions about the age limit lift bill and many civilians looked at that as a bribe. It is no wonder Walukagga made such a claim that every leader uses money to buy off lawmakers. Whereas this critical information was shared in the news on radio and TV, newspapers, social media, among others, it is important to note that popular music is another way of educating the masses about what is happening in the country. Sharing information about the bills and how they affect the populace is indeed promoting transparency. Civilians feel part of government whenever they are in the know of what is taking place in their country.

3.3.2 Role of MPs in Promoting Transparency

In his song Parliament Yaffe (appendix 1), Walukagga without mincing words, asserts that, he will speak the truth whether bitter or sweet. He says that his game is to talk about the truth even when to some people, the truth is bitter, 'Wadde amazima ku baamu gakaawa/even if the truth hurts/ (appendix 1). In the same song, Mathias proceeds to criticize the MPs for a number of things. Firstly, he accuses them of neglecting those that voted them into power. He says MPs:

Original Version

Translation

Ffe tubalinze mukoomewo mu biyenje byamwe

we your cockroaches are waiting for you

Musuukanga kubbiri ne mwesiba ssatu mbu

tie your belts three times stronger next time

N'obukonkovoule bube bwetefutefu

let your ankles be ready that day

Walukagga wonders how some of the MPs will face their voters during the subsequent campaigns, after keeping quiet in the parliament during the deliberations. The singer uses dramatization to show what will happen to the MPs when they go asking for votes after such a betrayal. Boda boda men are seen chasing down a car in which a member of parliament is sitted. This dramatization also indicates that the leaders become wealthy and run away or hide from their voters. He warns that straying from the sole purpose of speaking for the people in the parliament will be their downfall. This stunning transparency is useful in two ways. First, it re-awakens the voters to the reality that they are not being effectively represented in parliament. Second, it is a warning to the members of parliament that some of their electorates are aware of what the MPs have to do. So failure to do their bound duties in parliament might lead to loss of votes the next time they come for them.

Secondly, he criticizes the MPs for not listening to their voters and not seeking their advice on certain aspects that affect them directly. It is publicly known that some MPs were told to say no by their voters concerning the “age limit bill amendment” in 2018. For fear to contradict the wishes of the establishment, some MPs affirmed the bill. The singer uses the historical comment that;

Original Version

Translation

Muwemukkidde e Bunyoro ababaka baffe,

you are running to Bunyoro our members

Mwafananye nga e Buganda abatalidda,

and seem like you will not come back to Buganda

This implies that the MPs have done something abominable. They have reduced their people to strangers. The Baganda and Banyoro were traditional enemies and to this effect, there was

a saying that a Muganda and Munyoro cannot share a meal. To betray a Muganda to the Munyoro is equivalent to sharing a meal with an enemy. This historical allusion used by the singer sits quite well in with the listeners who understand it. The comparison of the MPs' betrayal to that traditional enmity between the Baganda and Banyoro shows that indeed the MPs should be warned. Such enmity is not needed between MPs and their voters.

Thirdly, the singer also criticizes the MPs for perpetuating corruption. He says the MPs are the ones promoting corruption. He sings;

Original Version

Translation

Enkola ye ekyirya enguuzi bubakelede

the system of corruption and bribery is on you

Kasita okalyadda kyemanyi kadda dda

At least I know what goes around comes around

And because the singer cannot provide an immediate solution to the problem, he says that what goes round, comes around. Therefore, things will surely change one day. It is clear that the points he makes about the MPs are blatant truth and such information is also shared through newspapers and social media. The songs are used to share this information hence promoting transparency. The gestures and body movements used by video vixens point their hands at the MPs as a way of warning about the impending doom if they do not heed to the wants of their voters.

Besides commenting about the failed role of MPs, Mathias Walukaga comments on the language use and competency of some MPs. He sings:

Original Version

Translation

Njagala nnyo okay eyo ye ndowooza yange,

I would like as my suggestion

Palamenti efananye kooti zaffe

that our parliament looks like our courts of law

Olulimi omubaka lwatananana

a language a member of parliament speaks better

Mwaba atesezza ekyo kijja kutuyamba

that will help us in parliamentary debates

Ewandika ne'nnimi azitakutanga	to write in languages that are different
Amungereza gwayita yintapurita	is what a white man calls interpretation
Olwo n'abatasoma bajje mu Palamenti	then even those who are illiterate can come to the parliament

He suggests that members of parliament should use languages they know well instead of a language that hinders their ability to express ideas correctly. He also criticizes the law for stating English as the official language of the parliament for becoming a member of parliament. He says, 'Abaakola eteeka elya atasoomye takyiika, bbo balowooza ku luzungu mwatu lwooka/lawmakers were blind to the fact that language is a media for expressing a people's soul and this cannot be done English/ (Appendix 2). According to the song, anyone should represent as long as he has progressive views. The singer uses irony and humor to put across a burning issue. He mocks some MPs who do not even know their signatures and says that, 'ebisesa bili mu palamenti Yaffe/funny things are in our parliament/ (Appendix 2). If a member of parliament does not even remember his or her signature, how could this member possibly retain any serious ideas discussed? He also points out some MPs end up dozing off instead of representing their voters in the image of some MPs during a parliamentary session who are seen dozing. Walukagga sings this song while reading from a piece of paper as though he is reading news or making a presentation. This implies that he is doing it formally like in a class hence educating the masses about governance. The singer at some time seen singing as he reads from a document in front of the parliamentary building. This shows that his message is meant to directly concern the MPs.

3.3.3 Inadequate Transparency

Ronald Mayinja uses the music platform to share critical information about the government. Among other critical issues he discusses include corruption, poor delivery of services and infrastructure, unfair arrests, dictatorship and segregation. He sings about corruption and reminds the Government that he is against the vice and not the government itself. In his song,

Tuwalana Nguzi (appendix 6), Mayinja criticizes the growing rates of corruption among government officials and points out that talking about the vice does not necessarily mean being against the government;

Original Version

Translation

Mulamuzi tuwaalana nguzi

Jugde, we hate corruption

Naye tetuwalana gavumenti

but not the government

This phrase is repeated at least fifteen times. The singer uses repetition to emphasize the fact that those who talk about corruption are not anti-government. According to the song, some corrupt officials are within the government and yet they accuse those who speak the truth of being corrupt. The scene of people protesting against corruption is dramatized. Men who are carrying placards are seen protesting and later on arrested and taken to the judge. The singer suggests that the judge should help differentiate between the corrupt and good citizens in a line,

Original Version

Translation

Ani mulwanyirizi, ani mutujju

who is patriotic and who is a terrorist

Mulamuzi bwotukolera ekyo

Judge, if you differentiate between the two

Tuba tugenze mukukulankulaana

then we are headed for development

Furthermore, the lack of transparency in government agencies leads to dubious actions. In the same song, the singer points out that in prisons, people are arrested and the files disappear. Sometimes, cases reported by the citizens get lost and those arrested stay there for more time than the stipulated one. This information is important for the masses to have such that they find a way of overcoming it. There is a saying that a problem shared is a problem half solved. Therefore, it is important to share such information with the masses because, they learn a lot.

Additionally, the singer lays a complaint that the government borrows large amounts of money and such information is shared throughout the country. However, its use is not communicated to the public. He says;

Original Version

Translation

Tugenda netwewoola ensimbi

we usually borrow money,

Naye nesigaasako batono,

and it benefits few of us,

Ate bwezituuka Muzi sasula

But when it gets to paying back,

Tusasulila wamu nga kirindi

we pay back as a bundle.

Mbu twongeze emiwendo jyebintu,

that we should increase the prices of items,

Abazungu batubanja

the whites are demanding us,

This implies that the money borrowed benefits few people yet paying it back is done by all tax payers or everyone. In the presentation of this song, the singer uses a newspaper which headlines that donors will stop giving aid because of corruption. He also uses images of many vocal MPs in the parliament who seem antigovernment but are fighting against corruption. They include Muhammad Nsereko, Theodore Ssekikubo, among others. By sharing this information, the singer is promoting transparency.

The singer also points out the essential services that are delivered to the citizens are not adequate by using irony. According to the song, there is hardly any medicine in the hospitals and the doctors are paid peanuts. Health is always referred to as wealth and therefore, it is expected that government hospitals should be fully equipped with medicine and the doctors to work. It is ironical that the reality is the opposite. The singer says;

Original Version

Translation

Abakyaala bafaa nyo nga bazaala,

Women die a lot when giving birth,

Mbu abasawo omusala mutono

that the doctors are paid less salary

According to this song, many doctors get medicine from government hospitals and take to their own private drug shops and pharmacies. Taxes keep increasing yet the worth is not seen. In elaborating the message, women and children are seen being treated from varendas and a doctor is seen picking from a cabinet that has very few drugs. This dramatization is used to paint a vivid picture of the message and such can be understood by all categories of people.

Important to mention is the infrastructure. The singer still uses irony and complains that the roads constructed do not last long and this is because those concerned are not reprimanded and sometimes not known by the citizens. He says,

Original Version

Engudo zzebakola teziwangala
Ba yinginiya tebavunazibwa

Translation

the roads that are made get spoilt fast
and the engineers are not blamed

In cases of adequate transparency, such issues would be handled differently. The ideal situation is the engineers are asked to write reports and thorough investigations are made before the construction company hands over the project to the government arms. It is ironical if the roads constructed do not last long. When people have knowledge about what is happening in their country, they can know where and when to get involved. This is related to what is said by Da Cruz Marques (2014) that improved transparency empowers citizens to monitor and participate in local government of their country.

Similarly in another song by Ronald Mayinja entitled Bizeemu (2018), the song is used by the singer to send a direct message to the President. He urges the citizens to join him remind the president about his promises. In the line,

Original Version**Translation**

Omwali efuga mbi wamu no okuuta abantu

it included bad governance and murders

Okusosola muma wanga wamu

segregation and

No'kubba obululu byali binji

vote rigging, they were so many

The singer says that bad governance, dictatorship, segregation and rigging of votes were some of the issues that were affecting the country in the 1970s and they are recurring. The singer adequately uses this historical allusion and flashback to remind the citizens about their history and how far they have come.

Secondly, he ironically says that highway robberies, arbitrary arrests and law protectors misusing their weapons were common vices before the NRA took over power. He says that those vices made Museveni to stage a coup that saw off Obote's regime

Original Version**Translation**

Abakuumi be'nsi okukozesa obubi emundu
Byebyanyiza mzezi na'genda mu nsiko

Protectors of the nation misusing their weapons;
this is what angered Mzee to go to the bush

It is ironical that the same issues are happening once again under the same ruler. If those were the issues he fought against, then the citizens do not expect such recurrence.

Thirdly, the singer shares information about inflation rates in the country. He says that money has lost its value and people have decided to use dollars. For instance, the arcade owners ask for their rent in dollars because it has more value than the Ugandan currency in a line;

Original Version**Translation**

Sente enanbusenyi ampaana,

money has lost its value

Owa akeedi ezza abampangisa

even a landlord asks

Agamba zimpe mu doola

for rent in dollars

The singer uses the platform to share this information. It is true that the Ugandan Shilling has continuously fluctuated. Such information could be got from history books, newspapers or articles but not with the same irony and historical allusion used above.

In a way of finding a solution to the vices in society, Ronald Mayinja suggests in his song *Africa! Ani agula ensi* (2015) that the only way to survive the tension, corruption, murders, unfair arrests among other vices, is for people to become patriotic and ask for God's intervention. He says,

Original Version

Translation

Katusabe kyimu katonda

let's pray to God

Anunule egwanga lyaffe

to save our country

The solution being that God guides the nation to the right path even with all those atrocities happening in the country. The last resort is always to turn to the Almighty. Only He can save everyone. He also says, 'wano siyombye buyombi, wabula tulimirwe egwanga lyafe' (am not quarrelling, but let us feel for our country). The singer uses this phrase to call for unity and patriotism on the part of all citizens. This song is dramatized to show that indeed the situation might change with God's intervention. People are seen rising their hands to God as a way of praying. Muslims in the mosque are also seen conducting prayers. The singer is calling upon all religions to come together and conduct prayers for the country's wellbeing.

