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Performance of Ankole Folktales and Proverbs

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Abstract

This study sought to investigate the performance of Folktales and Proverbs. It is both library and field research based. It applies the qualitative research method of data collection and analysis and further uses sociological theory and performance theory to analyze data. The study set out to analyze the oral and Para-lingual performance of Ankole folk tales and proverbs. The study notes that performance is a very important ingredient in the appreciation of folktales and proverbs. Folktales are performed around the fire place, at night and especially on a moon-lit night. Folktales are seen as source of entertainment and a medium of instruction. The young children are taught the cultural values, customs and norms through folktales. Folktales have special opening and closing formulae. Interestingly, the closing of Ankole folktales depend on the group of banyankole; Bahima do not have the same ending as bairu. The ending of each group reflects its economic activities. Proverbs do not have a fix structure of performance, they are used in conversations to embellish the speeches, and they are also used to start a folktale.

Keywords: *Performance, Folktales and proverbs*

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1. Introduction

Oral literature and performance are interrelated as encapsulated in Richard Bauman's Performance Theory which has been utilized by a variety of disciplines and has helped to catalyze a movement toward a performance-centered approach to verbal art. Being entirely an art that depends on oral utterances for its preservation, performance comes in handy to add its aesthetic flavor to oral literature genres and to preserve it from generation to generation as viewed in Bauman's statement that the interest is in the performance aspect of this verbal art, and exploring how the aesthetic and performative parameters are set up (Bauman, 1984). There is no oral literature genre that can survive without performance. Abdullah Kadir Ayinde in his Article *Aspects of African Oral Literature and Performance Aesthetics*, has shown the importance of performance to oral

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literature in the following statement; “performance is extremely important in oral literature because without it, oral tradition remains lifeless” (Ayinde, 2015). Therefore, it is performance that gives life to oral traditions, to cultures and norms of African communities. Recording and preserving a people’s history, culture and traditions, using writing is novel to the African communities. The African pre-literate communities recorded and preserved their cultures and norms in songs, dances, oral narratives, proverbs, oral poetry, among others. Verbal utterances were the major medium of transition from one generation to another, and performance helped in giving life to these verbal utterances.

The Ankole folktales and proverbs were very popular in the ancient Ankole because they were used as media of instruction. The young people were taught the values, norms and beliefs of their society through folktales and proverbs. The fire place was the class room and the elders were the teachers. The fire place was either inside or outside the hut depending on the season. During the rainy season, folktale performing or telling was done inside the hut and on a well moon lit night, storytelling was done outside the hut after supper. It was not only done for education but also entertainment and pastime activity. Story telling was done by elders especially women to children, children to children, children to adults or adults to adults. Oral narratives were told to children after supper until the introduction of schools by the missionaries. The act of storytelling around the fire waned because children would reach home late in the evenings and they were occupied with homework. At first, the Ankole people did not want to let go of their traditions easily and therefore introduced story telling sessions in schools especially the lower primary. However, as time went on, storytelling in schools especially urban schools also waned and was replaced by nursery rhymes. Today, storytelling is a tradition which has almost waned out. Parents and children are too busy to tell and listen to stories before bedtime. Even the elderly people who we expect to know these folktales claim to have forgotten them because they have no one to tell these stories to, a fact which would keep them fresh in their minds. However, Ankole is not totally devoid of her culture and traditions because of some patriotic scholars who have managed to record the cultures. Yusuf Mpairwe, Charles Giriman, Tumusiime Loy, Gordon Kamugunda, and Patrick Kirindi, have recorded Ankole cultures in folktales, proverbs and heroic recitations. Although the above scholars have recorded the narratives in books, their aesthetic appeal is lacking because they are read and not performed.

According to Bauman, “the act of performance itself draws the audience to focus on the metacommunicative -act of expression itself” (Bauman, 1984). This means that the audience is central to storytelling because story telling performance requires the audiences’ participation and someone to listen. Terry Gunell asserts that: “there is no story telling performance without the audience marking out the space” (Mackiewicz, 2016). The audience in Ankole story telling performance was not just a group of people assembled by chance, it was an audience assembled to listen to a tale for a purpose. An audience is a very crucial element in Ankole tale, because its’ participation is a prerequisite in Ankole story telling performance. To put it simply, the Audience in Ankole story telling session is integral. They are needed and necessary for the completion of the story telling session.

