

**INVESTIGATING THE SIGNIFICANCE OF ORALITY AND LITERARINESS IN TIMOTHY
WANGUSA'S NOVELS: 'UPON THIS MOUNTAIN' AND 'BETWIXT MOUNTAINS AND
WILDERNESS'**

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**A DISSERTATION SUBMITTED TO THE SCHOOL OF EDUCATION IN PARTIAL
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**UGANDA CHRISTIAN
UNIVERSITY**

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Investigating the Significance of Orality and Literariness in Timothy Wangusa's Novels:
'Upon this Mountain' and 'Betwixt Mountains and Wilderness'

By

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RJ17/M07/008

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Declaration

I, Norah Adeke, solemnly affirm that the dissertation presented here is a product of my own original work to the best of my knowledge. In the process, I have diligently cited and credited all external sources, including materials such as textbooks on literary critics, previous research, and novels. This dissertation has never been submitted to any other university or institution for the purpose of obtaining a degree or its equivalent.

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Signature:

A handwritten signature in blue ink, appearing to read "Norah Adeke", written on a white background with a horizontal line above it.


Date: 8th May, 2024

Approval

I hereby confirm that I have supervised and reviewed the dissertation titled 'Investigating the Significance of Orality and Literariness in Timothy Wangusa's Novels: 'Upon this Mountain' and 'Betwixt Mountains and Wilderness' by Adeke Norah, and I am satisfied with its completion and readiness for submission.

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Dedication

I would like to dedicate this dissertation to my parents, Mr. Jorem Opián Obicho and Mrs. Hellen Deborah Amongin Opián, who have bestowed upon me the invaluable gift of education. Their unwavering support and encouragement have been instrumental in my academic journey, and I am deeply grateful for their love and guidance. This dedication is a token of my appreciation for their sacrifices and belief in my potential.

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Abstract

This study delves into the profound significance of orality and literariness within Timothy Wangusa's captivating novels, namely "Upon this Mountain" and "Betwixt Mountain and Wilderness." It explores how these literary elements play a pivotal role in elevating aesthetic experiences while simultaneously shedding light on historical contexts and power dynamics during the postcolonial era. The primary objectives of this study encompass a meticulous analysis of Wangusa's masterful incorporation of orality, a critical evaluation of his adept utilization of literariness, and an examination of how these carefully interwoven elements contribute to the vivid portrayal of cultural and historical themes within the selected novels.

To achieve these objectives, the researcher employed a qualitative analysis approach, with a specific focus on Wangusa's novels that prominently exhibit the captivating elements of orality and literariness, placing particular emphasis on the two aforementioned literary works. With remarkable skill, Wangusa seamlessly integrated various aspects of orality, including captivating recitations, thought-provoking proverbs, and engaging oral narratives. Additionally, he employed a wide array of literary devices such as powerful similes, evocative metaphors, and thought-provoking irony to enrich the narrative experience.

Furthermore, this study draws attention to the rich and vibrant tradition of the Bamasaaba people, specifically emphasizing the profound importance of imbalu traditional ceremonies during the advent of White rule. This cultural context adds depth and significance to the exploration of orality and literariness within Wangusa's works.

The compelling findings of this study underscored the undeniable impact of Wangusa's adept utilization of orality and literariness. These elements effectively contribute to the creation of profound aesthetic experiences for readers, while simultaneously portraying historical contexts and power dynamics within the postcolonial era. The comprehensive collection and meticulous analysis of data strongly validate the researcher's objectives, solidifying the significance of orality and literariness in Wangusa's novels and their ability to captivate readers and illuminate historical realities.

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Chapter One

General Introduction

1.0 Introduction

The exploration of orality and literacy has been a subject of profound scholarly inquiry for many years, with influential works by Ong (1982) and subsequent critical analyses by Tannen (1983), Finnegan (1988), and Collins and Blot (2003) illuminating the intricate relationship between spoken and written words across diverse cultural contexts. Ong's groundbreaking research aimed to unravel the complex ways in which orality and literacy shape cognition and cultures, sparking ongoing discussions and critiques that have significantly shaped the field.

Tannen (1983) took an interdisciplinary approach, delving into the functioning of written and spoken words as discourse within specific contexts and for specific purposes. Her essays shed light on the fluid boundaries between orality and literacy, challenging the rigid categorization of these concepts. Similarly, Finnegan (1988) critically examined the perceived dichotomy between "oral" and "literate" cultures, a notion often associated with Ong. Finnegan's insights dismissed the usefulness of these broad categories, emphasizing the need to comprehend the operation of written and spoken words within specific cultural frameworks.

Building upon these foundations, Collins and Blot (2003) traced the significant advancements in orality and literacy studies since the mid-20th century. Their work emphasized the value of situated studies that contextualize "orality" and "literacy," highlighting how these constructs are socially constructed within cultures, influencing notions of identity and power dynamics. The term "orality" itself has posed challenges as an analytical category, lacking precision and necessitating nuanced exploration within specific cultural contexts.

In light of this critical discourse, the present research delves into the novels of Timothy Wangusa, specifically "Upon this Mountain" and "Betwixt Mountain and Wilderness," to explore the profound significance of orality and literariness in his literary works. Wangusa's skillful incorporation of these elements provides a unique lens through which

to examine the dynamics of cultural expression and the formation of identity. Through a meticulous analysis of Wangusa's narratives, this study aims to contribute to a deeper understanding of the intricate interplay between orality and literariness in literature, shedding light on the complexities of cultural expression and storytelling within contemporary African contexts. By bridging the gap between theory and practice, this exploration offers valuable insights into the evolving nature of oral and written traditions within the realm of literature.

2.1 Background of the Study

Pre-literate societies, lacking written literature, possess a wealth of vibrant oral traditions comprising folk epics, narratives, drama, proverbs, and folksongs, collectively known as oral literature. However, the classification of these diverse genres of oral literature presents challenges due to the ever-changing cultural dynamics in the modern digital age.

The concept of orality finds its origins in ethnographic descriptions of oral poetry and traditions. Albert B. Lord's seminal work, "The Singer of Tales" (1960; posthumous new edition 2000), laid the foundation for understanding this concept. Even in literate societies, oral traditions persist, such as the sharing of bedtime stories within families or the retelling of urban legends. "Oral literature" encompasses a wide range of expressions, including jokes, oral poetry (such as slam poetry), and performance poetry, all of which consciously reject the written form. It serves as an essential component of culture, operating in many ways akin to written literature.

Scholars have grappled with terminology in this field, with Ugandan scholar Pio Zirimu introducing the term "orature" to avoid an oxymoron, although "oral literature" remains more commonly used in academic and popular discourse. "Orature" is defined as "something passed on through the spoken word," coming to life within living communities. Pioneering work by Zirimu and subsequent scholars has emphasized the aesthetic expression and performative aspects of oral literature, challenging the ability of Western theories to fully capture indigenous oral traditions.

The discovery of the oral roots of the Iliad and the Odyssey was a pivotal moment, leading to further research in Oral Theory and refining the understanding of the oral

model of reactivity. Scholars have explored the condensed nature of oral texts and their popularity within oral traditions, contributing to a revised postmodernist conception of literary studies.

Numerous scholars, including Stock (1990), Collins and Blot, Furniss (2004), Foley (2002), and Baumann (1977), have examined various aspects of orality and literacy, adding to the evolving discourse in this field.

This study aims to focus specifically on the works of Timothy Wangusa, particularly his novels "Upon This Mountain" and "Betwixt Mountain and Wilderness," in order to explore how he skillfully incorporates elements of orality and literariness in an integrated manner. By analyzing Wangusa's works, this study seeks to deepen our understanding of how orality and literariness intersect, shedding light on the intricate dynamics of cultural expression and storytelling within contemporary African contexts.

2.2 Statement of the Problem

The exploration of the interplay between orality and literariness in the context of Timothy Wangusa's works has been largely overlooked in scholarly research, particularly in terms of the rich aesthetic experience they offer. This knowledge gap hinders a comprehensive understanding of how literary and oral traditions intertwine within Wangusa's writings.

The purpose of this study was to delve into the utilization of orality and literariness in Timothy Wangusa's novels, specifically 'Upon This Mountain' and 'Betwixt Mountain and Wilderness,' in order to enhance our understanding of his integrated approach to writing. These novels employ a combination of orality and literariness to provide readers with a deeper aesthetic experience, particularly at a time when orality as a literary style is diminishing in contemporary African literature.

2.3 Objectives of the Study

The study aimed to achieve the following objectives:

- i. To analyse Timothy Wangusa's utilization of orality and literariness in his novels "Upon This Mountain" and "Betwixt Mountain and Wilderness".

- ii. To examine the interplay between orality and literariness in Wangusa's novels "Upon This Mountain" and "Betwixt Mountain and Wilderness" to enhance the aesthetic experience.

2.4 Hypotheses

- i. Timothy Wangusa's use of orality in his novels "Upon This Mountain" and "Betwixt Mountain and Wilderness" significantly contributes to the illumination of historical contexts and power dynamics within the narratives.
- ii. The interplay between orality and literariness in Wangusa's novels "Upon This Mountain" and "Betwixt Mountain and Wilderness" significantly enhances the aesthetic experience, providing readers with a deeper and more engaging narrative.

2.5 Scope of the Study

The scope of this study is focused on the analysis of orality and literariness within the specific context of Timothy Wangusa's two novels, namely "Upon This Mountain" and "Betwixt Mountain and Wilderness." These particular works have been selected for their richness and depth, providing a concentrated framework for the comprehensive examination of Wangusa's utilization of orality and literariness. By narrowing the scope to these novels, this research aims to delve deeply into the nuances of Wangusa's writing style and explore the intricate ways in which orality and literariness intersect within his literary creations.

2.6 Definition of key terms

- i. Exploitation involves the act of utilizing and deriving benefits from available resources. Orality, on the other hand, refers to the use of spoken language as a primary mode of communication, particularly in communities where widespread literacy is not prevalent.
- ii. Literariness pertains to the specific linguistic and formal characteristics that distinguish literary texts from non-literary texts, as described by Baldick (2008).

In essence, literariness encompasses the unique features that define a work as a literary composition.

- iii. Ullman (1992) views interfaces as a mechanism that facilitates interaction between two elements. In the context of this discussion, interfaces can be understood as the means through which various aspects of exploitation, orality, and literariness intersect and interact with one another.

2.7 Justification of Study

Timothy Wangusa's deliberate integration of orality and literariness in his novels "Upon this Mountain" and "Betwixt Mountain and Wilderness" holds profound implications for African writers, the preservation of oral traditions, local readership, and cultural ownership. This unique fusion of storytelling techniques offers readers a captivating and immersive aesthetic experience that bridges the gap between traditional and modern African literature. However, due to the scarcity of specific research on this distinctive writing style, our understanding of the depth and significance of African literary traditions in contemporary works remains limited. Therefore, there is an urgent need for scholarly investigation to accurately assess how these traditions influence and enrich modern African writing. This study aims to address this gap by thoroughly exploring the interplay between orality and literariness in Wangusa's novels, providing valuable insights into the enduring relevance and impact of oral traditions in the realm of contemporary African literature.

2.8 Significance of the Study

The examination of Timothy Wangusa's deliberate utilization of orality and literariness in his novels, "Upon this Mountain" and "Betwixt Mountain and Wilderness," holds immense significance for a wide range of stakeholders in the African literary landscape, including writers, educators, traditionalists, and policymakers. This research has the potential to provide invaluable insights into the intentional integration of these elements, offering a deeper understanding of how orality and literariness intersect in contemporary African literature.

Moreover, this examination contributes to the preservation of oral tradition by showcasing its continued relevance and resonance in modern literary works. By incorporating these storytelling methods, Wangusa's novels engage local readership, fostering a connection with culturally significant narratives. Additionally, the exploration of orality and literariness in Wangusa's writing promotes cultural ownership, highlighting the unique ways in which African storytelling traditions are employed and celebrated.

Ultimately, this study aims to shed light on the multifaceted impact of Wangusa's stylistic choices, providing a comprehensive exploration of their significance within the broader context of African literary traditions. By doing so, it has the potential to not only influence and benefit African writers, but also enrich the understanding and appreciation of African literature for educators, traditionalists, and policymakers alike.