3.4 Conclusion

In conclusion, transparency is best portrayed in the music of Mathias Walukaga and Ronald Mayinja through their artistic and creative discussion of the vices that are a result of not having an adequately transparent system of governance. The singers use historical allusion, irony and

dramatization and costumes to present their ideas. Therefore, popular music is didactically used to further politics in Uganda by the two singers.

CHAPTER FOUR

Citizen Responsibility: An Aspect of ‘Good’ Governance in Popular Music

4.1 Introduction

In this chapter, I discuss the theme of citizen responsibility/participation in selected songs of Mathias Walukaga and Ronald Mayinja. Citizen participation is a process in which ordinary people take part whether voluntarily or on obligatory basis with the goal of influencing decisions that affect their community. Therefore, citizen participation is a process that provides private individuals with an opportunity to influence public decision-making as part of the democratic process to ensure citizens have a direct voice in public decisions. Participation is a fundamental human right, not merely a discretionary policy option that policymakers can choose whether or not to implement. It is an affirmation of the right of every individual and group to engage in public affairs for the betterment of the community.

In regard to the study, a citizen has a right to participate in the affairs of the government as long as it is in accordance with the law. This means that anyone can use what they do or know to influence decisions as long as they do not go against the law. It also gives singers an opportunity to use their songs to influence decisions that better their community. William Shakespeare being one of the prominent writers in the history of Literature, he is best known to discuss political issues through his works. For example, he uses his sonnets to communicate to Queen Elizabeth about the need for posterity. Shakespeare uses sonnet 1-7 to indirectly persuade the Queen to get married and get an heir. Similarly, the singers use popular music to influence decisions that affect the whole community.

4.2 Portrayal of Citizen Participation by Mathias Walukaga and Ronald Mayinja

Ideally, a government that promotes citizen participation is one that carries out elections, open to the citizens' use of internet and social media, has open budget reading and discussions, allows representation of districts or constituencies, allows publishing of written or oral commentaries like songs about government, among others. Mathias Walukaga participates as a citizen of Uganda by singing songs about governance and proposing issues that better the community. He sings about political and societal vices that affect citizens as a result of both government and the citizens themselves. Issues put forward in his songs include corruption, murders, unfair arrests, laws and their amendments, role of MPs, bridging the growing gap between civilians and police, among others.

4.3 Subthemes and Figurative Language Employed

Below is a simultaneous discussion of the subthemes and figurative language employed;

4.3.1 Consultation

In the song *Kogyjikwatako* (2017), Mathias Walukagga points out two important laws that were amended and they directly affect the citizens. Due to citizen participation through representation, citizens were consulted about the land bill as well as the Age Limit Lift bill. First and foremost, the musician urges citizens to rise up against laws about land that oppress them;

Original Version	Translation
Naye abalonzi	Please our voters
Kati ekiguude kutaaka	with what has befallen our land
Kati mbuuzza munyiiga ddi?'	Am asking when will you get annoyed

He asks the citizens to openly disagree with laws about land. He uses first and third person narration to be a part of the citizens and by asking this of the citizens, he is encouraging citizen participation. The use of ‘I’ and ‘We’ is used to make the citizens a part of the song.

Secondly, he openly disagrees with lifting the age bill as it is bound to bring chaos. He says that an old person should not be granted more years to rule;

Original Version	Translation
Omuntu akuuze	for an old person
Mumwongera mutya emyaka	how can you increase on the term limit
Ndoowoza mudako kuzukusa bafu	I think you will soon bring back the dead

The singer uses a rhetorical question to mock those who want to lift the term limits. For Mathias Walukaga to use his songs to comment about the laws that oppress some of the citizens, it shows that he is participating in the governance of his country in the one way he knows better and that is music. As noted by Crook Richard (43) that citizen participation can be an effective way to enforce accountability and change the behavior within the relevant government bureaucracies, and ensure that participation more inclusive of the poor and the underprivileged, Mathias Walukagga uses this song in a way to call for citizen participation by all especially the poor electorate.

4.3.2 Representation by Members of Parliament

In his song ‘Palamenti Yaffe’ (Our Parliament 2016), Mathias Walukagga makes a clear stand about the MPs who do not deliver according to their promises. The song talks about the failure by the members of parliament to fully represent their people but instead do the proverbial ‘for God and my stomach’. He wonders why some MPs disappear after elections only to appear

when asking for votes for another term. He therefore urges citizens not to vote for such people.

He says;

Original Version

Translation

Nga byewateesa ne'baano wefulafula

when you backed down upon what you agreed

Emisito gye mbuzi gwe gyejiriddamu okulonda

goat roasting sticks will vote you instead

Through his music, Walukagga encourages fellow citizens to participate by not voting those leaders who forget about them. It is therefore a duty and responsibility of citizens to vote someone who will represent them adequately because voting is a way of participating in the governance of the country. Therefore, through music, Mathias Walukagga educates the listeners about citizen participation and responsibility.

Additionally, political representation is an indicator of citizen participation in a government. In Uganda, all districts are represented in the parliament by MPs. They are in charge of making decisions on behalf of the citizens. Their road to the parliament starts with voting, yet another indicator of citizen participation in governance. Mathias Walukaga in the same song acknowledges that indeed there are members of parliament and they represent their constituents. Whereas some end up not saying anything until the end of the term, there are those that adequately represent their people. The singer uses satire to mock those MPs that have never represented their voters when he says;

Original Version

Translation

Ekya kusindisa otuulo mu palamenti

then the following day you snore in the parliament

Ate oli komaawo nga kyotugamba kyekyi

when you come back, I wonder what you will say

Nga bwotalina kyewateesa kyona

that you didn't suggest anything in parliament

Ebyo kisanja ekirala wamma byo totawaana

about the second term please don't bother

MPs are supposed to represent their voters' needs and thus expected to speak up during debate sessions. It is ironical that some doze off or keep quiet. Kakumba 2008, Kiyaga Nsubuga and Olum who note that citizens do participate in electing local leaders. Once these leaders assume office, they often remain detached from their electorate, as they pursue their personal interests rather than the electorates.

Furthermore, citizen participation through representation is a good thing, however, the musician mocks the set standards of qualifications to become an MP. He says that senior six level as minimum requirement and the use of English should not be the yardstick. He says,

Original Version

Translation

Tusindikanyo abantu mu palamenti,

we usually send people to parliament,

Olwokuba bamaze siniya ey'wo mukaga woo!

Because they have done their Senior Six oohhhh!

Okugenda okuteseza egwanga tuffudde,

to go and decide for the country we are dead

Someone might lack the other leadership qualities. This is because, there are those that have attained the senior six level but cannot speak English, and there are those illiterates with very good ideas but because they do not speak the queen's language, they cannot contest to be MPs. The humour used in expressing how disappointed he is about certain things that take place in the parliament. In a line,

Original Version

Translation

Mwemuli na'abatamanyi signicha zabwe

there are those who don't even know their signatures,

Ebisesa biri mu palamenti yaffe

funny things happen in our parliament,

Bbo benyini nga balonda sipika wabwe,

as they were voting their speaker,

Mulimu obululu obufu obwazulwa, kiswaza,

there were illegible votes identified, so ashaming!

The singer voices these as a responsible citizen thus promoting citizen participation. However, not all is lost. There are MPs who do represent their voters adequately. The singer appreciates

those that he thinks do what took them to parliament. Images of Hon Betty Namboze, Munyagwa Mubarak, among others are used to show some of the MPs who have remained steadfast in serving their electorates. He says that even when they are tortured, he appreciates their perseverance, ‘abaatulugunyizibwa kulwaffe nemutakyuuka’/you have been tortured because of us but you have not changed/ (appendix 1). He uses biblical allusion and compares them to Jesus that died for the sinners as earlier noted.

4.3.3 Civilian Participation in Governance

In another song *Police No’Omuntu wa Bulijjo* (2017), Mathias Walukaga encourages civilians to work closely with the police to curb crimes like the rising corruption, violence and deaths. First and foremost, he asks the police to do their work rightfully so as to avoid the tension in the country. He says that the job of the police is to keep law and order and protect the civilian and his property in a line that says,

Original Version	Translation
Omulumu gwa polisi kyemanyi nga nze kukuuma	the work of police is to protect
Omuntu wa bulijjo ne’ebintu bye mpozzi	the civilian and his things,
Enkola ya polisi ebeera enunji esaana	the habit of the police that is suitable
Omuntu wa bulijjo nga naye ali omwo	is one that involves a civilian

The singer urges the police to keep to that and not do something else. The singer does encourage citizen participation for both police and the civilians adequately in this particular song. The singer also criticizes the way the police treats civilians, a thing that has brewed animosity between the two groups to the extent that whoever sees the other, throws insults. He says,

Original Version

Translation

Buli omu alengela munne atunula

everyone looks at the other

Akeleka nga nevivudeemu tebinyuma njatula

and leaves while saying things that don't deserve to be said,

Olulengela polisi ekyama ewabwe,

upon seeing the police comes towards their home,

Omuntu wa bulijo nti ooh mpwedde

the civilian sighs that he is finished

He says that the police uses a lot of force and violence for arrests and sometimes tear gas is unnecessarily used. A young man is seen being tortured by two policemen and the one being interrogated is asked to sit down by force. Such dramatisations clearly present the inhumane treatment of citizens by the police. The singer urges the police to avoid the violence when doing their work. By discussing such issues through music, the singer is actively involved in the governance of his country.

Secondly, Mathias Walukaga educates the civilians on how to treat the police. He asks the civilians not to fear the police and report any suspicious activities seen in the community because, in end, the police is always notified but when it is too late. He uses irony to mock the community dwellers who keep quiet about suspicious activities. He sings;

Original Version

Translation

Abantu bwo'mukyalo bo kutya obba kyi

People in the villages whether in fear

Omuntu okujja ku kitundu na'amaala ewiki

why should some one come to your village and stay for a week,

Newabulayo ateemya ku wobuyinza

and no one informs those in authority

Nti gwetutamanyi bulunji ali Kazo abeyuka

that some one we donot know quite well is in Kazo moving around,

Nolinda okulaba bamale okunyaga obba okutta,

Then you wait to see robbery or murder

Olwo ne muyita polisi ekoleki mbuza?

To call the police, but what for?

He urges the above categories and so many others to report to police such that crimes are averted forever. The language used here is simple and direct which makes it easy for all

categories of listeners to understand the message. By so doing, he is promoting citizen participation by articulating the truth and teaching citizens about their role in governance.

4.3.4 Attitude of Civilians against Government Agencies

In the song, *Police N’omuntu Wa Bulijjo*; police and the civilians, the singer cites various instances that indicate a sour relationship between police and civilians, something that nurtures criminality in the country. He says that, instead of keeping law and order, the police inflict violence and torture upon the civilians. In one line:

Original Version	Translation
Omuntu wa bulijjo bweyanyiga wano	When a civilian got annoyed recently,
Mbu enkola ya polisi ekome ewenyera	that the ways of the police be stopped because they are limping,
Polisi etukuba ekozesanyo elyanyi	the police beats us using a lot of energy
Mbu newaba tewasana ne’jayo omuuka	sometimes where unnecessary, they use tear gas,
Ofisa wa polisi lwaki onkwata	Police officer why should you arrest me,
No’otulugunya nga eyabye emundu	interrogate me as though I have stolen a gun

The singer uses hyperbole to underscore the fact that police in fact beats the civilians. This exaggeration is used to show just how severely civilians are tortured and sometimes where unnecessary, they bring out tear gas. This strains the relationship between the two hence no trust.

Additionally, the singer exercises impartiality by registering a complaint about citizens who have chosen to stay quiet about suspicious activities and yet when things go bad, they blame the police. He says that it is very bad for one to see thieves, weed smokers, rapists, among others.

