

**PAINTINGS RECONSTRUCTING THE POSITIVE IDENTITY
OF BATWA MINORITY GROUP INSPIRED BY THEIR
INDIGENOUS DANCES**

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**A RESEARCH REPORT SUBMITTED TO KYAMBOGO UNIVERSITY GRADUATE
SCHOOL IN PARTIAL FULFILLMENT OF THE
REQUIREMENTS FOR THE AWARD OF MASTER OF ART AND
INDUSTRIAL DESIGN OF KYAMBOGO UNIVERSITY**

NOVEMBER, 2018

DECLARATION

I, KAMUGISHA Edward, hereby declare that this is my original work and it has never been submitted to any institution for the award of a Master's degree.

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DEDICATION

I dedicate this book to my beloved wife Twebaze Penninah Ssajjabbi, for her moral and financial support rendered in this research, my children; Katusiime Purity, Twesigye Tony, Twesigye Henrick and Nahurira Cherrie, for the support and encouragement rendered during this course.

I also dedicate this work to the family of Kambenkwine Christopher and his wife Florance Nyakwezi Kambenkwine for hosting me during my first year of study and also their financial support in my tuition struggle and Mr Ruganzu Bruno and his wife Grace Twizere for hosting me during the execution of my artworks and writing the guide book.

ACKNOWLEDGEMENTS

My special thanks and gratitude go to Dr. Mutungi Emmanuel and Mr Mayanja Richard Weazher for their invaluable supervisory role towards this study, the design processes and the guide book.

I am grateful to MAID coordinator Mr Wathum Edwin, Ms Kekimuri Joan, Mr Ssenyondwa Deusdedit, Dr. Maureen Muwanga Senoga, Dr Nabagala Juststine, Madam Nakamyia Assumpter Luutu and Associate Prof. Gombe Catherine for their tireless academic encouragement, motivation and positive mentorship which contributed a lot towards the completion of my studies.

I wish to express my gratitude towards my colleagues in our group discussions; Akol Benard, Sanday Rhodest Adong and others for their guidance and support towards this academic endeavor. May God bless you with longevity!

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LIST OF ACRONYMS

UFNCMP	:	Uganda Forestry Nature Conservation Master Plan
UOBDU	:	United Organization for Batwa Development in Uganda
FPP	:	Forest Peoples Program
IWGIA	:	International Work Group for Indigenous Affairs
FGDs	:	Focused Group Discussions

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ABSTRACT

Worldwide, different communities have peculiar characteristics that make them different from others hence giving them identity. More so, despite the fact that modernity has carved some of the characteristics to become minimal and small, minority groups still keep most of their characteristics. The purpose of this study was to produce paintings depicting the identity of Batwa minority group inspired by their dances. The research was conducted under the following objectives; to analyze Batwa cultures that formed their identity, to analyze how Batwa dances could be a source of inspiration to produce paintings for identity reconstruction, and to articulate dances through different studio possibilities in painting as building blocks to identity. The study was carried out in Rushaga area around Bwindi Impenetrable National Park in Kisoro District where seven respondents and a group of dancers were purposively selected. The study was ethnography and the research methods included; direct observation, in depth interviews, focused group discussions (FGDs), recording, and studio experimentation. The findings indicate that because of Batwa being discriminated and marginalized, they probably developed inferiority complex which has led to the decline of their identity. To mitigate this negative perception, and promote their identity, the researcher developed three projects in painting that bring out the importance of the Batwa. The paintings were based on three dances of Yaanga dance, fight dance and the hunt dance. The findings reveal that the Batwa culture is so rich and can be used to promote their identity as well as being used as a source of livelihood. The study recommends that different Batwa cultures should be promoted for their wellbeing and reconstructing their identity.

CHAPTER ONE

INTRODUCTION

1.0. Overview

Paintings depicting the identity of Batwa minority group were inspired by their dances. This chapter contextualizes the Batwa people, in the background, gives the statement of the problem, purpose of the study, objectives of the study, study questions, significance of the study, scope of the study, and definition of operational terms.

1.1. Background to the study

Painting is a mode of creative expression and can be done in numerous forms. The forms include; drawing, gesture (as in gestural painting), composition, (as in narrative art), or abstraction (as in abstract art), among other aesthetic modes which may serve to manifest the expressive and conceptual intention of the practitioner. Paintings can be naturalistic and representational (as in still life or land scape painting), photographic, abstract, narrative, symbolic (as in symbolist art), emotive (as in expressionism), or political in nature (as in activism) (Perry 2014).

Batwa is a Bantu speaking pygmy people of the Kasai region and elsewhere in Africa or a member of any of several small statured people of Equatorial Africa. Batwa are a minority group of people who are believed to have lived in forests since time immemorial, but apparently live partly in Southwestern Uganda around the volcanic ranges of Mt Muhabura, Ecuva forest, Bwindi impenetrable forest, Semuliki and Bundibujjo (Lewis 2000). Batwa people have unique features which differentiate them from other ethnic groups. They are believed to be one of the first inhabitants of the Equatorial forests of the great lakes region in Central Africa. They are short with long arms and short legs and are praised to be good dancers and story tellers

(Kabanankye 2015; Tardie 2010; Lewis 2000). The Batwa people are part of the world's indigenous people who still live as minorities in the habitat they once owned.

On the other hand, Identity has been a subject of discussion in the recent years. Many scholars have come with several definitions that relate identity with the way in which people relate to each other. The term identity has been discussed to mean more than what the dictionaries offer. This study will adopt the definition as advanced by Fearson (1999:2) and supported by Turner, Oakes, Haslam and Megarty (1992) who argue that identity can be used in two linked senses of social and personal as;

a social category, a set of persons marked by a label and distinguished by rules deciding membership and alleged characteristic features or attitudes. Personal identity is an identity with distinguishing characteristics (or characteristics) that a person takes a special pride in or views as socially consequential but more-or-less unchangeable.

More so, in regard to the Batwa, Ennaji (2005) further explanation of social identity to cultural identity will help in contextualizing the Batwa community. Cultural identity is the identity or feeling of belonging to a group. It is part of a person's self-conception and self-perception and is related to nationality, ethnicity, religion, social class, generation, locality or any kind of social group that has its own distinct culture. In this way, cultural identity is both characteristic of the individual but also of the culturally identical group of members sharing the same cultural identity. Gad (2003).

Indigenous people have a rich cultural background. They utilize their surroundings, their material culture to bring out their identity. The Batwa people in south western Uganda are among the indigenous people that have a rich culture that include food, artifacts, beliefs, behaviours, language, activities such as hunting, gathering and collecting, stories and dances. Particularly,

their dances are unique because they tell stories of who they are. Worldwide, indigenous people have unique cultural identities such as dances which differentiate them from others. In understanding the indigenous people, Feagin (1984) and Hugo (2017) note that since time immemorial, members of the minority groups have been prone to different treatment in the countries and societies they live. The minority groups suffer discrimination, subordination, physical and cultural traits that set them apart from the dominant groups. They share collective identity and common burdens, share rules and marry amongst themselves. There are many minority groups across the globe who are discriminated against by the dominant groups of whom the Aboriginals of Australia are among.

Like the Batwa of the great lakes region, the Aboriginals are believed to be the original inhabitants of Australia and are defined as people who are the members of the Aboriginal race, indigenous to the main land or the Island of Tasmania. Australian Bureau of Statistics (2011). The Aboriginals lived in bushes and survived by hunting, gathering, burning the undergrowth of plants favoured by game they hunted. They have all ancient culture with many specific dances and rituals for all occasions: initiation, weddings hunting and death which are only danced by the aboriginals. Indigenous people have several dances that give them identity; however many of these dances are not documented. Although the dances of the Aboriginals in Australia are well documented, the Batwa dances are not. Many Aboriginal communities have been painting their bodies for thousands of years. For these communities, body painting is not necessarily just about visual artistic creativity, it relates to conventions, law and religion. It is a means of communication. In dance, designs are used to change the surface of the body to tell a story. These designs are not exclusive to dance but are found on many different every day and ritual objects. Contemporary body painting in Aboriginal dance draws on these traditions. Other minority groups in the world such as the Sami people of the Scandinavian countries, the San

Bushmen of the Southern Africa, the Native Americas and the Brazilian Indians all have unique cultural dances although much of these are not recognized apart from the Sami people of Scandinavia (Robert 1957).

Dances are very important components in mobilizing communities. Dances have been used by different artists such as Eduardo Manet to produce paintings which depict social life of the community. In his painting entitled “Spanish Ballet” (Figure 1) painted in 1850, Manet was inspired by the ballet dancers to produce this great artwork. Monsieur Bosh a guitarist posed for his friend Manet and the two Mexican generals who appear in the painting. With astonishing freedom, unsurpassed depth of feeling, and an unusually happy choice of colours, Manet painted the Spanish company who were dancing at that time in Paris.



Figure 1: Spanish Ballet by Eduardo Manet

Source: <http://artsandculture.google.com/asset/Spanish-ballet>

The Spanish Ballet reflects the fascination with Spanish art and culture manifest in the Eduardo Manet’s work in the late 1850s and throughout the 1860s. His explanation of these

romantic stereotype reflected the exotic allure of things Spanish that had been popular in France as far back as the 1830s.

Eviction of the Batwa from the forests due to establishment of National parks in 1991 completely left Batwa as conservation refugees in an unfamiliar and un-forested world. They were left landless with extreme poverty and have been reduced to life distribution living on non-Batwa land as squatters. This has exposed Batwa to cheap labour, women and young girls have engaged themselves to prostitution to earn income hence causing them to be inferior to other neighbouring ethnic groups like the Bakiga and Bafumbira. Batwa identity started diminishing because they lost food which they used to get from forests, their language was affected due to mingle with other ethnic groups and even their knowledge of hunting. Tardie (2010).

Like any other minority group across the globe, Batwa have a rich culture with various material cultural items such as dances, story-telling, craft making, hunting skills, and wealth of indigenous knowledge of flora and fauna which have attracted many tourists, media and researchers and other scholars to their area in south western Uganda.

Although different minority groups have rich cultural practices such as dances, many of these are not documented, yet they could be a good resource for mobilizing communities and also for improving their livelihoods. The Batwa like any other community in the world, whether marginalized or not have their unique culture that should not be neglected. The fact that they have lived in the same habitat for centuries, shows the importance of their culture. There is need therefore to understand perceptions people hold towards such dances and other indigenous material culture and how they could be used to create identity and promote development.

Having looked at the Batwa material cultures, the researcher would like to use their unique culture especially dances to bring the Batwa to lime light by use of paintings inspired by their dances to reconstruct identity.

1.2 Statement of the problem

The Batwa people are a small tribe among many tribes in Uganda who have lived in forests for Centuries. They lived harmoniously with the wild animals especially the famous gorilla. Batwa are basically crop cultivators and hunter-gatherers who depended on the forests for their livelihoods. Although the world adopted modernization and globalization, Batwa community were not taken on board in a similar way as other tribes making them inferior to other tribes. However, despite the fact that the Batwa have continued to be sidelined, they have very unique tangible and intangible material culture which could be exploited to improve their status and positively change their livelihoods. Some of the Batwa culture such as dances can be packaged to reconstruct their identity and change the negative perception other tribes and policy makers have towards them. More so, the Batwa dances can be turned into visual images that can supplement the tourist potential in the area and also to improve their livelihoods.

1.3 Purpose of the study

To produce paintings that reconstruct the positive identity of Batwa people using their dances as inspiration.

1.4 Objectives of the study

Objectives of the study were;

1. To analyze the various types of Batwa cultures especially the dances that formed their identity
2. To analyze how selected Batwa indigenous dances that can be used as inspiration for paintings to reconstruct positive identity.

3. To produce paintings inspired by Batwa indigenous dances that reconstruct positive identity.

1.5 Studio guide questions

The study questions were;

1. What are the various types of Batwa cultures especially the dances that formed their identity?

2. How can selected Batwa Indigenous dances be used in paintings to reconstruct identity?

3. In what ways will the Batwa indigenous dances be used as sources of inspiration in the production of paintings depicting identity?

1.6 Significance of the study

No known comprehensive research has been carried out so far to address the use of Batwa indigenous dances as a source of inspiration in the production of paintings for identity reconstruction. Therefore this study will be significant in the following ways:

- This research is also likely to be an eye opener to the stake holders like the Non-Governmental Organizations, the government and neighbouring communities about the Batwa diminishing identity through appreciation of paintings inspired by Batwa dances to understand and recognize them more. By exposing these Batwa dances through visual representation will attract more visitors to the country which will help the government earn an income by collecting revenue from tourists who love to see Batwa dance.
- This study will be an inspiration as well as a source of information to scholars and painting instructors as they look for information relating to the Batwa dances, their histories and evolution which will be availed through visual language.

- The study will avail paintings about Batwa dances to the public which is likely to make Batwa more recognized and identified. Through dissemination these paintings may attract Batwa after recognizing their images in the artworks and hopefully this might create confidence and iron out inferiority complex that is likely to be affecting their identity.

1.7 Scope of the study

The parameters of this study were based in the geographical, content scope and Time scope.

1.7.1 Geographical Scope

In the geographical scope, the study was based at Rushaga around Bwindi Impenetrable forest in Kigezi South Western Uganda. This area was selected by the researcher because it is at a stone's throw distance from the researcher's home and because of this he has been able to look at their behavior and culture for some time.

1.7.2 Content Scope

The content scope of this study was limited to the objectives, to identify various types of indigenous dances of the Batwa minority group, to analyze how selected Batwa dances can be used as inspiration for paintings to construct identity, and to produce paintings inspired by Batwa dances for identity reconstruction. In objective one, the study focused on different Batwa cultures that form their identity especially dances, which include Yaanga dance, Fight dance, the Hunt dance and Expression dance. In objective two, the study focused on the histories, evolution, the choreography, and why they are performed while in objective three, it was basically the execution through drawings and paintings.

1.7.3 Time scope

The researcher was born and grew up in the area where Batwa live. He has been looking at how the Batwa are treated and was concerned and decided to research about them to make the rest of the people recognize them through visual representation. It took a researcher a long time looking at the Batwa and interacting with them but took him a whole year to carry out the study about their indigenous dances.

1.8 Limitations

- The researcher experienced financial constraints since he had no sponsor.
- There was communication problem between the researcher and the respondents since the Batwa speak different languages.
- The weather was also not friendly since the study was carried out during a rainy season which caused some respondents not to be reached on time.
- Because of too much rain which would begin early in the morning, time was affected since the researcher would begin on work some few hours late.

1.9 Definition of operational terms

Aboriginal Inhabiting or existing in a land from the earliest times or from before the arrival of the colonialists; indigenous.

Aesthetic This is a branch of philosophy that explores the nature of art, beauty, and taste, with the creation and appreciation of beauty.

Affiliation A person's connection with a political party, religion; or one group or organization's official connection with another

Analyze To examine (something) methodically and in detail, typically in order to explain and interpret it.

Ancestral Of, belonging to, or inherited from ancestor or ancestors

Anthropologist A person engaged in the practice of anthropology.

Anthropology This is the study of various aspects of humans within past and present societies.

Art This is a diverse range of human activities in creating visual, auditory or performing artifacts (artworks), expressing the author's imaginative or technical skill, intended to be appreciated for their beauty or emotional power.

Artwork. These are drawings, paintings or other artistic works.

Batwa. This is a local name of the pygmies, very short people who used to live in forests of the great lakes region.

Belief This is a strong feeling that something or somebody exists or is true; confidence that something or somebody is good or right.

Block This is a large piece of solid material that is square or rectangular in shape and usually has flat sides.

Brush This is an object made of stiff hairs (called bristles) or wires in a block of wood or plastic usually attached to a handle.

Bushman This is a member of one of the people from South Africa who live and hunt in the bush or a person who lives or travels in the Australian bush.

Choreography This is the art of designing and arranging the steps and movements in dances.

Colour This is the appearance that things have that result from the way in which they reflect light.

Connoisseur An expert on matters involving the judgment of beauty, quality or skill in art, food, or music.

Craft This is an activity involving a special skill at making things with your hands.

Culture These are customs and beliefs, art, way of life and social organization of a particular country or group.