2.8 Theoretical Framework

The theoretical framework for this study is rooted in sociological literary theory, which offers a lens through which to understand literature within its broader social context. This approach allows for an analysis of how literature both reflects and influences society, making it an ideal framework for examining the use of orality and literary style in Timothy Wangusa's novels, "Upon this Mountain" and "Betwixt Mountain and Wilderness." The selection of this theoretical framework was heavily influenced by Austin Harrington's delineation of six sociological approaches to art, which emphasize the historical, cultural, and material aspects of artistic expression. By employing this theoretical framework, the study aimed to bridge the existing knowledge gap surrounding orality and literariness in Wangusa's novels.

The guiding principles of sociological literary theory that informed the analysis and interpretation of the data encompassed two key tenets:

- i. **Social Constructs:** This involved an examination of how orality and literariness are employed to represent and construct social realities, identities, and power dynamics within the context of the novels.

- ii. **Societal Function:** This entailed an analysis of the functions of orality and literariness in literature, including their role in shaping and reflecting societal norms, values, and behaviors.

These tenets provided a solid foundation for the analysis and interpretation of the data, offering a sociological lens through which to comprehend the use of orality and literariness in Timothy Wangusa's novels.

In addition, this study will also incorporate Postcolonial Theory, which focuses on literary works produced in the aftermath of colonialism and examines how literature reflects and responds to the legacies of colonial rule. Within the context of Wangusa's novels, this theory will be applied to explore themes of colonialism, decolonization, cultural identity, and power dynamics. The theory was chosen to guide the analysis of power dynamics within the novels, including the portrayal of colonial authorities, local elites, and the response to colonial influences. It will help illuminate how characters navigate these power structures and resist oppressive forces.

Furthermore, Postcolonial Theory will be instrumental in analyzing how Wangusa employs orality and literariness to convey themes of hybridity, where African and Western cultures intersect. This theory will guide the researcher in exploring how this cultural blending is represented, highlighting the complexities of cultural exchange and adaptation.

An essential concept within Postcolonial Theory that will be employed to guide the analysis of data from the two novels is the notion of "Otherness." The "Other" is often constructed in opposition to the dominant culture, reinforcing binary oppositions such as civilized/savage, colonizer/colonized, or us/them. Postcolonial Theory will be employed to deconstruct these representations of "Otherness," unveiling the power dynamics and ideologies inherent in portraying marginalization. When analyzing Wangusa's novels, the researcher will examine how the author utilizes orality and literariness to portray the "Other" (potentially the colonized characters or cultures) and how these representations challenge or reinforce colonial stereotypes.

By employing this comprehensive theoretical framework, this study entitled 'Investigating the Significance of Orality and Literariness in Timothy Wangusa's Novels:

'Upon this Mountain' and 'Betwixt Mountains and Wilderness" aims to provide a thorough exploration of the profound implications of orality and literariness within Wangusa's literary works.

Chapter Two

Literature Review

2.1 Introduction

The complex dynamics of orality and literariness, and how these ideas are woven throughout Timothy Wangusa's literary works, have attracted increasing attention in literary criticism and cultural analysis. In the framework of Wangusa's vast body of work, this chapter seeks to analyse the current academic discourse around these subjects critically. This study of the literature aims to provide a comprehensive understanding of Wangusa's distinctive style of storytelling and cultural representation by examining how orality and literariness interact in her work.

The interwoven elements of literature that form its essence and meaning are not orality and literariness, but rather two distinct occurrences. This review aims to shed light on Wangusa's navigation of the spoken and written traditions within African literature by investigating her works and bringing attention to the complex interplay between spoken and written expression. This analysis seeks to advance understanding of the author's use of storytelling techniques and cultural nuances by exploring the complex tapestry of oral traditions and literary skills found in Wangusa's writings.

2.2 Exploitation of Orality

Orality, or the transmission of information and culture through spoken word, has been a vital aspect of human communication since prehistoric times. Before the invention of writing, oral storytelling was the primary means of passing down legends, rituals, and historical events among communities. Even after the advent of writing, oral traditions have remained an important part of many cultures, providing a unique way for individuals to connect with their past and communicate with one another.

One of the key characteristics of orality is its fluidity and adaptability. Unlike written texts, oral traditions can evolve and change over time as they are passed from one generation to the next. This flexibility allows for the incorporation of new information, perspectives, and interpretations, making oral storytelling a living and dynamic form of

communication. Additionally, orality often involves audience participation, with listeners engaging in dialogue with the storyteller, asking questions, providing feedback, and contributing their own experiences to the narrative.

Exploring orality can offer valuable insights into the diversity of human cultures and the ways in which individuals construct and share their identities through language and storytelling. By studying oral traditions from different societies, researchers can uncover common themes, motifs, and structures that reflect universal human experiences and values. Furthermore, with the rise of digital media and online communication platforms, the exploration of orality is more relevant than ever, as individuals seek new ways to connect and engage with one another in an increasingly digital world. In conclusion, the exploration of orality can help us appreciate the richness and complexity of human communication, offering a window into the past and a guide for future innovations in storytelling and dialogue.

The study of orality is a gateway to understanding the rich tapestry of cultural heritage and storytelling traditions prevalent on the African continent. Scholars like Walter J. Ong (2013) and Walter J. Ong (1982) have meticulously delineated the distinctions between primary and secondary orality, shedding light on how these forms of communication interact with written and printed modes of expression. Ong's exploration into the differences between oral and literate cultures highlights the reliance on memory, improvisation, and face-to-face interaction within oral cultures, emphasizing their unique characteristics. In the context of Timothy Wangusa's literary works, orality functions as a narrative device and serves as a means of preserving and transmitting African cultural values, beliefs, and histories through the medium of literature (Finnegan, Ruth, 2012).

In addition, the varied viewpoints of academics like Susan Stewart, David Abram, Paul Zumthor, Jack Goody, John Miles Foley, and Henry Louis Gates Jr. enhance the area of orality studies in literature. *The Theory of Oral Composition: History and Methodology*, a major work by Foley, explores the theory and methodology of oral composition, highlighting the performative character of oral traditions and the oral poet's crucial role in telling stories. Conversely, Goody examines the dynamic interplay between written

and oral traditions, contending that writing creates new avenues for cultural expression and social structure, improving memory, and facilitating knowledge transfer.

The performative nature of oral poetry and its cultural value in various contexts are highlighted by Zumthor's worldwide view on oral poetry traditions. According to Abram's investigation on the sensory aspects of oral storytelling, oral cultures have a profound ecological knowledge based in first-hand sensory experience. Stewart emphasizes the distinctive auditory experience of poetic expression in his research on voice and orality in poetry. Finally, Gates' analysis of African American literature highlights how oral storytelling within the African American community transforms literary production and cultural identity.

Furthermore, Akporherhe, Friday, and Udi Peter Oghenerioborue (2021) emphasize that the use of orality in literary narratives highlights the value of oral storytelling traditions in creating communal identities and promoting cultural resilience. Lord's emphasis on the oral heritage of epic poetry highlights the features of oral transmission of poetry performance and production. Readers are taken to a realm where myths, tales, and ancient wisdom collide because of Wangusa's deft use of orality; this provides deep insights into the complexity of African communities and their enduring legacies (Hägg, Tomas, 1994).

Moreover, the analysis of orality in literary studies goes beyond scholarly research; it is evidence of the storytelling's persistent ability to overcome cultural barriers and promote cross-cultural communication (Miller, Sara, and Lisa Pennycuff, 2008). Wangusa's stories act as bridges for intercultural communication and understanding because they cut beyond linguistic and geographic barriers. Furthermore, the emergence of digital media has led to the development of neo-oral traditions, which have opened up new avenues for creative narrative expression that conflate written and oral forms of communication.

Scholars can decipher the complex relationships between oral and written modes of communication in Wangusa's writing by using an interdisciplinary approach that includes literary theory, cultural studies, and postcolonial critique (Finnegan, Ruth, 2012). By placing Wangusa's writings in the larger framework of orality in African literature,

researchers can learn important lessons about the transformational potential of storytelling and how it cuts beyond linguistic and cultural barriers.

Timothy Wangusa's literary works' use of orality provides an engaging lens through which to analyze the complex interplay between oral and written forms of communication in African literature. By delving into the intricacies of oral narratives, academics can acquire a profound understanding of the cultural diversity and depth of African storytelling traditions. Readers are taken to a realm where myths, tales, and ancestral wisdom collide because of Wangusa's deft use of orality, which provides profound insights into the intricacies of African communities and their enduring legacy.

2.3 Use of Literariness

Literariness refers to the quality of being literary or having literary merit. It encompasses various elements such as style, language, symbolism, and narrative techniques that elevate a piece of writing from mere information to a work of art. The use of literariness can enhance the overall impact of a text, making it more engaging, thought-provoking, and aesthetically pleasing for readers.

One of the key advantages of incorporating literariness into writing is its ability to evoke emotions and spark imagination in readers. By using poetic language, vivid imagery, and in-depth character development, writers can create a rich and immersive reading experience that allows readers to connect with the text on a deeper level. This emotional engagement can make the message or theme of the writing more impactful and memorable.

Furthermore, literariness can also provide a platform for writers to explore complex ideas, challenge societal norms, and provoke critical thinking. By using techniques such as irony, allegory, and ambiguity, writers can convey deeper meanings and multiple layers of interpretation in their work. This encourages readers to engage with the text on a deeper level, inviting them to reflect on their own beliefs and perceptions. Ultimately, the use of literariness can help writers to communicate their ideas more effectively and leave a lasting impression on readers.

Timothy Wangusa's literary repertoire's incorporation of literariness is evidence of his skillful craftsmanship and creative aptitude. According to academics like Jonathan Culler and Terry Eagleton, Wangusa use a variety of literary elements, such as metaphor, symbolism, imagery, and allusion, to enhance his stories and give them a rich depth and resonance (Culler 2011; Eagleton 2008). Scholars can uncover priceless insights on the complex fabric of African identity, the varied experiences of the diaspora, and the lingering effects of postcolonialism by carefully examining data.

In addition, investigating the literariness investigation in Wangusa's writings provides a means of understanding the larger cultural and socio-political environments in which his stories are situated. By dissecting Wangusa's writings, academics might get insight into the complex socio-cultural structures of African societies and their long-lasting effects, in line with Roland Barthes' thesis regarding the author's death and the birth of the reader (Barthes 1977). In addition, Wangusa's literary works demand critical engagement from scholars who recognize the intrinsic instability and plurality of language found in them thanks to Jacques Derrida's deconstructionist perspective (Derrida 1998).

Examining literariness in Wangusa's work provides significant insights into universal themes of human life and existential inquiry, even beyond its significance for African literature. Scholars can identify underlying mythological structures and motifs in Wangusa's narratives that transcend cultural boundaries and resonate with readers on a universal level by drawing on Northrop Frye's archetypal criticism (Frye 2000). Furthermore, the reader-response theory developed by Wolfgang Iser (1978) encourages academics to think about the dynamic relationship between the reader and the text, recognizing the influence of subjectivity and interpretation on literary meaning.

In addition, analyzing Wangusa's literary works highlights the continuing importance of storytelling in creating communal identities and promoting cultural resilience. Motivated by Louise Rosenblatt's transactional theory of reading, academics might recognize literature as a dynamic vehicle for resistance against prevailing narratives and the reciprocal interaction between text and reader (Rosenblatt 1994). Scholars can comprehend Wangusa's literary abilities and the significant influence of his stories on African literature and other fields by synthesizing these many theoretical frameworks.

Reception aesthetics is a theory put out by Hans Robert Jauss that emphasizes the reader and historical context when understanding literary writings. Louise Rosenblatt is a proponent of transactional reading, in which the reader's response and the characteristics of the text interact to produce meaning. For academics studying literature, these viewpoints offer a variety of theoretical frameworks and methods for interpreting literariness in literature.

2.4 Interface between Orality and Literariness

The interface between orality and literariness is a complex and multi-faceted concept that explores the relationship and interaction between oral communication and written language. Orality refers to the spoken word, storytelling, and verbal communication that has been passed down through generations, while literariness refers to the written word, literature, and formal written compositions. The interface between these two modes of communication is where the boundaries blur and overlap, creating a dynamic interplay between the spoken and written word.

One of the key aspects of the interface between orality and literariness is the oral tradition of storytelling and how it influences and shapes written literature. Many classic works of literature, such as epic poems like the Iliad and the Odyssey, were originally passed down orally before being transcribed and written down. This oral tradition often gives written works a sense of rhythm, cadence, and oral performance that can be traced back to their origins in oral storytelling. This blending of oral and written forms creates a unique and powerful literary style that combines the immediacy and fluidity of oral communication with the permanence and structure of written language.