2. Methodology

The researcher used qualitative research paradigms which is concerned with collecting, interviewing, observing presenting and analyzing the collected data. Field research formed the first part of the study which included performance of folk tales and proverbs and some folk tales. Five respondents/informants, who were knowledgeable about Ankole literature, were selected from Ishaka- Bushenyi municipality. Other interviewees have been selected from Rubirizi, Mbarara, using purposive sampling technique. These respondents have been chosen basing on their knowledge of oral literature forms specifically folktales and proverbs. The researcher also considered age, and sex of people while choosing the respondents. Respondents were old women and men between 50 and 70 years since the researcher was aware that oral literature was no longer emphasized as it used to be in the past. Sampling people of less than that age bracket was unlikely going to deliver the much desired results. It was the researcher’s belief that the aged were knowledgeable and experienced in as far as Ankole folktales, proverbs and their performance is concerned.

2.1. Instruments

The researcher used a recorder to interview the respondents: pens and notebooks were also used in the

collection of data from the field. The researcher also used observation and interviewing methods to collect data from the field. The researcher designed interview guides which aided in the collection of data. Since the researchers' target respondents were old and some of them did not know how to read, the researcher would explain the question in detail to the respondent. The process of the interviews was face to face and the researcher in some instances especially proverbs and performance, jotted in the notebook the key elements. In case of bulky and long information like folktales, the researcher used the recorder to record and captures the exact tonal variations of the respondent. The interview guide questions were designed in a way that the answers given would be answering the research questions.

2.2. Data Analysis

The researcher recorded, transcribed, translated and assessed the data using the key tenets of the sociological and performance approaches.

3. Proverbs

A proverb is a short, precise and wise saying. Proverbs have no specific formula and time of performance because they are part and partial of daily speech as explained by respondent 4; who say; "proverbs were used at anytime, according to an incident or situation." Proverbs add flavor to speech and also enhance language use. Proverbs carry deep meaning and whenever they were used, one had to think hard to decipher the meaning of the proverb used. Proverbs were purposely performed to educate the young. Apart from folktales, proverbs were another way the young ones were taught and educated. The norms, values and beliefs of Ankole society were passed on to the young generation through proverbs. As Karwemera states:

"Long time ago there were no schools, therefore children were taught through proverbs and oral narratives at night around the fire by their fathers, in house while preparing supper or in the garden while digging" (Karwemera, 1994).

Proverbs were also used to teach children their language. Young ones were taught how to use proverbs in the daily conversations. Speeches on different occasions were aesthetically made interesting by the use of proverbs. A speaker could use proverbs in his speech depending on different occasions and the proverbs used, corresponded with the theme of the occasion. For example, one would not say *rufuya' burwaenshonireeromuzikiwabwerabwera* on a wedding or it was not proper for a speaker to say *enyamwonyokwe'kuraeribwa* at a burial ceremony. A speaker had to choose words and proverbs carefully to suit the ongoing occasion.

Proverbs also served as warnings to mischievous children and any other member of the society. Elders performed and used proverbs to warn the young children especially against unaccepted behavior in the society. A proverb like *bagambireow'ahansinguowa'higuruahureis* is a stern warning to the mischievous people in the society. Proverbs are also a way of passing very crucial information from one person to another and generation to generation. Respondent 4 said that; "proverbs were told while educating people, especially language, when someone was angry, on different occasions like marriage and burial." They were also used in daily conversations, warning someone especially the young ones. They were also a mechanism of passing on information to the people of the community.

The performance of proverbs in Ankole was also marked during the story telling performances. In this case, the narrator would begin with the proverb which would be related to content of the story he was about to narrate. For example, the proverb *enkorabirungiebizimururwa* starts a folktale; the meaning of proverb is very much realized as in story as the character is finally rewarded for his good deeds. *Kuri'ikubanzeeitakuhererukyeis* also another proverb which starts a folktale and the content of the story correspond with the proverb. For example, in this story, Mugisha becomes a very important adviser to the King after a painful suffering and miserable childhood. It is better to suffer at the beginning and triumph at the end. Respondent 5 gave the same information as above but added that, proverbs were also embedded in folktales for example; they were used to start folktales or would be used to warn, or instruct a character in the folktale.