Dance This is a series of movements and steps that are usually performed to music

Discrimination The practice of treating somebody or a particular group in society less fairly than others.

Discourse A long and serious treatment or discussion of a subject in speech or writing.

Eviction The act of forcing somebody to leave a house or land especially when you have legal right to do so.

Evolution The gradual development of something

Emotion A strong feeling such as love fear or anger; the part of a person's character that consists of feeling.

Exacerbate To make something worse especially a disease or a problem.

Exploit To treat a person or situation as an opportunity to gain an advantage for yourself.

Expression Things that people say, write or do in order to show their feelings, opinions and ideas.

Extinction A situation in which a plant, an animal, a way of life, stops existing

Fauna All the animals living in an area in a particular period of history.

Flora The plants of a particular area, type of environment or period of time

Freakishly A way that is very strange, unusual or unexpected.

Gathering The process of collecting something.

Hunt To chase wild animals or birds in order to catch or kill them for food, sport or to make money.

Identity Who or what somebody/ something is or the characteristics, feelings or beliefs that distinguish people from others.

Indigenous Belonging to a particular place rather than coming to it from somewhere else.

Inhabitant A person or an animal that lives in a particular place

Inspire To give somebody the idea for something, especially something artistic or that shows imagination.

Jutting To stick out further than the surrounding surface, objects or to make something stick out.

Marginalize To make somebody feel as if they are not important and cannot influence decisions or events or to put somebody in a position in which they have no power.

Medium The material or the form that an artist, or writer, or a musician uses.

Painting The act or art of using paint to produce pictures.

Trance A state in which somebody seems to be asleep but is aware of what is said to them, for example if they are hypnotized.

CHAPTER TWO

LITERATURE REVIEW

2.0. Overview.

This chapter covers literature based on the three objectives. It reviews literature on cultures of indigenous people, it covers how dances have been used as sources of inspiration by different artists and also it looks at different works that have been produced to interpret different cultures of people

2.1. Various types of cultures that formed identity such as that of Batwa

According to the United Organization of Batwa Development in Uganda (UOBDU), Forest Peoples Program (FPP) and International Work Group for Indigenous Affairs (IWGIA) (2006), the Batwa were originally forest-dwellers who survived as hunter-gatherers in the great lakes region.

The Batwa are a group of people with a unique social set up. Known for inhabiting the equatorial forests, the Batwa have an interesting culture which sets them apart from most indigenous groups. The Batwa who are usually identified by hunting, small scale mixed cultivation, gathering, collection and predominant occupation of the Albertine region, also do have dance as an activity that identifies their cultural norms. Originally, Batwa were forest-dwelling hunter-gatherers based in the great lakes region of Central African, and are widely accepted as the original inhabitants of the region. As their traditional forest lands and territories fell under the control of Agro industries and conservation agencies, the Batwa became squatters living on the edges of society. The establishment of the Bwindi and Mgahinga national parks for mountain gorillas in 1991 enabled the authorities to evict the Batwa definitely from the forests. Batwa in Uganda today experience systematic and pervasive discrimination from the government

and other sectors of society, and their rights as indigenous peoples are neither recognized nor respected.

This goes to prove what sometimes could be interpreted by observers of the Batwa as social outcasts since having been original occupants of forested areas which changed status to agro- business set up seemed to force them to live a life that does not exactly fit in the contemporary community which predominates them. It also affected their material cultures that form their identity especially dances since they have been forced to leave on the edges of these forested areas and have been exposed to contemporary world of music which has overshadowed their indigenous dances.

Tardie (2010) observes that the Batwa are normally referred to as marginalized minority persons, internally displaced and consequently environmental refugees. A few Batwa own very little land and the least productive. Before the declaration of the Echuya (one of their major hubs) as a central government forest reserve, the forest was a home of Batwa people. As a result of this, the Batwa community became landless which has affected their mode of feeding and even shelter.

According to Lewis (2000), Batwa identity until now has always been built on their economic practices. First men's economic activities such as hunting and craft work, became largely redundant, their women's pottery became redundant. This has led to the Batwa, men and women facing a crisis of identity. Some indigenous Batwa organizations such as UOBDU (United Organization for Batwa Development in Uganda) with a help of USAID are attempting to address this. As the forests were turned into pasture and fields, so many Batwa started to depend on pottery that it replaced the forest and hunting as a symbol of Batwa identity. That a woman's task of pottery symbolizes their identity reflects the increasing importance of women to

the group's livelihood. With unauthorized hunting strictly outlawed and no land to farm, men's contribution to the household economy diminished significantly.

In regard to the Batwa cultures, many have been tampered with such as their dances, their hunting skills have diminished because they no longer hunt. Even to some extent their dances are not the real indigenous dances in the current generation because the Batwa have been introduced to the western music in which majority tend to forget their own dances and concentrate on contemporary music. Batwa dressing has also changed due to loving of multi coloured Kanga which they dress on their heads as turbans and rappings around their waists.

Lewis (2000) further argues that the Batwa are also known to exploit the environment for practically whatever they need to survive, from wood, craft materials to even the essential proteins that their children badly need. Another important part of the culture that identifies the Batwa people is their worship attributes in which they are known to ardently offer religious sacrifices to their demi gods, which activity is also carried out in forests. Lewis (2000).

When talking about the culture of a certain community, one of the significant contributions to the values of that given community are their beliefs. According to Kabiza (2018), the Batwa people have their own creation story, in it their creator gave some people height, others prosperous land, but when He got to Batwa, there were no more such gifts, so God gave them the rain forests. It has also been said that when they were evicted from forests by the government, they believed that for some reason, God had rejected them. No wonder they may never complain about their predicament, after all it came from God. So they believe.

Tumusiime (1993), argues that the Batwa were keepers and protectors of the forest until the Bantu people came to the area, who cut the forests, cultivated and grazed their cattle on fields that were once their precious rain forests in which they coexisted with gorillas.

Today the Batwa people are stigmatized by those who consider them to be a “violent and brutal” community due to their alleged killing of gorillas in Bwindi impenetrable Forest and Mgahinga Gorilla Park. To understand fully the culture of a given group or subgroup of a larger community of people, it should be noted that it is very vital to understand the aspects that make up such a people; socially, politically, spiritually, economically or otherwise. For a community like that of Batwa however, it may never be possible to fully diagnose the cause and their current life styles in entirety. For it is a group of people “forced” to fit as an estranged community.

An analogy can be drawn with the Jarawa people who lived in the depths of the Northern American forests for thousands of years only to be written about recently. Sometimes it could be a case of the prevailing assumptions of a culture of the peoples such as the Batwa. The dominant ethnic group in the region, the Bakiga and Bafumbira, perceive them as uncivilized because of their former hunter-gatherer lifestyle which has led to their discrimination and marginalization from the main stream economy. Notwithstanding the numerous problems faced by the Batwa, they continue to value their forest based social system, culture, and traditional practices as an important part of their identity. As their traditional forested territories were destroyed by agriculturalists and pastoralists or gazetted as nature conservation areas, the Batwa were forced to abandon their traditional lifestyle based on hunting and gathering. The Batwa, sometimes derisively to as pygmies, became squatters living on the edges of society; some were able to develop new means of survival as potters, entertainers and dancers. (Taremwa 2016)

This ignites a question then to what type of dances do they dance? Batwa people are prone to extinction since their cultural identity has severely been ruined. They no longer go to the forest for hunting and gatherings; and they are in extreme poverty because they own no land for cultivation. More so, sexual transmitted diseases brought in by the neighbouring communities

who want to experiment on them with a belief that when you sleep with a mutwakazi, it cures backache. Batwa have an undisputably rich culture which prompted the researcher to carry out a study examining their dances and explore studio possibilities of using these dances as a means of creative visual expressions in paintings for purposes of identity reconstruction.

2.2. Dances as inspiration for painting that reconstruct identity.

Dance is one of the most important aspects in any given cultural setting; and the Batwa community are no exception to this aspect. They involve themselves in a dance which depicts them in many ways, right from the way they live, communicate, entertain, and even relate with others. As substantiated by Fraleigh (1987), dance is the movement of the body in a rhythmic way, usually to music and within a given space, for the purpose of expressing an idea or emotion, releasing energy, or simply taking delight in the movement itself.

In a similar way, the Batwa people engage in dance which they do so vibrantly to express themselves or for physical ability purposes. This is complemented by the fact that they are also known to involve themselves in quite a lot of work which is physically engaging; such as hunting, which could also inform them of dancing styles.

For so long dance has been known to inspire so many activities and character of people the world over. Dance being an inherent response almost remote to humanity, it shall always be seen to inspire in many ways the way we as humans do things. Nelson *et al* (2013) posit that an American educator Pierre Dulaine uses dance to teach and inspire young learners into life skills and developing people of character. This approach of teaching became popular and was referred to as dancing classroom or Dulaine method.

Dance has not only excited performers and observers, but also artists as their source of inspiration to produce paintings, drawings, and sculptures by capturing movement with brush or

pencil strokes that will inevitably lie still, hear music through canvas and at times being part of dance as performers and painters at the same time.

Welder (2017) reports, that her interest in embodied art was ignited by the lines left in the sand as she played with her son at the beach which she started to explore in the studio. Because Hunsen wanted to explore, she got a large sized paper format which she would practice from with her body and her hands holding charcoal or pastels. Hunsen uses her body to draw while in mood of dancing which she does in silence because everything is motivated by breath and the sounds of charcoal.



a



b

Figure 2(a): Heather Hansen drawing

Figure 2 (b): Hansen drawing before audience

Source: <https://www.boredpanda.com/charcoal-dance-drawings-performance-art-emptied-gest>.

In the figure 2 (a), Hansen executes her drawing on a large scale format paper with charcoal while using her body to move vigorously over the paper in a sleeping position creating an intricate of lines. She makes incredible creations utilizing her body. She executes fluid like movements across the paper or canvas with charcoal or pastels in which she creates a series of shapes and patterns before she smears the lines to become a bit blurry. What comes out of this is a more intimate experience for both the artist Hansen and sometimes those watching. In figure 2

(b), for the performance aspect of her artwork, Hansen invites observers to watch her dance on a huge piece of paper or canvas and she dances as she develops marks on it with charcoal and gradually building a beautiful art form of her seemingly ritual dance. She creates designs according to the movement of her body especially hands and feet. As she talks about her work, she says it is an experiment of emptying gestures in kinetic drawing and therefore searching to download my movement directly on to the paper or canvas from one form to another while creating new in the process.

Dance as a performing art can be categorized and described by its choreography or the movement of dancer's bodies the formations according to the meaning of the dance. This combination is sometimes what inspires many artists in their paintings whether as a hobby, commercial, or as a commission (Fraleigh 1987).

In figure 3, Nicolas Poussin's painting done between 1634 and 1636 as a commissioned work, shows a composition of four figures holding each other by the hands and dancing in a circle as Time plays lyre on the right.(McGraw Hill 2002)

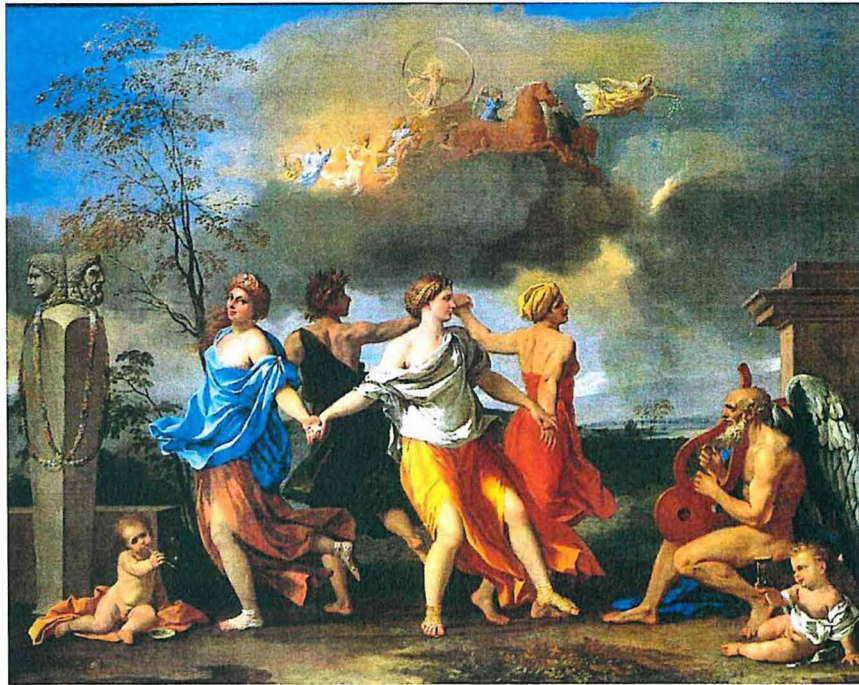


Figure 3: The Dance to the music of time by Nicholas Poussin

Source: Art Across Times

The French painter Nicolas was inspired by dance in which he placed the four figures who are in the posture of dance in the center to represent; poverty, labour, riches, and pleasure or luxury. They represent a progression in human life, completed by pleasure or luxury leading to poverty again. The two putti, one blowing bubbles and the other holding an hour glass, allude to the transience of human life; the double headed herm, depicting the youthful and mature bacchius, points its old head towards the dance, while its young head looks out of the composition to the future. In the sky, the sun god Apollo rides across the morning sky in his chariot, preceded by Aurora (dawn) and followed by the hours. McGraw Hill (2002).

Referring to the Batwa, their vibrant dances cannot be exceptional for they too can be a great inspiration for paintings. As well these dancers play a vital role in the reconstruction of the Batwa identity since they also have choreography and formations brought about by their body

movements. Batwa use a lot of foot work and arms and hands in their dances which can make good art when studied and executed very well into drawings and paintings.

Peggy and Schwartz (2011) argue that Pearl's Artistic focus had included African derived work' but her most powerful dances reflected the black experience in America. Now African life itself became a source of strength, self- knowledge, and a profound source of inspiration.

This goes to show the extent to which dances can be inspirational. In this case, helping a stranger to understand the inherent values of a people community sometimes purported to be so far away from conventional societal norms and values. Paintings that depicts the dances of Batwa could just be one way of their identity reconstruction, a way to clear the haze which possibly has been created by misconceptions of this community. Neven and Skinner (2012), explain an artistic representation in painting of a dancer whose image became a part of the identity of the people who lived in southern parts of Italy. The artist's inspiration from a local dancer was seen to contribute immensely to the identity of this community. As discussed earlier, it is said that identity defines who we are, the way we think about ourselves, the way the world views us and the characteristics that generally defines us.

Similarly, Batwa dances have a lot to tell us about who they are, what they do, how they think and their position in the day's modern society. All this is embedded in their dances which makes it logical that these dances can inspire subjects credible for paintings, consequently adding value to their identity reconstruction. Dancing in Africa developed as an essential, functional part of life. Every important event- birth, death, harvest, and marriage is commemorated by dance (Welsh 2010). This clearly shows how detailed the message carried by dance can be, furthermore that, dance throughout the world is an effective means of communication, and it is no different in

Africa. Ideas can be conveyed that the entire community can understand and appreciated in such ways that dance affirms the community and its culture and history.

In a way the implication could be that one can study a given community by studying their dances in order to understand their cultural and social values, lifestyles, among many other aspects which many times may not come out out-rightly to us. This is always impeded by a number of attributes ranging from social-economic setup to even merely the attitude carried by larger community about a given minority such as the Batwa in this particular case. As we have seen, some have referred to them as environmental refugees.

Through a study of their dances, we can as well understand them and through inspiration for paintings which are one of the ways (visual representation) through which we present ideas; acclaim to understand the ways of life or identity of Batwa minority people could be comfortably made. Painting as a medium used in contributing to the reconstruction of the identity of the Batwa people ideally comes in handy especially given its unquestionable attributes in conveying visual messages through detailed visual accounts of events.

Alberti (2011) posits that as early as 1436, paintings were already a big force in the area of visually impacting message dissemination, so much that it was almost a standard measure to depict what was trending in the society at that time. For example Brunellechi, demonstrated how the optical law of mirror reflection could be applied to painting using perspective pernals.