Furthermore, the interface between orality and literariness can also be seen in contemporary forms of communication, such as spoken word poetry and storytelling events. These performances bridge the gap between oral and written forms of expression, combining the spontaneity and intimacy of spoken communication with the craft and precision of written language. By bringing together elements of both orality and literariness, these forms of expression create a dynamic and engaging experience that resonates with audiences on a deep and personal level. In this way, the interface

between orality and literariness continues to evolve and shape the way we communicate and connect with each other through language.

The analysis of the relationship between literature and ideology by Terry Eagleton posits that literary works reflect and reinforce prevailing social and political beliefs (Eagleton, 2008). As Timothy Wangusa's narratives intricately navigate the complexities of African identity and postcolonial legacies, this interaction serves as a conduit for examining and critiquing such notions (Eagleton, 2008). Eagleton's comprehensive exploration of literary theory and its intersection with ideology provides a valuable framework for understanding the multifaceted layers of meaning embedded within Wangusa's works, shedding light on the profound socio-political dimensions of literature and its role in shaping cultural discourse.

Furthermore, Roland Barthes' concept of the reader's birth and the author's death (Barthes, 1977) adds another layer of understanding to Wangusa's writings. Barthes argues that the author's intentions and biography do not solely determine literary works; rather, they invite active reader participation and interpretation. In Wangusa's narratives, readers engage with the oral elements interwoven into the stories, actively contributing to meaning-making through their interpretations (Barthes, 1977). This perspective emphasizes the dynamic nature of literary interpretation and highlights the significance of the reader's role in shaping the meaning and importance of the text. By embracing Barthes' notion, we gain insight into the interactive and collaborative nature of Wangusa's works, where readers become co-creators of meaning alongside the author.

Jacques Derrida's deconstructionist approach, which emphasizes the instability and diversity of language (Derrida, 1998), further complicates the interface between orality and literariness in Wangusa's narratives. Derrida's perspective challenges fixed notions of textual meaning by highlighting the fluidity of storytelling, where oral traditions seamlessly blend with written forms (Derrida, 1998). This fluidity reflects the ever-evolving nature of language and invites readers to engage in the process of interpretation and meaning-making actively. By embracing Derrida's deconstructionist lens, we gain a deeper understanding of the intricate interplay between orality and

literariness in Wangusa's works, where the boundaries of language and meaning are continually questioned and redefined.

According to Northrop Frye's idea of archetypal criticism, which proposes that all literary works have mythological components in common, literature provides insights into its underlying structures (Frye, 2000). Wangusa's use of orality in his academic framework connects with Frye's viewpoint since it draws on storytelling themes common to all cultures (Frye, 2000). The methodical approach needed to decipher the complexity of orality and literariness in Wangusa's writings is consistent with Cleanth Brooks's call for attentive reading and formal analysis (Brooks, 1947). Scholars can reveal the underlying meanings buried in Wangusa's stories by paying attention to language and structure, shedding light on African storytelling traditions' diversity and cultural depth (Brooks, 1947).

Chapter Three

Methodology

3.1 Introduction

This chapter delves into the comprehensive methodological framework employed for the study. It encompasses the research design, population, sample size determination, data collection procedures, the actual process of data collection, and the subsequent phases of data processing and analysis. The systematic exploration of these methodological elements is crucial for establishing the robustness and reliability of the research findings.

3.2 Research Design

The research adopted a hybrid approach by combining qualitative and quantitative content analysis methodologies to conduct a thorough examination of the textual data present in Timothy Wangusa's novels, specifically "Upon this Mountain" and "Betwixt Mountain Wilderness." This methodological combination allowed for a comprehensive and nuanced analysis of the text, enabling a subjective interpretation that facilitated the identification of orality and literariness elements. The research objectives and questions served as guiding principles, directing the focused examination and providing valuable insights into how Wangusa strategically employed orality and literariness within the context of these novels.

3.3 Population Sample

For the research study titled 'Investigating the Significance of Orality and Literariness in Timothy Wangusa's Novels: 'Upon this Mountain' and 'Betwixt Mountain and Wilderness',' a combination of sampling and purposive sampling criteria was employed to identify Ugandan novels characterized by a rich interplay of orality and literariness. Following a comprehensive selection process, the study narrowed its focus to two specific novels by Timothy Wangusa, namely "Upon this Mountain" and "Betwixt Mountain and Wilderness."

These novels were chosen due to their notable prevalence of orality, as observed from the researcher's perspective. The research study aimed to employ a hybrid approach,

utilizing both qualitative and quantitative content analysis methodologies to thoroughly scrutinize the textual data within these novels. This approach facilitated a subjective interpretation of the text data, allowing for the identification of orality and literariness elements. The research objectives and questions guided the focused examination, shedding light on how Wangusa strategically harnessed orality and literariness within the context of the novels.

By employing this combination of sampling and purposive sampling criteria, along with a hybrid approach to content analysis, the study aimed to provide a comprehensive understanding of the significance of orality and literariness in Timothy Wangusa's novels, contributing to the broader field of African literature research.

3.4 Method of Data Collection

The research study utilized a qualitative approach to collect, interpret, and analyze data from Timothy Wangusa's postcolonial novels, specifically "Upon this Mountain" and "Betwixt Mountain and Wilderness." The decision to employ a qualitative method was justified based on several key factors:

Depth and richness: The qualitative approach enables a thorough exploration of the intricate nuances, complexities, and multiple layers of meaning found within the texts. This methodology facilitates detailed textual analysis, delving into themes, characters, language, and imagery to uncover subtle meanings and subtexts.

Contextual understanding: The qualitative method emphasizes the importance of understanding the texts within their cultural, historical, and socio-political contexts. Postcolonial literary works, such as those by Wangusa, often contain profound historical and cultural references that significantly impact their meanings. Through qualitative analysis, the researcher can unravel these contextual layers, leading to a more comprehensive understanding of the texts.

Interpretative flexibility: Qualitative methods allow for flexibility in interpretation, enabling researchers to explore multiple perspectives and interpretations of a text. Postcolonial literature frequently challenges conventional narratives and introduces alternative viewpoints. Qualitative analysis empowers the researcher to engage with

these complexities, considering various interpretations and uncovering diverse meanings.

By employing a qualitative approach, the research study aimed to collect and analyze data that would provide a comprehensive understanding of the significance of orality and literariness in Wangusa's novels. This methodology enables a nuanced exploration of the texts, considering their depth, contextual influences, and the diverse interpretative possibilities they offer.

3.5 Sources of Information

For this study, a wide range of sources were consulted to gather information and insights. These sources included relevant textbooks, novels, literary journals, online resources, and other reading materials. Furthermore, valuable perspectives and knowledge from literature scholars and scholarly texts were incorporated into the analysis. However, the main emphasis and focal point of the analysis revolved around the novels authored by Timothy Wangusa.

3.6 Instruments and Tools

The main data source for this study consisted of Timothy Wangusa's novels, specifically "Upon this Mountain" and "Betwixt Mountain and Wilderness." The researcher conducted a thorough analysis of these works, paying meticulous attention to identifying the presence of orality and literariness. The focus was on key stylistic devices employed within the texts, including allusion, diction, imagery, metaphors, personification, humor, and various elements of orality such as riddles, tongue twisters, biblical allusions, and songs. Through this detailed examination, the researcher aimed to shed light on how these elements were utilized within the novels.

3.7 Data Processing

After collecting the necessary data, the researcher conducted a thorough review to ensure comprehensiveness, accuracy, and uniformity, aiming to eliminate any discrepancies or errors. The data was systematically classified based on sub-themes aligned with the research objectives, and specific sub-headings were used for organization. To analyze the data, a critical study approach was employed, utilizing

sociological and new historical approaches to literary criticism. The findings were then qualitatively discussed in relation to the research questions, leading to conclusions that were drawn accordingly.

3.8 Data Analysis

Upon obtaining the qualitative data for this study, a descriptive analysis was conducted. The researcher meticulously evaluated both primary and secondary data from Timothy Wangusa's novels, carefully examining them in relation to the study objectives to establish the presence of orality and literariness. The variables present within the text underwent thorough scrutiny, and their effectiveness was assessed through the lens of literary technique.

3.9 Ethical Considerations

The researcher is aware that ethical considerations play a crucial role in research study, particularly concerning the treatment of literary works and the representation of cultural elements. The following ethical principles were upheld throughout the study:

Respect for Cultural Context: The study acknowledges the cultural significance of the novels by Timothy Wangusa within the Ugandan literary landscape. Efforts were made to respect and accurately represent the cultural elements, including orality and literariness, present in the texts.

Avoidance of Plagiarism: The researcher adhered to strict guidelines to avoid plagiarism when referencing and quoting from Timothy Wangusa's novels. Proper citation formats were used to attribute ideas and excerpts to their original sources.

Confidentiality: Since the study focuses on published works, there were no concerns regarding the confidentiality of personal information. However, the research maintains the confidentiality of the author's intellectual property by citing sources accurately.

Bias and Subjectivity: The researcher maintained transparency regarding their background and perspectives to mitigate potential bias. Reflexivity was employed throughout the analysis to acknowledge any potential biases and maintain objectivity in the interpretation of the novels.

Data Integrity: The integrity of the data collected from the novels was crucial. The researcher ensured accurate transcription and representation of quotes and passages to preserve the original context and meaning intended by the author.

Acknowledgment of Limitations: The study acknowledges its limitations, including the subjective nature of literary analysis and the potential for different interpretations. Transparency regarding these limitations enhances the credibility and validity of the research findings.

Chapter Four

Presentation and Analysis of Data

4.1 Introduction

The purpose of this study, as spelt out in Chapter One, is to analyse the interplay between orality and literariness in Timothy Wangusa's "Upon This Mountain" and "Betwixt Mountain and Wilderness" as literary tools to represent and construct social realities, identities, and power dynamics within the context of the novels.

The elements of orality and literariness that constitute the data for this study include recitations and chants, proverbs, oral narratives, speeches, songs, tongue twisters, and riddles, which were collected according to this researcher's Textual Checklist. The Textual Checklist was based on two selected texts: Upon This Mountain and Betwixt Mountain and Wilderness. The data collected was analysed and interpreted with a view to confirming, or disproving the hypotheses of the research, which is repeated below:

- i. Timothy Wangusa's use of orality in his novels "Upon This Mountain" and "Betwixt Mountain and Wilderness" significantly contributes to the illumination of historical contexts and power dynamics within the narratives.
- ii. The interplay between orality and literariness in Wangusa's novels "Upon This Mountain" and "Betwixt Mountain and Wilderness" significantly enhances the aesthetic experience, providing readers with a deeper and more engaging narrative.

4.2 Analysis of Orality

4.2.1. Chants

The use of chants in oral literature serves various purposes and plays a significant role in many cultures around the world. Chants are rhythmic and repetitive vocal expressions that are often performed in a group setting. Although chants are often used to preserve and transmit cultural traditions, values, stories, and histories from

one generation to another, Wangusa sometimes use them portray themes such as colonisation, identity and otherness.

Chant 1

Postcolonial literature often reflects the impacts of colonialism, including religious conversion efforts. Catechism classes such as is reflected in the following chant can illuminate how colonial powers imposed their beliefs and practices on colonised societies:

'And so, who is it that moulded you?' 'It is the moulder that moulded me.'

'Who is it that will pull you to pieces?'

'It is the moulder that will pull me to pieces.'

'Right. Why is it that it is not death that will pull you to pieces?' 'Because death is only a messenger—slave of the moulder.'

'Correct. And where is the moulder to be found?' 'The moulder is to be in every place.'

'Correct. In every place and in every no-place. Everywhere and every nowhere. Because you can get to the moulder by going nowhere . . . Heaven itself is not a place but a state of happiness.'

'Where is heaven then?'

'Heaven is wherever the moulder is.'

'Yes. So, every time he is in your heart, Heaven is right inside you! . . . And where is Hell?'

'Hell is in Gehenna.'

'No! Hell is wherever the moulder is not, wherever he is absent. Every time he is not in you, you become a container of hell! And lastly, how many persons are there

inside the moulder?' *'Three persons.'*

'How many moulders are there inside each person?' 'One moulder.'

'Can any of the three persons go on a journey without the other two?' 'No! Never!'