Original Version

Translation

Omuniyi we'jaaga omulabye wali osirise,	you see a weed smoker and you keep quiet,
Kyava akwatta mwanjoko avaa kusikulu no	that's why he rapes your school-going sister
Abateega boomu e Lugogo luli jukira,	remember those that planted the bomb at Lugogo
Waliwo eyabalaba nasirikidde edulile	someone saw them and kept quiet
Mubajja okulaba waludi kapu abbo,	among those that came to watch WorldCup
Mwemwajira mwanjoko eyawonzika afudde	was your sister who ended up dead

The singer asks citizens to involve the police instead of keeping quiet because the same culprits end up killing relatives, raping young girls who could be daughters or sisters, and planting bombs that kill innocent civilians. There is dramatization of a bodaboda man who is driving a thief, a headmaster who is raping a school going child and a weed smoker who is later seen raping a child. Such dramatization is key in making the audience understand and relate to the content in the music. Therefore it is vital to speak out about any dubious activities noted in the community. Sharing such information promotes transparency.

Therefore, the singer suggests that police and the civilians should work together to eradicate criminality in the country. He further suggests that it is not a must but after earning some money, a civilian can give a token of appreciation to the police;

Original Version

Translation

Okuwomerwa akasente k'omazze	to enjoy the money you have earned,
Okwasa okuwaana polisi sikaka nteesa	please gift the police too, am suggesting but not forcing,
Bino jebwolekedde waliyo tabbu	where we are heading won't be good

This will help soften the poor relationship between the two. From the study, it can be deduced that the government exercises a certain degree of transparency because it does share the relevant information with the citizens through the news, social media, articles, TVs and radios. However, the packaging of the information in the mentioned mediums is very different from that in popular music. The message about transparency which the singer shares through music

is more appealing to people because of its rhyme and rhythm, word economy, poetic license and vivid imagery used thus being more captivating to the listeners.

In the song *Africa! Ani agula ensi* (appendix 7), the singer comments about the role played by the MPs thus commenting about citizen participation through representation. According to the song, the MPs disappoint their voters by not delivering on their promises. They work for their own benefit let alone the citizens. He ironically states that; ‘Ne batwetwatuma otukyikililanabo bateseza mbutu zabwe’ (even those we sent to represent us are representing their stomachs). There is a very man with an exceedingly big stomach seen re-echoing this statement. This implies that some MPs who are sent to represent the citizens only work to better themselves and instead of adequately representing their voters, all they say is,

Original Version

Translation

Mbu emotooka zetulina nkadde

cars are old

Batuuwe sente tugule endala our

give us money to buy new ones

This means that some MPs are not doing their rightful job are not participating correctly in the governance of their country. The above dramatization paints a vivid picture of irresponsible and corrupt MPs who are only concerned about themselves at the cost of their people.

4.3.5 Sharing Critical Information about Social Vices

In his song *Bizeemu* (appendix 8), Ronald Mayinja sends a direct message to the citizens to remind the president of Uganda about various issues affecting the country. He addresses the later and asks him to remember what made him fight to take over power. According to the song, whatever made the president to go to war is happening once again. He says,

Original Version

Translation

Naye nga bizeemu eeh eeh	but now, all these have come back;
Ebyamulwanya Bizeemu	what took him to fight is recurring
Mzezi mumugambe nti ebinti Bizeemu	Go tell Mzee that these things have returned
Abaange bizeemu	but now, all these have come back;
Ebyamulwanya Bizeemu	what took him to fight is recurring
Abeeyo mumugambe nti ebintu Bizeemu	Go tell Mzee that these things have returned

By using music to address the president and citizens about the country, Ronald Mayinja is participating in the governance of Uganda the best way he knows how. Such a song appeals to the emotional sense of the listeners. This affirms that in just a few lines, the music artist encapsulates a whole range of feelings that lie latent in society. In the same regard, the music would no longer be the artist's personal possession but a shared experience where artists and audiences are in communication (Storey 2010).

Similarly in the same song, unexplained arrests and torture of citizens, kidnapping of women, their rape and murders, land grabbing by the so called powerful people at the expense of the ordinary citizen is presented. The singer says,

Original Version

Translation

Nepaanda gaali alinga eyazeemu	even Panda Gari seems to have returned am afraid
Kuba aba opposition bakwatwa nga nsonzi	because the opposition people are being grabbed like mudfish
Bawamba omwana wo nebakusaba esente	they kidnap your child and ask for a ransom
Bwolwawo oziwereeza nebamujako ensingo	and when you delay to send it they behead them

Ronald Mayinja uses his song to discuss the vices in society thus educating masses about what is happening in the country.

In the song *Bunkenke* (appendix 5), Ronald Mayinja points out the political and economic tension and fear among citizens that they do not invest finances anymore, they survive on loans and are disillusioned. He says

Original Version**Translation**

Ngamba tuli kubunkenke

I say we are on tension

Feena eno tetulina mirembe

with no peace that is why we have loans

Abantu basinze byabwe mu Banka

people have saved in the banks

The political and economic tension cannot allow the citizens to fully participate in the governance of their country. The singer uses refrain of the phrase, ‘tuli kubunkenke feena eno tetulina mirembe’ /we are all on tension with no peace/ (appendix 5) to emphasize the need for this tension to end so as to promote citizen participation otherwise no one is comfortable enough to take part in governance.

In another song entitled *Tuwalana Nguzi* (appendix 6), the singer complains about the rising rates of corruption in Uganda. He uses irony and satirizes the people who pretend to be working for the government yet they are the ones against the government. He says,

Original Version**Translation**

Mulamuzi tuwaalana nguzi

we are against corruption

Naye tetuwagila gavumenti

and not the Government

The singer portrays himself as one who should be allowed to talk about his country because talking about corruption isn’t practicing it. By so doing, the singer is participating in governance by commenting on the vices in the politics of the country. This is quite related to what Furniss and Gunner say about African oral literature, that it is not merely folksy, domestic entertainment but a domain in which individuals in a variety of social roles are free to comment on power relations in society.

Citizen participation in the songs of Mathias Walukaga is also seen through his creative and musical comments about the vices happening in the society. In another song entitled *Omwaka*

Gwa Biri Kumi Namusaanvu (appendix 3), he brings many vices to the attention of the populace. He sings;

Original Version	Translation
Abakyala be Entebbe obasobya no'batta... Kigundu akabba mama wa fina	The kidnaps, rape and deaths of women in Entebbe Meja Major Kigundu the husband to mama fina
Ne afande kaweesi okupakila ebyassi...	the shooting of ACP Kawesi
E Buddu ebijambiya okunyooka bityo	the use of pangas to rob and kill people in Buganda

The singer uses historical allusion that is to say the known history of Uganda such that the listeners follow his ideas steadily. He uses this platform to comment on these vices hence participating in governance of the country and educating masses about their politics. As earlier mentioned, talking about such shows that a citizen is aware of what is happening in the country and that the government allows citizens to access such information. Vices mentioned above are indicators that fostering citizen participation is faced by various setbacks; the broken bond between citizens and the state, a situation where both citizens and government see the other as self-interested and unwilling to look out for the public good; corruption; and lack of capacities that is to say finances and knowledge to enforce participation (HALG 2018). Therefore, through music, citizens are able to know about their country's governance elements and participate in governance adequately.

4.4 Conclusion

In conclusion, the theme of citizen participation is portrayed through the subthemes of consultation, citizen participation in governance, attitude towards government organs. The singers use irony, metaphors and historical allusion coupled with costumes and dramatization to educate masses about governance elements in a serious but playfull way as explained above.

CHAPTER FIVE

Conclusions

5.1 Introduction

This study set out to establish the role of popular music in providing political education. The study focused on selected songs of Mathias Walukagga and Ronald Mayinja. It focused on the themes and strategies/techniques used in the discussion. There were three objectives for the study. The first objective was to examine the theme of accountability in Uganda's governance in the selected songs of Mathias Walukagga and Ronald Mayinja. The second objective was to examine the theme of transparency in Uganda's governance in the selected songs of Mathias Walukagga and Ronald Mayinja and the third objective was to examine the theme of citizen participation in Uganda's governance in the selected songs of Mathias Walukagga and Ronald Mayinja. The conclusions have been made in line with each objective as discussed below;

5.2 Conclusions

Both Ronald Mayinja and Mathias Walukagga clearly and artistically use these songs to share correct information about the status of political morality of the country. The content shared in popular music is easily remembered and as a result, people learn a lot about politics through the lyrics of the songs as stated by Barz (4) that people are more likely to be interested in and remember about AIDs through music than from newspapers. The information shared by the singers artistically and creatively about accountability, transparency and citizen participation, is critical in educating the populace about what is going on in the country. The singers do while using figurative language like metaphors, similes, historical allusions and irony to portray the vices in society. They also use tone and dramatization to illustrate their messages. Whereas it is true that the same information is shared in newspapers, televisions, radios, social media, among others, it is important to note that popular music reaches a far bigger coverage of the

populace and that it is used to comment on issues that would otherwise be avoided by people for fear to seeming anti-government.

5.3 Recommendations

The study revealed that because music delights, it is the best way to educate the masses about the politics of their country. Based on this revelation, the following recommendations were made;

- (i) Popular music should be used to educate masses about social, economic, political and religious aspects of life because it reaches more people.
- (ii) Leaders and government arms to accept the criticism from the singers and not to censor political popular music.

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APPENDICES

APPENDIX I : MATHIAS WALUKAGA

1. PALAMENTI YAFFE	OUR PARLIAMENT
Okuzanyisa omukka n'omudingisanga	to play around with oxygen
Kye bayita okuyimba sso ssi ppererezo	what they call singing not mere fooling around
Nze nafuna abali bagoba basajja battu,	I got the poor men who were chasing me
Nabaleekera saati nga nze nemakudde,	I left them my shirt and I ran off,
Abakolagaananga n'abalabe bange,	those who were involved with my enemies
Sabaneenya abo eyo eyali endowooza yabwe,	I never blamed them because that was what they thought
Mbajjukira emilagilo gyebansuliranga,	I remember the bad looks they cast me
Nenzijukira ne bibindi bye banfuyiranga,	the smoking pipe they smoked at me
Bwe bagamba nti tebantya mba nange mbantya,	those that say that they don't fear me are the ones I fear,
Nkoomyewo bazanya n'engo Mathias,	I am back to play the monster rhythm of Mathias
Wadde amazima ku baamu gakaawa	even if the truth to some people is bitter
Nga nakugasabusa ke kazanyo kange,	yet to talk about it is my game
Kayimba kamwe ababaka ba palamenti	your song 'members of parliament'
Ndibentoondera ndibera mbetaaze,	I will apologize when I need them,
Mukimanyi bulungi nti ffe ababalonda	you know very well that we are the ones that elected you
Okugenda mututusize ebizibu byaffe,	to go deliver our problems
N'abaamu mugalawahi muliko nga bweya,	and some of you before God you are there like wind
Netubera nga twakifuula kutuyamba,	it is because we did it to help you,

Abandi twabalonda lwanjogera zamwe,	we elected some of you because of the way you spoke
Ne byamutusuubiza bwemuliba mutuuse	and what you promised when you reach there
Newuunya aba'ammu okuva lwetwabalonda,	I am surprised that ever since we elected some of you
Mwatufuula biyenje eno mwatufiisa,	you have turned us into dead cockroaches
Ffe tubalinze mukoomewo mu biyenje byamwe	we your cockroaches are waiting for you
Musuukanga kubbiri ne mwesiba ssatu mbu	tighten your belts three times stronger for the next votes
N'obukonkovo ule bube bwetefufu	let your ankles be ready that day
Enkalu kolwo bwezilija okubunoonya,	that day, you will find empty places, then you will begin to to look for the voters,
Enzige ne ejjanzi bweliteesa bituuke,	when the locusts and the grasshoppers will for the first time sit at table and talk the same language
Bwolisanga no Obote nga akomyewo avuuga ensi,	that day Obote will come back to rule the country,
Nga bwe kitayinzika kudda, namwe temuddanga,	since he cannot come back, you too should not come back.
Abantu banyiiwu mwa disapoyintingana,	people are angry and disapointed them
Kibbojjera kulwazi era zilese,	the double edged biter has come
Njagala bwendiba nga nzaaye muli komba endagala.	I want you to starve and suffer after I am dead and gone from the world
Kitalo nnyo nnyo palamenti yaffe	it is a terrible parliament
Okwefuula abatuse ebugga embooge musule,	that after climbing into power you throw away the ladder
Tetubasindikangako mu palamenti	we never sent you to parliament
Tuba motooka mutuyamba mukiliyaringi,	Had we been cars in the bond for you to clear us,
Ekya kusindisa otuulo mu palamenti,	then the following day you snore in the parliament
Ate oli komaawo nga kyotugamba kyekyi,	when you come back, I wonder what you will say