4. Folktales

4.1. Time, Narrator and the Audience

According to Respondent 4, Ankole folktale sessions started after supper, where an old person sat near the fire

place with children and told them stories of the past.. After having supper, the members of the family would gather around the log fire inside the hut and start story telling performances. In a munyankole hut, the log fire was lit in a room known as *eibanga or eiganiriro rya nyineka* (the room of the head of the family). *Eibanga rya nyineka* can be equated to a sitting room today. Story telling sessions were meant for relaxation and education after a tiring farm day. Storytelling was done by whoever willed to narrate but in most cases elders narrated stories to their children. On a full moon, when the earth was well moon lit, folktale narrating was done outside the huts. An elder would sit on the wooden stool as children would sit on the ground in a semi-circle facing the narrator. In Ankole, storytelling sessions was done all year round but the most preferred time was during the dry seasons when the moon was full. The dry seasons were preferred because during this time, there was almost no work on farms. It was possible for children to comfortably sit on the ground without being cautious of becoming wet. The above is asserted by Abarry:

“Night time provides a fantasy-inducing aura from the ethereal effulgence of the moon, or the wistful scintillations of the stars; and the dismal glow of the evening”.

According to respondent 4 and 5, Storytelling performance in Ankole had no permanent narrator, whoever knew a tale and was ready at the time of the session would narrate his or her story to the audience. However, in most cases, it was elders who narrated stories to an audience of children. In the evening especially after supper, an old man or woman sat near the fire place and narrated stories to the young ones. Children were expected by the elders to pick a moral lesson from the story being told. They were expected to learn a valuable lesson which would guide and enhance their personality in aspects of cultural values beliefs and norms like, bravery and courage especially on the side of the boys who were expected to protect the family and large herds of cattle. Laziness was and still is a detested practice in Ankole society, therefore from these folktales; children were expected to learn the value of hard work and the consequences of laziness. Generally good moral conduct was another lesson expected of children by elders during the folktale sessions. Cleanliness on the side of the girls was also highly emphasized through folktales.

Story telling performances were most of the times done by women. Men also participated in these sessions but on rare occasions. This is so because men were solely the bread winners of the family. Men would be out hunting wild animals for food. The Bahima men would be out in the night protecting the cattle and the camp against wild animals and cattle raiders. Important to note, these activities were not done all year round, men had time for leisure but their leisure time was spent on beer parties chatting with fellow men, drinking and merriment. This busy schedule of a man left him with no time to narrate stories to his children hence the mother, grandmothers, maternal and paternal aunties readily performed this role. Mothers were responsible for child raising and instilling the societal moral code of conduct into the children. Therefore it was only natural for them to narrate these stories since the stories were the medium of instruction. On the other hand, there were masculine stories which were meant for boys. Such stories were narrated by men and the audience was only men. These stories emphasized the role of men in the Ankole society.

According to Respondent 2 and 3, In Ankole, storytelling could be done during the day while doing an activity that involved many people for example, storytelling sessions were carried out during the millet harvest activity. In Ankole culture, millet is highly prized and during its harvest, women gathered and did it communally. For instance, a day would be given to one person until all the millet was harvested. To maintain enthusiasm at work, women narrated stories during this activity. As already quoted, Karwemera shades more light on this kind of storytelling performance. It was not only done during the harvest of millet, but also during any other domestic chore. So long as the activity was done in a group, folktale performance would come in handy.

4.2. Characteristics of Storytelling Performance

The Ankole folktales locally known as *ebiganoorebitebyo*, have a formulaic beginning and closure. Every oral literature genre of Ankole has a special way in which it is performed. As asserted by Ayinde: “oral literature is vastly enhanced and it is given its proper character by the manner in which it is performed” (Ayinde, 2015). Susan Kiguli in her article *performer-critics in oral performance in African societies* also underscores the importance of performance:

Live performance is widely practiced in the different parts of Africa and one way of acknowledging its significance is by examining its environment, realizing that it demands its own intellectual space (Kiguli, 2012).

The performer of a folktale begins by calling upon the audience's attention as thus:

Narrator: *Mbaganire, Mbaganire*

I tell you a story

Audience: *tebeere*

Yes tell us a story

Narrator: *obwiran'ira, hakabaharihoomushaijahamwen'omukazi we or hakabaharihoomushaijaya'shweraomukazi we.*

Once upon a time there was a man and his wife or there was a man who married a woman.