The three are always together inside the one moulder? (p 38)

The chant above is a Catechism class, a means through which colonial powers attempted to instil their values and beliefs in the colonised populations. The chant, therefore, reflects how such classes influenced the identities and worldviews of the characters. By not questioning the “moulder” who is seen as powerful, the characters in the novel must also not question the bearer of this new identity. The use of repetitions in the chant suggests the drilling of Western ideology and identity in the receiving community.

Wangusa also uses repetition, a common feature in oral storytelling, to reinforce the significance of power dynamics represented by the “moulder”. The question-answer format creates a rhythmic, conversational tone typical of oral narratives; allegorical elements construct a layered narrative, inviting interpretation and reflection on societal and personal themes. This will be discussed in details in the following chapter.

Chant 2

The stanza you provided is a prayer or hymn that was commonly recited or sung during the colonial era in Africa. The stanza is from Wangusa’s second novel, “Betwixt Mountain and Wilderness”. It is the middle stanza of the British national anthem in the headmaster’s office, printed on the portrait of His Majesty, the King. It is what Mwambu reads when he enters into the headmaster’s office. Wangusa This stanza reflects a sense of loyalty and allegiance to the ruling authority, typically the British monarchy, as was common during the colonial period:

*O Lord our God, arise, Scatter our enemies, And
make them fall; Confound their politics,*

Frustrate their knavish tricks; On Thee our hopes we

fix:

God save the King! (Wangusa 2015: 30).

The inclusion of this stanza/chant serves to depict the influence of colonial ideologies, practices, and symbols on African societies during that historical period. It highlights the complex dynamics of power, politics, and cultural assimilation that characterised the colonial era in Africa.

The stanza's plea for divine intervention to scatter enemies, confound politics, and save the King reflects a mindset of submission to and reliance on colonial powers. It underscores the impact of colonialism on indigenous cultures and the ways in which colonial institutions, such as schools headed by figures like headmasters, perpetuated colonial norms and values.

By incorporating this stanza in his novel, Wangusa likely aims to evoke a sense of historical context, challenge colonial narratives, and shed light on the complexities of African experiences under colonial rule. These ideas and themes will be discussed in the following chapter.

Chant 3

The use of this chant becomes apparent as Mwambu reflects on his journey to the city. While on the bus, he reminisces about Masaaba's mountain and his former school, Namwombe Primary School, where he was required to recite a powerful chant that goes as follows:

“If all the men in the world were one man” And all the axes in the world were one axe, And all the trees in the world were one tree And all the rivers in the world were one river, And if that man took that axe and cut that tree, And if that great tree fell into that great river - What a great splash that would be! (Wangusa 2015: 39).

This chant serves as a profound message emphasising the significance of unity within the community. The imagery portrayed in the chant conveys a message of

interconnectedness and collective strength. By envisioning a scenario where all elements of nature and humanity are unified as one, the chant underscores the power that can be harnessed through unity and collaboration. The act of the man cutting down the tree and creating a great splash in the river symbolises the impact that can be achieved when individuals come together for a common purpose.

Chant 4

In this chant, Mwambu incorporates a powerful chant inspired by Kwame Nkrumah to mobilize his audience and advocate for the end of colonialism. The chant, "Osagyefo oyee! Africa oyee!" captures the spirit of unity, liberation, and empowerment that was prevalent during the anti-colonial movements in Africa:

'Osagyefo oyee! The enchanted continent yelled back 'Africa oyee!'

'Osagyefo oyee!

'Africa oyee!' (Wangusa 2015: 116).

The repetition of "Osagyefo oyee! Africa oyee!" symbolizes a call-and-response dynamic, where a leader's name, "Osagyefo," is cheered on by the people, signifying a collective affirmation and support for the cause of African liberation. "Osagyefo" was a title used to address Kwame Nkrumah, Ghana's first president and a prominent figure in the fight against colonialism and for African independence. By adopting this chant in his campaign, Mwambu aligns himself with the spirit of pan-Africanism and anti-colonial resistance. The chant serves as a unifying force, rallying Africans to stand together in solidarity against colonial oppression and envisioning a future of freedom and self-determination for the continent.

Chant 5

Otebo was addressing his fellow countrymen and women as the country prepared for independence from the British colonial government, and while opening his speech, he started with a chant to rally them towards the liberation of the country:

UDC!

The excited crowd yield back: 'U-D-C!

He shouted again, 'U-D-C!

The crowd repeated:

'U-D-C!

He shouted a third time:

'U-D-C the crowd yelled at full throttle.

'E-very-where!' he chanted on, his body slightly dancing to his own voice.

'U-D-C!

'E-very body!'

'U-D-C!

'Even you!'

'U-D-C!

'Ah, ah, ah!'

'U-D-C!

'Eh, eh, eh!'

'U-D-C!

'Ih, ih, ih!'

'U-D-C!

'Oh, oh, oh!'

'U-D-C!

'Uh, uh, uh!'

‘U-D-C! (Wangusa 2015: 159).

The chant begins with Otebo enthusiastically rallying the crowd with the call “U-D-C!” The responsive crowd echoes back, affirming their support with “U-D-C!” The repetition of the chant “U-D-C” creates a sense of unity, solidarity, and shared purpose among the supporters. The chant evolves into a rhythmic and spirited call-and-response interaction between Otebo and the crowd, with variations and exclamations that intensify the excitement and engagement of the audience.

The author skilfully depicts a scene of high enthusiasm, belonging, and identity within the political rally. The strong support for the party reflected in the chant underscores individuals’ deep connection and loyalty towards their political affiliation. The chant symbolizes a natural human desire for freedom of association, collective action, and shared aspirations for a better future. The author portrays the power of collective voice, unity, and mobilization in political movements through this chant. The rhythmic repetition, energetic responses, and variations in the chant capture the essence of community engagement, empowerment, and the expression of political identity within the context of Ugandan society during that period.

Chant 6

Furthermore, the author employs chants through the character of Otebo when he was addressing a political congregation. Otebo ends his speech and chants. The chant reflects the use of orality as a literary device by Wangusa. Orality, as demonstrated in the chanting of slogans and responses from the crowd, serves to illuminate historical contexts within the narratives.

‘Elgonton oyee!’. ‘Oyee!’ Replied the crowd with
'Oye!'

‘Elgonton south Oyee!’ ‘Oyee!’

‘UDC Oyee!’ ‘Oyee!’

‘Uganda oyeeee!’ ‘Oyee!’ ‘Mwambu Oyee!’

'Oyee (Wangusa 2015: 176).

The chant's repetition and communal participation signify a shared history and collective identity, shedding light on the socio-political environment depicted in the novels. Furthermore, the interaction between orality and literariness in Wangusa's novels is evident in the aesthetic experience created by the chant. The rhythmic quality of the chant, combined with the call-and-response pattern, enhances the narrative's aesthetic appeal and engages readers on a deeper level.

4.2.2 Proverbs

Wangusa's employment of proverbs in his novels demonstrates how traditional wisdom and cultural sayings can offer insights into themes of history, power dynamics, accountability, and cultural heritage explored in his works.

Proverb 1

The following proverb is an extract from "Upon this Mountain". It is used at the time when Kangala is preparing for his circumcision when a man he had previously offended slapped him hard on the temple:

'But it's the one who shits on the path that forgets; he that steps in the shit doesn't forget' (Wangusa 2005:61).

This proverb can be interpreted in the context of power dynamics, accountability, and consequences. This proverb highlights the theme of responsibility and repercussions for one's actions. The individual who causes harm or creates a mess (symbolised by 'shitting on the path') may try to forget or ignore their wrongdoing. However, those who are affected by the consequences (symbolised by 'stepping in the shit') are unlikely to forget the impact of that action. This proverb underscores the moral importance of acknowledging one's actions and the lasting effects they have on others, reflecting the complexities of power relations and the aftermath of colonial legacies.

Proverb 2

In “Betwixt Mountain and Wilderness,” Wayelo employs a proverb during a District Committee meeting to deny Mwambu's approval for a district bursary to Makerere. This denial is based on Mwambu's past actions.

‘They say that a twisted tree became a twisted tree at germination’ (Wangusa 2005:14).

This proverb implies that Mwambu's current state or traits can be linked back to his origins or early life experiences. Comparing him to a twisted tree suggests that there are underlying factors or events from his past that have influenced his present situation. Wayelo intended for the committee to investigate Mwambu’s history before approving the district bursary for him to study at Makerere. The mention of 'germination' may symbolize the inception or roots of Mwambu's difficulties, prompting readers to contemplate how his past has contributed to his current predicament.

Proverb 3

The following proverb is an extract from “Betwixt Mountain and Wilderness” when the chairperson of the committee contradicted Wayelo on his accusation of Mwambu being incapable of being admitted to Makerere because of his past:

‘N’inula yaama nyana! And the animal that is sweet was already sweet in its infancy’ (Wangusa 2005:14).

This proverb suggests that inherent qualities or characteristics of an individual or thing are present from an early stage and remain consistent over time. In the context of Wangusa's novel, this proverb symbolises the idea of continuity, authenticity, and essence inherent in Mwambu’s achievements. It shows that Mwambu has certain traits, values, or identities that are intrinsic and enduring, regardless of external influences or circumstances. Therefore, Mwambu deserved the scholarship, and no one should question it further.

Proverb 4

This proverb is used when the village women were asking each other about the rumours circulating all over the village concerning Mwambu that one said:

“Don’t people say that the word out stripped Saawa in Bukweland and arrived beforehim in Masaaba land (Wangusa 2015:2).

The purpose of the above proverb was to confirm the high speed at which the rumours can circulate in a community. This proverb alludes to the power and impact of communication or rumour spreading faster than physical movement. In the context of Wangusa’s postcolonial novels, this proverb may underscore the significance of storytelling, oral traditions, and the dissemination of information within communities. Within the narratives of Wangusa’s novel, this proverb may highlight the interconnectedness of communities, the influence of storytelling on shaping perceptions and histories, and the role of communication in bridging geographical or cultural divides. It could emphasize the potency of words, rumours, and narratives in shaping collective memories, identities, and experiences within social contexts.

Proverb 5

Proverbs are employed when Mr Suuya, the patron of the historical club, pronounced the proverb below:

“A people without recorded history are guesswork people.” (Wangusa 2015:35).

Aesthetically, the proverb suggests that the beauty and richness of a culture are closely tied to its recorded history. Just as an artist’s work gains depth and meaning with a background story, so too does a culture. History provides the context and narrative that enriches our understanding of a people’s art, music, literature, and other forms of expression. In this sense, the proverb encourages us to view historical records as the foundation upon which the aesthetic experiences of a culture are built. Without history, our appreciation of a people’s creations becomes shallow and incomplete.

The proverb also touches on power dynamics related to history. Who controls the narrative of history holds significant power over how a people are perceived and

remembered. Those without recorded history are vulnerable to having their stories misrepresented or erased by others. Mr Suuya, as the patron of the historical club, likely emphasized this proverb to highlight the importance of owning and sharing one's history. By doing so, people can assert their identity and resist attempts by others to define them through their own lenses.

Proverb 6

After having the meal, Mwambu appreciates the aunt so much that he even calls her "mother". This "mother" tells him that they do not have enough, but that is the little they can afford, and hence the saying.

'Today we have indeed fed only the lower lip. One day maybe we shall feed the upper lip also (Wangusa 2015:93).

This proverb signifies the gratitude and appreciation shown by Mwambu towards his aunt, whom he respects so much that he refers to her as "mother." Despite the limited resources they have, the aunt explains that they provided the best they could afford at that moment. The saying "Today we have indeed fed only the lower lip. One day maybe we shall feed the upper lip also" reflects the hope for better times in the future. It conveys the idea that even though they could only provide a small amount now, there is optimism that one day they will have plenty and be able to satisfy their needs fully.

Proverb 7

The use of proverbs is clearly seen through the character of Mwambu and the aunt he had gone to visit. Mwambu was treated hospitably but as he prepared to leave his aunt 'cried before him' for lack of basic necessities using the following proverb:

"The goat that does not cry out dies on its tether" (Wangusa 2005: 94)

Wangusa's use of the proverb above highlights the importance of orality in conveying personal and social themes within the narratives. The proverb suggests that staying silent or passive when facing challenges can have dire consequences, potentially leading to loss or harm. By the use of the proverb, Mwambu's aunt was able to

powerfully articulate the agency of her situation. This proverb therefore underscores the theme of vocalization and the potential consequences of remaining silent in the face of adversity.