Nga bwotalina kyewateesa kyona	that you didn't have any point to make in parliament
Ebyo kisanja ekirala wamma byo totawaana,	about the second term please don't bother,
Na'abazinira ku ntoli z'omuntu omu,	and those who dance at the clap of one person
Mwe muyitirangaayo nga balongoose,	you should pass on like those having an operation
Ne bebategereranga eyo mu palamenti,	for those who were understood for in the parliament
Gwe onenyaanga mutwego gwegwasula,	please blame your head because it let you down,
Nga byewateesa ne'baano wefulafula,	when you backed down from what you agreed upon with your people
Emisito gye mbuzi gwe gyejiriddamu okulonda,	goat roasting sticks will be the ones to vote you,
Kitalo palamenti yaffe,	It is an awkward parliament
Abantu banyivu mwaba disapoyintingana,	people are angry and disappointed,
Muwemukkidde e Bunyoro ababaka baffe,	you are running to Bunyoro our members
Mwafananye nga e Buganda abatalidda,	and seem like you will not come back to Buganda
Abalala muli nga abagezaako okutugamba,	some of you seem to be suggesting
Ntino bukyayi bwe mbuga bwe babalonda,	that the hatred of the buffalo elected you,
Mwesibye ebisosolo kweli mutyabula,	you have the dancing gown you are really good at that,
Muliko misito gye embuzi egibogeza oludicha,	you are on goat roasting sticks to speak in tongues,
Nga osaba akalulu bwajja bwa pecoti,	when asking for votes you do anything,
Lwaki ogenda n'ekyabandi mu palamenti,	why would you go to parliament with someone else' item,
Teli avaa ku mulamwa nasigala waffe,	No one backs down from the main point and remains on our side
Ne besiyogedde kyekyabasula,	and it is the reason for the downfall of those I have not mentioned,
Abaatulugunyizibwa kulwaffe nemutakyuuka,	those who have been tortured for our sake and have not
changed, mwebaale mwafanana yesu eyafiira ensi,	thank you for looking like Jesus that died for the world

Eyalemwa okuwabulwa nojja no'wagira ensobi, the one who refused to be advised and supported a mistake
 Kiri mu lwatu nti watunda abakulonda, it is loud and clear that you sold out those that voted you,
 Enyoonyi ekyigibuusa egende mu bwengula, what makes an aeroplane to fly into the sky
 Mpaawo okuwanaanya kye gizza wansi? There is nothing that can bring it down.

Chorus

Mutuliddeemu olukwe biyenje byamwe –Kamungoolo you have betrayed us your cockroaches
 Muliku ntoli zabo abatabalonda-Kamungoolo you are playing to the beat of those who never voted you
 Enkola ye ekyirya enguuzi bubakeledde -Kamungoolo the system of corruption and bribery is on you
 Kasita okalyadda kyemanyi kadda dda –Kamungoolo At least I know what goes around comes around
 Akavuuyo kemwenyigiddemu bwebirikaawa –Kamungoolo the chaos you have involved will get sour
 Nze ndigenda ne ensawo yange –Kamungoolo For me I will go with my bag
 Okuwangaala okungi kunyambye muni, the long life I have had has helped me in this world,
 Waliwo ebintu byendaba ebitandisaanye, there are things I see that are supposed to happen,
 Bwebibera nga byebituufu Mathias, if it will be the truth Mathias,
 Awo nze mbeera ntandise obutategeera, then I will be the one, who will have stopped to understand,
 Owo luzungu n'amanya okuteesa kwombi, For an English speaker to know two modes of a debate
 Ani eyandisaanye okugenda mu palamenti, who deserves to go to the parliament?
 Tusindikanyo abantu mu palamenti, we usually send people to parliament,
 Olwokuba bamaze siniya ey' o mukaga woo! Because they have done their Senior Six oohhhh!
 Okugenda okuteseza egwanga tuffudde, to go and decide for the country we are dead,
 Songa ne mulukyiiiko lwe'ekyiika teyandisaanye, yet you don't deserve to decide even in a clan meeting,
 Mwemuli na'abatamanyi siginicha zabwe, There are those who don't even know their signatures,
 Ebisesa biri mu palamenti yaffe, funny things happen in our parliament,

Bbo benyini nga balonda sipika wabwe,	as they were voting their speaker,
Mulimu obululu obufu obwazulwa, kiswa,	there were illegible votes identified, so ashaming!
Njagala nnyo okay eyo ye ndowooza yange,	I would like as my suggestion
Palamenti efananye kooti zaffe,	that our parliament looks like our courts of law,
Olulimi omubaka lwatananana,	a language a member of parliament speaks better,
Mwaba atesezza ekyo kijja kutuyamba,	that will help us in parliamentary debates,
Ewandika ne'nnimi azitakutanga,	to write in languages that are different
Amungereza gwayita yintapurita,	is what a white man calls interpretation
Olwo n'abatasoma bajje mu palamenti,	then even those who are illiterate can come to the parliament,
Kasita tuzula nti ebiteeso bye bizimba,	as soon as we discover that their suggestions are productive,
Abaakola etteeka elya atasoomye takyiika,	those who made the law that an illiterate doesnot go to parliament
Bbo balowooza ku luzungu mwatu lwooka,	because they thought about English alone,
Oluzungu ndumanyi nga olulimi lwoona,	I know English like any other language,
Okutegera no'okuteesa kiba mugwe muntu,	understanding and debating comes from within someone,
Isa Masiya ne Kurisito bombi,	Isa the messiah Jesus Christ are remembered
Tubajjukira olw'ebiyewunyo ye basooma waa?	Because of their miracles but where did they go to school?
Abakyayiina abatamanyi luzungu wadde,	the haters who don't know English at all
Bano mu bulimaka mufumbikidde ebintu byabwe,	you are like people in their homes keeping their things,
Bbo benyini abatamanyi bikozi wadde,	those very people who dont know the word 'because'
Batukolera siimu ezirina yintaneti,	are the one that made the phones that have internet,
Nabatasoomye agibikuula mu fonibuuku,	even the illiterates open the phonebook
Na'abadiguli bazitimpula feci buuku,	and those with degrees open facebook,
Okubeela omuddugavu sikyevumanga ngenda	I have never dispised my being black,

Mu bazungu nebanninda ku eyapooti,	I go to the whites and they wait for me at the airport,
Mwebaaze maama ne taata abantekateeka,	Thank my mother and father that nurtured me
Empisa ennungi saako okwagala ensi yange,	with good behavior and love for my country,
Singa osanga bandeka nendyasamala munyi	if they had left me to roam around in the world
Singa nandi bade basimpuuka nadda,	I would have been killed already,
Mbadde Mathias bambi sitta palamenti,	I am Mathias and am not singing to get money but to direct the parliament,
Omuyimbi ateesa akira abba sente zamwe,	a singer who counsels people is better than one who merely sings to get money,
Ebyange bwebityo ndeka mutenda	I end at a note when, you praising the virtuoso counsel
Ekika kyo'obwongo nga'atesasomaanyo,	yet I never went to school,
Ondabirangadaala sebufu Bwango,	always remember me your majesty, the king of Buganda, track Of the leopard
Sebunya Bwasota ayi bene Chuchu	den of the snake, yes our king.

Chorus

Mutuliddeemu olukwe biyenje byamwe –Kamungoolo	you have betrayed us your cockroaches
Muliku ntoli zabo abatabalonda-Kamungoolo	you are dancing to the tune of those who never voted you
Enkola ye ekyirya enguuzi bubakeledde -Kamungoolo	Woe to you who are corrupt
Kasita okalya kyemanyi kadada –Kamungoolo	it is good you know what goes around comes around
Akavuuyo kemwenyigiddemu bwebilikaawa –Kamungoolo	When the season of anacry is over you have involved will get sour
Nze ndigenda ne ensawo yange –Kamungoolo	For me I will go with my bag

End

2. KOGYIKWATAKO

Naye abalonzi ekiguude ku taaka

Kati mbuuzza munyiiga ddi?

Babafudenyoo abawewe kati

Abaloonzi mugambe nti kojikwatako!!!

Bino ebi kooti byenakakise

Okudda zzeengalo bandagiriramu,

Nekamusiya nejisikayo na'amagulu

Nengasiba oganwereza dala embugo

Nkooye okubilwaasanga n'empisa abange

Ekibba taaka kyamyusiiza amaaso tegakyali

Mumaziga nsatu byadala

Ate okutuusa bwendi senguka ensi eno buli

Lwendabiika mbana mulamwa,

Nfubanyo obanyiga dala ebiwundu

Ebyo no'okuvumirira ebitagaasa

Omuntu omulamu ekimuletera enyike

Neyakyaawa osonga ku taaka

Olwekifuuba nolimujaako ekeemebwa

Anyiga enyindo omanya kyiddako

Buli ateesa nalambala onyiza

Naye ababaka mubifuude kyi?

DO NOT TOUCH IT

Please our voters, with what has befallen our land

Am asking when will you get annoyed?

they have made you fools

And now voters please say that do not touch it!!!!

these coats I have donned,

to come back are the handclaps I receive

the walking stick I have pulled out

and I have tied my legs quite well,

I am tired of delaying to discuss behavior my people,

Land grabbing has made my eyes red they are no longer clear,

because of the endless tears I have cried

and until I leave this world, everytime I appear

I will have a point to put across,

I try hard to nurse those wounds

by pointing out what is not appropriate,

a living person is disturbed

and made to hate himself because of land,

by forcefully taking his land

makes him press his nose and you what happens next!

and everyone is in favour of the bill

But members of parliament, what have you turned us into?

Ekyo bugaga ekyasigala nga	the most important item of wealth that has remained ours,
Ekyaffe mufubye okitwala mbalabale	you have tried to forcefully take it,
Mbu gavumenti bweliba yetaaze	that the Government needs it,
Ovaawo abebyika njogera ku taaka	you leave it, my brothers am talking about land,
Nga ne mpalana etandikidekewo etakoma,	I foresee a longlasting enemity
Abaana na'abazukulu nakasutwe	our children and grandchildren and whoever comes after

Chorus

Naye abalonzi kati ekiguude kutaaka	Please our voters, with what has befallen our land,
Kati mbuuzza munyiiga ddi?	Am asking when will you get annoyed?
Babafudenyoo abawewe kati	they have made you fools and
Abalonzi mugambe nti kojikwatako	now voters please say that do not touch it!!!!