The representation of Batwa dances as an inspiration for and through paintings could therefore be regarded as a reliable way to reconstruct the identity of the Batwa, after all, the same has ever happened in other communities as far back as five hundred years ago. In a more recent analysis of the power of the visual arts to communicate, Hinde (1999), quotes Gombrich, that the art of painting is effective in relaying messages of importance. Gombrich further argues that paintings

are so effective in communication but only lack the voice and speech. Art represents the desired impressions. It is no doubt that a series of well-developed paintings inspired by the dances of Batwa people would eventually be very essential in helping to reconstruct the identity of these people who many seem to regard as violent, antisocial and environmental misfits.

In summation, dance, inspiration and paintings should well work together in the reconstruction of a lost and or misconceived identity such as the one of Batwa minority community. Dance and painting are both Arts geared towards entertainment, soothing the human mind, but most importantly, communication. They do this by helping to relay information that is well crafted by the dancer or painter for a specific purpose. In a related narrative to substantiate the above, is Garber (2008), observation that during the market economy, paintings became an object of wide spread capital investment. This study therefore, regarded painting inspired by the Batwa dances to have the potential to reconstruct their identity.

CHAPTER THREE

METHODOLOGY

3.0. Overview

In this chapter, the researcher spells out the methods employed in data collection and how the data analysis and interpretation techniques were executed to determine the level of accuracy and reliability of the results obtained. It contains the research design, population, population sample, sampling techniques, procedure of data collection, tools and materials for studio and research procedure of the study.

3.1 Research Design

This study was qualitative and used ethnography in which the researcher was able to study community of Batwa in their natural setting over a period of time to observe culture, behavior and the indigenous dances. Ethnography combines the word ethno, which means "race or culture", and graph, meaning "writing". Ethnography therefore is a type of anthropology that involves studying people in a particular society or culture by observing them in their natural setting. (Kakooza, 2002).

The researcher used ethnography since he was working with ethnic group of minority indigenous peoples' culture especially dances

3.2 The study area

The study was carried out in Rushaga, Karengyere and in Kisoro District, South Western Uganda. The study was concerned with the analysis of the Batwa dances as a means of promoting the identity. Although there are many characteristics that could bring Batwa identity, their dances were regarded as one of their rich cultural practices that could be appreciated by

both the Batwa and the non Batwa visitors. According to the Bwindi Mgahinga Conservation Area office in Kabale, the Batwa are 3,463 in total where Women are 1,778 and men are 1,685 in number and these occupy the Kanungu, Kisoro and Kabale.

3.3 Study Population

The study populations were the Batwa households living in Rushaga around Bwindi Impenetrable forest and Kisoro Batwa settlement. The target populations were the families that were having a marked and known residence where there was a father, mother and children. Families of this character were preferred because they were believed to provide an environment where dances and other cultural practices could be carried out.

3.4 Sampling Procedure and sample size

The study employed purposive sampling to identify the participating homes. Purposive sampling was appropriate because the researcher wanted respondents who could give responses that were relevant to the research questions (Bryman 2008). The sample size was 39 respondents in the research. The respondents included seven (7) key informants comprising three (3) men and four (4) women. In addition to the seven (7) key informants, a group of (thirty two) 32 people demonstrated the dances at different locations of the study area.

3.5 Data Collection methods

Different methods were used to collect data. The methods included interviews, participant observation, photography and archival information.

3.5.1 In-depth Interviews

The researcher had designed interview guides and self-administered questions for the study. The researcher made appointments with the seven respondents and interviewed them. Using this method, the researcher talked to independent respondents; Mr Gishuguru from

Rushaga, Madam Jovanice Nyagasigwa and (five) 5 other respondents. A group of Batwa women and men and children from Rushaga Batwa community were also interviewed. This group was able to reveal some types of dances they dance, why they dance them and when they dance them. It was through demonstration that the researcher was able to know these types of dances since the responses from interviews were not clear. As they demonstrated, they kept mentioning different dances and it's at this stage when they would tell which type and the meaning.

3.5.2 Participant observation

When the researcher could not get required answers he expected, he requested the participants to entertain him as they usually do to other visitors. A group of (thirty two) 32 people organized themselves and demonstrated, as he postponed the interviews for another day. At this stage the researcher was observing how the Batwa start their dancing. The researcher looked at the body movements especially the way they wave in air and the foot work. Also their dressing contributed a lot to their dances since the drapery and folds also could create a type of art on their bodies. Most dances are done by women since they are always at home with their children, though some men would also participate.

3.5.3 Photography

Both still and video different photographs of the Batwa dancing were taken for record and analysis purposes. The researcher concentrated on the choreography, formations and facial expressions. On each scene, the researcher requested the participants to permit him take photographs and on consent photographs were taken. The photographs provided a detailed visual account of dances; details which could have easily been missed by direct observation. The study of photographs also helped the researcher to access the mood of the dancers through the various dancers which contributed immensely to the understanding of these dancers and their meanings

3.5.4 Archival material

According to the University of South Dakota library (2007), an archive is an accumulation of historical records or the physical place they are located. The researcher used archives and library to access relevant data from internet, textbooks and journals, in order to satisfy objective one and two of the study. Through this method the researcher consulted published and unpublished sources which availed to him with information about other minority group's material cultures in relation to the Batwa.

3.6 Studio presentation and findings

Having collected the required data which was considered sufficient using saturation principle, all the data was coded and subjected to studio experimentation. Studio experimentation is the act of conducting an investigation or test to discover new opportunities, methods, materials or techniques (Katebere, 2007). The studio experimentation for the project involved all studio work done and related studies, the choice, selection and putting together of tools and materials that facilitated all the studio work. The researcher arranged the data to the emerging themes. The themes were identified basing on the objectives of the study. Photographs were matched with the told stories to understand why some dances were performed. Once the photographs and narratives were matched, sketches were developed to help understand the dances. The sketches were then developed into paintings that explained the importance of the Batwa dances.

3.7 Ethical issues

The exercise was interesting in which most Batwa both women and men were curious to hear from the researcher. Some Batwa were interviewed by the researcher in person and their views ethically respected in which most of them could not answer questions the way the researcher expected but this was kept a secret to the researcher and whatever participants hinted

on was noted including their concerns. Because most Batwa did not know how to answer questions, the types of dances that were pointed out to the researcher were accidental. During demonstration when Batwa were showing how they dance, they danced four different types of dances each with a different choreography. I told them that am a student from Kyambogo University who is carrying out a study why Batwa identity is phasing out and continued to tell them how we could use their dances as part of their culture through paintings and entertainment to reconstruct it. I requested the participants for their consent before interviewing them to allow me take their images with a camera which they accepted on the pretext that at the end I would reward them because they are used to being paid by many tourists visiting and pay them.

CHAPTER FOUR

PRESENTATION, FINDINGS AND DISCUSSION

4.0 Overview

This chapter presents and discusses findings of the study as observed over the period of study guided by the research objectives. Findings from the field were analyzed through studio experimentations. Three dances of Yaanga dance, a Fight dance and Hunt dance are used to reconstruct identity of Batwa using paintings.

4.1 Batwa cultures that formed their identity

The Batwa of the Great Lakes Region are a pygmy people, once specialists in hunting and gathering in the mountains and lowland forests in east and Central Africa. This tells us clearly that hunting and gathering was part of Batwa identity before they were evicted from forests and as the researcher interacted with some Batwa, they said for them they survived on hunting small game and collecting fruits and medicinal herbs and honey. As the forest was turned into pasture and fields, so many Batwa came to depend on pottery that it replaced the forest and hunting as a symbol of Batwa Identity. Because of moving from place to place, Batwa built temporally shelters which would accommodate six (6) to eight (8) family members. Batwa also had beliefs because they performed rituals for hunting and religion such as worshipping their demy gods and they also have languages and artifacts such pots, bows and arrows, hunting nets they used in hunting. The musical instruments most common one being “Enchembe” (thumb piano) and were also known for their abilities to dance. For this study however, the researcher was more interested in the Batwa dances as part of their cultural identity in which he interacted with three (3) old women and four (4) men with a group of dancers twenty five (25) in number

totaling to thirty two (32) people who eventually revealed some types to the researcher as mentioned below.

4.2 Batwa dances which were used as inspiration to paintings

On several visits made to the Batwa Centre's, the researcher was able to know some types of dances these Batwa dance, their meanings and why they dance them. Thirty two (32) people were interviewed, both on individual basis and as groups, from the Batwa community. Four (4) types of dances were pointed out by Batwa dancing group and were examined by the researcher to enhance the studio experimentation; Yaanga dance, Fight dance Hunt dance and the Expression dance. The following extracts reveal that each dance has its own character and a story behind it.

4.2.1 Yaanga dance

Yaanga dance was mentioned by the group of Batwa who were demonstrating to the researcher how they dance. Whenever they danced for instance, and the dance differed from the previous one, the researcher asked why they are different in style. The dancers answered in chorus that “Yaanga” literally meaning to refuse. “Yaanga dance” talks about a mature boy who intends to marry. That in those early times, Batwa used to collect honey from forests which would be placed in a big pot and covered very well to keep the heat intact. This pot would be placed beside the fire stone where it could access heat. This heat would melt all the honey from honey combs to produce a very good drink after some time. This is the type of drink this boy would put in a small pot called “Enkoonzo” literally meaning a small pot with a long neck.

It is this type of brew this boy carries with him during courtship. There are instances when girls reject the proposal for marriage. Then the boy with all disappointment goes back

home and narrates the story to the relatives gathered around fire. Then in a way of consolation women and men and children would start a dance in which the leader of the song says “Yayanga omurereere” literally meaning that if she refused leave her hence “Yaanga dance”. In demonstration of Yaanga dance, old Batwa women dance this type of dance because they are the ones who understand its meaning. The dances of the Batwa involve of body movements with outstanding foot work action. The dances which featured a lot, among others were the Yaanga dance which means literally rejection or denial. This is a dating ritual dance characterized by wavy body movements and consistent clapping.

4.2.2 Fight dance

The “fight dance”, a characteristic dance representative of the fighting attributes that usually broke out during drinking sessions. Whenever Batwa would be drinking alcohol and became drunk, fights would break out from hot excursions. Batwa are fighters naturally and whenever this happened women gathered themselves and begun dancing, which would attract those fighting to come and join the dance and abandon the fight as a way of resolving conflict. This dance depicts a lot of force showing jumping and rapid movement of the hands to attract fighters abandon the fight and come to join the dance. This dance is very closely related to *Kikiga* dance though with a major distinctive feature of too much vigor; possibly to depict a “fight dance”. The biggest difference between these two dances is the significant aspect of the amount of energy that is in these dances, with the former being mainly characterized by the way and mostly gentle movement of the limbs. As Batwa dance, they jump into air thrice while stamping the ground and then change both legs twice repeatedly.

4.2.3 The Hunt dance

The “*Hunt dance*” was the other significant dance. This is a representation of the escapades by the Batwa men. When the hunters go hunting, the women prepare water at home to cook vegetables. If the men however get a catch, they come home singing *Muterureho agheshwiga*, *Muterekeho agenyama*, literally meaning remove water for vegetables from the fire and put water for meat which would signal and assure the women that the hunt has been successful. This dance is organized by women to welcome the hunters home with a Kill, but also celebrate (most importantly), the safe return of their husbands home from the wild forests. The men who are tired and zonked at this point, sit and watch the women and children dancing.

4.2.4 Expression dance

It was also noted that the Batwa dance to express themselves; they communicate particular messages through their dances as earlier observed in the “*expression dance*”. Just like it happens in many other communities, dances are a way of communicating a certain message, entertaining or merely expressing oneself. However, talking to the Batwa, one realizes that their dances are not just any response to the inherent instincts but rather something that they see as a part of themselves.

Expression dance was danced for entertainment purposes, especially for the visitors. It expresses the values and social set up of the Batwa community. In this dance also the Batwa depict their sorry situation. It is accompanied with songs of sadness explaining how they were unfortunately evicted from original home (the forests) and also detailing the many misfortunes that have befallen them as a minority population.

It was also established that the cultural setup of the Batwa is itself an inspiration for these dances. The youngsters in the community grow up seeing the elders practicing these dances and

are naturally inspired to do the same dances. Many of the Batwa talked to also reveal a number of reasons for their dances. One of the reasons that was prominent was that they dance to entertain people especially during rituals that identify them and their culture. They also dance in order to solve conflict and a major example of this was identified as the “fight dance” which is known as dance for conflict resolution.

All these dances observed are so vital in defining the identity of the Batwa minority people because they are all exclusively unique to the Batwa. The observation is that they may have a few similarities with those of their neighbouring communities like the Bakiga and Bafumbira and yet they still stand out as clear cultural signatures of the Batwa.

The “Yaanga dance”, the fight dance, the Hunt dance, and the expression dance; all dances observed to have rich and detailed cultural messages to carry on to the viewers and listeners of the accompanying music.

Another interesting feature observed about the Batwa people is their style of dress. The women particularly wear multi-coloured dresses (Kanga) with wrappers around their shoulders and head turbans. These wrappers are later on, during dances, wrapped around their waists. The entire attire seems to be dressed to complement their dances.

4.3 Studio experimentation

Having collected views from the respondents, their views were transcribed and turned into paintings. This section presents the process under which the production of paintings inspired by Batwa dances to reconstruct identity was organized.

4.3.1 Sources of inspiration for Yaanga dance

Different photographs were taken of the Batwa people for record and analysis purposes. These were also used as a rich source of inspiration for the researcher. The photographs provided a detailed visual account of the dances; details which could have easily been missed by direct observation for example. A study of photographs also helped to access the mood of dancers through the various dancers which contributed immensely to understanding these dances and their meanings.

Different types of photographs were taken according to the types of Batwa dances that were explored as shown in figure 4.



Figure 4. Yaanga dance (rejection dance) photo by researcher

Yaanga dance was demonstrated by old Batwa ladies who still recall how they used to dance it. The researcher studied how Batwa women begin the dance by bending down wards and by the time they raise into air, they spread and swing their arms and spread their hands as a way of expressing their excitement. In figure 4 (f), respondent narrated that some of their dancing strokes were mimicked from birds especially the crested crane. She danced by pushing her chest in front whiles swinging in air and waving her arms like crested cranes in courtship.



Figure 5. A group of Batwa women demonstrating Yaanga dance as one of the dances identified for project one. Photo by researcher

In figure 5, the researcher realized that many Batwa women always have turbans on their heads while dancing and rap themselves with kanga around their waist, which while dancing form pleasant folds that make them look artistic. They wear jackets and sweaters most of the time because their habitats are cold. This has also tampered with their dress code in which the

kanga and jackets and sweaters have replaced their indigenous bark cloth, hides and skins which used to form their cultural identity.

4.3.2 Sources of inspiration for the Fight dance



Figure 6: Fight dance from Rushaga Batwa community centre. Phot by researcher

In the fight dance demonstration, Batwa women make powerful formations in which they tap the ground twice with two feet, one foot remains on ground, as they lift the other one twice and then jump into air twice again making a complete stanzler. By doing these combinations of different movements of arms, hands, legs and feet, and by stamping the ground so powerfully, the dance becomes exciting and hence attract the ones fighting to abandon the fight and join excecution of dancing strokes. Whenever men would join the dance, they are strong and women could not match their pace. Wmen would leave the centre and join others in semi circle and also begin to clap their hands strongly. In this type of dance, strength and excitement are represented by folding hands into punches and twisiting their bodies in a pleasant motion.

4.3.3 Source of inspiration for the Hunt dance

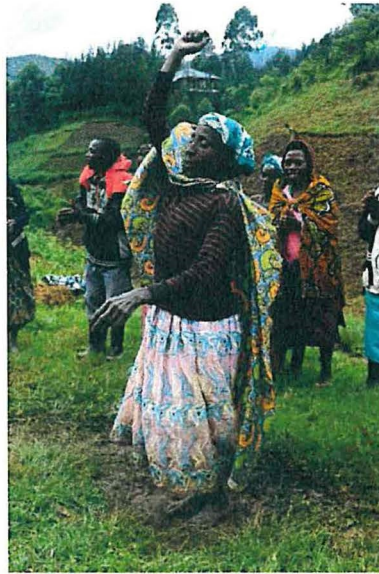


Figure 7: Hunt dance. Photo by researcher

In figure 7, a woman is demonstrating hunting in a dance. The illustration was used to produce artwork for project three for the “Hunt dance” which was danced to celebrate the kill or a catch. In the hunt dance, when men used to go hunting, it was not a guarantee that they would kill or the hunt would come out successful. In case of a successful hunt, men would go back home singing in loud voices *Muterureho agheshwiga, Muterekeho agenyama* (remove water for vegetables from fire and put water for meat) so that women would easily notice a successful hunt. As hunters reach home with the kill, then women would welcome their husbands and old boys with a dance in which mostly women would participate because men would be tired and zonked from the hunting activities.