4.2.3 Oral Narratives

Oral narratives contribute to world-building in written literature by providing additional layers of context, history, and cultural depth to the fictional universe. Through oral tales, Wangusa is able to create a rich tapestry of traditions, myths, and legends that shape the setting and atmosphere of the story.

Oral Narrative 1

In this first excerpt, Wangusa employs oral narrative in “Upon this Mountain” to introduce the central character in the novel. By using the narrative techniques typical of legends or myths, Wangusa seems to suggest that Mwambu is a legendary figure in this narrative:

“Many, many millet granaries ago, he was mother’s child, and she was the child’s mother. And they sat in the shade on the verandah of the main house: mother with legs stretched in front of her to let the midday meal sink into her bones; and he fast asleep besides mother, with his head in mother’s lap”.
(Wangusa 2005:1).

The phrase “Many, many millet granaries ago” evokes timelessness that suggests a distant, ancient past. This temporal distancing creates a sense of timelessness, as if Mwambu’s story transcends specific historical eras and becomes part of a mythic past. The opening line of the narrative also suggests mythic language: “Many, many millet granaries ago”, and the repetition of “mother’s child” imbue the passage with a mythic quality. This language elevates Mwambu’s story to the realm of legend, suggesting that his experiences and lineage are of utmost significance.

Oral Narrative 2

The tale below begins with Sera, a young woman admired for her beauty, being deceived by a handsome suitor who turns out to be a monster named Wanesirikhe.

Sera manages to escape from the monster by seeking refuge with a frog, who cleverly hides her in her belly to protect her from being discovered.

“Long, long ago, there was a young man called Mwambu and he had a sister called Sera. Now Sera was very beautiful, and brown like *induli* fruit. Many young men from the mountain and from the plains heard of her beauty and came to woo her.

The first one to come was a tall and handsome herdsman from the plains. He arrived early in the morning and sat on the crossbar of the millet granary as a sign of what he had come for. Mwambu saw him and greeted him. He told his father about him and he came out of the house and also greeted him and asked him the reason for his early morning visit. “Old one,” replied he, “I have a hoe without a handle and I have come looking for one in your courtyard.” “Do you mean to say,” returned Mwambu’s father, pretending to be surprised, “that you have spied a useless handle in this homestead, young man?” And the visitor replied humbly, “Old one, if it’ll not annoy you, my answer is Yes.” In the end Sera was told about the suitor, but she shrugged her shoulders and said that she did not like him. And her reason was that she was waiting for the most handsome suitor and that he was yet to come.

One after another countless suitors, and one after another they were all rejected. And Sera’s reason was always the same. She was waiting for one who was yet to come.

‘Then one day there came a suitor who was more handsome than any of the young men that had ever been in the land. He had the body of a warrior, teeth so white as if he never ate on them, and winsome voice like a well-tuned *litungu*. He too stated the purpose of his visit and he too was duly rejected by Sera.

‘But when he rose to go away he said to Sera in a most luring voice, “O you beautiful one, brown like *induli* fruit, won’t you see me off even the distance of a stone’s throw?” To the surprise of everyone, Sera complied and walked

with her suitor for a short distance. But at the end of that distance, the handsome suitor said, “O you beautiful one, brown like induli fruit, if only I could walk with you for another stone’s throw!” Again, Sera granted him his request. But at the end of that distance, too, the handsome suitor begged for the same favour. He kept on renewing the request many times; and every time Sera enchanted by his voice granted him his wish. At last they reached a far-away land, farther than from here to the farthest lake. Then suddenly the handsome suitor stopped, turned round to Sera and said, “You that are so beautiful and proud—now look at me!” And so saying, he threw off his human mask and when Sera looked to see her suitor—behold, it was Wanesirikhe the Monster.

‘Sera threw up her arms in great terror, screaming and shouting. And in her despair, she cried in song:

‘Wo papa Mwantsa

Wo yaya Mwambu

Kusolo kwamakana kwandya

[Oh father Mwantsa

Oh brother Mwambu

I am eaten by the terrible Monster]

(Wangusa 2005).

‘Now Sera’s voice was sharper than any bell that has ever dangled from the neck of a cow. And that day Mwambu had taken his father’s cattle beyond seven hills and across the wilderness in search of green pasture. When he heard Sera’s voice he said, “That’s my sister I hear crying!” and picking up his spear and panga and shield and calling upon his dogs to follow him, he sped across the wilderness as no other man has ever run, nor ever will. And in less time than it takes dust to absorb

saliva, he arrived in the far-away land and stood face to face with Wanesirikhe. But his sister was nowhere to be seen.

Then Wanesirikhe looked with scorn upon Mwambu and asked him, “Are you brother or lover of her that used to be alive?” “I’m her fearless brother, you heap of an idiot!” replied Mwambu. “Will you set her before my eyes at once?”

Hearing these surprisingly bold words from a tiny human being, Wanesirikhe burst out laughing. And his laughter was like the noise of thunder or the sound of a mighty river tumbling down a steep mountainside, and his giant mouth was redder than a blacksmith’s forge.

‘ “She’s,” said Wanesirikhe, pointing to his bulging pauch, “she’s in here, in my . . .”

‘ “And *there* is for your boasting large mouth!” said Mwambu, sinking his spear into Wanesirikhe’s belly. “And *there!* And *there!* And *there!*”

‘Suddenly panic and terror seized Wanesirikhe. He grew wild, roaring with the acute pain of the spear-thrusts as he tried to lay his hands on Mwambu. But Mwambu was too quick for him, jumping this way and that way and covering himself with his shield and spearing Wanesirikhe in several places. Streams of blood were by now running out of Wanesirikhe’s smitten body and soaking and reddening the desert sand. After a short while Wanesirikhe could not move at all. He swayed on the spot, heaving with difficulty. Then staggering towards Mwambu, he slumped down in a gigantic heap, dead!

‘Wowe!’ cried Mwambu and Khalayi.

‘Quickly Mwambu split open Wanesirikhe’s belly with his panga. But Sera was not there. She had been completely eaten up, and all that remained of her was her navel. Now while the dogs feasted on

Wanesirikhe's entrails, Mwambu took Sera's navel and running and finding lufufu, that mystical herb, he rubbed it round the navel, and behold, out of the navel—up sprang Sera, whole and alive again!

'Ayaya!' cried Mwambu and Khalayi in peak excitement.

'And thus,' continued their mother, 'Mwambu defeated Wanesirikhe the Monster and brought back his sister from the dead. And thus Sera learnt that it is bad to be beautiful and proud. (Wangusa 2005: 8-10)

This folk tale weaves together elements of deception, escape, and cleverness to convey moral lessons about resilience, resourcefulness, and the triumph of wit over adversity. Through its engaging narrative and vivid imagery, the story offers insights into human nature, relationships, and the power of cunning in overcoming challenges. The narrative is also important in shedding light on the link between the fictitious Mwambu who defeated the Monster and Mwambu, the character in 'Upon this Mountain'. This embedded narrative, in which Wangusa integrates oral narrative into the main narrative, provides insight into Mwambu's background, motivations, and personality traits. At the beginning of the novel Mwambu is introduced as a hero and legend, and in the sequel, 'Betwixt Mountain and Wilderness', Mwambu is a hero and legend of some sort.

Oral Narrative 3

The following oral narrative told by Mwambu to Nakintu holds significant historical context, providing insight into the origins of the Baganda people and their connections to the Bamasaaba. The hero of the story, Kundu or Kintu, is portrayed as a legendary figure, regarded as the father of the Baganda. The narrative traces Kundu's journey from his home on Mount Elgon, known as the mountain of the sun, to the northern shores of Nalubaale (Lake Victoria).

"A long time ago a young man left his home on the mountain of the sun, now renamed Mount Elgon, to go on a fact-finding expedition. After many hazardous days and nights through unmapped trackless jungle, he arrived at the northern shores of Nalubaale. By that time he had lost the way back home, so he decided

to stay where he was, to settle in the jungle and tame it. His original name was Kundu, and he was brother to my great-grandfather backwards to the *n*th generation” (Wangusa 2015:75).

The narrative highlights Kundu's adventurous spirit as he embarks on a fact-finding expedition, facing numerous challenges in the trackless jungle. Despite losing his way back home, Kundu decides to settle in the jungle and tame it, marking the beginning of the Baganda's settlement in the region. The mention of Kundu as the brother to the father of the Bamasaaba, who remained at Mount Elgon, indicates a familial connection between the Baganda and the Bamasaaba people. This connection suggests a shared ancestry or lineage between the two groups, emphasizing the interconnectedness of different ethnic groups in the region.

Overall, the oral narrative of Kundu's journey and settlement serves to establish a mythical origin story for the Baganda people, linking their history to the land and to legendary figures like Kundu. It underscores the importance of oral tradition in preserving cultural heritage and historical narratives within the community.

4.2.4 Songs

In the following data, Sera sings a song that evokes emotions of sadness and lamentation. This emotional resonance enhances the impact of the narrative on the listeners, making the story more engaging and memorable. Sera sings her rescue song in which she expresses despair:

Song 1

“Wo papa mwantsa

Wo yaya Mwambu

Kusolo kwamakana kwandya [Oh, father Mwantsa,

Oh, brother Mwambu,

I am eaten by the terrible monster]” (Wangusa 2005:9).

The song begins with an address to her father, Mwantsa, and her brother, Mwambu. This indicates that Sera is reaching out to her family for comfort and support in her time of distress. The song is also a direct and poignant expression of Sera's fate. The monster has consumed her, metaphorically representing a loss of innocence, betrayal, or a tragic end. The song also reflects themes of betrayal and loss.

In African oral traditions, songs are often used to express deep emotions, especially in times of sorrow or hardship. They serve as a way for individuals to process their feelings and share their experiences with their community. Sera's song, with its themes of loss and betrayal, resonates with the tradition of using music as a means of emotional expression and communal storytelling.

The song is aesthetically relevant for it evokes strong emotions, uses symbolism effectively, aligns with cultural storytelling traditions, employs rhythmic language, and contributes to character development. These elements combine to enhance the overall beauty and impact of the narrative, making the song a significant part of the entire narrative.

Chapter Five

Discussion of Findings

5.1 Introduction

In this chapter, the findings of Chapter Four are discussed, specifically focusing on the elements of orality and literariness present in Timothy Wangusa's novels, "Upon this Mountain" and "Betwixt Mountain and Wilderness". The researcher thoroughly examined the findings, particularly in relation to the utilization of orality and literariness within the texts. The interpretation of the data was centered on the analysis presented in Table 1, which contains orality data, Table 2, which contains literariness data, and Table 3, which provides a summary of the data from Tables 1 and 2.

5.2 Orality

Table 1: Showing Summary of Identified Orality Elements in the two Novels

Element	Upon this Mountain frequency	Betwixt Mountain and Wilderness frequency	Total of frequency
Recitation and Chants	01	07	08
Proverbs	01	10	11
Tongue twisters	-	01	01
Oral narratives	03	01	04
Speeches	01	-	01
4.2.6 songs	18	6	24
4.2.7 Riddles	02		

TOTAL	26	25	51
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In total, the researcher identified six (6) elements of orality in the novel "Upon this Mountain" with a total frequency of twenty-six (26). In the novel "Betwixt Mountain and Wilderness," seven (7) orality elements were identified with a total frequency of twenty-five (25). Overall, across both novels, the orality elements occurred a total of 51 times.

5.3 Recitations and Chants

In the table above, a total of eight (8) recitations and chants were observed. Only one (1) recitation was identified in "Upon this Mountain," while seven (7) recitations were found in "Betwixt Mountain and Wilderness." These recitations and chants played a crucial role in conveying specific purposes. For instance, they were used to help children memorize their engagement with God through baptism, illustrating the true religious community that embraces biblical teachings to achieve baptism, one of the sacraments. The recitations and chants also served as reminders of the power of the creator, who has the ability to punish and control death. They described heaven as a state of happiness and emphasized that in its absence, humans become vessels of hell.

In chant two, the deeper animosity between Mwambu and the headmaster of his former school was portrayed. Chant three conveyed a strong message to the audience about the importance and impact of unity within the Masaaba community. Chant four raised the question of whether Lwanga understood the words spoken by Nkuruma, while in chant five, Mwambu expressed optimism about Uganda achieving a similar status, despite Lwanga's pessimism.