Tewali kyadembe omuntu kyalina obba nakyo,	There is nothing more peaceful to have
Kukadde Kano okwenkana etaaka	at this particular time like land,
Alikumpanya omukyawa lwakuba ntino	I hate whoever plays with it,
Aba akunyaaze ekyoobugaga kyo	because they will have grabbed your wealthiest item,
Jooli ffe entaalo zitutidde naabamu	for us, wars have killed some
Etalabwa bafuude lwakulwanira taaka	many have died because of fighting for land,
Aba'asingidwa ekiba ekidako	whoever is found what follows
Mbaazi ejambiya ne'ebe tematema	is an axe and panga to be cut into pieces,
Byabadde jjo e Rwanda n'eBurundi	it was recently in Rwanda and Burundi,
Wano emirambo kunyanja neji tukuta	and there were dead bodies floating on the lakes,

Nga agesinga jjagoba Uganda wano	many of them were seen in Uganda
Wali e Kasese no'okuzikibwa	here in Kasese to be buried,
Nkidaamu nti jjagoba Uganda wano	I repeat that many of them were seen in Uganda here
Wali e Kasese no'okuzikibwa	in Kasese to be buried
Isreali, Russia okwo gatakko Syria	Isreal, Russia and Syria,
Bali mu ntaalo kulwanila taaka	are in constant wars because of fighting for land
Kale eno eyo yeembeera mbaninanyivumu ewaffe	Therefore, that is the alarming situation we have here,
Era abateesa mwandi jjewaaze	those who are deciding on the land bill, should avoid it,
Oli etaaka lyee kya'bugaga bwe kamada	Land is the most important item of wealth for some one
Tewali avaa buluuka ajje amusendewo,	no one should come and move him away,
Kebe gavumenti ekelyataaze enteesa	whether it is the Government that needs it, if the person is pleased,
Bwaba ajisimye nalijiguuza	then he can sell it to the government,
Bwaba tayagadde nemumwesonyiwa	if he doesnot want, the Government should leave him
Akalubye muleke omunaku abeere na'akaake	and let the poor man remain with what is his,
Omuntu no'omulumya obwavu na'afuuba osirika,	why should you hurt the poor yet he keeps quiet,
Nga'omulumbye ate newa sanulula	when you attack him and you, you do it vigorously
Nobudabudanya jooli olinga atalifa olya kaki kale	you take away all their peace as if you will never die okay!!
Wamuwa bulangati mutuntu basse gundi	you gave him a blanket and at midday they killed someone
Mwemwewale ebiteeso ebye'ekigwa daalu t	thank you for your mad decisions,
No'obwoobuyinza bwoyimiride okujobisa	that power you are using to disturb the poor,
Abanaku olina esaawa lwolizikiira	there will be time when all will be gone,
Kati ekiteeka kyotusibye mawe	now that decision you are imposing upon us

Mbu gwe oteeka okubalirira

that you need it for accountability

Abazukulu kona'abanabo jukira ogenda

your grandchildren and children remember

Kufa oje obalekeewo ojeze amagwa

when you die and leave them, you will throw them into
thorns,

Jjo'oduuse olage abaana balijuula

and your children will be disappointed

No'okuwuutula amalalo ggo

that they will reach the extent of beating up your grave.

Chorus

Naye abalonzi kati ekiguude kutaaka

Please our voters, with what has befallen our land,

Kati mbuuzza munyiiiga ddi?

And am asking when will you get annoyed?

Babafudenyoo abawewe kati

they have made you fools and

Abalonzi mugambe nti kojikwatako

now voters please say that do not touch it!!!!

Bano ababaka batuliddeemu

these members of parliament have betrayed us

Nyo enkwe balaaze obutuube

and showed hypocrisy

Sibona kale mulimu abalwana

not of all of them, there are some who are fighting for us

Naye nodamu balonde

but will you vote them?

Buli eyali ayogera Na akunkumunka

everyone speaks so bitterly

Enyindo ekirako asiikwa

the nose fails to get one to pull it

Yafuuka kyesirikidde olwalya

He became deaf after eating

Ziri sente nayuuwa abalonzi

all the money and he betrayed the voters,

Buli kiteeso ekituleetera enyike

for every decision taken that brings grief

Awooza yesi yesi

you keep saying YES YES

Kati Age Limit ojikaka otya	now the age limit bill being forced on us,
Era no'okufa kutee	as though you will not die,
Buli mufuzi akozeesa kimu	every leader has uses one thing- money,
Sente na'aguula abateesa	to buy off decision makers
Ebya semateeka okwongeezaayo ebisanja	about the parliament increasing the term limits,
Gwoowakanya aba alina okufa	you that goes against it might have to die
Bwotawebwa obutwa obunywedde	or you maybe given poison to drink,
Eno entebe ebawomera okufa	the chair is so sweet for them
Teli ajitulaamu ajiviira	no one sits in it and wants to let go,
Ssebo ekitunda motooka ko	They buy very nice cars and
Amayumba bazimba gatemya nkugambye	the houses they construct are very sophisticated
Ensi elilamula ebiteeso byo	the world will judge your decisions...
No'vuluga nga akapeloo	and it will be disorganized like a Capella
Omuntu akuuze mumwongera mutya	a person has grown how can you add him?
Emyaka muliko ekyikyamu	more years, you people are mad
Ndoowoza mudako kuzukusa bafu	I think you will soon bring back the dead
Kiki ekinalyemya obuyinza	what will stop power?
Nze na'abalonzi mwandetedde	Voters you have brought me dissatisfaction
Ono gwe watuma okuteeseza	This one you sent to the parliament
Neye'kyusa kyi oddamu omulonde	he betrayed you, why should you vote him again?
Jukira gwe walonda nabalata,	Remember the one you voted and he betrayed you;
Era omulinde lwaliba akoomyewo	and wait for him to come back,
Omwongeza egwanga okuuma omunyazi atte,	Why add the world again to a grabber,

Eyazze okusondera ekifuba kyekyo

yet he came forcefully,

Nejomulopa ku.....hmmm era

Even when you report him,

Akuwooza nakuleka wansi

he will defend himself and leave you down,

Gwe mwavu gwe osindijikizidwa,

you are the poor one who has been intimidated

Kooti egambye asasule

but the court will ask you to pay,

Ebisera no'omusimbi byayononye,

the money and time you have spent,

Nze olumu newunya abalamuzi ate

some times, I wonder when I see our judges,

Lwendiva munsu awo wemulimanya

the day I will leave this world is when you will realize

Nti nalina etofaali lyenditaakako

that there was a block I was putting on this world,

Leka nkomee awo, awangale baffe

Let me stop here; long live our king

Nanyini taaka musota

let the owner of our land, the snake

End

3. POLICE NO'OMUNTU WA BULIJJO

POLICE AND THE CIVILIAN

Ndi munauganda ojyagala kikakaatako abange Am a Ugandan and to love it is an obligation my people,
Kibera kizibu okulaba ensobi nemiira omuuka it becomes hard to see a mistake and swallow oxygen,
Omulala awooza tebikwatako nafananako ensonzi someone else will say it is none of their business and
resembles a mud fish
Bateesa kuzika nyaanja nenzibirikira edulile otyo they suggest to burry the lake and I keep the news,
Empuuta ebadde etutogomya, the shark has been disturbing us,
Enyanja bajiziike tulabe let the lake be buried and we see,
Abakusobya bakola ensobi, those who angered you made a mistake
Nebawasobya musoyiwagane nteesa, and those you angered I suggest you forgive one another,
Omuntu wa bulijjo bweyanyiga wano, When a civilian got annoyed recently,
Mbu enkola ya polisi ekome ewenyera that the ways of the police be stopped because they are
limping,
Polisi etukuba ekozesanyo elyanyi the police beats us using a lot of energy
Mbu newaba tewasana ne'jayo omuuka and sometimes where unnecessary, they spray tear gas,
Ofisa wa polisi lwaki onkwata Police officer why should you arrest me,
No'otulugunya nga eyabye emundu interrogate me as though I have stolen a gun,
Mpozzi ne enguuzi nemulela ababbi, and also the corruption that the police is nurturing thieves,
Erinya lya police egenda elitta the reputation of the police is dying,
Omuntu wa bulijjo ne polisi tuyambagaane, The civilian and police please, lets help one another
Obubenyi bwa'mateeka bubulwe etuulo such that breaking laws doesnot get a place to stay,
Lwaki mpita polisi nti oli afudde, why should I call the police that someone has died
Nejja esooka ate okukwata nze and when they come, they arrest me first,

Kola statimenti nga'ate otudde,	Make a statement while sitted,
Nsobiki gyenkonze nga ate nze alesse edulile	what mistake have I done yet it is me that has brought the news,
No'kubakubila esiimu nti eno eliyo ababbi,	and calling you that there is a thief here
Nembuza ebika bye emundu no'muwendo ogwo	and you ask, what kind of guns and their worth?
Obanga agamba nti nzireyo mbuuze omubbi,	it's as if you are saying should go back and ask the thief,
Nti polisi ebua oyina kakyi awo 'police	I would like to know which kind of gun you have with you there?'
Omuntu wa bulijjo ne polisi tusonyiwagaane,	the civilian and police, lets forgive one another Lets make
Ebiyise ate tusovalule mumaso	forget the past and lets move forward,
Tuteleze ne'ensobi ezikoledwa mpozzi,	Lets make right the wrongs that have been done,
Tuleme kufanana namubiru ababulwa emamba	lets not look like namubiru that lost the big fish.

Chorus

Obukyayi bwafamire bukendele	the hatred towards police should reduce
Eno egwanga ya ffena,	this country is for all of us,
Polisi no'omuntu muyambagaane,	Police and the civilian lets help one another
Obubemenyi bwa amateeka okubufula....	so as to get rid of breaking laws
Obukyayi bwafamire bukendele	the hatred towards police should reduce,
Eno egwanga ya ffena	this country is for all of us,
Polisi no'omuntu muyambagaane,	Police and the civilian lets help one another
Obubemenyi bwa amateeka okubufula....	so as to get rid of breaking laws

Omulumu gwa polisi kyemanyi nga nze kukuuma	the work of police that I know personally is to protect
Omuntu wa bulijjo ne'ebintu bye mpozzi	the civilian and his things,
Enkola ya polisi ebeera enunji esaana	the habit of the police that is suitable
Omuntu wa bulijjo nga naye ali omwo	is one that involves a civilian,
Buli omu yetaaga mune mukawayo ako,	every one of them needs the other in running the job,
Omuntu wa bulijjo ne polisi eno	I mean the civilian and police,
Naye ekyi bitabudde ebiliwo ate kati,	but what has corrupted the situation now,
Omuntu ne polisi balemye oteesa	the police and the civilian have failed to decide on one thing,
Buli omu alengela munne atunula	everyone looks at the other
Akeleka nga nebevudeemu tebinyuma njatula	and leaves while saying things that don't deserve to be said,
Olulengela polisi ekyama ewabwe,	upon seeing the police comes towards their home,
Omuntu wa bulijjo nti ooh mpwedde	the civilian sighs that he is finished
Aamanyi ezze kumukwata obba ekube	He knows the police has come to arrest and batter him
Omuuka ogubalagala okwo esseko emboko	or to spray tear gas and the canes
Neweliba polisi ezze komuwonya	even if the police has come to save him,
Attandika misinde nga'alabye oba engo	he starts to run as if he has seen the thief of a leopard,
Nsaaba endowooza bwenti eveewo abange,	I ask that such mentality be removed,
Tufune ekolagaana nze jempisa enunji	lets get an understanding and that is good behavior,
Embeera ye'emitaafu eveewo embi eyo	this tough situation be stopped and removed
Mubwenyi bwo'omuntu wa bulijjo ne polisi eyo	from the face of the civilian and the police,
Kyabulabe nyo lwe olabye omubbi,	it is too bad for you to see a thief

No'otatemya ku polisi nga ojirinako esungu	and you don't inform the police because you are angry at them,
Kyava atta mukamawo gwoleese omubbi	that's why he kills your employer, the same thief you left
Kuwunzika nga nawe toolina jobu	and you end up without a job,
Omuniyi we'jaaga omulabye wali osirise,	you see a weed smoker and you keep quiet,
Kyava akwatta mwanako avaa kusikulu no	that's why he rapes your sister who is coming from school,
Abateega boomu e Lugogo luli jukira,	remember those that planted the bomb at Lugogo,
Waliwo eyabalaba nasirikidde edulile	someone saw them and kept quiet,
Mubajja okulaba waludi kapu abbo,	among those that came to watch WorldCup
Mwemwajira mwanako eyawonzika afudde	was your sister who ended up dead.