Audience: *tebeere*

Yes, tell us a story

This procedure continues up to the end of the story. *Tebeere* is uttered by the audience at end of every sentence said by the narrator. The response of *tebeere* keeps the audience lively, participating and also gives the narrator a feeling that the audience is interested in what he or she is narrating. The audience only keeps quiet when the narrator is singing a song involved in the story. Since folktales were majorly meant for instruction, children were strictly not allowed to interrupt the story teller until the end of the story. They were supposed to listen and learn from the story being told.

The story telling sessions of Ankole Folktale also starts with time and setting which is popular in almost all Ankole tales. The time of action is normally indicated as *irani'ra* or *obwakarena'kare* (long time ago or once upon a time). There is no calendar, so the time action in tales is identified by two principle seasons of Ankole that is the rainy season and the dry season. This opening is followed by a phrase which exists in almost all Ankole folktales *hakabaharihoomushaijayashweraomukazi we baturabatura, bazaaraomwana...* (There was a man who married his woman...). If a tale consists of a couple who have been married for some time, the word *yashwera* (marry) is replaced by a conjunction 'and' thus; *hakabaharihoomushaijahamweno'mukazi we* (there was a man and his wife...). Alternatively, the narrator can also start with the name of the man, his wife and the children for instance; *Bagainen'omukazi we Kebirooton'abaanabaabobashatu* (Bagaine and his wife Kebirooto and their three children) Importantly, the opening phrase of Ankole tales is the same be it fables or folktales thus; *hakabahariho wakame na' warugwe* (there was Hare and Leopard).

The place of action in Ankole folktales is always mentioned by the narrator and the mentioned place of action is always distant from the narrator's place. In other folktales, the place of action is associated with the past or a narrator mentions a specific place of action and it is mentioned in the first sentence of a folktale. In some folktales, the story teller begins with the place of action or he mentions it after 'long time ago' phrase.

Paralinguistic features are central to a folktale performance as Finnegan contends: the bare words cannot be left to speak for themselves for the simple reason that; in the actual literary work so much else is necessarily and intimately involved.

A folktale performance is only complete when the narrator makes use of nonverbal expressions like face and body gestures, using hands, change of tone according to the mood and feeling in the folktale otherwise, without the use of these paralinguistic resources, the folktale is nothing but empty words. One would think that listening to a folktale is boring but it is the opposite. With the good narrator, listening to a folktale is more of watching a cinema than just plain listening as most of us would assume. A folktale is a composition of words and if the words of the folktale are re-told as they are in the folktale, then no one would dare come for folktale performances. As Okpewho states:

It is in story telling performance that we see the maximum use of innovation and manipulation. In most narrative traditions across the African continent, the storyteller simply has the bare outlines of the story and is expected to make the appropriate adjustments to the details in accordance with the interests of the audience. But the story teller

does more. To make the narration more vivid and convincing the performer must accompany the words of the tale with the appropriate face and body movements to illustrate such things as fear, anxiety, delight, and the behaviors of various characters in the tale (Okpewho, 1992).

Ankole story telling performer is no exception from a performer of any African community. Narrators differ in the ability to match the paralinguistic resources with verbal utterances. However the good ones make the story so enjoyable and entertaining. The face, body and hands all do the speaking. Emotional situations like sadness, call for the reserved facial expression and when it is excitement the narrator too is excited. His facial expressions change according to the mood of the story.

The Ankole story telling performance is also accompanied by variation of tone depending on the situation. For example while observing the performance of respondent 1 who narrated the story of *The Old Woman and Hyena*, the researcher realized that she was changing her voice to mimic the three characters in the tale that is Kente, The old woman and the Hyena. The above observation, made me agree with Ayinde the author of *Aspects of African Oral Literature and Performance Aesthetics*, when he said that; "Performance encompasses the modulation of voice and tone," in folktales where monsters are involved, the narrator mimics the monsters' husky voice and the human's so appropriately that one would think that two people are performing the folktale. For instance, respondent 3, the narrator of *Small Brown Beans and the Monster*, modulated her voice to mimic a monster and the human beings so well that one listening from a far, would think that two people were narrating the story. The change of the narrator's voice is then accompanied by the facial expressions and the overall result is cinematization. In folktales whose mood is a mixture of somber and gay, a brilliant performer modulates the tone to fit sad and gay mood followed by appropriate facial expressions. After watching and listening to the performance of Ankole folktale I concur with Dale and Smith who observed that:

It would need a combination of phonograph and cinematograph to reproduce a tale as it is told... here was no lip mumbling, but every muscle of face and body spoke, a swift gesture often supplying the place of a whole sentence... the animals spoke each in its own tone... it was all good to listen to- impossible to put on paper (Okpewho, 1992).