Recitations six and seven depicted a strong sense of belonging and support for the UDC party. Lastly, chant eight was particularly engaging and energizing, rallying the community to drum up support for candidate Otebo.

5.3.1 Proverbs

It was discovered that a total of eleven (11) proverbs were utilized in both novels. Upon this Mountain featured one (1) proverb, while Betwixt Mountain and Wilderness included ten (10) proverbs. This indicates that Timothy Wangusa significantly increased the use of proverbs by approximately 91% in Betwixt Mountain and Wilderness compared to Upon this Mountain.

The first proverb served the purpose of illustrating how wrongdoers tend to forget their actions, while those who suffer as a result never forget the hardships they endured. It was also used to highlight the disregard for Mwambu's admission to Makerere University, with the assumption that he did not deserve it. Another purpose of using proverbs was to emphasize Mwambu's worthiness of the scholarship. Proverb three confirmed the rapid spread of rumors within a community, while proverb four underscored the significance of history in reflecting upon life. Proverb five informed Mwambu that if more opportunities arise, more can be achieved.

The sixth proverb expressed the expectation of receiving rewards in return for the hospitality shown to a visitor. Mwambu, in turn, gave a silver coin to the old woman NabuSukuya, who bestowed blessings upon him. Proverb seven was employed to reveal the ultimate truth of Buwayilila's fatherhood, a secret that Mwambu had kept hidden. Proverb eight was used to mock the Masaaba family, while proverb nine conveyed the idea that the circumciser had not received any formal education.

Proverbs play crucial roles in various forms of literary works. Their primary function is to teach and educate the audience. Often containing expert advice, proverbs educate readers about the potential consequences of their actions. They convey moral lessons and provide guidance on how to live a good and prosperous life. African proverbs, in particular, serve as essential tools for teaching moral and social values, as well as effective conduct in the complexities of life (Babalola and Alu, 2019).

5.3.2 Tongue Twisters

In Upon this Mountain, no Tongue Twisters were identified, whereas in Betwixt Mountain and Wilderness, only one (1) Tongue Twister was found. It is evident that

Timothy Wangusa intentionally limited the use of this particular orality element. The Tongue Twister in question was used to express dissatisfaction with the small number of boxers at the university.

Tongue twisters have been widely recognized for their ability to clarify pronunciation and improve speech. They help in stretching and strengthening the muscles involved in speaking, while also highlighting any difficulties one may have in pronouncing certain words or sounds. Additionally, tongue twisters serve as a warm-up exercise for performers and public speakers, often used before taking the stage.

5.3.3 Oral Narratives

While Timothy Wangusa utilized oral narratives three (3) times in *Upon this Mountain*, he reduced their use to only once in *Betwixt Mountain and Wilderness*. As a result, the employment of oral narratives in the latter novel was conditional, relying on the power of communication through spoken words and the experience of sound rather than modern media processes and techniques.

The purpose of these narratives was to impart moral lessons to the children. For instance, they conveyed the importance of humility, the value of seeking advice from elders, and the notion that appearances can be deceiving. They also emphasized the need for protection, as demonstrated when Mwambu rescued his sister. Furthermore, the narratives highlighted the significance of animals in human life, such as the frog that provided valuable serum, and underscored the importance of tracing the origin and meaning of names. Additionally, the narratives explored the tendency for names to change when people move to new places due to factors such as language, accent, or environment.

Numerous studies support the significance of oral storytelling in the development of social and emotional abilities, cognitive growth, and language skills. Oral storytelling is a personal and engaging form of communication that conveys ideas, emotions, beliefs, and an appreciation for life. Through folktales and mythological stories, younger generations are exposed to the customs, traditions, and rituals of past and present generations, while also learning morals, ethics, and manners.

Oral narratives serve multiple functions, extending beyond mere entertainment. They provide a means of escape from everyday stress and offer deeper meanings beneath humor and fantasy. Oral storytelling allows storytellers to introduce new elements and twists to familiar tales, contributing to the dynamics and aesthetics of folklore. These narratives also create awareness in society and can be employed by authorities to validate cultural practices and maintain community connections. Proverbs, court narratives, and eulogies are examples of how oral narratives are used to resolve conflicts, honor kings, and preserve ancestral deeds.

5.3.4 Speeches

In *Upon this Mountain*, Timothy Wangusa employed the orality element of speech, while he deliberately avoided its use in *Betwixt Mountain and Wilderness*. Speech was primarily utilized to encourage the local community to send their children to school and to steer clear of the vices prevalent in society.

The use of speech enhances the beauty of writing, adding depth and leaving the reader with a sense of wonder. It breathes life into the words chosen by the writer. Figures of speech not only reveal the writer's intent but also serve a purpose in employing language in such a manner.

5.3.5 Songs

Upon this Mountain featured a total of eighteen (18) songs, while *Betwixt Mountain and Wilderness* had six (6), representing a 25% reduction in the use of songs. These songs served various purposes, including applauding the best class during assembly and praising individuals for their qualities and achievements. They also expressed the fears and concerns of people, particularly women, regarding their sons and husbands. During times of famine and war, women composed songs of sorrow, often sung at the grinding stones as they worked with their meager stock of millet. Some songs depicted misery, loneliness, and desperation, serving as a way for individuals to express their longing for someone or their experience of a difficult and unhappy life.

Songs related to circumcision were sung by the candidates to showcase their courage and commitment to the initiation process. For the Bamasaaba people, circumcision

marked the transition from boyhood to manhood. Crowds would sing when the circumciser appeared, marking the beginning of the ceremony and preparing the candidates mentally for the painful procedure.

Mocking songs were sung if a circumcision candidate did not stand straight or cried during the circumcision, while marriage songs encouraged girls entering marriage to be strong and to adapt to the changes from their father's home to their new home, including accepting polygamy.

Some songs were aimed at persuading the uncircumcised to undergo the procedure, as it was mandatory for everyone. Lullabies were sung to soothe and lull little children to sleep, regardless of the time.

Songs were also used to express happiness, deep emotions for partners, and excitement for rare events like the possibility of having twins, which brought jubilation and dancing.

Research has shown that when we listen to music, our brain waves synchronize with the rhythm, leading to increased focus and heightened consciousness with lively songs, and a more balanced and happier state of mind with slow and calm songs. Music also plays a crucial role in brain development and related skills, benefiting children's learning and training. Music therapy has been effective in aiding the healing process for serious and terminal illnesses. However, it is essential to be mindful of the content of the music we listen to, as certain songs may contain inappropriate language or abusive words that are not suitable for children.

Ultimately, music is highly beneficial and should be integrated into everyone's daily lives, as it contributes to overall well-being and enjoyment.

5.3.6 Riddles

While Wangusa incorporated riddles twice in *Upon this Mountain*, he intentionally avoided their use in *Betwixt Mountain* and *Wilderness*. The riddles in *Upon this Mountain* conveyed valuable lessons, particularly in the final reading where the baby symbolized Mount Elgon, encompassing all its natural resources that have been utilized by humans across generations. The riddle posed a question about the loftiest

thing in the world, which represented the land itself, the most precious and essential resource for mankind. The riddle listed various resources such as forests, tall trees, sweet bamboo shoots, rare yams, rivers, and circumcision dancing grounds, showcasing the abundant and diverse resources present on Mount Elgon. The purpose of the riddle was to highlight the immense wealth of resources that Mount Elgon offered to the surrounding population.

5.4 Literariness

Table 2: Showing Summary of Identified Literary Elements in the two Novels

Elements	Upon this Mountain frequency	Betwixt Mountain and Wilderness frequency	Total of frequency.
Onomatophaia	01	01	02
utterances	02	18	20
Similes	02	02	04
Idioms	-	02	02
Imagery	-	02	02
Repetition	02	03	05
Metaphor	04	04	08
Hyperbole	01	02	03
Irony	-	02	02
biblical allusion	-	03	03
Humour	-	02	02
Total	12	40	53

The researcher identified a total of six (6) literary elements in *Upon this Mountain*, with a cumulative frequency of twelve (12). In *Betwixt Mountain and Wilderness*, there were eleven (11) literary elements identified, occurring a total of forty (40) times. In both novels combined, the occurrence of orality and literary elements amounted to a total of 53 instances.

5.4.1 Onomatopoeia

In both *Upon this Mountain* and *Betwixt Mountain and Wilderness*, onomatopoeia was used once, serving the purpose of distinguishing between the good and bad aspects expected within the religious and spiritual community of Mwambu. Onomatopoeia is a literary device commonly employed to create auditory effects that imitate the visual objects or actions being depicted. Authors often utilize combinations of words to generate an onomatopoeic effect, even if the words themselves are not inherently onomatopoeic.

5.4.2 Utterances

In *Upon this Mountain*, Wangusa utilized utterances twice, while in *Betwixt Mountain and Wilderness*, he significantly increased their usage to seventeen (18) times, representing a 90% increase. Utterances were employed to express the weight of guilt, create awareness for circumcision candidates about the process and encourage them to endure the pain of the circumcision knife. They were also used to soothe crying and disappointed children, affirm the transition from boyhood to manhood, bestow fitting names upon newborn babies, convey bitterness, seek divine guidance and protection, and acknowledge the entrance into university.

The use of utterances in the novels served various purposes, reflecting the cultural and social context of the Mwambu society. It highlighted the significance of circumcision as a rite of passage, the emotional and psychological impact on individuals, and the importance of communication in conveying messages and emotions.

5.4.3 Similes

Wangusa skillfully balanced the use of similes in both *Upon this Mountain* and *Betwixt Mountain and Wilderness*, employing them twice in each novel. The purpose of these similes was to create vivid mental images in the minds of readers, set the tone of the narrative, personify objects or ideas, and provide a fresh perspective that enhances the reader's understanding and engagement with the text (Perry, 2021).

Similes are a common literary device used to compare one thing to another, often using words like *or as*. They allow readers to grasp a more detailed concept of the original subject being described and can be used to establish connections between different verses or sections of a literary work by repeating the simile or modifying it slightly with each iteration (Perry, 2021).

The use of similes in literature serves to enhance the reader's experience, add depth to descriptions, and emphasize the intended message in a vivid and imaginative manner. They are frequently employed by writers, poets, and songwriters to evoke emotions, create powerful imagery, and convey complex ideas.

It is important to note that similes are distinct from metaphors, as similes make explicit comparisons using words like *or as*, while metaphors assert that something is something else (Dictionary.com, 2021). Similes can be a valuable tool in crafting engaging and evocative writing, allowing readers to form mental images and connect with the text on a deeper level.

5.4.4 Idioms

In *Betwixt Mountain and Wilderness*, Wangusa incorporated idioms twice, with the intention of emphasizing key points within the narrative. The use of idioms can be a valuable tool for fiction writers, as they have the ability to infuse characters' voices with personality. Idioms can vary based on geographical and generational factors, and incorporating them appropriately can contribute to the authenticity of the writer's characters.

By utilizing idioms, writers can bring depth and richness to their storytelling, allowing characters to express themselves in unique and culturally specific ways. These

expressions can not only enhance the reader's understanding of the characters but also provide insights into their backgrounds, experiences, and perspectives.

It's worth noting that idioms are an integral part of language and play a significant role in communication. They add color, humor, and cultural references to the dialogue, making it more relatable and engaging. The use of idioms can help create a sense of time and place, providing readers with a deeper immersion into the world of the story.

5.4.5 Imagery

In *Betwixt Mountain and Wilderness*, Professor Timothy Wangusa utilized imagery twice to transform abstract concepts, such as emotions or theories, into concrete and tangible experiences for the reader. By employing imagery, writers have the ability to evoke specific feelings and sensations in their readers, allowing them to connect more deeply with the messages conveyed in their work.

Through the use of vivid and descriptive language, writers can create images that appeal to the senses of the readers. This sensory stimulation not only brings the words on the page to life but also enables the readers to feel more engaged and immersed in the narrative. By appealing to their senses, writers can give their messages a heightened impact that would otherwise be lacking.

Imagery serves as a powerful tool in literary composition, as it enables writers to paint a picture in the minds of their readers. By utilizing rich and evocative descriptions, writers can transport readers to different settings, evoke specific moods, and evoke emotional responses. This helps to establish a deeper connection between the reader and the work, enhancing their overall reading experience.