Chorus

Obukyayi bwafamire bukendele	the hatred towards police should reduce
Eno egwanga ya ffena,	this country is for all of us,
Polisi no'omuntu muyambagaane,	Police and the civilian lets help one another,.
Obubemenyi bwa amateeka okubufula....	so as to get rid of breaking laws
Obukyayi bwafamire bukendele	the hatred towards police should reduce,
Eno egwanga ya ffena	this country is for all of us,
Polisi no'omuntu muyambagaane,	Police and the civilian lets help one another
Obubemenyi bwa amateeka okubufula....	so as to get rid of breaking laws
Bananyini malooji muli babi oludda	Owners of lodges you are also partly to blame,
Musuzza ababbi olwakuba sente	you let thieves stay because of money,

Nebasinzira awo nebatigomya ensi	they base there to disturb this country
Eno bamumanyi obulunji abalina emundu	yet you know very well that they have guns,
Aba bodaboda atte kibi ewamwe,	the bodaboda cyclists, its bad on your side,
Mukoola diilu na'abakyaamu abo	you strike deals with the wrong doers,
Abantu bwo'mukyalo bo kutya obba kyi,	People in the villages whether in fear or not,
Omuntu okujja ku kitundu na'amaala ewiki	why should some one come to your village and stay for a week,
Newabulayo ateemya ku wobuyinza	and no one informs those in authority
Nti gwetutamanyi bulunji ali Kazo abeyuka	that some one we donot know quite well is in Kazo moving around,
Nolinda okulaba bamale okunyaga obba okutta,	Then you wait to see robbery or murder
Olwo ne muyita polisi ekoleki mbuza?	To call the police, but what for?
Omanyi hedimasita aganza obuto obwana,	you know a headmaster that seduces young girls
No'busiiga obulwadde kyoka osirise	and gives them Aids yet you are quiet,
Omuntu ne polisi mulina otuula,	the civilian and police you have to sit
Obumenyi bwamateeka bufuune esinsikwa	to shake up law breaking,
Okuwomerwa akasente k'omazze	to enjoy the money you have earned,
Okwasa okuwaana polisi sikaka nteesa	please gift the police too, am suggesting but not forcing,
Bino jebwolekedde waliyo tabbu	where we are heading won't be good
Nga abantu ba bulijo mulina esungu	if the civilian is still angry,
Ajjaamu embuto za'abaana simanyi dokita,	the doctor that helps with abortion,
Omanyi akola kyikamu kyoka osirise	you know he is doing something wrong yet you are quiet,
Olwokuba gwe ne polisi empalana enywedde	because you and the police are not on good terms,

Olyejusa nga muwalawo azenze yo afudde	you will regret when it is your sister that has died during the abortion,
Binji ebibelawo ne musirika atte	a lot happens while you are quiet
Eyo muwunzika nga bidide ate era mwe	and all the trouble comes back to you,
Omanyi bulunji sente bwatisa emundu,	you know very well that money kills using guns,
Owooza nakyawa polisi simuwanze	you keep saying you hate the police,
Enkera neba kugamba tatawo afude,	the next day if they inform you that your father was
Yatidwa ababbi yamba oguule keesi	murdered by thieves, 'please, buy a coffin'
Otegezze ne'polisi eyiige omussi,	'And inform the police to look for the murderer,
Kyoka wamulabye gwe nejalawo okyimira	yet you saw him and decided to keep quiet,
Osirikidde Mponye asadaka abaana,	you have kept quiet about Mponye who sacrifices children,
Muzukuluwo enkya naja abagwa nga ente	tomorrow your grandchild will be slaughtered like a cow,
Singa oyita polisi mu mbeera nga eyo,	if you call the police in such a situation,
Kizibu daala okugwawo embeera eta gwa	how will the situation stop?
Ntandise okufanana amala ebyange	I have started looking like I have finished my work here,
Ogubadde omuyigo gwa kati toofa owenja	what has been a raid, you will not die hunting,
Omanyi hedimasita aganza obuto obwana,	you know a headmaster that seduces young girls
na'busiga no'obulwadde kyoka osirise	and gives them Aids yet you are quiet,
Gwe siniya pulomota we ki ganga zi	You senior promoter of kiganga
Sempija fuuba owonye oluyimba luuno	Sempija, make sure you save this song,
Sebunya ndabira Yahaya.....oyo nti	ssebunya send my regards to Yahaya,
Mbatumideenyo kanzire e Budu	let me go back to Budu.

Chorus

Obukyayi bwafamire bukendele

the hatred towards police should reduce

Eno egwanga ya ffena,

this country is for all of us,

Polisi no'omuntu muyambagaane,

Police and the civilian lets help one another

Obubemenyi bwa amateeka okubufula....

so as to get rid of breaking laws

Obukyayi bwafamire bukendele

the hatred towards police should reduce,

Eno egwanga ya ffena

this country is for all of us,

Polisi no'omuntu muyambagaane,

Police and the civilian lets help one another

Obubemenyi bwa amateeka okubufula...

so as to get rid of breaking laws

4. OMWAKA GWA BIRI KUMU NA MUSAANVU THE YEAR 2017

Omwaka gwa biri kumi namusaanvu ogwo,	that year 2017
Gubadddemu etteke ne'kokola	has had a lot of violence and chaos,
Ndigwelabilantya ogwanzitira mange,	I can never forget the year in which I lost my mother
Nemenyeka okugulu nakati kyawenyeera	I broke my leg and up to now I still limp
Uganda egwanga tukyali munyiike,	the country Uganda is still mourning,
Bwana ssemateeka naye yakwata awoo	the parliament is still doing the same
Kiwuduwudu kati kideesa	Kiwuduwudu became so bad
Bamujirayo ebisooko ne'mbaazi	that people brought proverbs and axes
Obwavu ne eteemu mukwevuga omwaka,	Poverty and murders to dominate the year
Ndibyelabila ntambuza mugongo ebyo	I will forget when I start walking with my back
Mwetwalabila pasita ayokya baibuli,	we saw a pastor burning a bible
Mumwaka biri kumi namusaanvu ogwo,	in the year 2017
Abiriga ewataali amumanyiko wano,	Abiriga was not known by anyone here,
Yawunzika acelebrise mubye efujjo	he ended up becoming a cebrity jokingly
Hon seme wowe e Kasanda awo,	Hon. Sema from Kasanda
Ojjira omukulika nyo kyuma kya yesu	congragulations upon getting Jesus' metal
Brian White tuba tutudde awo,	Brian White as we were still seated,
Na akyankalanya ensi nga akasuka sente	disorganized the country by throwing money
S K Mbuga awoona pikipiki okumutta,	S K Mbuga survived death in a motorbike accident
Lord Mayor Okumu swalizaddala mubaana	Lord Mayor is ashamed so much among the children
Mzezi Mugabe agwasimula myasi,	Old Mugabe finally leaves power
Omwaka gwa biri kumi na musaanvu	in the year 2017

Okwefuula mutanyuka kulojja luuno, to pretend not to retire is very bad
Gweyolonda akulile amjje amuwamba atyo the one he chose to lead the army caused the coup

Chorus

Omwaka gwo, elyaka elyo that year, that year,
Mukulike omwaka biri kumi na musaanvu congratulations upon the year 2017
Abalijja mumaso, baligusangayo mu kadiyiizo the next generation will find it in history
Omwaka ogwo biri kumi na musaanvu that year 2017
Omwaka ogwo biri kumi na musaanvu that year 2017
Mukulike Omwaka biri kumi na musaanvu Congratulations upon that year 2017
Elyaka elyo that year

Twasanyukila okuyingira omwaka we were very excited to be in the year
Nga tetumanyi tusanyukila lyaka but we did not know, we were ecelebrating that bad year
Olwo tutandika akasaana akamanyi, we started with too much sunshine
Neka jja katwookya okira abalango abbo that burnt us more than the twins
Enjala nebuuma ebintu ebye ensi eno, Famine evaded many parts of the country,
Netwooya abakulu na'baana it affected the adults and children
Okwediima kwakola ddala edulire lyamanyi Sit down strikes made so much news
Nga abasomesa bamakeeta ejjiko as teachers swallowed spoons
Bediima bongerwe etofali lya salare and asked for salary increment
Mpozzi na'basawu eli nabo bapanga ekyo The doctors too planned their own sitdown,

Bekalakasiza e Mulago ne wandi	they striked at Mulago and other places
Balwadde kwekufa nga empuuta eziiru	Patients died like poisoned fish,
Na'batalwala banji balugenda batyo,	even those who were not sick vanished like that
Meja Kigundu aka bba mama wa fina	Major Kigundu aka the husband to mama fiina,
Ebya kanyamunyu nabyo era byali omwo,	kanyamunyu's saga was also in the same year
Na afande kaweesi okupakila ebyassi	and the policeman Kaweesi to be shot at,
St Lawrence mukibi wa bba wa banka no	St Lawrence from the bank,
No' okutusa kati kati obwana bwe bakyasomba	till now they still bringing his children
Danz ku mapeesa okumyoka nga ente,	to burn Danz ku mapeesa like a cow,
Mulindwa muwonge okuzikibwa e Mwalo	mulindwa muwonge was buried in Mwalo
Abakyala be Entebbe obasobya no'batta,	Entebbe women to be raped and killed,
E Buddu ebijambiya okunyooka bityo	in Bbudu, pangas became common
Bobi alumbye Palamenti na'maanyi,	Bobi went to Parliament all fired up
Mabirizi kagwe nsoonyi okuwayira baffe	shameless Mabirizi accused the kabaka

Chorus

Omwaka gwo, elyaka elyo	that year, that year,
Mukulike omwaka biri kumi na musaanvu	congragulations upon the year 2017
Abalijja mumaso, baligusangayo mu kadiyiizo	the next generation will find it in history
Omwaka ogwo biri kumi na musaanvu	that year 2017
Omwaka ogwo biri kumi na musaanvu	that year 2017
Mukulike Omwaka biri kumi na musaanvu	Congragulations upon that year 2017
elyaka elyo	that year

Tuba tukyevuuma obukambwe bwe elyaka,	as we were still complaining the year,
Ssetesereza ate nafuuka wa nguumi	the parliament became a boxing ring
Abajikweteeko nga baliku saidi,	the age limit lift supporters on one side,
Tojikwatako kwe kwesiba obutambala	those against it decided to have wear red showels
Tachi ne ekoye okufanana firimu,	the fights qualified it for a film,
Hon Zaake ojira okyakulisse enguumi	Hon. Zakke, congratulations upon the punches you survived
Uppercut yo omusaja yali ya tabbu,	the uppercut by the man was dangerous,
Mpozzi na'majje mu leeya gali ga fujjo	also the army in local wear was chaotic
Ebyo byona byaliwo naye nkugamba nti,	all that was in the same year, but all I can say is
Eky'emyaka ne ekommo kyo kyakuba bayi	the age limit was scrapped
Omwaka gwa biri kumi na musaanvu,	In 2017
hajj kikunga mweyafiira munange	hajji Kikunga died,
Ivan Ssemwanga owa Rich Gang	Ivan Ssemwanga from the Ricg Gang
Abaamu bagamba yaduuka banja	some people say he escaped debt
Omwaka mukyaamu okukulembela America	In this bad year, the leader of America
Ne owa North Korea oli matama buttu	and that of North Korea with big cheeks
Bantandika okola nuclear bomb,	produced the nuclear bombs
Nebetunzaamu otussa ku bunkenke	and put the rest of us on tension
Mwaka gwe welaba obadde mukafiri,	Bye bye you year, you have been a pegan,
Okulonda kwe Kenya nga kwameenya recodi	the Kenyan elections made records
Odinga awabila Uhuru olwo obubbi,	Odinga accused Uhuru of rigging votes
Ne'kooti ne saalawo amazima amelele	and the court decided upon the truth

Wabula omulamuzi Maraga banange,	however the Judge, Maraga
Yandiba nga alimu otusayi twa Jamani	could be having German blood,
Ne'gamba mwalimu obukussa ne fujjo,	said the elections had chaos and violence
Okulonda kudibwemu mangu banaffe	the elctions were to be repeated in a short time,
Atte ekyanyamiza omuwabi musso elyo oooooohhh	what makes you sad about that
Eekyanyamiza omuwabi ensi eyo,	what makes us sad about that is for
Odinga obutadaamu ate kujja kuvuganya	Odinga not to aspire for presidency ever again
Mwami Uhuru nakiriza ebintu ebyo,	Uhuru also accepted those things,
Nze mbinyuumya nga olutabaalo ewange	when I talk about them, it is chaos back home.