4.4 Developing sketches from sources of inspiration

The sketches were derived from several different photographs which were categorized under three projects. Each source of inspiration was studied starting with photography, drawing and simplification of forms like in project two of the fight dance and finally application on to canvas as explained and illustrated in the design process.

4.4.1 Project one the : Yaanga Dance

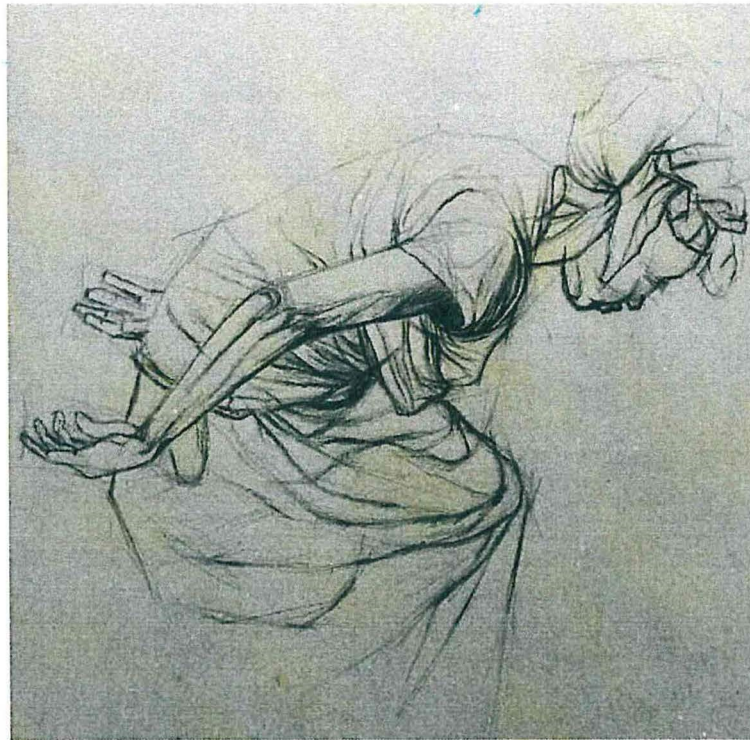


Figure 8: A sketch of a *Mutwa* woman performing Yaanga dance an illustration for project one

Size:30cmx 33cm.

Figure 8 and figure 9 show sketches of *batwakazi* are beginning their dancing strokes of yaanga dance that was later transferred on canvas in the studio. Since many other sketches done by other artists are usually done on white support, the researcher preferred charcoal on craft brown paper to create a difference in presentation.

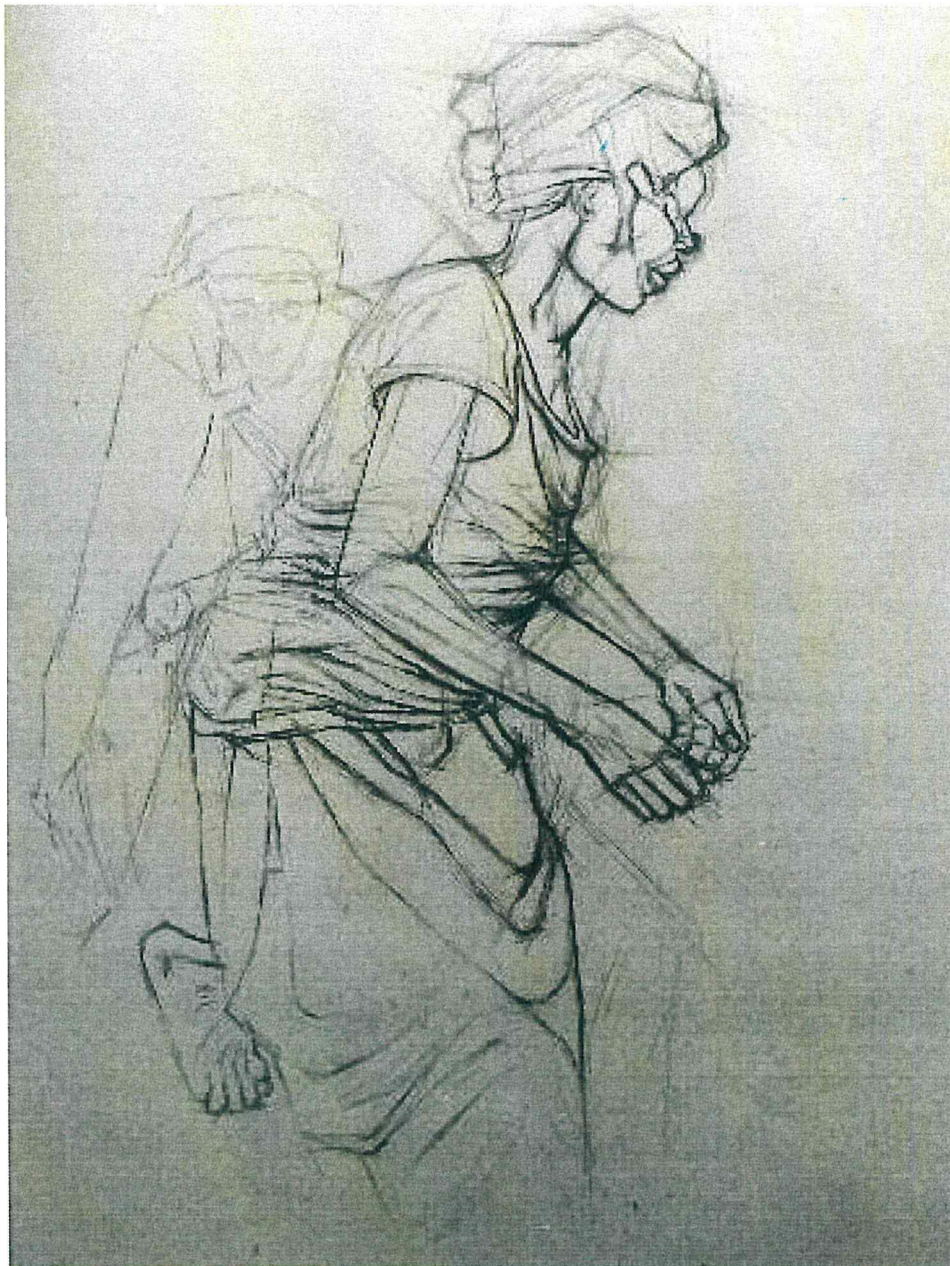


Figure 9: A Mutwakazi Sketch in her formation to create a dance.

Size: 30cmx40cm



Figure 10: A mutwakazi sketch in a yaanga dance.

Size: 30cmx37cm.

In figure 10, the sketch shows a *Mutwakazi* swinging her arms and hands in air while twisting her bums left and right balancing on one leg interchangeably. In figure 11, a *Mutwakazi* moves her arms and hands in air in a “z” formation in which she also brings them down around her laps in a repetitive movement to complete a dancing stanza.



Figure 11: Raising of arms drawn from image (d) of figure 2.

Size: 27cmx36cm

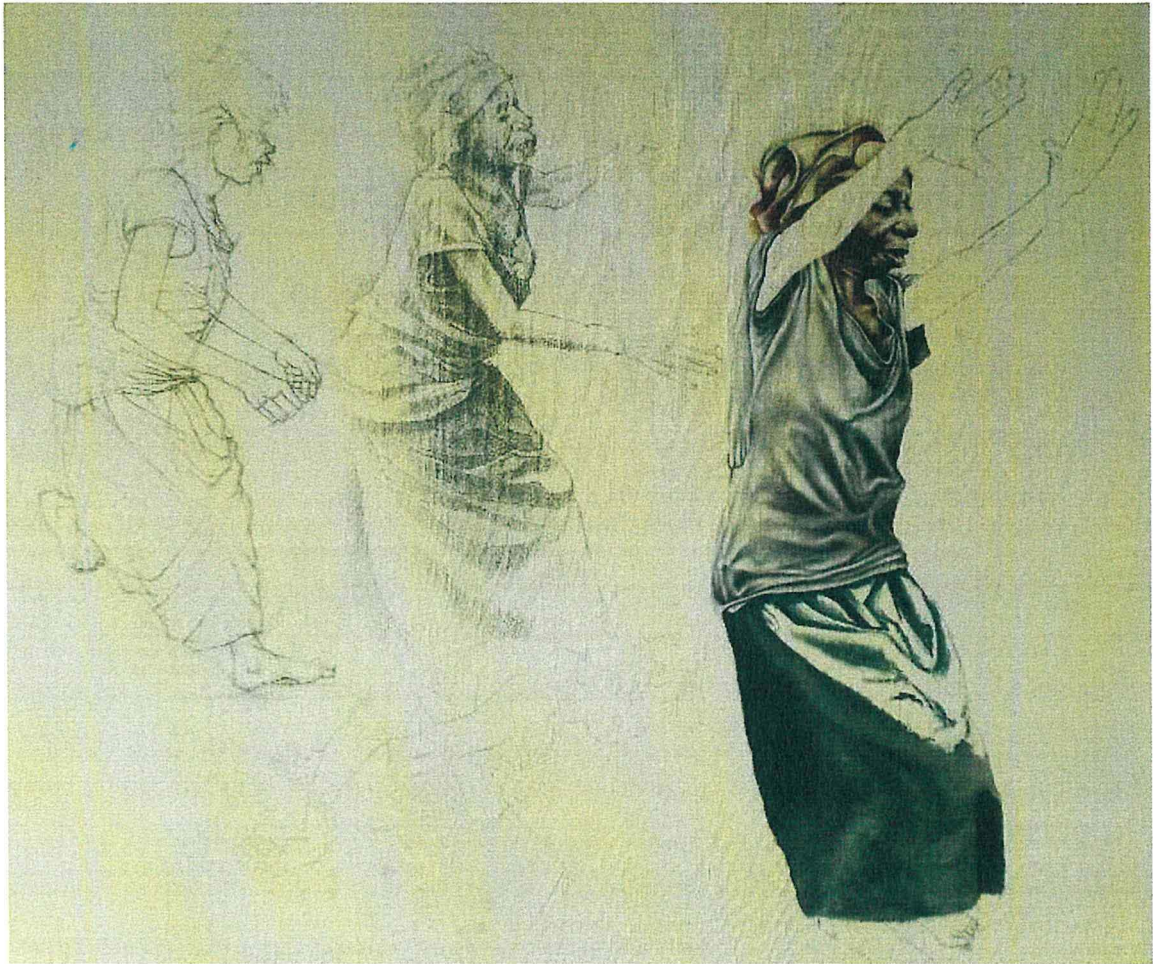


Figure 12: Sketch of a complete dancing stanza

Size:100cmx100cm

In figure 12, the researcher developed sketches according to the formation this mutwa woman was making. Different body movements are done according how one is excited by the singing and clapping of hands from other fellow women in a semi circle.

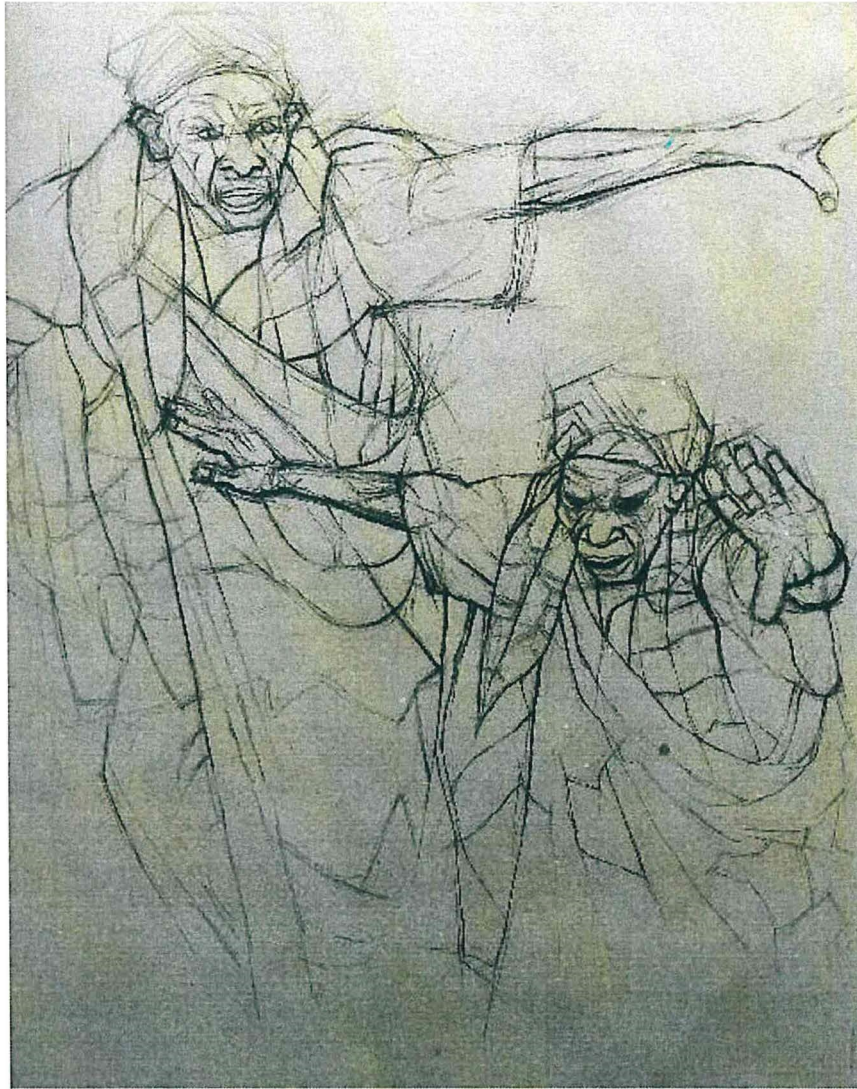


Figure 13: Sketch of Doing a dance

Size:40cmx50cm

In the figure 13, this old *Mutwa* was demonstrating through spreading all her arms, dancing by turning her body side ways interchangeably. Dressed in multi-coloured attire which has replaced traditional attires but which adds value to their dances.