5.4.6 Repetition

The research findings revealed that repetition was employed twice in *Upon this Mountain* and three times in *Betwixt Mountain and Wilderness*, accounting for 60% of its usage. In *Upon this Mountain*, repetition was used to emphasize the seriousness of Mayuba's desire to be with Mwambu, her husband's cousin, leading to her eventual success. In *Betwixt Mountain and Wilderness*, repetition was utilized to maintain

control over the house during a meeting and to drive Mwambu out of Mr. Bentley's office.

Repetition serves as a literary device that involves the repeated use of a word or phrase within a piece of writing or speech. Writers from various genres utilize repetition, although it is particularly common in oration and spoken word, where the attention span of listeners may be limited. The purpose of repetition can range from emphasizing a specific setting or character trait to drawing attention to seemingly minor details. However, it is important to note that excessive repetition can potentially frustrate readers, leading to a decline in their interest and engagement.

Repeating words, information, or sentence structures can shift a reader's attitude from eager interest to outright hostility. Therefore, it is crucial for writers to exercise caution and balance when employing repetition, ensuring that it serves its intended purpose without becoming overwhelming or monotonous.

5.4.7 Metaphor

Metaphor played a significant role in both *Upon this Mountain* and *Betwixt Mountain and Wilderness*, being used four times in each novel. These metaphors served various purposes, such as depicting the pain of the imbalu circumcision ritual and the use of the knife, portraying the intimidating nature of the circumciser, highlighting Mwambu's ill-mannered behavior according to Wayelo, and emphasizing Musisi's self-perception in relation to his name being akin to a god.

Metaphors are a powerful literary device that allows writers to convey vivid imagery that goes beyond literal meanings. By using metaphorical language, writers can create images that are more accessible and evocative than literal language alone. Metaphors engage the reader's imagination, enabling them to connect with the text on a deeper level and understand the emotions and impressions being conveyed.

In the context of the novels, metaphors were employed to bring to life the experiences, emotions, and relationships of the characters. They added depth and nuance to the storytelling, allowing readers to engage with the narrative on both

literal and symbolic levels. The use of metaphors helped to enhance the overall impact and resonance of the themes and messages explored in the novels.

5.4.8 Hyperbole

Upon analysis, it was discovered that Upon this Mountain contained one hyperbole, while Betwixt Mountain and Wilderness contained two. Authors employ hyperbole, or deliberate exaggeration, in their writing to achieve specific effects. The desired effect can range from emphasizing a crucial point to creating humor. Through the use of exaggeration, authors are able to capture the readers' attention and emphasize the exaggerated element to achieve their intended effect.

Hyperbole serves as a literary device that allows writers to make a point more emphatically by stretching the truth or exaggerating certain aspects. By employing exaggerated language, authors can create a sense of emphasis, intensity, or even absurdity, depending on the context. This technique draws the readers' attention to the exaggerated element, making it stand out and leaving a lasting impression.

The use of hyperbole can be found in various genres of literature, including fiction, poetry, and even non-fiction. It adds a touch of creativity and flair to the writing, engaging the readers and evoking strong reactions or emotions. Whether it is used to highlight the magnitude of a situation, create a larger-than-life characterization, or inject humor into the narrative, hyperbole serves as a powerful tool for writers to convey their intended message with impact.

5.4.9 Irony

During the analysis of Betwixt Mountain and Wilderness, two instances of irony were identified. The first ironic statement was employed to generate suspense, leaving readers curious about its plausibility. Authors utilize irony to prompt their audience to pause and reflect on what has been said or to underscore a central idea. The audience's active role in recognizing the disparity between what is stated and what is considered normal or expected is vital for the effective use of irony.

Irony serves as a literary device that allows writers to create a contrast between what is expected and what actually occurs. It can take various forms, such as verbal irony,

situational irony, or dramatic irony. By employing irony, authors encourage readers to engage critically with the text and consider the deeper implications or contradictions within the narrative.

In the context of *Betwixt Mountain and Wilderness*, the ironic elements contribute to the overall storytelling by adding layers of complexity and intrigue. They prompt readers to question assumptions, challenge their expectations, and delve deeper into the underlying themes and messages of the work.

5.4.10 Biblical Allusion

In the analysis of *Betwixt Mountain and Wilderness*, three instances of biblical allusion were identified. These allusions served to enable readers to make connections and associations with the text. One of the biblical allusions was used to express factual information shared by Mwambu.

Biblical allusion is a literary device that allows authors to reference people, events, or stories from the Bible, either directly or indirectly. By incorporating biblical allusions, authors can tap into a shared cultural and religious knowledge, enhancing the meaning and context of their writing. These allusions can help readers connect to something that transcends time and place, as the themes and ideas explored in the Bible have enduring relevance.

The use of biblical allusion in literature can serve various purposes, such as emphasizing a central idea, adding depth to characters or situations, or providing a framework for understanding moral or philosophical concepts. It invites readers to draw upon their familiarity with biblical narratives and teachings, enriching their understanding of the text in which the allusions appear.

By employing biblical allusion in *Betwixt Mountain and Wilderness*, the author deepened the readers' engagement with the story and allowed them to make connections between the events and themes explored in the novel and the timeless wisdom found in biblical texts.

5.4.11 Humour

In *Betwixt Mountain and Wilderness*, humor was employed twice to depict the level of illiteracy prevalent in the society. The first instance of humor highlighted the extent of illiteracy, while the second instance emphasized the lack of knowledge and experience among individuals.

Humor serves as a powerful literary tool to entertain and engage the audience. It adds depth to characters, enhances the plot, and makes the story more memorable. In the context of *Betwixt Mountain and Wilderness*, humor fulfills several functions within the narrative. It captivates readers' interest, sustains their attention, helps them form connections with the characters, underscores and relates ideas, and vividly portrays situations.

By utilizing humor, writers can elevate the quality of their work and effectively entertain their audience. It allows for unexpected surprises, improving the overall impact and leaving a lasting impression on readers. Additionally, humor enables writers to skillfully manipulate language to achieve various objectives and enhance the style of their literary piece.

The use of humor in *Betwixt Mountain and Wilderness* not only adds entertainment value but also serves as a vehicle to shed light on the societal issue of illiteracy. It adds depth and dimension to the story, showcasing the impact of this issue in a lighthearted yet thought-provoking manner.

5.5 Orality and Literariness

Table 3: Showing Summary of Identified Orality and Literary Elements in the two Novels

Device	Number of elements	Upon this Mountain frequency	Betwixt M mountain and Wilderness frequency	Total
Orality	07	26	25	51
Literariness	11	12	40	53

Total	18	38	65	104
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Upon examining the identified elements in the two novels, it was found that orality accounted for 7 out of 18 elements, representing 39%, while literariness accounted for 61%. However, in *Upon this Mountain*, orality occurred 26 times out of 38 elements, representing approximately 68%, with literariness at 32%. This indicates a higher occurrence of orality over literariness in the novel. Orality seemed to be excessively emphasized at the expense of literariness. This may be a characteristic feature of African writers, drawing heavily from their cultural familiarity and captivating readers by imbuing the narrative with a sense of ownership and cultural resonance.

In contrast, *Betwixt Mountain and Wilderness* showcased orality in 25 out of 65 elements, representing 38.5%, while literariness accounted for 61.5%. This suggests a greater emphasis on literariness compared to orality in the novel. The increased presence of literary elements in the second novel may have been intended to attract a broader readership, including consumers from the Western world.

By incorporating more literary elements, the author aimed to engage a wider audience and bridge cultural gaps. This strategic decision may have been driven by the desire to appeal to readers beyond the immediate cultural context of the story, creating a more universal appeal and expanding the novel's reach.

5.5.1 Conclusion

In both novels, the occurrence of orality elements amounted to 51 instances, while literary elements appeared 53 times. This means that orality accounted for 49% of the total elements, while literariness represented 51%. It can be observed that Timothy Wangusa slightly favored literariness over orality in *Upon this Mountain*, but compensated for this in *Betwixt Mountain and Wilderness*. This writing style demonstrates a desirable balance.

The utilization of both orality and literariness reaffirms their equal importance in creating high-quality and marketable reading material. This approach appeals to both

local and international audiences. By carefully integrating these elements, writers can produce engaging works that resonate with diverse readerships.

The combination of orality and literariness allows for a rich and dynamic storytelling experience. It acknowledges the significance of oral traditions and cultural familiarity while leveraging the power of literary techniques to craft compelling narratives. This writing style exemplifies the potential to create literature that is both culturally rooted and globally appealing.

Chapter Six

Research Summary, Conclusions and Recommendations

6.1. Introduction

This chapter serves to summarize and draw conclusions from the findings of the study, which was prompted by a research problem: the lack of attention given to the exploration of orality and literariness in scholarly research, resulting in a notable gap in the understanding of Timothy Wangusa's works in the context of literary and oral studies. The study successfully achieved its objective, which was to investigate the utilization of orality and literariness in Wangusa's novels "Upon This Mountain" and "Betwixt Mountain and Wilderness," aiming to provide scholars with a deeper appreciation of an integrated approach to writing. The research was guided by the following objectives: i) to analyze Timothy Wangusa's incorporation of orality and literariness in his novels "Upon This Mountain" and "Betwixt Mountain and Wilderness" to shed light on the historical context and power dynamics of the postcolonial era, and ii) to explore the interaction between orality and literariness in Wangusa's novels "Upon This Mountain" and "Betwixt Mountain and Wilderness" with the aim of enriching the aesthetic experience.

6.2 Summary of Findings

The study successfully achieved its objectives and revealed several key findings. It became evident that writing literature within an African context necessitates the integration of orality and literary devices. Timothy Wangusa effectively employed various elements, including but not limited to orality (such as recitations and chants, proverbs, oral narratives, speeches, songs, tongue twisters, and riddles) and literariness (such as onomatopoeia, utterances, similes, idioms, imagery, repetitions, metaphors, hyperbole/exaggerations, irony, biblical allusion, and humor).

The researcher discovered that Timothy Wangusa demonstrated a well-balanced application of orality and literariness in both novels. Overall, the occurrence of orality elements was 51 times, while literary elements appeared 53 times across the

two novels. This equated to 49% orality and 51% literariness, indicating a harmonious blend of both aspects. It appears that for a book to be as engaging as Wangusa's works, it benefits from a skillful integration of orality.

Additionally, the researcher found that within the tradition of the Bamasaaba community, songs play a significant role, particularly during imbalu ceremonies, where they serve to instill courage among the circumcision candidates. Proverbs, recitations, and chants were identified as other prominent forms of orality within the Bamasaaba community. Among the literary devices utilized by Wangusa, utterances and metaphors stood out as leading examples.

These findings highlight the importance of embracing orality and literariness in African literature and demonstrate how their skillful incorporation can enhance the richness and appeal of a literary work. It further emphasizes the significance of cultural traditions, such as the Bamasaaba's use of songs and proverbs, in shaping storytelling and narrative techniques.

6.3 Conclusion

In conclusion, the study successfully achieved its purpose and objectives, providing comprehensive answers to its research questions. The findings revealed the presence of various orality and literary elements within the Bamasaaba society. These orality elements encompassed a range of expressions, including songs, oral narratives, riddles, proverbs or sayings, chants, and recitations. These elements exhibited literary features such as imagery, metaphors, similes, repetition, hyperbole or exaggeration, personification, foreshadowing, humor, and idioms.

African literature has long been influenced by the oral tradition, which remains a vibrant and integral part of the continent's cultural heritage. While written literature may receive more recognition and literary prizes outside of Africa, orature continues to thrive within the continent. Many modern African writers have their roots in oral storytelling and incorporate this tradition into their works. This aspect has been extensively studied and recognized. It is worth noting that these writers never

question the literariness of African orature, and the question of literariness is often not addressed in collections of African orature.

Timothy Wangusa, a distinguished professor of literature, exemplifies the integration of orality and literariness in his works, including "Upon this Mountain" and "Betwixt Mountain and Wilderness," among others. The inclusion of orality elements such as recitations and chants, proverbs, oral narratives, speeches, and songs adds tremendous value to his novels. As such, it is crucial for teachers, writers, traditions, educators, and policymakers to prioritize and recognize the significance of orality and literariness.

By acknowledging and appreciating the interplay between orality and literariness, we can cultivate a deeper understanding of African literature and its cultural richness. This recognition will contribute to the preservation and promotion of oral traditions, ensuring their continued relevance and impact in both educational and societal contexts.