Indeed it is well said without a video camera and a recorder, to capture the story as it told, it is virtually impossible to re tell it the way it is told. Every narrator has a unique style of storytelling performance, a style which cannot be easily adopted by another person.

The closure of Ankole folktale is done by statements on both the side of the audience and the storyteller. The closing statement of the narrator elevates the narrator into an omniscient narrator or second person point of view. The narrator is somewhere and observing every event taking place in the place of action, the narrator has the license to enter the character's thought an added reason that makes him or her omniscient narrator. The narrator concludes the tale by saying that; *kunastigireokushemererwakwagarukaomunjuya'Maguruntyonataragazakubatebeza* (when peace and happiness was restored in *Maguru's* house hold, I ran back to tell you the story) and the audience respond as follows: *webarewebare, n'obundin'obundiogumeotuganireotyo* (thank you thank you, you should always tell us stories like that). In other instances, the ending of Ankole narratives depends on who is telling the story. If a narrator is a *muhima*, the ending phrase is poetic with rhythm and endowed with images of cattle as thus;

*Kuntsigabyabityo, nzaowa Ntare,
Ampererezaenyakatatare, ngifunyisa
Omunyaafugw'omutaratare, kumbanahika
Omu ruhangarwa Ntare, entareegiryanti
yagiryantarenaishe.*

When it happened like that, I went to Ntare's home

Who gave me a white calf which I drove using

A white stick as I was getting near

The valley of Ntare, a lion ate my calf and I said

"The lion has eaten my calf and its father."

For Bairu group of Banyankole, since their main source of survival is agriculture, their ending reflects agriculture. For example; *Ku ntsigaRwemengoyaarugaomumashemererwayaazaomumaganya, ngarukaowaitukubagaraebihimbaebinaatsigirenibitegura*, (when Rwemengo suddenly switched from happiness to sadness, I came back to weed my beans). Alternatively, the narrator creates a concluding phrase depending on the theme of the story. For instance; *kunaatsigireabakyekyezina'abanyabishubabaahwa Nyampikye, ekyarokyagiraehoreere, nshara aha kutu ngarukaowaitu ahi naashangirebaatandikakuteeraengoman' okutaaguriraomukunanukiraebyabairenibigyendaomumaisho*. (When Nyampikye was no longer a land of night dancers and lairs, I ran back home where I found people ready with drums dancing and singing, celebrating whatever was taking place). In Ankole folktales, the concluding phrase is the only part of the folktale where the narrator uses the first person pronoun.

A large corpus of Ankole folktales has a happy ending. The Ankole tradition maintains the motif that 'good triumphs over evil' a monster however mighty it may be can never win over its hunter however tiny he maybe. For instance a monster in the folktale *The Monster and Small Brown Beans*. A very young boy manages to kill the monster single handedly after devouring all his family members. Like in classical literature, the role of gods in Ankole folktales cannot go without reckoning. They intervene in societal situations, a reason why, the audience need willing suspension of disbelief to appreciate and understand Ankole Folktales. In the example given above, the story has to end happily, before the monster dies, it instructs the boy to cut its index finger and when it is cut every person it has eaten comes out alive and kicking. Realistically, the above act is practically impossible but in oral folktales it is made possible therefore there is need for the audience to appreciate and understand folktales the way they are and what they convey to us without any question and that can only be realized when willing suspension of disbelief is employed.