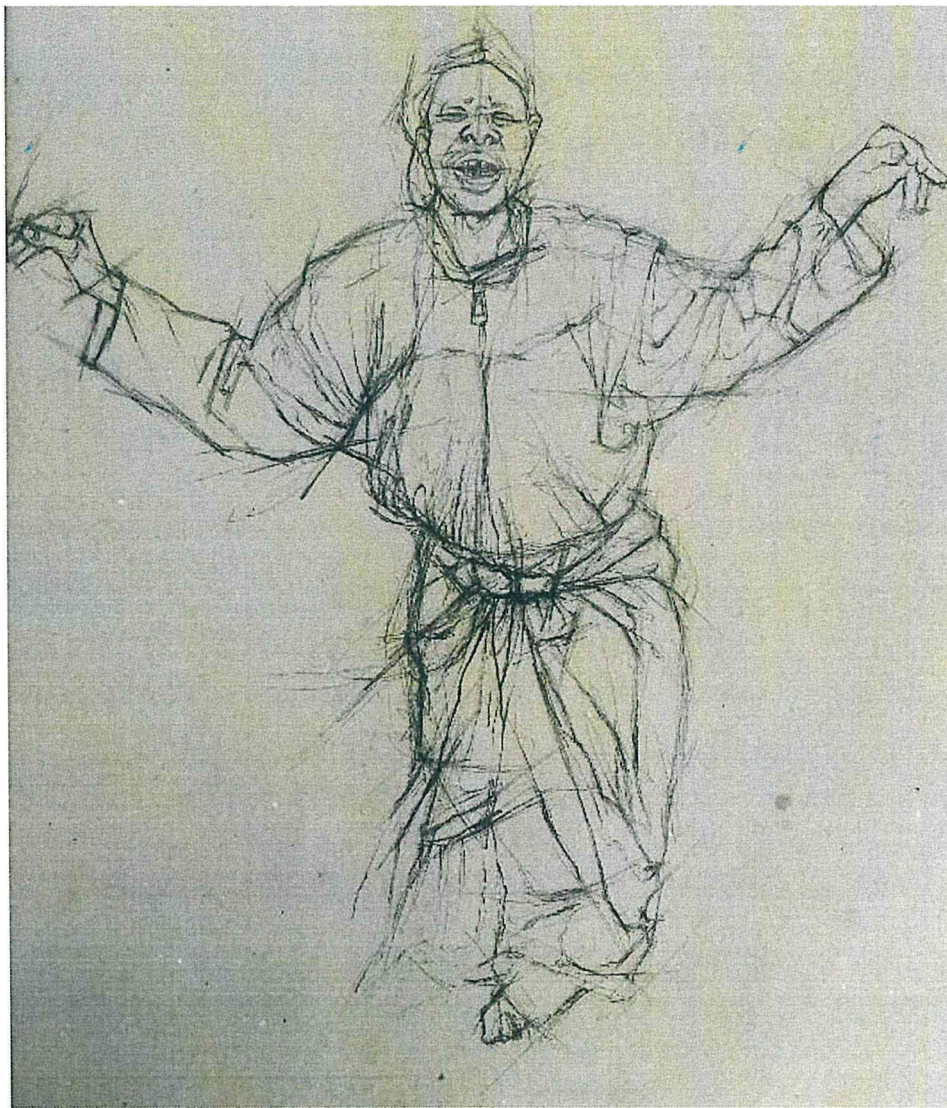


Figure 14: Sketch of a Creste crane stroke

Size:34cmx36cm

Figure 14 present a sketch study of a *Mutwakazi* displaying her arms like a crested crane does when its dancing for the partner. Wrapped in her kanga, the researcher studied the folds and drapery of this mutwa woman demonstrating the yaanga dance which is about rejection of a boy who wanted to marry a girl and in this case the girl refuses to marry the boy.

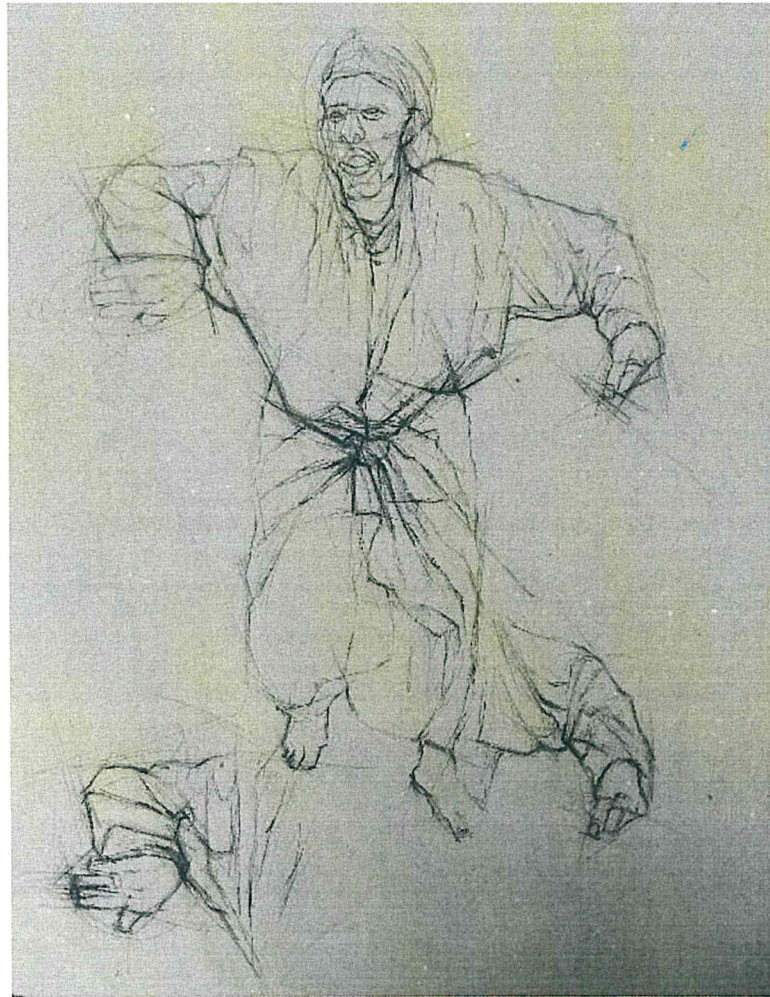


Figure 15: A sketch of a mutwakazi.

Size: 27cmx40cm

In figure 15, the researcher studied the *Mutwa* woman who would use different body movements to express her feelings. She made a combination of arms, hands and feet to create an attractive choreography during demonstration, telegraphing bird movement ready for take off.

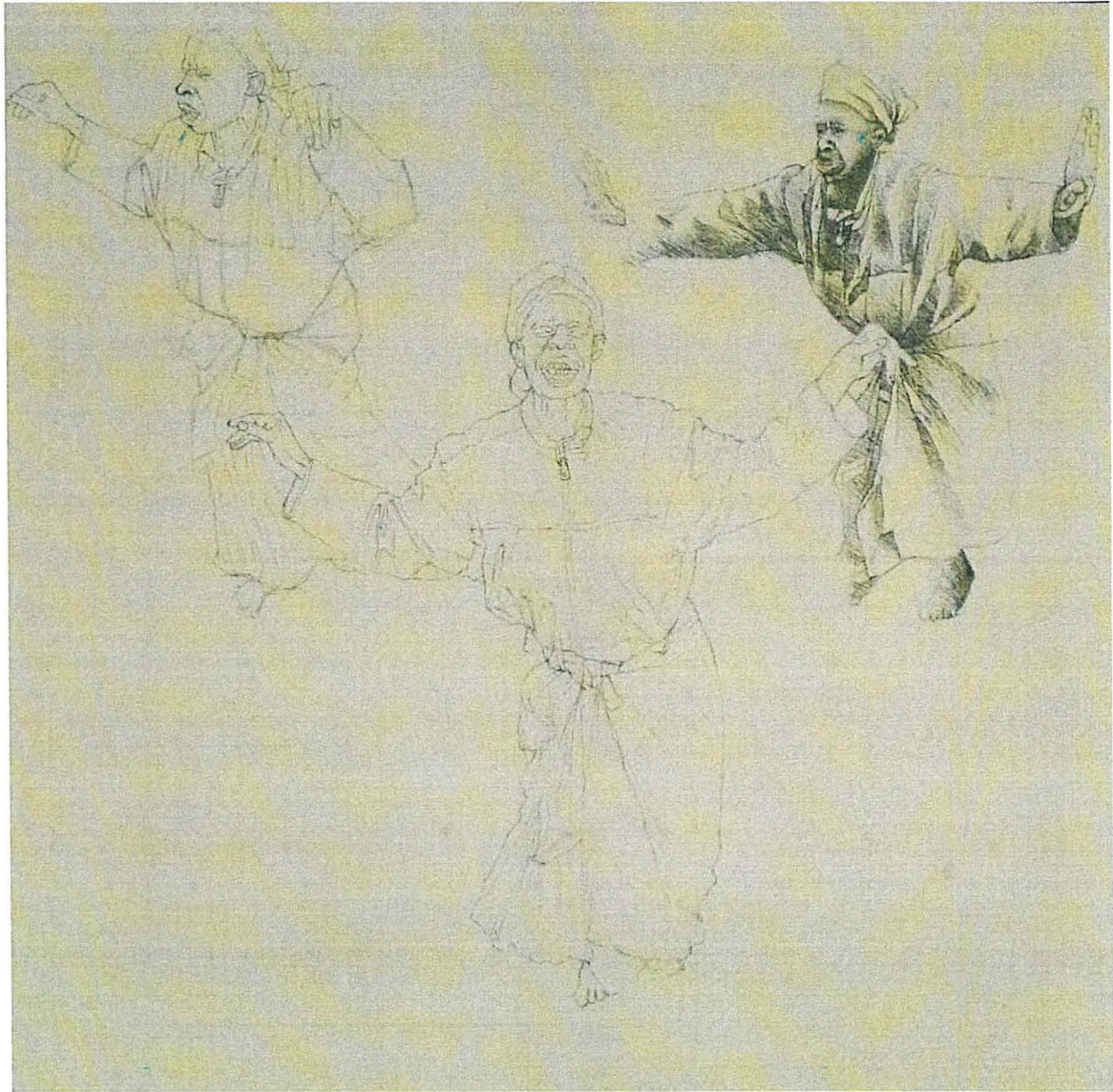


Figure 16: Sketch of combined sketches.

Size: 100cmx 100cm.

In figure 16, the artist studied the choreography of a *Mutwa* woman dancing in a complete dance stanza. Each drawing represents a stage of development in the formation of this Yaanga dance.



Figure 17: Group sketch of Batwa dancing

Size: 95cm x 137cm

Figure 17 presents a sketch of combined men, women and even children on the demonstration of the Yaanga dance. Men and women are engaged in clapping hands where as one of them beating a jerrican instead of a drum which clearly reveals that these people are in need but also creative. The group involves children who are also enjoying the strange strokes of old women.

4.4.2 Sketches for Project Two the “fight dance”

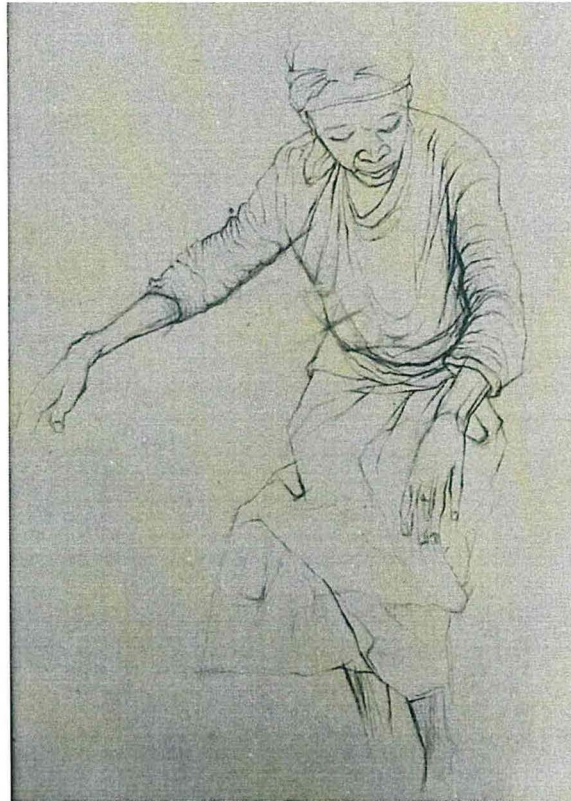


Figure 18: Sketch of Line work of Mutwakazi

Size: 26cmx40cm

Figure 18 presents a sketch of a *Mutwakazi* demonstrating a fight dance. Batwa are known to enjoy alcohol and at times whenever they were redundant they engaged themselves in drinking, and as a result of too much booze, they would become drunk leading to hot arguments which would lead to fights. Batwa women would gather and begin a dance in which the fighters would be attracted and abandon the fight and join the dance because Batwa love dancing. Women would use this dance to resolve a conflict.



Figure 19: Sketch of a mutwa young man

Size: 20cmx 40cm.

Figure 19 presents a sketch of a Mutwa juvenile taking part in the fight dance. Juveniles are always among those who engage in fights because they are energetic and always with men in many activities like hunting and making of baskets.

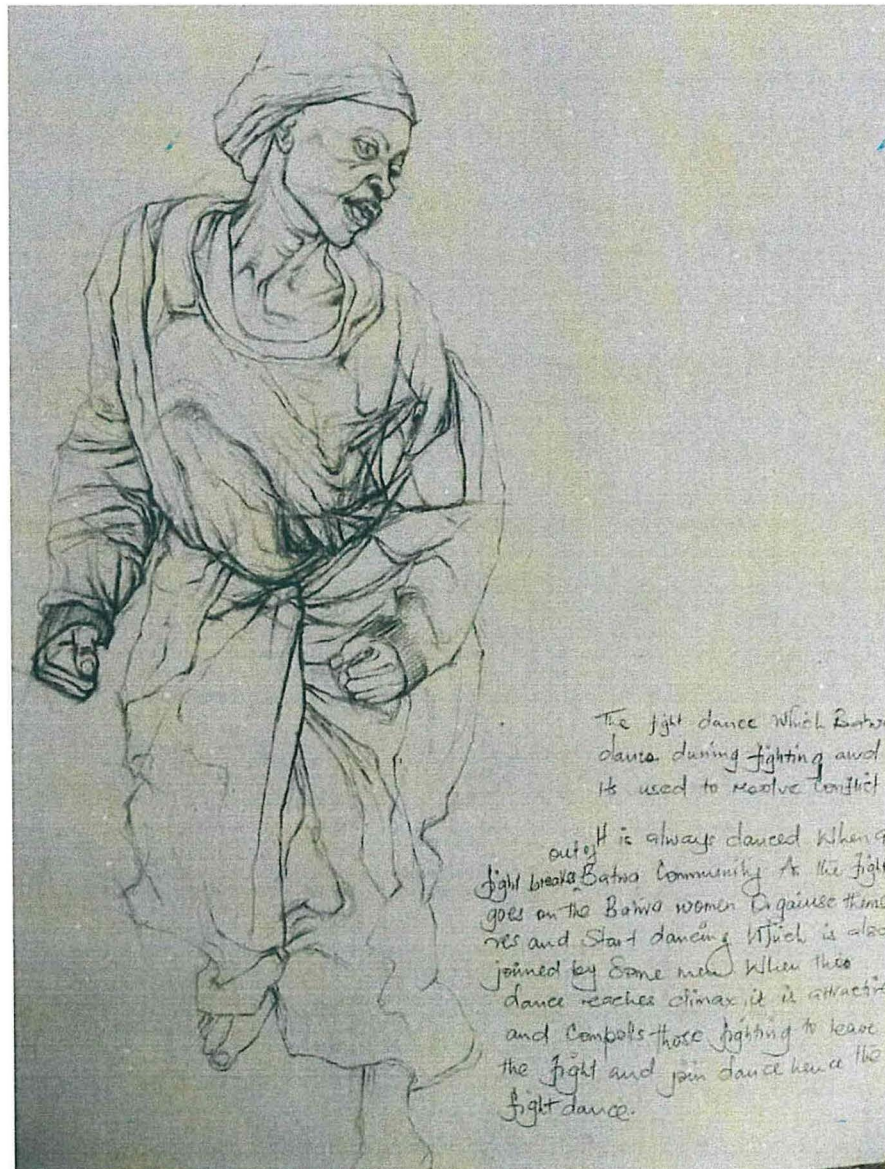


Figure 20: Sketch of a Mutwakazi

Size: 19cmx 41cm.

Figure 20 shows a *Mutwakazi* sketch in a fight dance demonstration. The folding of her hands shows a lot of strength during the exercise and with a lot of vigour to attract the fighters to the dance.

4.4.3 Sketch for Project three the “**Hunt Dance**”

In this project the researcher used one sketch to represent all other sketches which is derived from image (1) of figure 5 to represent the hunt dance.



Figure 21: Line sketch of a Mutwakazi

Size: 18cm x 39cm

Figure 21 presents a sketch of a *Mutwakazi* demonstrating the hunt dance in which only women and children would gather and dance to welcome a kill or a catch. Men or hunters would be exhausted from the runs and bush entangles in the exercise of hunting. Hunters would echo some words of encouragement on arrival that *Muterureho agheshwiga, muterekeho agenyama* (remove water for the vegetables from the cooking stones, and put water for the meat) and this would signal that there is going to be celebrations because there is meet.