Chorus

Omwaka gwo, elyaka elyo	that year, that year,
Mukulike omwaka biri kumi na musaanvu	congragulations upon the year 2017
Abaliija mumaso, baligusangayo mu kadiyiizo	the next generation will find it in history
Omwaka ogwo biri kumi na musaanvu	that year 2017
Omwaka ogwo biri kumi na musaanvu	that year 2017
Mukulike Omwaka biri kumi na musaanvu	Congragulations upon that year 2017
Elyaka elyo	that year
Biri kumi na musaanvu elyaka	that year 2017

Sheikh Muruta Siraj ne Kamoga mpozzi,	Sheikh Muruta Siraj and Kamoga
Nabo mwebali mu analisisi yo'mwaka	are also in the analysis of the year
Babasiiba amayisa abantu abbo	they were imprisoned for life

Mbu enfaa ya kaweesi muluuse nga ebyo

for numerous murders including that of Kaweesi

Mbu ensi bajilyamu olukwe

because they betrayed their country

Banaffe swahaba siraj ne seruja Umar

Swahaba Siraj and Seguja Umar,

Kooti yabatta nebaddamu era nebakwatwa ate

court released them but later arrested them

Binji naye nokoddemu ebiri nga ebyo,

There are many things but I have chosen a few

Byendoowoza nti esonga byafuuga nyo nyo

that I think dominated the year

Njabbawanga ebibadeewo ddala mumwaka,

I will keep giving you what will have taken place in the year

Wangala nyo nyo Mutebi baffe

Long live Mutebi our husband

End

APPENDIX II: RONALD MAYINJA

5. BUNKENKE

Gwe wesisimisa naye tali bulunji,

Buli omu alina ebizibu

Sagala gwe oloowoze nti

Obba bili kugwe weeka

Woli wanyiga naye wali wokya

Lwakuba asirika

Ebizibu ebitetimba kyeenyi

Omanyi otya ekiri munda

Chorus

Ngamba tuli kubunkenke feena eno

Tetulina mirembe,

Abantu basinze byabwe mu Banka

Tobala kunyirira.

Ngamba tuliku benkenke feena eno

Tetulina mirembe,

Abantu basinze byabwe mu Banka

Tobala kuvulumula

Sigwe alli obubi asinga,

Naye okaaba nyo nawe,

TENSION

the one you admire is also not okay,

everyone has problems.

I don't want you to think that

they are only faced by you.

where you are is pressing but where he/she is hot,

just because he/she is quiet.

Problems that don't appear on your forehead,

how will you know what is inside?

I say all of us are on tension here,

we don't have peace,

People have kept theirs in the banks,

Don't see them looking good.

I say all of us are on tension,

we don't have peace,

People have kept theirs in the banks,

don't see them cruising around.

you are not the one that is so badly off,

but you over cry

Na abasirise tebali bulunji	even those who are quiet are not okay,
Lwakuba tebakubulila	except they don't tell you.
Ngamba tuli kubunkenke feena eno	I say all of us are on tension here,
Tetulina mirembe,	we don't have peace,
Abantu basinze byabwe mu Banka	People have kept theirs in the banks,
Tobala kunyirira.	Don't see them looking good.
Ebizibu bili nga lubimbi,	Problems are like a garden,
Abantu jebajja emeere,	where people get food,
Omulala aba asaawa kibira	as one is clearing the forest,
Nga omulala alli ku lumbugu	the other is busy with weed.
Ngamba tuli kubunkenke feena eno	I say we are on tension here,
Tetulina mirembe,	we don't have peace,
Abantu basinze byabwe mu Banka	People have kept theirs in the banks,
Tobala kuvulumula.	Don't see them cruising around.
Olaba oli avuga emotoka ye,	you see a person driving his vehicle
Gwe no omwesimisa,	and you admire,
Nga naye bwomubuuza kadi yayo	But when you ask for its card,
Eyagimuwoola yajisigaza	the lender retained it.
Ngamba tuli kubunkenke feena eno	I say we are on tension here
Tetulina mirembe,	we don't have peace
Abantu basinze byabwe mu Banka	People have kept theirs in the banks,

Tobala kunyirira.

Don't see them looking good.

Batenda bamajje kunyirirambu

they praise good looking army men

Ne sente zebalina nzibu,

that the money they have is too much,

Ndaba ogayingira tebasasula,

I see joining the army is free,

gwe keela ogende e Bombo.

You wake up and go to Bombo.

Ngamba tuli kubunkenke feena eno

I say we are on tension here,

Tetulina mirembe,

we don't have peace,

Abantu basinze byabwe mu Banka

People have kept theirs in the banks,

Tobala kunyirira.

Don't see them looking good.

Bwonsabanga omutwalo negumbuula,

whenever you ask for ten thousand shillings and I fail to give
you,

Munange tonyiigira,

Please don't get angry,

Nange gwolaba siri bulunji,

am also not doing well,

Ne Umar Katende akyamanja.

Even Umar Katende is still demanding me.

Ngamba tuli kubunkenke feena eno

I say we are on tension,

Tetulina mirembe,

we don't have peace,

Abantu basinze byabwe mu Banka

People have kept theirs in the banks,.

Tobala kuvulumula

don't see them cruising around

Nsasila abatwesimisa nti

I pity those who admire us

Abobamalako baja baja,

and say that we are there,

Kibuyaga bwali tikula enyumba

wait when the winds will open the house

Bwolimanya ekiri munda

that's when you will know what is inside.

Ngamba tuli kubunkenke feena eno

I say we are on tension here,

Tetulina mirembe,

we don't have peace,

Abantu basinze byabwe mu Banka

People have kept theirs in the banks,

Tobala kunyirira

don't see them looking good.

Nze nkuba kidongo kyange

I play my music because,

Kyekimalako enaku,

it takes away my stress, with problems

Ebizibu jyokoma okubilwooza

the more you think about your problems

Nabyo byongera kwekuma

the more they stay around.

Ngamba tuli kubunkenke feena eno

I say we are on tension,

Tetulina mirembe,

we don't have peace,

Abantu basinze byabwe mu Banka

People have kept theirs in the banks

Tobala kuvulumula

don't see them cruising around.

Olumu ababeera muma baala

Sometimes people are in the bars,

Munange teliba sanyu,

my friend; it is not for fun,

Abaamu bakoowa kwerarikila

some people just got tired of stressing

Nebasalaawo banyweku mwenge

and decide to take some alcohol.

Ngamba tuli kubunkenke feena eno

I say we are on tension,

Tetulina mirembe,

we don't have peace,

Abantu basinze byabwe mu Banka

People have kept theirs in the banks,

Tobalaba kuvulumula

don't see them cruising around.

Mwesimisa abali ku kyeyo,

you admire those working abroad,

Mbu ne sente zabalina nzibu

that the money they have is a lot

Naye obutiti, Ne'nkola jyebakoolamu

but the way they work is tedious,

Gwebakulaba nga akudaala

so they see you as mocking them.

Ngamba tuli kubunkenke feena eno

I say we are on tension,

Tetulina mirembe,

we don't have peace,

Abantu basinze byabwe mu Banka

People have kept theirs in the banks,

Tobalaba kuvulumula

don't see them cruising around.

Mwemismisa na abasubizi mbu

You admire the business people,

Bbo bamaako era kale,

and say they finished all

Songa bambi Levenu ebanyoola,

however, the revenue taxes are high,

Baliwo lwa butaagaana

and they are still there because they can't.

Ngamba tuli kubunkenke feena eno

I say we are on tension here,

Tetulina mirembe,

we don't have peace,

Abantu basinze byabwe mu Banka

People have kept theirs in the banks,

Tobalaba kuvulumula

don't see them cruising around.

Ngamba tuli kubunkenke feena eno

I say we are on tension,

Tetulina mirembe,

we don't have peace,

Abantu basinze byabwe mu Banka

People have kept theirs in the banks,

xxx

Tobalaba kuvulumula

don't see them cruising around.

Ngamba tuli kubunkenke feena eno

I say we are on tension,

Tetulina mirembe,

we don't have peace,

Abantu basinze byabwe mu Banka

People have kept theirs in the banks,

Tobalaba kuvulumula

don't see them cruising around.

Ngamba tuli kubunkenke feena eno

I say we are on tension,

Tetulina mirembe,

we don't have peace,

Abantu basinze byabwe mu Banka

People have kept theirs in the banks,

Tobalaba kuvulumula

don't see them cruising around.

End

6. TUWALANA NGUZI

Nali mu kooti ku sande,

Nabaleeta abazzi be misango

Naye babalanga okulumirwa ensi

Ensi nga tebayise mumateeka

Babasanga balina ebipande

Ebivuulila okulya enguzi

Nebabagulako emisango mbu

Tebawagila gavumenti

Omulamuzi na'abalagila ekwewoozako,

Nga tanaba kutyemuula

Nebatandika okulambika ensonga zabwee

Chorus

Mulamuzi tuwaalana nguzi

Naye tetuwalana gavumenti

Abatusinga bawagila nguzi

Naye tebawagila gavumenti

Mulamuzi tuwaalana nguzi

Naye tetuwalana gavumenti

Abatusinga bawagila nguzi

Naye tebawagila gavumenti

WE HATE CORRUPTION

I was in court on Sunday

and they brought criminals,

they accuse them of....

without following the rules,

they were found with posters,

that criticized the practice of corruption

they were accused of

not supporting the government,

the judge ordered them to defend themselves

before he could pass judgment

and they started putting forward their issues.

Judge, we hate corruption

but not the Government

most people support corruption

but not the Government.

Judge, we hate corruption

but not the Government

most people support corruption

but not the Government.

Baja okusiba akubye enduulu,	they come to arrest those who make loud noise
Baleekeyo amubyeeko ebintu,	leaving the one that has covered his items,
Olwo bamuguleeko eno musango mbu	Then they open up a charge of
Aleekana asasamaza.	Making noise to arouse people.
Bakola amateeka mu bukambwe,	they make rules in anger
Bagatadeemu okuwayiriza,	and they have included false accusations,
Bandidiira abanja omusala	they are about to see one who is demanding salary
Nebamuteekako ogwo'butujju	and accuse him or her with treason

Chorus

Mulamuzi tuwaalana nguzi	Judge, we hate corruption
Naye tetuwalana gavumenti	but not the Government
Abatusinga bawagila nguzi	most people support corruption
Naye tebawagila gavumenti	but not the Government.
Mulamuzi tuwaalana nguzi	Judge, we hate corruption
Naye tetuwalana gavumenti	but not the Government
Abatusinga bawagila nguzi	most people support corruption
Naye tebawagila gavumenti	but not the Government.
Ommuli we enguzi ataayaya,	A corrupt person roams around,
Okusiba amaatu ge mbuzi okuliisa engo,	he gives you ears of a goat for a leopard to eat you.
Bwomusanga nti wuuli nga	But when you point at him,
Agamba towagila gavumenti	he says you don't support the government

Kati awo obuzibu kwekwawulawo

Ani mulwanyirizi, ani mutuju,

Mulamuzi bwotukolera ekyo

Tuba tugenze mukukulankulaana.

Tugenda netwewoola ensimbi

Naye nesigaasako batono,

Ate bwezituuka Muzi sasula

Tusasulila wamu nga kirindi

Mbu twongeze emiwendo jyebintu,

Abazungu batubanja

Kyoka nga bbo abazirya

Okusasula tekubakwatako

Chorus

Mulamuzi tuwaalana nguzi

Naye tetuwalana gavumenti

Abatusinga bawagila nguzi

Naye tebawagila gavumenti

Mulamuzi tuwaalana nguzi

Naye tetuwalana gavumenti

Abatusinga bawagila nguzi

Naye tebawagila gavumenti

Then the problem is to decide who

is a hero and who is a terrorist,

Judge, when you do that for us,

We are headed for development.

we usually borrow money,

and it benefits few of us,

But when it gets to paying back,

we pay back as a bundle.

that we should increase the prices of items,

the whites are demanding us,

yet those who used up that money

paying doesnot concern them.

Judge, we hate corruption

but not the Government

most people support corruption

but not the Government.

Judge, we hate corruption

but not the Government

most people support corruption

but not the Government.