4.3. The Aesthetic Aspects and Technique of the Ankole Folktales

Oral literature genres depend on verbal utterances for its aesthetic quality. Oral narratives for example depend on storytelling performances as the major medium of exchange. The story telling performance becomes aesthetically successful when the narrator matches the right words with the right themes of the folktale. Part of the aesthetics of the Ankole folktale lies in its characterization and personification. Animals, birds, monsters and ogres, rivers, pebbles trees among others all speak, think and reason like human beings and human beings can converse with these non-human objects. For instance in the tale Nzima and Njunju a pebble holds a conversation with the two sisters;

Akakurungu: *"Nzima-yaNyonga, naiweNjunjuRucwekana; abaanabendayataata; mugumemungambireeby' omwishwananyembagambireeby'omuka. Abaanab'endayataatahazamutarigambanguakabarekagaamba."*

Pebble: Nzima-ya Nyonga, and NjunjuRucwekana, my father's children, you should always tell me what happens in the grazing grounds and I tell you what happens at home.

Akakurungu: *"Baishikib'endayataata, mungambireeby'omwishwananyembagambireeby'omuka. Abaishiki-bagarukamubati: "Twarisaenyana za Ruhogo; twaryaobukaanjan'entagyengyera; twaryaamamuuna; twayezaamaino; kandi twazaagizaempiimba." Akabaarenakobagambiraeb'omukakati, "BayeyeraemitavuyaRuhogo; bayarizaeyojway'omukabaare; hazabaashaakiira Nzima-ya-Nyonga."*

Pebble: My father's children tell me what has happened in the grazing area and I tell you what has happened at home.

The Girls: We have grazed Ruhogo's calves, we have eaten wild berries, and we have cleaned our teeth.

Pebble: They have swept Ruhogo's droppings, they have cleaned the pebble's place and they have put something in Nzima's milk.

The above conversation is between the pebble and the two sisters. In the same, folktale, the bird also speaks out magic words that help to join the branch that is holding Nzima. The bird does not only reason like human beings but also saves Nzima's life. The pebble too saves Nzima by telling her about the poison in the milk that has been prepared by her step mother. On the other hand, monkeys in Bahendwa and Bamiza are able to reason out that Bamiza is not just hungry but also scared. They offer wild fruits to Bamiza and even show her the way out of the forest. The characters are non human but they play a very significant role in the story they

are portrayed as even more human, kind, understanding and reasoning than some of the human characters in the story for instance Njunju's mother. However, like Emenanjo said:

"One really requires a willing suspense of disbelief to comprehend and appreciate what happens there in: with animals speaking and behaving like humans, with the elements speaking and behaving like men, with men being born and reaching maturity within the twinkle of an eye" (Ayinde, 2015).

I concur with Emenanjo, without willing suspension of disbelief a reader of a folktale will never understand or appreciate the beauty in the folktales.

Naming of characters in the Ankole Folktales is also very significant. The technique of nomenclature is very much employed; characters are given names which suit their actions as in tales; *AkazeKomuntuKacubwaEmptsi* (ones' habit is deterred by a hyena). The main character in this story, is so selfish and whatever he does, can only be described in one word *Beyendeza*; his name. Whatever *Beyendeza* comes across, he wants it for himself he is never satisfied with what he has. Noss in his study of Gbaya folk tales observed that; "names may be a device for telling the reader something about the character bearing the name" (qtd in Ayinde 30). In other folktales characters reflect their names for example, *Nyabucureera* and *Nyabwangu* in a tale *Nyabucureera and Nyabwangu*. *Nyabucureera* is a very humble and disciplined girl who ends up marrying a king. On the other hand, *Nyabwangu* is just like her name, she is jumpy, indisciplined, impatient, and she is a girl who has been pampered by her mother at the expense of *Nyabucureera*. Due to the nature of her character, *Nyabwangu* ends up marrying a king's dog *Rukamba* and even begets 'children' with it. Some names in Ankole folktales are symbolic for example *Nyabucurera* is a symbol of good morals and uprightness, a girl or any member of the society who is morally upright, is categorically referred to as *Nyabucurera*. The opposite is true about *Nyabwangu*.

Another prominent symbol in Ankole tales is the step mother. A step mother is a symbol of evil, malice, brutality, cruelty and murder. There is no step mother who treats her step child as her own. The only thing step mothers in Ankole Folktales think of, is ways to get rid of their step children and the way is always murder.