4.5 Transferring Sketches to Canvas

4.5.1 Project one of Yaanga dance

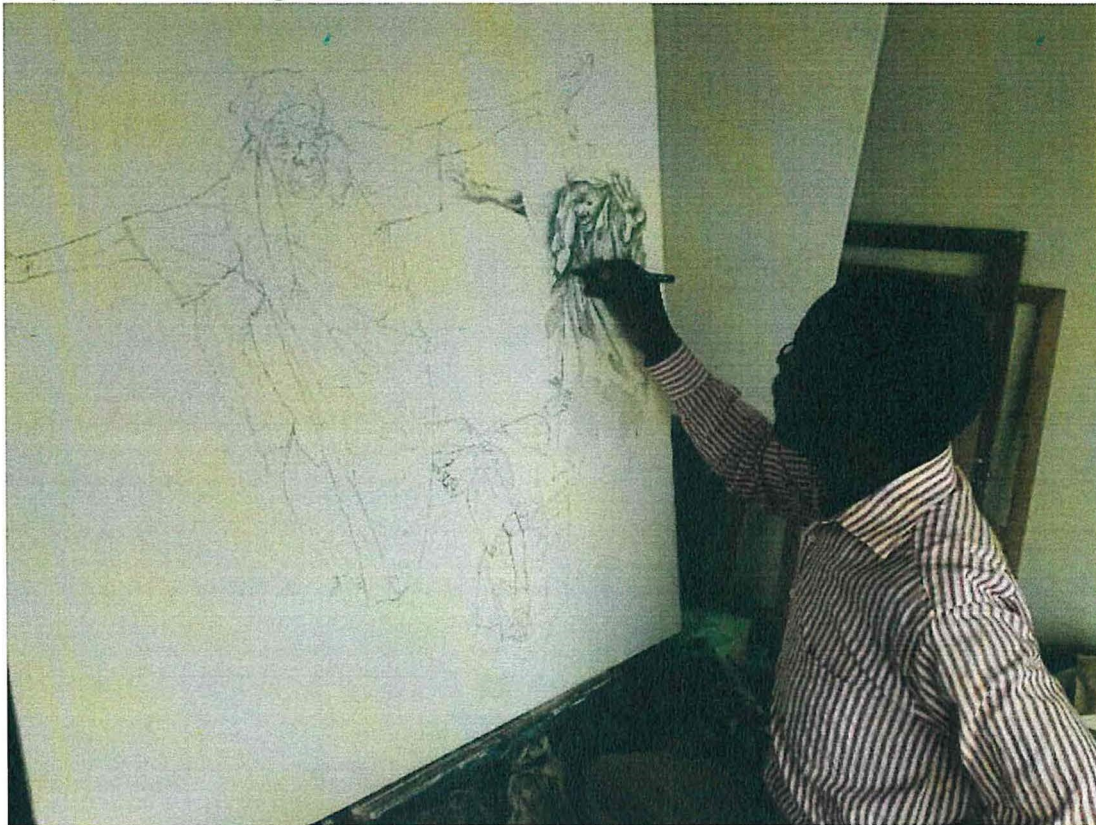


Figure 22: The researcher transferring sketches to canvas

Size: 100cmx100cm.

In the above figure, the researcher experimented with ink and pen to transfer the sketch to canvas. The researcher preferred ink on canvas to avoid smearing of pencil or charcoal if were used. The artist put several sketches on one canvas purposely to show the choreography through which this dance is performed. The artist used hatching on canvas with a pen since the canvas was textured and couldn't allow mass toning.

In the studio experimentation used acrylic colours to produce paintings depicting Batwa identity.

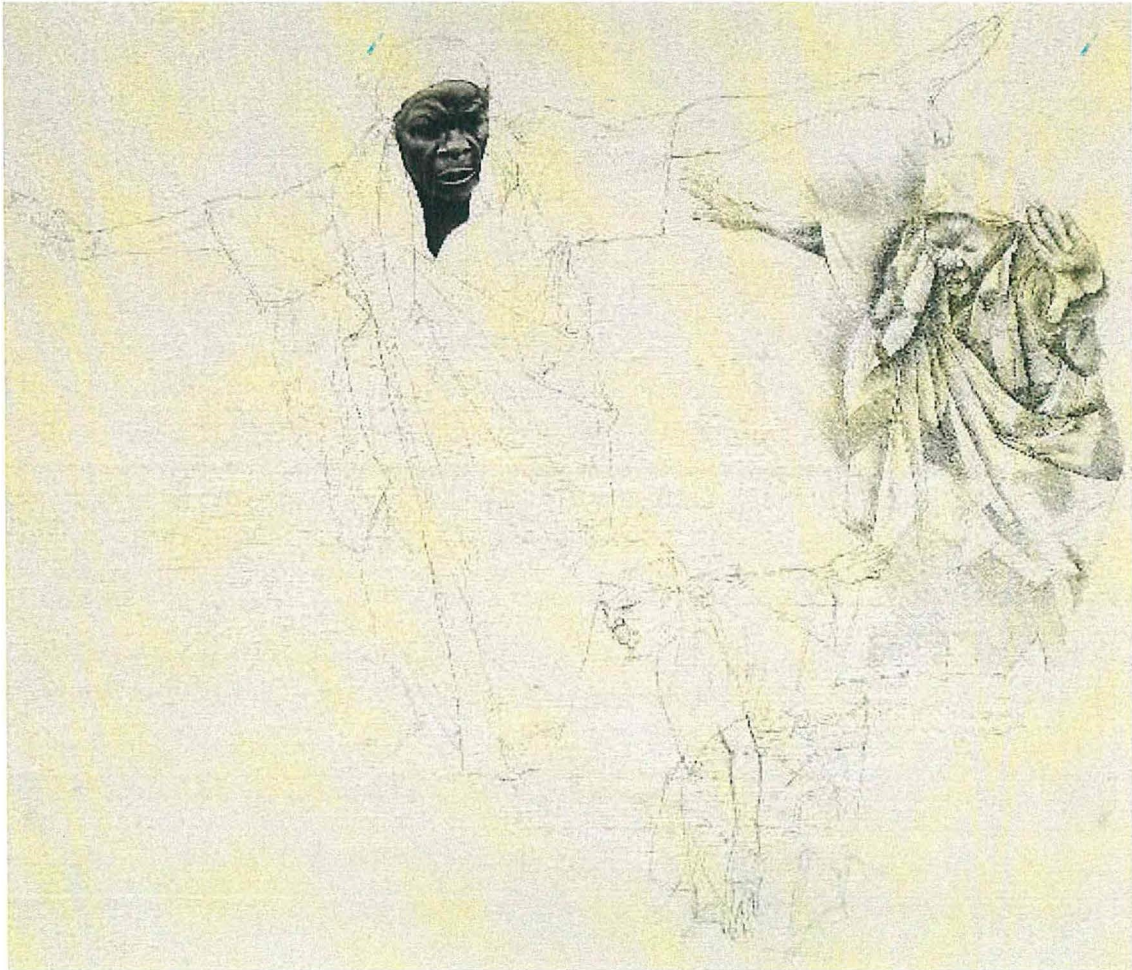


Figure 23: Applying Paints

Size: 100 cm x 100 cm

In figure 23, the artist mixed colours of dark browns and applied them on the face of the woman in dance first to achieve accuracy in colour application and attained the resemblance. Its derived from photograph figure 4(e) which was taken during the demonstration of the Batwa to the researcher.

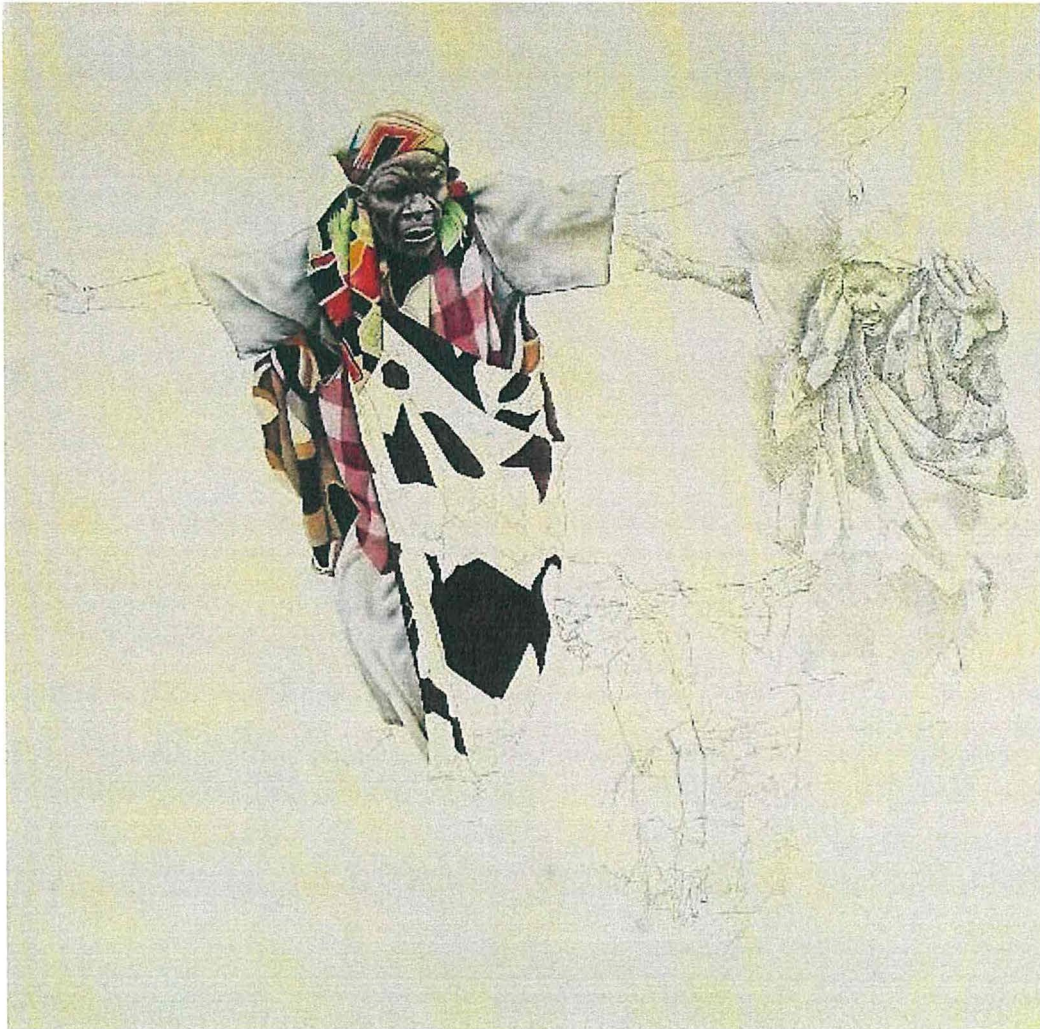


Figure 24: Painting in progress

Figure 24 presents another stage of colour application in this drawing of a *Mutwakazi* demonstrating the “Yaanga dance” while dressed in multi-coloured attire that contributes a lot on their current dressing. These Batwa women are occasionally seen with multi-coloured turbans on their heads and covering themselves in Kanga which has become part of their dressing since many of them are seen dressed like this.



Figure 25: The researcher in the studio executing the work

In figure 25, the researcher is in the studio producing the painting which shows a *Mutwakazi* displaying her elegant strokes in the Yaanga dance in which the artist used welcoming colours or warm colours to attract the observer. The artist used reds which provoke anger showing that much as these Batwa dance, they are not happy because of their ancestral land that was taken away.

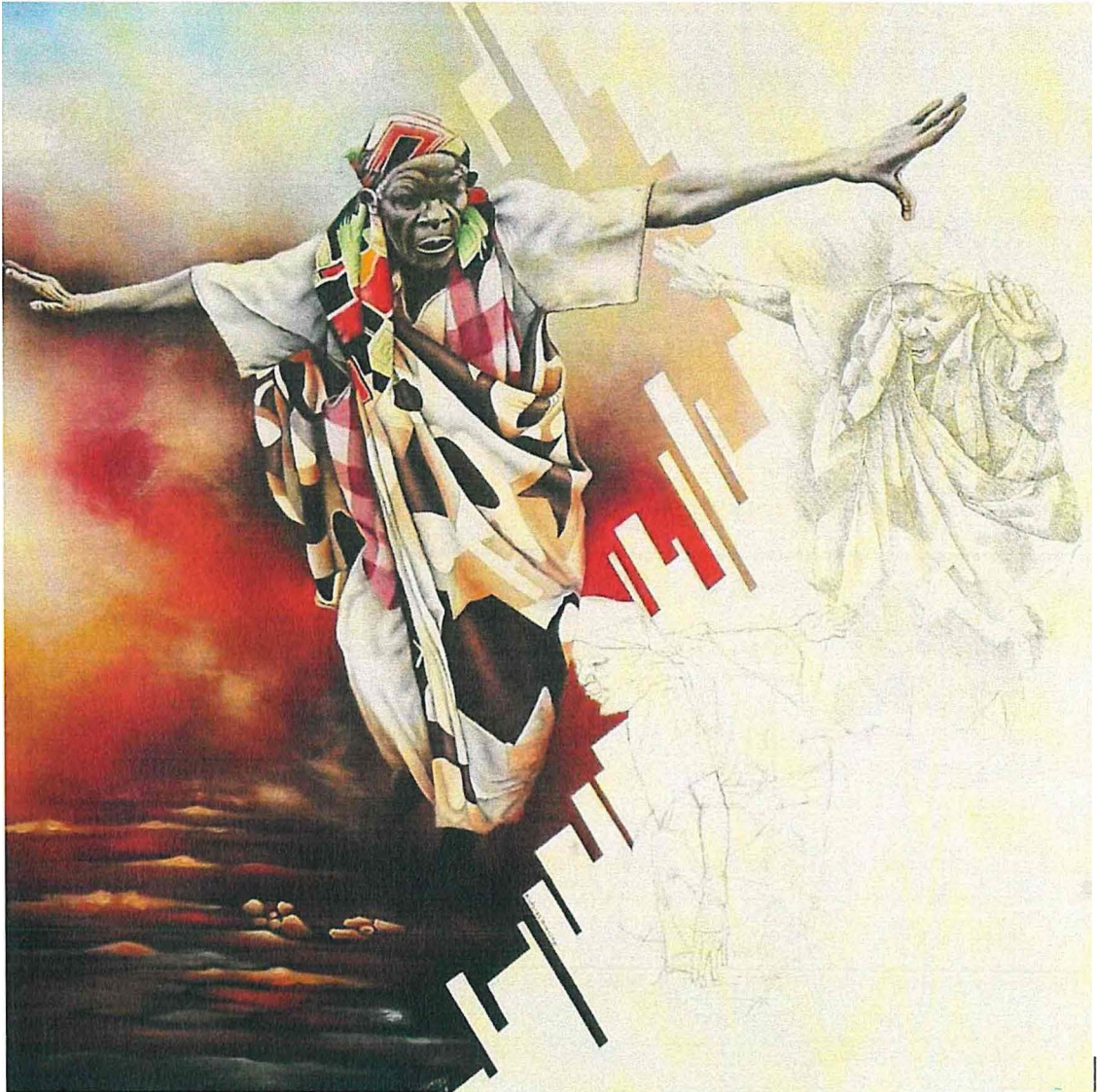


Figure 26: The Yaanga dance

Size :100 cm x100 cm

Figure 26 shows a *Mutwa* woman in demonstration of *Yaanga* dance. The Artist gave it a smooth finish to reveal the real features of Batwa when dancing and a graceful character as well as deep involvement.