Abantu bafirwa ebintu byabwe

People lose their property

Naye ripooti ne zitafuuluma

and the report is never released

Abatusinga bawagila nguzi

most people support corruption

Naye tebawagila gavumenti

but not the Government.

Balooa ne' misango naye failo ne' zibula

they report crimes and the files disappear,

Abatusinga bawagila nguzi

most people support corruption

Naye tebawagila gavumenti

but not the Government.

Mulamuzi tufuune bulunji,

Jugde, understand our point well,

Abakulopeera bakulimba

those reporting are telling lies,

Abatusinga bawagila nguzi

most people support corruption

Naye tebawagila gavumenti

but not the Government.

Mulamuzi emisolo gyirinye

Judge, taxes are increasing

Mumalwaliro temuli dagaala

and in the hospitals, there are no drugs,

Abatusinga bawagila nguzi

most people support corruption

Naye tebawagila gavumenti

but not the Government.

Engudo zzebakola teziwangala

the roads that are made get spoilt fast

Ba yinginiya tebavunazibwa

and the engineers are not blamed,

Abatusinga bawagila nguzi

most people support corruption

Naye tebawagila gavumenti

but not the Government.

Abakyaala bafaa nyo nga bazaala,

Mbu abasawo omusala mutono

Abatusinga bawagila nguzi

Naye tebawagila gavumenti

Mulamuzi tufuune bulunji

Abakulopeera bakulimba

Abatusinga bawagila nguzi

Naye tebawagila gavumenti

Women die a lot when giving birth,

that the doctors are paid less salary

most people support corruption

but not the Government.

Jugde, understand our point well,

those reporting are telling lies,

most people support corruption

but not the Government.

End

7. AFRICA! ANI AGULA ENSI CONTINENT

Ani agula ensi kuba tujitunda,

Naye atuuwa eza waamu abuzze

Kati tutundemu bijabajo,

Wabulajetulagateri amanyiyo,

Wetulifaa ate musimbi gwafe

Africa! teri ayamba

Chorus

Katusabe kyimu katonda,

Anunule egwanga lyaffe,

Wano wetulaga wakambwe,

Ebintu byo byasooba

Katusabe kyimu katonda,

Anunule egwanga lyaffe,

Wano wetulaga wakambwe,

Ebintu byo byasooba

Omwavu bwe bakuba nkugamba,

Totawaana ne byookulopa,

Amazima bajja ku gatuula

Nti omwavu tansinga musango.

Eyafuubye omukwata

Kyikwetagisa ezo fuuga ne byolopa,

AFRICA! WHO IS BUYING THE

who is willing to buy the continent because we are selling,

But give the money in cash is not seen

we are selling in pieces,

however, No one knows where we are going,

when we die, what about our so much money?

Africa! No one can help

let's pray for one thing from God,

to liberate our country,

where we are heading is tough,

things have gone bad.

let's pray for one thing from God,

to liberate our country,

where we are heading is tough,

things have gone bad.

when a poor person has been bitten, I tell you,

don't suffer reporting to the authorities,

because their truth will be,

That a poor person does not win a case.

the one who tried to arrest him

you are required to appreciate, and when you report,

Bateseza mbuto zabwe are representing their stomachs,
Mbu emotooka zetulina nkadde that the cars we have are old,
Batuwe sente tugule endala, give us money to buy new ones.
Afria! Teri ayamba Africa! No one can help.

Chorus

Katusabe kyimu katonda, let's pray for one thing from God,
Anunule egwanga lyaffe, to liberate our country,
Wano wetulaga wakambwe, where we are heading is tough,
Ebintu byo byasooba things have gone bad.
Katusabe kyimu katonda, let's pray for one thing from God,
Anunule egwanga lyaffe, to liberate our country,
Wano wetulaga wakambwe, where we are heading is tough,
Ebintu byo byasooba things have gone bad.

Buli akoola ekituuzza emabega whoever does what takes us back?
Obeera wetabye mukitunda, then you have involved yourself in selling our continent,
Nemu maaso go'omutonzi goo even in the eyes of the Creator,
Obeera gumaze okusinga, you cannot win the case,
Wano siyombye buyombi, here, am not quarrelling
Wabula tulimirwe egwanga lyafe, but let us feel for our country.
Africa! Teri ayamba Africa! No one can help.

Chorus

Tuwombe mungu baba	let's pray to our father the Lord
Akomboowe inchi yetu,	to save our country,
Mambo ayako saawa	Things are not okay,
Mboona tuwangaliya	I see we are suffering.
Tuwombe mungu baba	let's pray to our father Lord
Akomboowe inchi yetu,	to save our country,
Mambo ayako saafi	Things are not good
Mboona tuwangaliya,	I see we are suffering.
Tuwombe mungu baba	let's pray to our father the Lord
Akomboowe inchi yetu,	to save our country,
Mambo ayako saawa	Things are not okay,
Mboona tuwangaliya	I see we are suffering.
Tuwombe mungu baba	let's pray to our father Lord
Akomboowe inchi yetu,	to save our country,
Mambo ayako saafi	Things are not good
Mboona tuwangaliya,	I see we are suffering.
Tuwombe mungu baba	let's pray to our father the Lord
Akomboowe inchi yetu,	to save our country,
Mambo ayako saawa	Things are not okay,
Mboona tuwangaliya	I see we are suffering.

Tuwombe mungu baba

let's pray to our father Lord

Akomboowe inchi yetu,

to save our country,

Mambo ayako saafi

Things are not good

Mboona tuwangaliya,

I see we are suffering.

End

8. BIZEEMU

Mujiye ekinaana mzeei yajjayo emuundu

THEY ARE BACK

in the 1980's Mzee grabbed the guns

To go fight against what was pressing this nation

Omwali efuga mbi wamu no okuuta abantu

which included bad governance and murders (It was a lot),

Okusosola muma wanga

racial discrimination and segregation

Wamu no'kubba obululu byali binji

and vote rigging;

Okuteega abantu nebabajjako ebyabwe

Highway robberies

No'kutwalibwa mumakomera

and arbitrary arrests;

Nga tebalina misango byali binji

when people were innocent, it was a lot

Abakuumi be'nsi okukozesa obubi emundu

Protectors of the nation misusing their weapons;

Byebyanyiza mzeei na'genda mu nsiko

this is what angered Mzee to go to the bush

Chorus

Naye nga bizeemu eeh eeh

but now, all these have come back;

Ebyamulwanya Bizeemu

what took him to fight is recurring

Mzeei mumugambe nti ebinti Bizeemu

Go tell Mzee that these things have returned

Abaange bizeemu

but now, all these have come back;

Ebyamulwanya Bizeemu

what took him to fight is recurring

Abeeyo mumugambe nti ebintu Bizeemu

Go tell Mzee that these things have returned

Mubualwanya mzeei ono mwalimu obwavu

among the things that made mzee to fight was poverty,

Naye sente enanbusenyio ampaana

yet now money has lost all value

Owa akeedi ezza abampangisa

Arcade owners who rent them out

Gamba zimpe mu doola

want their rent in US Dollars,

Mbu kuba sente yawano egwa gwa nyo ebeeyi

because the local currency keeps fluctuating

Abantu baduuka mumalwaliro bafiire ewabwe

People run away from hospitals to go die at home,

Nga bilu mu dwaliro esuuse nyo eh eh

because the Hospital bill is too expensive.

Mpozzi omugenze gundi bwebamusaba enyinji

yet the late so-and-so when he was billed that amount,

Nti oyo twabonga naye awo nebawerezza esente	they said “Oyo Twabonga Naye” and they paid the bill
Ebintu bya ani akumanyi, sibya buli munansi	it’s now about who knows who and not for every citizen
Kati ffe abeyimbiliza onolaba jebanatukomya	and for us the artists, we’ll see where we end up

Chorus

Naye nga bizeemu eeh eeh	but now, all these have come back;
Ebyamulwanya Bizeemu	what took him to fight is recurring
Mzezi mumugambe nti ebinti Bizeemu	Go tell Mzee that these things have returned
Abaange bizeemu	but now, all these have come back;
Ebyamulwanya Bizeemu	what took him to fight is recurring
Abeeyo mumugambe nti ebintu Bizeemu	Go tell Mzee that these things have returned

Nepaanda gaali alinga eyazeemu	Even Panda Gari seems to have returned, I am afraid
Kuba aba opposition bakwatwa nga nsonzi	because the opposition people are being grabbed like mudfish
Bawamba omwana wo nebakusaba esente	They kidnap your child and ask for a ransom
Bwolwawo oziwereeza nebamujako ensingo	and when you delay to send it they behead them
Okuwoleleza gwe babbako etaaka	testifying for a person whose land has been grabbed,
Otwalwanga omubbi	they treat you like a thief
Mbu oba olemesa abanene	that you are sabotaging the big people’s efforts
Okukuza ensi eno eh eh	to develop this nation
Nagenze e Kiboga mbimugambe jjuzi	I went to Kiboga to tell him all this,
Naye abanaku banange banvumye nyo nyo nyo	But my fellow paupers insulted me so so much
Nti kasajja gwe akasiru kawuzumya embaliga	they said “you foolish man, with your duck walk,
Muleeke atulumye alikoowa na’atuleeka	let him hurt us, he will get tired and let us alone.
Ffe twamukwasa omu mukama yalimanya	we just put him in the hands of God.”
Kati bwebabingaaye kwekuweleza obubaka weleza	so when they stopped me, I decided to send this message.

Chorus

Naye nga bizeemu eeh eeh

but now, all these have come back;

Ebyamulwanya Bizeemu

what took him to fight is recurring

Mzeei mumugambe nti ebinti Bizeemu

Go tell Mzee that these things have returned

Abaange bizeemu

but now, all these have come back;

Ebyamulwanya Bizeemu

what took him to fight is recurring

Abeeyo mumugambe nti ebintu Bizeemu

Go tell Mzee that these things have returned

Ffena tugambe nti

let all of us tell mzee that

Naye nga bizeemu eeh eeh

but now, all these have come back;

Ebyamulwanya Bizeemu

what took him to fight is recurring

Mzeei mumugambe nti ebinti Bizeemu

Go tell Mzee that these things have returned

Nankabirwa tugambe mzeei nti

Nankabirwa tell him that

Naye nga bizeemu eeh eeh

but now, all these have come back;

Ebyamulwanya bizeemu

what took him to fight is recurring

Mzeei mumugambe nti ebinti Bizeemu

Go tell Mzee that these things have returned

Abeeyo mumugambe

everyone tell him that

Nti ebintu Bizeemu

But now, all these have come back;

Tamale Mirundi gamba mzeei nti

Tamale Mirundi tell him that

Naye nga bizeemu eeh eeh

but now, all these have come back;

Ebyamulwanya Bizeemu

what took him to fight is recurring

Mzeei mumugambe nti ebinti Bizeemu

Go tell Mzee that these things have returned

Abaalaba mugambe nti

those who observe tell him

Naye nga bizeemu eeh eeh

but now, all these have come back;

Ebyamulwanya Bizeemu	what took him to fight is recurring
Mzei mumugambe nti ebinti Bizeemu	Go tell Mzee that these things have returned
Buli muntu mugambe nti	everyone tell him that
Naye nga bizeemu eeh eeh	but now, all these have come back;
Ebyamulwanya Bizeemu	what took him to fight is recurring
Mzei mumugambe nti ebinti Bizeemu	Go tell Mzee that these things have returned
Ffena tugambe mzei nti	let all of us tell him that
Naye nga bizeemu eeh eeh	but now, all these have come back;
Ebyamulwanya Bizeemu	what took him to fight is recurring
Mzei mumugambe nti ebinti Bizeemu	Go tell Mzee that these things have returned
Chorus	
Naye nga bizeemu eeh eeh	but now, all these have come back;
Ebyamulwanya Bizeemu	what took him to fight is recurring
Mzei mumugambe nti ebinti Bizeemu	Go tell Mzee that these things have returned
Abaange bizeemu	but now, all these have come back;
Ebyamulwanya Bizeemu	that the person he fought is recurring
Abeyo mumugambe nti ebintu Bizeemu	Go tell Mzee that the bad situation he fought against has re-
occured	

End