6.4 Recommendations

The researcher has the following recommendations to offer:

- a) Literature writers of African origin should embrace and incorporate the rich African culture into their writing styles. By doing so, they can add a unique and authentic flavor to their works, fostering a sense of ownership and pride. Additionally, this cultural infusion may attract foreign readers and introduce them to the richness of African traditions and heritage.
- b) Conduct a future research study to assess the marketability of the novels "Upon this Mountain" and "Betwixt Mountain and Wilderness." This research should investigate whether the integration of orality and literariness in Timothy Wangusa's writing style is desired, and identify the target audience who appreciates this approach.
- c) Language teachers should leverage their respective rich cultures to enhance student performance. Education ministries should promote reading materials in

schools that incorporate a cultural blend. Supporting this recommendation, Brenes (2005) advises that the use of texts such as oral narratives is highly significant and appealing for students, as they provide valuable samples of natural and spontaneous speech in the target language.

- d) Encourage students and researchers to conduct interviews with Timothy Wangusa to gain deeper insights into the reasons behind his utilization of orality products in "Upon this Mountain" (68%) and the reduced exploitation in "Betwixt Mountain and Wilderness" (38%). This research could shed light on the motivations and creative decisions behind his writing style.
- e) Conduct a comparative study or research on other African authors who integrate orality and literariness in their works. This study would aim to establish the varying degrees of utilization of the literary devices identified in this research. The findings of this research could be compared with the findings of the current study, providing a broader understanding of the integrated exploitation of orality and literariness in African literature.

Implementing these recommendations will contribute to the preservation and promotion of African cultural heritage, enhance educational experiences, and encourage further exploration of the integration of orality and literariness in African literary works.

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SCHOOL OF RESEARCH & POSTGRADUATE STUDIES

DISSERTATION CORRECTION COMPLIANCE REPORT BY THE CANDIDATE (POST VIVA FORM)

Date: 28th march 2024

Name of Candidate: ADEKE NORAH

Reg. No: RJ17/M07/008

Title Investigating the Significance of Orality and Literariness in Timothy Wangusa Novels: Upon this Mountain and Betwixt Mountains and Wilderness.

SN	COMMENTS BY VIVA VOCE PANEL	ACTION TAKEN	INDICATOR
1	Methodology lacked clarity and needed explicit elucidation. Data processing and analysis required refinement for clarity. Limited attention to literariness in Wangusa's work suggested additional examples. Comparative analysis with other authors	Methodology was made explicit and clear. Data processing and analysis were refined for clarity. More examples were provided to enrich the analysis of literariness. Comparative analysis with other authors was undertaken. Title was revised for clarity.	All Pages

	recommended. Title revision suggested for clarity.		
SN	COMMENTS BY EXTERNAL EXAMINER	ACTION TAKEN	INDICATOR
Title & Abstract	<p>I agree with the IE that the title of the dissertation needs revision to bring out the investigative angle to Wangusa's experimentation with oral narrative techniques in written literature because the topic is flat as it is.</p> <p>The abstract sounds promising but requires revision in terms of grammar for effective communication. The candidate may also hint at the theoretical approach employed and the research methodology as well.</p>	Title and abstract were revised to reflect the investigative angle. Grammar in abstract was improved.	Title Page, and preliminary page (v)
Overall structure	<p>The dissertation requires improvement, better formatting, and comprehensive editing.</p> <p>The candidate should harmonize the heading levels, break the long paragraphs, and foreground the Book titles properly.</p> <p>The candidate needs to settle on a citation style whether it is MLA, Chicago, and APA, and use it consistently throughout the text.</p> <p>The Turnitin similarity index is quite high at 34%. The candidate can remove all the lifted material and be original in her work.</p>	Formatting and editing were done throughout the document. APA citation style was adopted consistently. Turnitin similarity index was reduced to 15%.	All pages
Chapter One: Introduction	<p>This chapter requires revision and improvement.</p> <p>The candidate has a rich understanding of her area of research in orality.</p>	SoP was clarified, objectives numbered, and research questions revised.	Page 12

	<p>The SoP is thin and largely vague. The candidate may clarify it. Is the candidate suggesting that orality and literariness are detached and can exist exclusively?</p> <p>The candidate should number the objectives for ease of reference. She should also revise the research questions to make them questions and not statements.</p> <p>The candidate's choice of sociological literary theory is interesting. I am impressed with her understanding of the theory she has selected. What she has not stated clearly is how the tools offered by sociological literary theory will assist her in studying orality and literariness in Wangusa's works.</p> <p>The Introductory chapter, though not very strong, promises an interesting study and therefore, passes.</p>		
<p>Chapter two: Literature review</p>	<p>The chapter on Literature Review cannot be used to analyze Wangusa's works, which are the primary texts. LR interrogates in a critical manner what other scholars have stated about Orality, Literariness, and Wangusa's oeuvre. If the candidate analyses Wangusa's works in the LR section, what will she do in the substantive chapters? The candidate cannot therefore talk of what she has discovered in Wangusa's works at this stage before substantively engaging with those texts.</p>	<p>Literature review was revised to address concerns, plagiarized content reworked, and coherence improved.</p>	<p>Pages 18-23</p>

	<p>The candidate's discussion of language in literature is general and not focused on the author she is studying (page 21).</p> <p>The candidate's review of the literature on orality is comprehensive and insightful. Nevertheless, it needs to focus on orality in African literature. The candidate should also explain her understanding of the texts well to make her work less mechanical.</p> <p>Pages 23 - 30 contain information plagiarised from Masimo Salgado's paper, "How Literary Can Literariness Be" from the University of Verona published in academia. The candidate can rework this section to bring in her contribution.</p> <p>I agree with the I.E. that the texts reviewed are quite old. The candidate needs to acquaint herself with the current literature in her area of research.</p> <p>The candidate needs to improve in coherence and analytical approach to her review.</p> <p>The last section on the interface between orality and literariness does not communicate. The chapter needs more work to weed out plagiarised work.</p>		
<p>Chapter three: Methodology</p>	<p>How data was collected is vague. The candidate needs to be precise about how she collected data using both the quantitative and qualitative methods she has outlined.</p> <p>The methodology section is confusing. The candidate is using social science research</p>	<p>Methodology was clarified, and indicated the hybrid approach used.</p>	<p>Pages 24 -28</p>

	<p>methods to analyze literary texts without much grounding on how to proceed with the assignment. The result is that the methodology is vague and confused between sociological research per se and literary research. Again, the study is confused as to whether to use quantitative research in literature, which is a big gamble, or qualitative literary research.</p> <p>The chapter requires comprehensive revision.</p>		
<p>Chapter four: Presentation and analysis of data</p>	<p>I am at a loss about what the candidate is looking for because the excerpts generously quoted in the chapter do not evaluate the orality or literariness in the chants.</p> <p>It is also challenging to discuss orality and literariness without addressing the performativity of the same.</p> <p>The candidate has assembled rich data in this chapter, but it lacks scholarly analysis because the explanations given are basic and devoid of any theoretical rigorous and methodological engagement.</p> <p>The candidate may revise her approach to start with a creative work from an author as a complete unit communicating an author's vision of society. A text has central themes explored by the author. Oral narrative techniques are used by the author to vividly address the themes identified. Any evaluation of the orality and literariness of a text must link the same to the overall goal of the author to address key concerns in society.</p>	<p>Presentation and analysis were extensively revised for scholarly rigor and clarity.</p>	<p>Pages 29-43</p>

	<p>The candidate should be clear on her categorization. Are these clusters identified and named by the candidate or they emerge from data that is collected and synthesized?</p> <p>It is my view that this Chapter is key and needs reorganization and analysis to address the research objectives and research questions.</p>		
<p>Chapter five: Discussions of the results</p>	<p>The candidate's attempt to statistically analyze Wangusa's use of orality, literariness, and the interface between the two is ill-advised. It contradicts the research objectives and research questions the study set out to respond to. The aesthetic feeling, we get from a well-written text cannot be statistically quantified. Besides, the method used to identify the clusters mentioned is not clearly stated or proved.</p> <p>A writer can use 20 proverbs, which may not be appealing, and another one can use one proverb, which is so fresh and thought-provoking. Could we then say the speaker of ten flat proverbs is more productive?</p> <p>This Chapter must be revised in line with the revised LR, Methodology.</p>	<p>Chapter was reviewed in its entirety and revised accordingly.</p>	<p>Pages 46-60</p>
	<p>The conclusion should be aligned with the research objectives.</p>	<p>Conclusion was reviewed and aligned with research objectives.</p>	<p>Page 62-65</p>

Chapter six: Conclusion and recommendations			
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SN	COMMENTS BY INTERNAL EXAMINER	ACTION TAKEN	INDICATOR
Title	Not comprehensible, requires to be stated in more specific terms and literary way	Title was revised to "Investigating the Significance of Orality and Literariness in Timothy Wangusa's Novels: 'Upon this Mountain' and 'Betwixt Mountains and Wilderness'"	Cover page
Overall structure	Requires improvement and better formatting and comprehensive editing. Needs to harmonize the heading levels. Very long paragraphs do not communicate effectively. Book titles should be presented properly.	Improved formatting, harmonized heading levels, and comprehensive editing were done.	All pages
Chapter One: Introduction	Requires revision and improvement. Background is written much more like a literature review. Statement of the problem is too brief and shallow and not clear. Research questions 2 and 3 are not questions! <i>To evaluate how Wangusa employ (employs?) literariness in his works?</i> <i>To analyse how Wangusa integrate orality and literariness in his works?</i>	Introduction was revised for clarity and depth. Research questions were reframed for effectiveness.	Pages 10- 15

	<p>A novel is a creative literary product. How can one then talk of examining literariness of a literary product? The candidate is deficient on what she seems to want to explore</p> <p>Sociological theory not appropriate for analyzing literariness, if it is indeed literariness that the candidate intends to explore.</p>		
Chapter Two: Literature review	<p>Very old sources used - written in the 1980s and 1990s. The review or critical aspect is rather weak. Need for more recent sources.</p> <p>Need for coherence - clear logical flow of the ideas presented.</p>	Updated sources were used despite scarcity. Coherence in presenting ideas was improved.	Pages 18-23
Chapter Three: Methodology	It is hardly credible that the candidate uses Quantitative methods analyze literariness, in (literary) texts! The chapter requires comprehensive revision.	Methodology was revised to adopt a hybrid approach combining qualitative and quantitative content analysis methodologies.	Pages 24 -28
Chapter Four: Presentation and analysis of data	<p>Chapter heading should be corrected. CHAPTER FOUR:</p> <p>PRESENTATION, ANALYSIS AND EVALUATION (INTERPRETATION) OF FINDINGS</p> <p>Chants and recitations are different forms of oral literature - thus should not be lumped together. Candidate should clearly separate the findings on orality and literariness. Chapter needs comprehensive revision.</p>	Chapter heading was corrected, and chants were separated from recitations. Presentation and analysis were revised accordingly	Page 29
Chapter Five: Discussion of the results	Titles of tables should be written properly.	Titles of tables were corrected, and discussion of results was improved to include more scholarly	Pages 29-45

	<p>E.g. <i>Table 1: Showing summary of identified orality elements in the two novels</i></p> <p><i>Table 2: Showing summary of identified literary elements in the two novels</i></p> <p>The candidate seems not to understand the concept ‘discussion of results’. There is little academic or scholarly engagement by the candidate. Synthesis of the findings and the literature reviewed is lacking.</p>	engagement and synthesis with literature review.	
Chapter six: Conclusion and Recommendation	<p>Spelling errors in chapter heading:</p> <p>CHAPTER SIX: <u>SUMMERY</u>, CONCLUSIONS AND RECOMMENDATIONS</p> <p>Conclusions should be aligned in tandem with the research objectives.</p> <p>One recommendation presented. The second recommendation should be a suggestion for further research.</p>	Spelling errors were corrected, and conclusions were aligned with research objectives. Second recommendation for further research was added.	All pages
References and Appendices	<p>References should be presented in alphabetic order. Need to follow the approved format. Research instruments are missing.</p>	References were presented alphabetically and in approved format. Research instruments were added.	Page 65-70


Final evaluation

It is my considered view that this dissertation passes marginally. It has revision to be done. I am of the view that with more focused supervision, the methodological, theoretical, and analytical mistakes can be addressed. I have also indicated that sections of the

dissertation are plagiarised and must be addressed. I therefore propose that the dissertation passes subject to the corrections in this report.



Mary Jakisa Owor



ADEKE NORAH

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Candidate's Name

Signature

Supervisor's Name

Signature