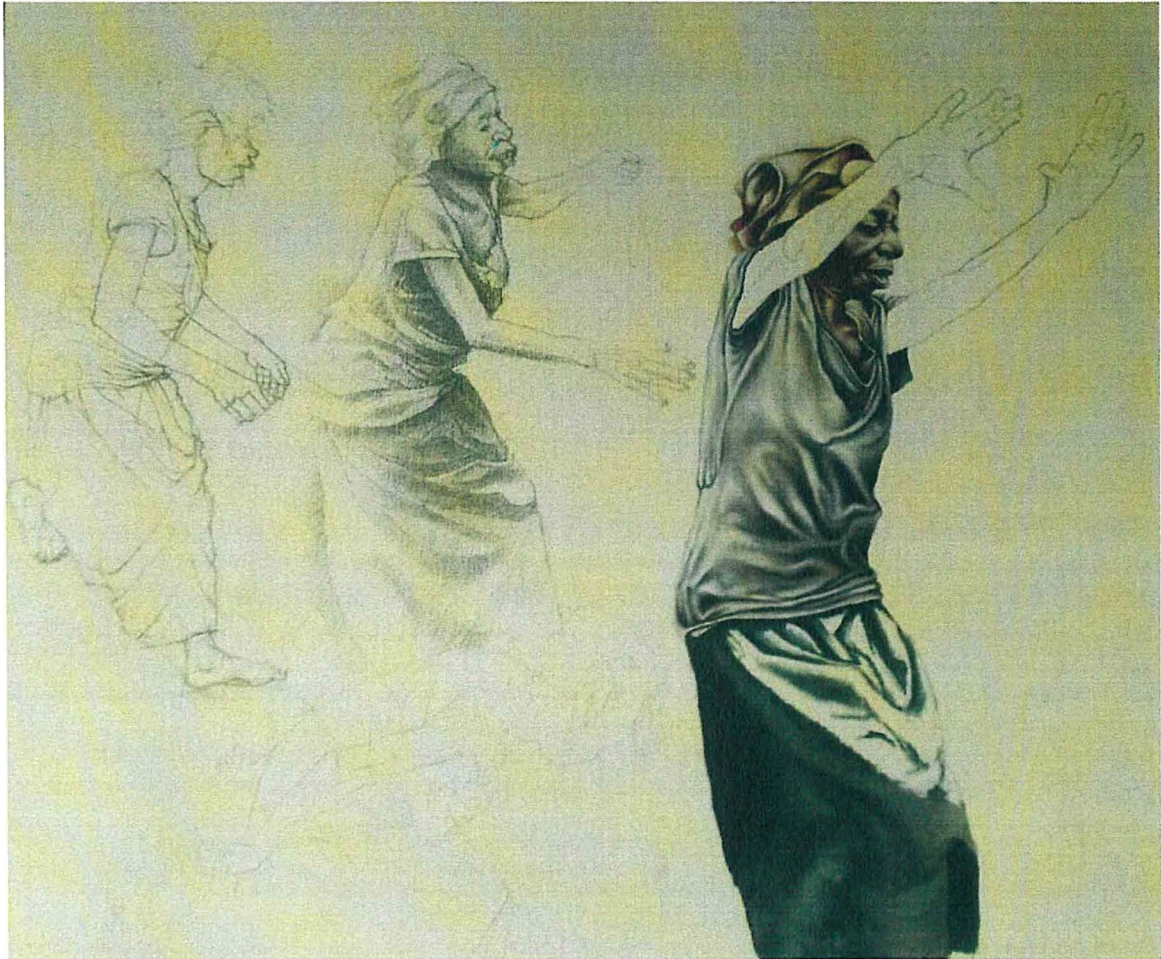


Figure 27: Painterly process

Size: 100cm x 100cm

Figure 27 shows a stage in painting where the artist applied paints into the sketch work using a variety of brushes. The artist used water to thin the colours but when the painting dries, it becomes water resistant.



Figure 28: Part of “Yaanga dance”

In the figure 28, the artist used hatching boundaries to blend the painted background with the drawing and line work section of the artwork.

Figure 28 presents a *Mutwa* woman in her dancing posture. The artist studied the choreography of this woman dancing; through the line work, drawing and leading to the completed painting. The drawings on canvas were used in order to show the development of the dancing woman through these stages, and to also display the drawings and sketches together with the painting.

The artist used paint hatches to blend the painted background with the un painted background and to create a connection between the drawings and the paintings, also to show that Batwa are increasingly falling to the edge of extinction. The raising of arms by the dancer into the air signifies self-expression by the woman through her dance in reference to the “Yaanga dance” which basically means refusal or rejection. The hands tend to portray that action of letting go of something as she continuously waves them away from herself.

In project one paintings, women are seen dancing on a rocky ground which signifies the hardships Batwa people are experiencing in their livelihoods. The hatching painterly boundary which links the painted background and unpainted background onto which sketches are, are symbolic to their extinction.

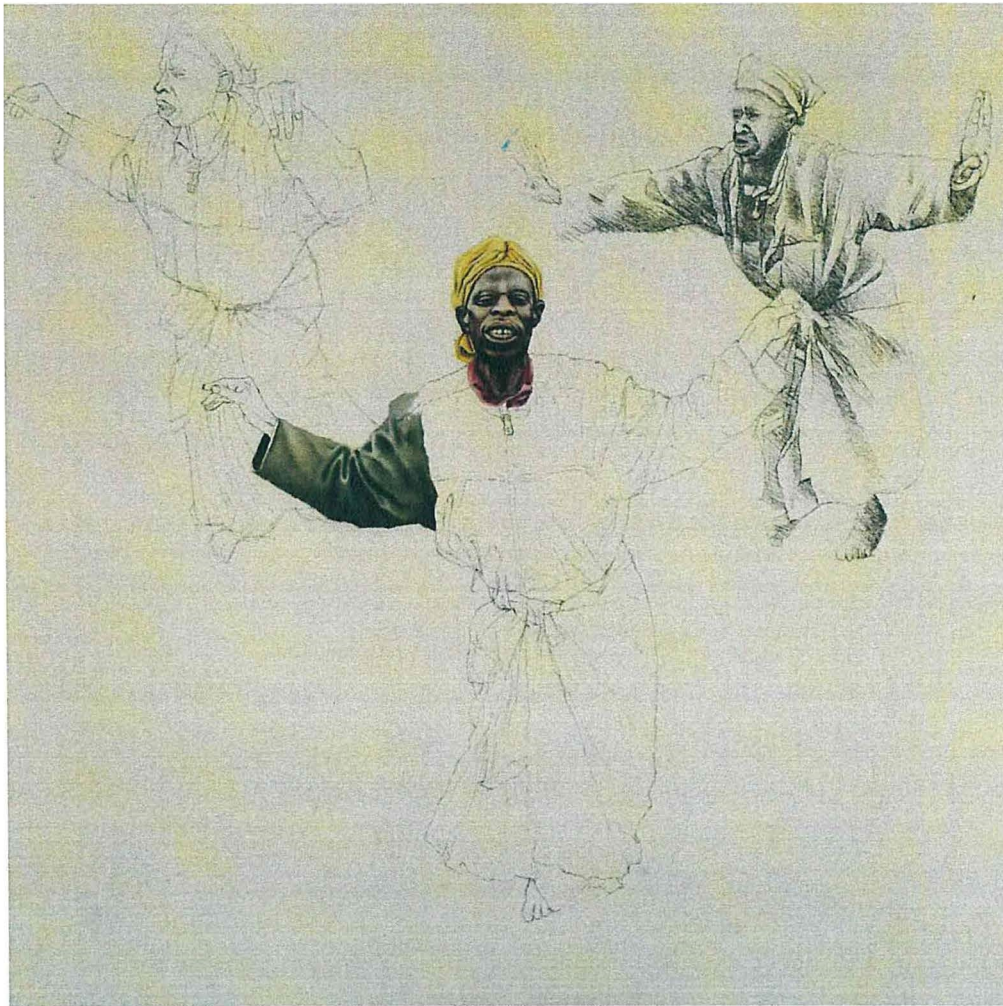


Figure 29: Painting in Progress

Size: 100 cm x 100 cm

In the figure on the previous page, the artist mixed a variety of colours and with different brushes applied paints in the sketch as indicated. With a turban on her head and rapped in kanga, the mutwa woman demonstrates Yaanga dance and displays strokes mimiced from a crested crane so they say.

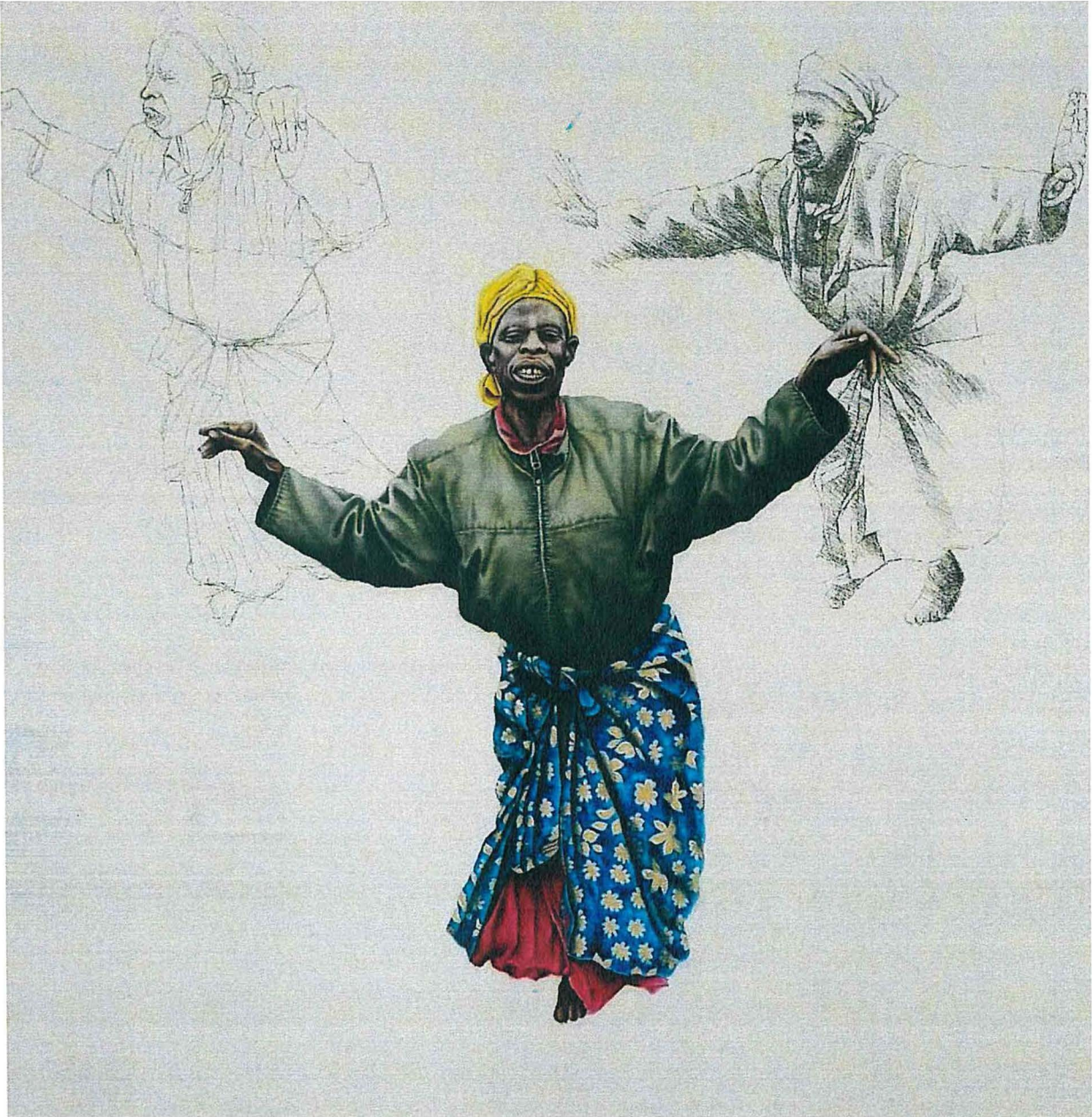


Figure 30: Painting in progress

In the above plate, the artist shows another stage of painting in which the woman was showing the dancing skills through the choreography.



Figure 31: Yaanga dance

In figure 31, the artist used some lines of hatching on the sides of the painting to make it blend well with the drawing section of the painting. The artist preferred realistic representation so as to bring out the Batwa features.



Figure 32: Applying paints in a group artwork

Size: 138 cm x 98 cm

In figure 32 on the previous page, the artist mixed colours and applied them according to how the individuals were dressed. The artist began applying colours in figures which are in the background gradually coming to those which are in the fore ground so as to achieve clarity and reality of these Batwa women demonstrating the “Yaanga dance”.



Figure 33: Further application of paints

In figure 33, the artist presents another stage of colour application in which even young ones are involved in participation of the “Yaanga dance”. The artist applied a range of browns into people’s bodies as it’s how these Batwa look like in their environment. As the artist applied paints into images, paints tended to dry first and keep working with the paints, the artist kept spraying them with water to keep them fresh and maintain workability.

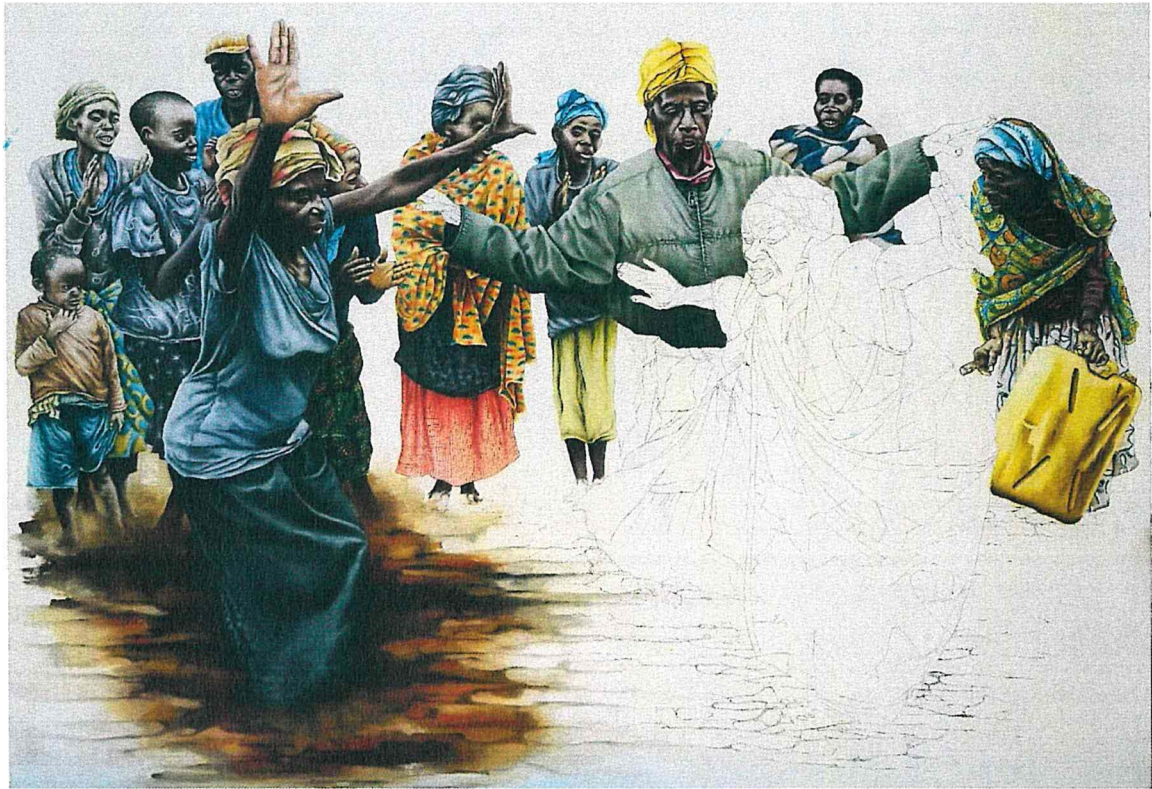


Figure 34: Group Yaanga dance

Size: 137 cm x 95.5 cm

In figure 34, the artist presents a group painting of Batwa demonstrating the “Yaanga dance”. The artist worked on one side of the canvas fully and then shows as you go to the extreme right end, leaves the painting in line sketches signifying that the Batwa are increasingly falling at the edge of extinction. Moving from painted part of the artwork to the sketchy line image also highlights on how Batwa identity is diminishing.

In figure 26 to figure 34, the artist presents artwork depicting the “Yaanga dance” which talks about a mature boy who intends to marry. That in those early times, Batwa used to collect honey from forests which would be placed in a big pot and covered very well so that there is no escape for heat and this pot placed beside the fire stone where it can access heat. This heat would melt all the honey from honey combs and becomes a very good drink after some time. This is the type

of drink this boy would put in a small pot called” Enkoonzo” literally meaning a small pot with a long neck. It’s this type of brew this boy goes with to go and talk to the girl about their marriage. There instances when girls reject the proposal for marriage and at this point is when the girl refuses to accept the boys request to marry this girl. Then the boy with all disappointment goes back home and narrates the story to the relatives around fire where many would be gathered. Then in a way of consolation women and men and children would start a dance in which the leader of the song says *Yayanga omurereere* (if she refused leave her). In demonstration of Yaanga dance, old Batwa women dance because they are the ones who know how to do it.