The story telling performance also achieves its aesthetic qualities through the use of hyperbole which is a predominant technique used in Ankole folktales. The story teller tries to employ any skill or technique available to him in his delivery. The effect of hyperbole is clearly brought out through paralinguistic features (use of hands, head, eyes and even breathing). The combination of these wraps the folktale into a very beautiful package that every other member of the audience cannot move an inch from his or her seat until the end of the tale. The effect of hyperbole is emphasis but I have observed that in Ankole folktales, it also creates suspense. For instance, in a tale; *The Dumb Woman*, the speaking of un-born child is hyperbolized for emphasis but the audience cannot settle in their seats until the end of story. The beauty of art and technique are intertwined, art cannot be aesthetically qualifying when the technique is not well used. As a novelist or playwright requires appropriate use of narrative and dramatic techniques to produce catching work, a work that can entice the readers to read it, the story teller also requires catching techniques coupled with the use of tonal variations, gestures, and other extra verbal resources to produce a very entertaining and beautiful tale.

The song is another device used by storytellers to enhance beauty of a folktale. A song adds value to the tale by breaking monotony of narrating and hence entertaining the audience. The songs in Ankole folktales carry with them information that is very significant to the development of a folktale and the overall result. It is also a symbol of re-union with the loved ones and sometimes the song is composed depending on the theme of the folktale. As a symbol of re-union in a tale *A Cruel Step Mother*, *Mugisha* unites with his lost brother *Barakaboona* through a song, *Njunju* and *Nzima* finally unite through a song, in *Maguru and the Monster*, *Maguru* is able to save his mother through a song. Therefore, song in Ankole tales is not just for entertainment but there is a lot therein. In relation to a song is *Ebyevugo* (heroic recitations). *Ebyevugo* is one of Ankole traditions that have stood the taste of time as it is still widely used today. Heroic recitations were also used by a narrator in a story telling session to break boredom. *Mbaganire Mbaganire* by *Yusuf* and *Kahangi*, shades more light on use of *Ebyevugo* in Ankole story telling; "in order to make a folktale more interesting or to wake up those who were sleeping, a part or parts of a folktale would be sung or recited." (Ix). A story telling session or performance was not just for instruction but also an exuberant way of entertainment and heroic recitations coupled with songs makes it so good to watch.

5. Conclusion

Performance is a very crucial component to oral literature, without it, oral literature genres are just a file of words with no life in it. Most of Ankole oral literature genres have survived on performance, and those cultures whose traditions are still intact and strong regardless of the many social changes and education is because performance has kept them alive from generation to another. The performance of Ankole folktales was made more catching by use of songs and heroic recitations. This was done to break boredom among the audience and to wake some members who were dosing.

Like any African community, Ankole has many categories of oral literature that is; *Ebyevugo* (heroic recitations), songs, dances (*ebitaguriro*), proverbs, riddles and oral narratives. Most of these genres are surviving today for instance, heroic recitations, songs and dances and are popularly performed on introduction, wedding and any other form of a party. Proverbs are still popular because they are very crucial in every day speech. Folktales were majorly for instruction of the young and entertainment but new forms of education and entertainment were introduced reducing the importance of folktales.

Presently, it is very hard to come across a child who knows how to tell a story. Worse still, even the old people whom we expect to possess the knowledge of the past say that they don't know or have forgotten. The British in the name of civilization replaced our indigenous education which included folktales with the formal education. Today, Ankole scholars have tried to record some of the folktales in books and now instead of performing the story telling sessions, children just read from the books. Reading and performing are totally two different aspects, children read and understand but they miss out the aesthetic component of a folktale which is created by a song, paralinguistic features employed by the narrator while narrating and the heroic recitations embedded in the folktales.

The relationship between folktales and performance are so interwoven that expunging the latter, renders the former redundant and inactive. The above point explains the fact that Ankole folktales are hard to land on. Performance keeps folktales alive therefore elusory of performance, has rendered the death of Ankole folktales. The folktales would still be circulated if the elders had audience, but unfortunately, children who were the major audience are at school and have no time to listen to stories told by old women and men. Introduction of schools, televisions and radios has rendered folktale performance a service that is no longer required.

A folktale on paper can be likened to watching a movie on screen with no sound; the viewer will only see action but no sound to enhance the credibility of a film. A written folktale is just like those pictures without sound. The reader will read the words of a folktale may understand their meaning but may not enjoy and even appreciate the beauty of a folktale and oral literature in general.

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