In the paintings depicting Yaanga dance (26, 28, 31 and 34), the researcher compared them with that one of Nicholas Poussin in figure below, in which his approach Romanticism where he projected figures in the sky and the researcher approached his artwork by projecting drawings in a finished painting to redefine the Batwa identity. The researcher’s painterly hatches were to blend the painted unpainted one in the work which clearly shows how Batwa people are continuously flowing to the edge of extinction.



Figure 35: The Dance to the music of time by Nicholas Poussin

4.5.2 Project two: The Fight dance



Figure 36: Painting background

Size: 105 cm x 96.5 cm

In figure 36, the artist lays a background with a 5 inch brush to match with the images of the fight dance. He began with the background because he wants images to acquire same colours in the background to achieve colour balance. Later on the artist superimposed sketches on a painted background and began working on the finished painting.



Figure 37: Sketchy colour application

In figure 37, the artist began painting by producing a sketchy painting which connects the line work to the painted part of the project two. The painting was continued to be worked on by decorating the main character in the painting with different designs and finally using paint as threads, almost in a three dimension finish with help of plastic papers and a tooth picks.



Figure 38: Designed art work

In figure 38, the artist concentrated on one lady on the extreme right and after giving it form, he made stencils of different designs to give the painting a pleasant look. The geometrical designs in the background signify other cultures including western culture contaminating Batwa cultures which result into declining identity.

In early times when Batwa still lived in forests, they collected honey which they used to make a brew which they would drink and become drunk. In the course of drinking, fights would break out and many of them would be involved in the fight. Whenever they started fighting, it was always difficult to separate them. But their women had learnt how to stop them from

fighting by organizing themselves and start a dance. Whenever the dance would reach its apex, those involved in a fight would abandon the fight and come to join the dance because the Batwa love dancing as part of their cultures.



Figure 39: Decorated painting

Size: 105 cm x 96.5 cm

In figure 39, the artist presents a decorated painting of a *Mutwa* woman demonstrating the “Fight dance”. After putting designs on the woman’s attire, then the artist used a tooth pick and plastic bags to decorate the painting by giving it wire like paints placed in a wavy motion all over the painting signifying the problems Batwa encounter in their lives as a minority group.

The researcher looked at how other artists who were inspired by dance worked with their materials and tools, like Keith Mallet's below in which the artist's figures were flat in presentation and the background was not so much busy so as to pull the observers attention to the centre of interest.



Figure 40: The Dancing celebration by Keith Mallet

In the researchers painting, he superimposed the finished image of a dancing Mutwa on a painted background with modern shapes to show that Batwa are being elevated from unknown to known modern way of living hence redefining their identity. The artist used acrylic colours which have an effect of fast dry hence making the colours look like wires after they dry. These wire like colour superimposed on the painting signify an intricate of problems Batwa have been experiencing since time of eviction.

4.5.3 Project three: The Hunt dance



Figure 41: Painted Background

Size: 102 cm x 86 cm

In figure 41, the artist presents a painted background with a palette knife from which to execute the “*Hunt dance*”. The artist used the colour scheme of green signifying the areas hunting activities always take place. The artist later superimposed sketches on the painted background to come up with a hazy finish representing foggy morning on which these Batwa used to hunt.

The hunt dance is also staged by Batwa women who always responded to the echoing of men from hunting that *Muterureho agheshwiga*, *Muterekeho agenyama* (remove water for vegetables and put water for meat on cooking stones). This meant that the hunting was successful and the men are coming home with a catch or a kill. The women then organize a dance to cerebrate and welcome their husbands for even reaching safely.



Figure 42: Execution of the hunt dance

In figure 42, the artist applied paints with a palette knife to give it a rough finish since these Batwa people used to hunt through rough forests and experienced harsh conditions during their hunting though they enjoyed it. The artist used a lot of browns to represent the attire they used to wear by then including bark cloth



Figure 43: Hunters with the kill

Figure 43 shows a group of hunters in the jungle but the woman in foreground demonstrates a hunt dance is embedded in the painting. The artist used a palette knife to execute the artwork and with a thick application of colour to give it a rough feel.

More so, figure 43 represents a *Mutwa* woman in her dancing posture. The artist studied the choreography of this woman dancing; through the line work, drawing and leading to the completed painting. The drawings on canvas were used in order to show the development of the dancing woman through these stages, and to also display the drawings and sketches together with the painting.

CHAPTER FIVE

SUMMARY, CONCLUSION, AND RECOMMENDATIONS

5.0 Overview

In this chapter, the researcher presents the conclusion, discussion and recommendations drawn to the study. The purpose of this study was to produce paintings that reconstruct the positive identity of Batwa people using their dances for inspiration through painting. The conclusions were guided by the objectives of the study.

5.1 Summary

Much as different forms of art have been exploited to depict Batwa cultures, the researcher analyzed that the Batwa dances have been minimally used by artists in their paintings both locally and internationally. Some artists such as Gloria Ssali has made attempts to paint Batwa dancing in lines but did not indicate what type of dances these Batwa dance and why? Ssali's work seems to be addressing only the aesthetic component but does not include the reconstruction of the Batwa identity.

The researcher was successful in executing paintings inspired by Batwa dances for their identity reconstruction because people were able to admire paintings of Batwa. Different tools and materials were employed for the study. Paper and compressed charcoal were used for sketching whereas canvas was used as the major support for the painting explorations. Three styles were employed due to their strength in visual communication: Smooth touch, Wire method and knife application. The studio explorations were guided by the research objectives and questions.

5.2 Conclusion

The paintings presented in this research, demonstrate results attained from studio explorations to articulate the Batwa identity through different studio possibilities in painting. The researcher used both realistic approach and semi abstract compositions to create expressive painterly expressions for this study. The designing process did not entirely depend on the use of elements and principles of art and design in case of abstract, but instead were only used to add emphasis so as to bring simplicity and ease dissemination of content and attach aesthetic values on the art works created. During the process of production three dances were executed in painting; The Yaanga dance, the Fight dance and the Hunt dance much as Expression dance was also viewed. All the works produced revealed that paintings of Batwa dances can promote and increase the Batwa identity. The researcher will also continue to produce paintings of the Batwa dances and will carry out exhibition in galleries and even museums to allow art collectors or connoisseurs access the paintings both for decorative identity reconstruction purposes.

5.3 Recommendations

Basing on the findings of this study, painting is an important form of communication. It has for long been used to address critical issues in the society and can do so now. This is evident from ancient paintings as depicted in figure 3. Paintings should be undertaken to record, document and articulate important and patent issues in the society.

The researcher therefore recommends artists to always produce artwork that communicates or addresses problems and challenges in the society. This will further reflect the relevance of visual art to the society and link the gap between Art and the society.

The study was only limited to canvas as the major support of expression during the studio practice exploration. This however does not rule out the fact that a variety of other supports like

wood panels, glass, and metal among others could as well be utilized for same cause. The researcher therefore strongly recommends artists to experiment with such other grounds and support for similar studies.

The researcher also would like call upon artists to look into other types of Batwa dances if any, and use them as sources of inspiration to produce paintings that may communicate to the rest of the world about the Batwa situation in areas of their distribution and be able to popularize their presence for purposes of protecting them from extinction.

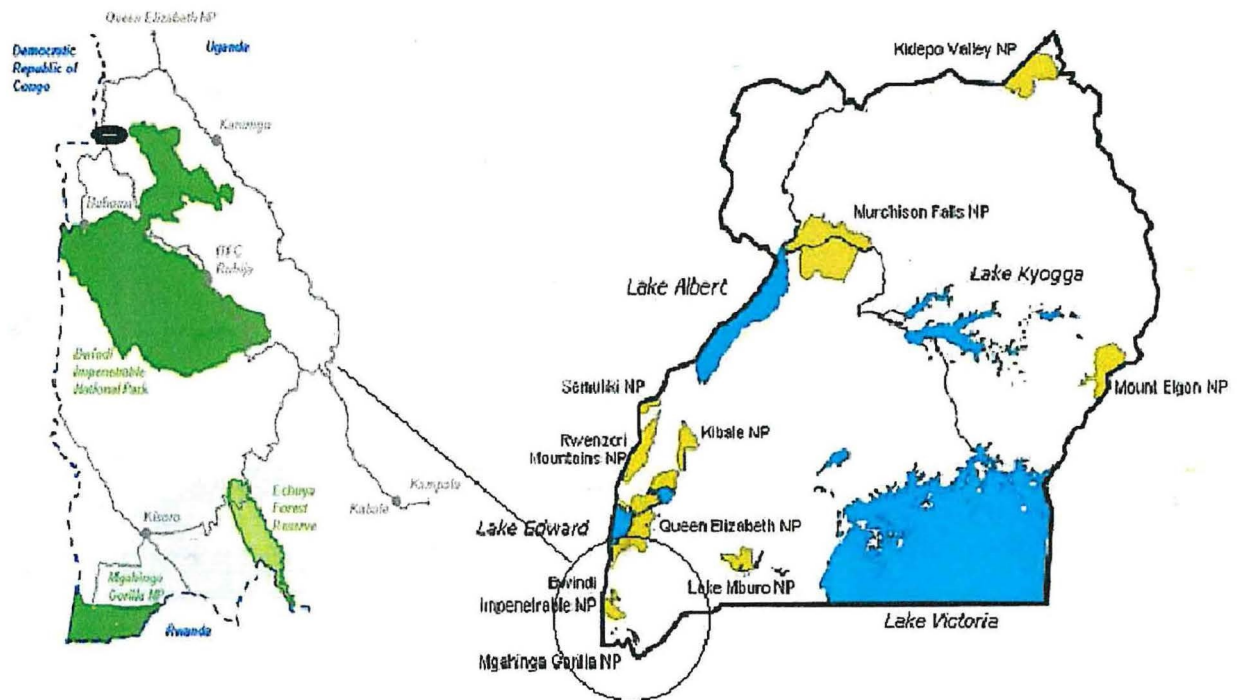
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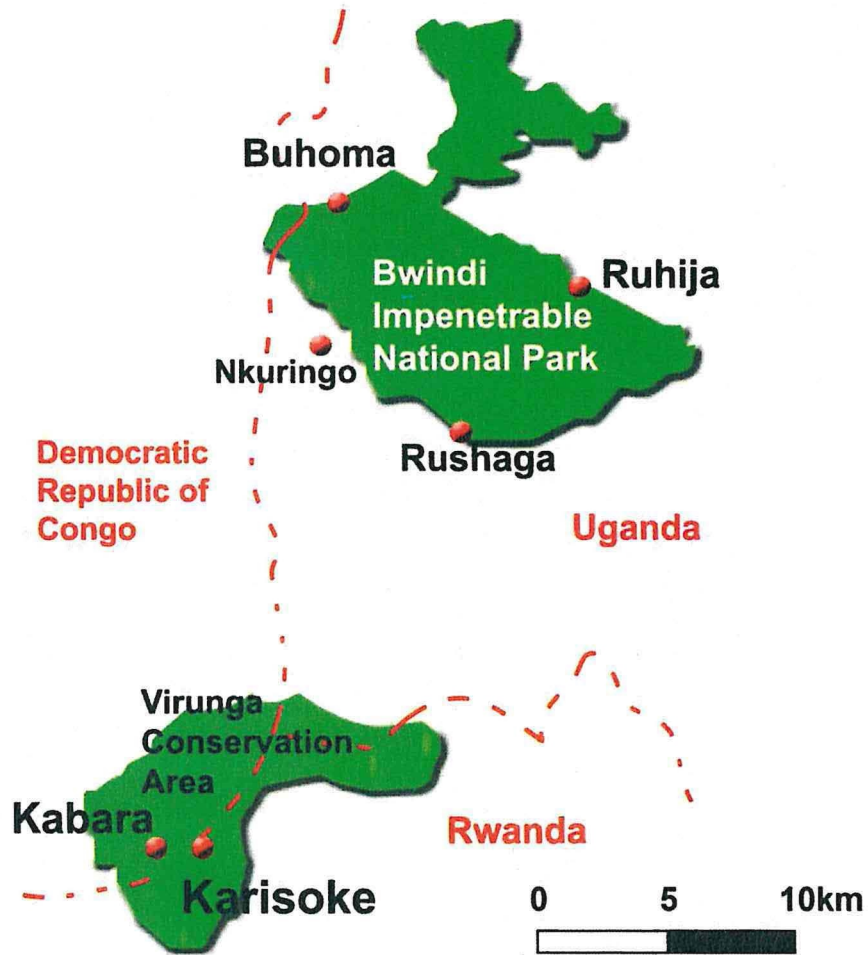
APPENDICES

Appendix 1: A map of Uganda showing the location of Batwa in South Western Uganda.



The location of the Batwa in Uganda (extraction on the left shows the protected area—the Bwindi Impenetrable National Park, the Mgahinga Gorilla National Parks, the Echuya Forest Reserve and its neighborhood) (Source: Mukasa, 2012—adapted)

Appendix 2: A map Showing Bwindi Impenetrable Forest (Rushaga) and Mgahinga in Kisoro where research was conducted



Appendix 3: Data Collection Tools.

Self-administered Interview Questions to Respondents by the Researcher

Nyowe nibanyeta **Kamugisha Edward Ssajjabbi**, Kandi ndi omwegi omuri Kyambogo University ninshoma Diguri ya kabiri omukuteera ebishani byengaro. Nyijire kuronda ebikwatireine na ebizino bya Batwa okugira ngu mbikozese omukusiiga ebishani ebirikugamba aha mitwarize, okubaho hamwe no buhangwa bwa Batwa okugira ngu bongyere okugira ekitiinisa kandi hamwe nokwongyera kumanywa omubantu boona. Ebimurangambire nimbaraganisa okubikozesa omubyobwegyese okugira ngu byongyere kutunguura Abatwa, Abegi ba amashomero kandi hmwe neihanga.

Oragamba ki?

Uravuga iki?

Eiziina ryawe ori Oha?

Witwa nde?

3. Oine emyaka engahi?

Ufite imyaka ingahe?

4.Owanyu ni nkahe?

Iwanyu nihehe?

5.Kunu nibaheeta nkahe?

Uyumwanya bawita iki?

6.Omuri eki kicweka harimu amabaara?

Muri uyumwanya mufite amabara?

7.Iwe shi nonywa amaarwa?

Nawe unywaga inzoga?

8.Nokunda kunywa na abantu beingi nari nokunda kunywa weenka?

Ukundaga kunywa nabandi bantu nangwa wenyine?

9.Nomanaya kweshongora?

Uzi Kuririmba?

10.Owakwegyesize okweshongora noha?

Ninde wakwigishije kuririmba?

11.Noyeshongora bwire ki?

Uririmbaga ryari?

12.Kokuba noyeshongora okoraki?

Iyo urikuririmba ukoma amashi, ukora iki?

13.Nomanya okuzina?

Uzi kubyina?

14.Noza bwire ki?

Ubyinaga ryari?

15.Ahabwenki orazina?

Kuki ubyinaga?

16.Nimuzina bizino ki?

Imbyino zanyu nizihe?

Owakwegyeise okuzina no ha?

Ninde uwakwigishije kubyina?

19.Mwaba nimuzina nimukoraki?

Iyomurikubyina mukora iki?

20.Nomanya ebizino bingahi?

Uzi imbyino zingahe?

21.Nobizina ota?

Ubyinaga ute?

Observation by the Researcher:

Batwa environment

Physical appearance of Batwa

Facial expressions

How Batwa are dressed

How they dance

Body movements

Their formation during dancing

Choreography

Taking Photographs

Batwa organizing themselves to demonstrate

Batwa dancing

Dancing formations

Facial expressions

Body movements during demonstration

Clapping of hands and playing instruments

Capturing of folds and drapery of the dancers

Capturing voices when singing.